Visual Art (2007)
Advice for teachers

Developing a Year 11 formative body of work in *making*
December 2010
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Developing a Year 11 formative body of work in *making*

Compiled by the Queensland Studies Authority
December 2010

The QSA thanks St Hilda’s School for supplying the PowerPoint slides that were used in the preparation of this document.

*About this advice*

This advice is intended to help teachers implement the syllabus in their school setting. It provides information about:

- scaffolded learning in *making* for Year 11 students in response to a concept
- semester 1 samples of student responses to assessment in *making*
- preparation and guided learning experiences to support the development of a formative body of work in *making*, in preparation for the summative assessment instrument
- a scaffolded assessment instrument in *making* including examples of resolved student responses to the concept.
A 3D diagrammatic version of the Inquiry Learning Model might look something like the illustration on the left. No straight lines, no linear progression, but a flowing, evolving process of creating, making and appraising.
Scaffolding + the Inquiry Learning Model: research, develop, resolve, reflect (RDRR)

Overview of semesters 1 and 2: making

**Semester 1:** models the processes to help students understand the links between the various elements of the Inquiry Learning Model.

- **Essential components**
  1. Research, develop, resolve and reflect- what each mean in both the General Objectives of making and appraising. (see syllabus page 6)
  2. Concept, Focus, Context, Media – use the syllabus to define each core component and establish the difference and meaning of each, the direction that each brings, and the weaving through of each component
  3. Media and the relationship to making meaning in their artmaking
  4. Making and Appraising – the warp and weft of their relationship in their own and others artwork - together never alone
  5. Visual Language + Expression- the discourse of the subject: knowledge, skills, processes, understandings and techniques in both making and appraising,
  6. Artist mentors- for depth of study, understanding how meaning is created in artwork, difference between a body of work and a series
  7. Developing a personal aesthetic-syllabus glossary page 39

By the conclusion of Semester 1, students should be able to reflect on the process so far, the evolution of their work and the interwoven nature of the various elements of the Inquiry Learning Model.

**Semester 2:** provides an opportunity for students to create a Formative Body of Work with a given Concept, a choice of Focus from a limited range and a relevant Context, using a range of Media and selecting Artist Mentors. Through semester 1 opportunities and teaching, they will have explored a range of artists work and begun to identify relevant aspects of their personal aesthetic. Their understanding of Visual Language will have developed by identifying how meaning is constructed in their own and other artist's work. A culminating essay/appraising task explores the concept, context, media and a selection of media and issues associated with the body of work.
Scaffolding + the Inquiry Learning Model
Overview of semesters 1 and 2: making

The Inquiry Model: Tasks model a non-linear process e.g. Experimental Folio 1 flows from a focus on skill and media, shifts to research, students then develop ideas, deconstruct, resolve, disrupt and add, shift back to research, develop a new approach, resolve, reflect etc. Making and Appraising are pursued side by side. Term 1 culminates in an 800 word essay, Term 2 with a 4 minute podcast/Pow erpoint presentation with narration, Term 4 in a 1000 word essay completed under test conditions.

One Possible progression

Semester 1 Year 11
Concept 1: Entering the Labyrinth (metaphorical) From Tradition to Detritus what is art making? (reflect)
Focus 1: Body as ‘Subject and Object’- making and appraising - opening up the making process
Student work has evolved around the body as ‘Subject and Object’. How has the depiction of the (female/male) body changed over time? 3 x making, 2 x appraising tasks
Context: Historical, personal, socio cultural, psychological (reflect)
Media: Task 1 - drawing; traditional approaches to mimetic images with a twist - incorporating meaning.
The task begins with life drawing and merged into fabric and organic forms, (develop and research)
Task 2 - collage; Found Images, photocopies - translating the body (develop)
Task 3 - models a body of work using the found object - Detritus (Subversions of Barbie) - photographic, animation, assemblage
Students develop their own approach to RDRR, mapping the phases, ensuring that they covered each element at least once - some several times
Associated Learning Experiences:
Writing Task as pre-sighted test- Saville (socio-cultural) + Freud (personal), Guppy (psychological) introduced in test
Pod cast/Audio PowerPoint Presentation about Subversion and its role in art making either Contemporary Chinese or Feminist Approaches.

Semester 2 Year 11 Formative Body of Work - (see following task description)
Concept: 2 Synaesthesia
Focus: 2 Choice: Liminal Selves, Hybrids or Real/Unreal
Context: 2 Psychological, Personal, Historical, Spiritual
Media: 2 Traditional and New Media
Students make images, learn and develop skills, reflect on the role of skills development in meaning making, look at the work of a wide range of artists, identify the role of visual language in what is communicated, discuss each other’s developing style, research bodies of work and how personal aesthetics are carried across time and media, identify relevant influences (mentors), discuss links between visual language, meaning, media, contexts.
Scaffolding + the Inquiry Learning Model

The Inquiry Model

2. Concept, Focus, Context, Media – the pattern
   Concept: Entering the Labyrinth: From Tradition to Detritus
   • students explore the metaphor, reflect on and discuss the nature of the creative process. They return to this reflection throughout the semester
   • ‘initiation’ @ Fingal - making and walking the labyrinth - followed by a range of reflections from place, time, personal space, expression and personality

From Tradition to Detritus

• life drawing, expressive and mimetic approaches to drawing using a range of media; wet and dry, torn paper, stick and ink etc
• mimetic: students consider - what is real? Illusion in art, translation what is gained and lost, meaning, skill and technique and its role, personal style, personal aesthetic, critiques of others'
2. Context

Historical, Personal, Socio Cultural, Psychological, Spiritual

No element of the Inquiry Model is investigated in isolation but consistently in the context of all others.

Students are encouraged to think of the art making process as a holistic one.

Students are introduced to a variety of contexts over the course of the semester.

Beginning with the historical, they look at various approaches to the figure, using a range of media, techniques and skills.

**Semester 1**

Students investigate a variety of artists - classical Greek Sculpture, modernist paintings, the figure in Torres Strait Islander works, mystic images, Jenny Saville, Orlan, Lucien Freud, Feminism and the Body etc.

They identify context or multiple contexts in a range of works and across bodies of work.

They reflect on the relationships between various stylistic depictions of the body and historical events e.g. Surrealism and related Psychological Approaches to image construction and meaning making.
The Inquiry Model

2. Media:
   Semester 1
   Task 1 - traditional approaches to mimetic images with a twist. When the fabric was completed another component was added.

   Task 2 - collage; Found Images, photocopies - translating the body. Meaning was made after the image completed. Students then convinced a partner of the meaning of their work and how it was constructed and wrote an artist statement.

   Task 3 - the found object - Detritus (Subversions of Barbie) - photographic, animation, assemblage Students developed their own approach to RDRR, mapping the phases, ensuring that they covered each element at least once - some several times.

Visual Language and Expression:
Students make images, learn and develop skills, reflect on the role of skills development in meaning making, look at the work of a wide range of artists, identify the role of visual language in what is communicated, discuss each other’s developing style, research bodies of work and how personal aesthetics are carried across time and media, identify relevant influences (mentors), discuss links between visual language, meaning, media and contexts.

Associated Learning Experiences:
Writing Task as pre-sighted test- Saville (socio-cultural) + Freud (personal), Guppy (psychological) introduced in test
Pod cast/Audio PowerPoint Presentation about Subversion and its role in art making either Contemporary Chinese or Feminist Approaches.
Scaffolding + the Inquiry Learning Model

Student Work 1 Experimental Folio: Drawing - Term 1 Year 11

The illusion of stitching, holes and frayed threads were added after the student drew the fabric.

She talked about the vulnerability of the body, the inside/outside of the body and its fragility.

The student referred to the work of James Guppy as a mentor and her own personal aesthetic identified in the use of strong tonal contrast against fluid organic lines and the juxtaposition of surrealist elements also inspired by Guppy.
The Banksias pieces were added.
The student talked about the need to incorporate strongly contrasting elements of texture and tone to balance the softness and lightness of the fabric.
The student identified her own personal aesthetic in the strong structure of the work and the idea of showing layers which revealed a hard core at the centre of the work.
The Shells were added and the fabric reworked in places to represent the idea of flowing water.

The student talked about the idea of revealing the meaning through the structure of the work i.e. the flow of lines to create waves of fabric. The shell was an instant choice of object to include given her affinity with the ocean.

The student identified her own personal aesthetic in the use of strong tonal contrasts and organic forms.
This collage came to represent the fragmented parts of self and loss of identification with the body.

The idea of the abraded body, came from a passage of writing about the links between outside and inside the body.

She was able to discuss the idea of the abject in relation to Jenny Saville’s work.
Collage spoke about socio-cultural issues influenced by her reading about Feminist Art and the body.
She talked about the need for a figurative element to her work that revealed both physicality and constructed meaning.
The student purposefully took a more confrontational approach - exploring the way that Feminist artists such as Judy Chicago used the female body to bring about social change. She was able to discuss the socio-cultural influences on her work.
Scaffolding + the Inquiry Learning Model

Student Work 3 Experimental Folio or modelled Body of Work Term 2 - Year 11- Subversions of Barbie

Subversions of Barbie. The Baffled Anatomy Class
Subversions of Barbie. The student identified the core values of Barbie – ‘pretty’, ‘feminine’ and ‘pink’ and played with these after looking at the work of Kiki Smith in particular. She understood the socio-cultural context of her work and honed in on Smith’s use of the abject when she wrote in her diary but noted her own need to express her ideas in other ways. She also looked at Orlan’s work in a series of photographs.
Subversions of Barbie. This is a further piece by the previous student ... Orlan meets Barbie.
Subversions of Barbie. The student's response to Barbie's following: Baabie; a socio-cultural comment.
Subversions of Barbie. Health Warning.
FORMATIVE BODY OF WORK Synaesthesia Task - Semester 2 Year 11

CONCEPT
SYNAESTHESIA ~ a metaphor for AWARENESS or Linking the Senses with the aid of Technology

FOCUSES
Research in neuroscience, specifically the condition known as Synaesthesia, allows us to consider the possibility of a New Kind of Mind. In this unit you will investigate the Self Portrait through one of the following focuses: – investigate all and select 1
- The Liminal Self – seen and known versions of identity, gender, subconscious/conscious, dream self
- Hybrids
- What’s Real?

CONTEXTS
Explore interpretations of ‘reality’ in relation to psychological, historical and socio-cultural contexts.
1. The Psychological Context explored through synaesthesic experience:
   ~ autobiographical representation – capturing ‘reality’, the object as metaphor for self, sense awareness
   ~ versions of self using a subjective frame – expression using insights from sensory stimulus
   ~ artist exposed through symbol (colour, object, expression)
   ~ externalising internal motivations – conceptual, spiritual, symbolic
2. Historical: Renaissance to 21st century ~ the role of technologies in the evolution of art making process
   ~ intention + reading
   ~ images within cultural / traditional frameworks
3. Sociocultural
   ~ the role of the artist from early Modernism to current practice e.g. artist genius/ as scientist/ as avant garde thinker

MEDIA
Traditional Media + Digital manipulations, Time-based media (optional), Performance art + sound art (optional).

TASK - Create a body of work in making that examines the concept of Synaesthesia through one of the suggested focuses using the expressive form of the (Self) portrait, relevant contexts and media.
- To develop the body of work your artwork needs to evolve through a process involving the following but not in any order:
  • Play + Experimental work – teacher directed exercises exploring the synaesthesic experience accompanied by research and reflection on the idea, artists and the possible related focuses
  • Developmental work – more play, with ideas, objects, techniques. Extended experimentation, to determine the focus and media through which you will explore the concept accompanied by research and reflection
  • Resolved work - an expression of your own focus on the concept which demonstrates your personal aesthetic and ability to use the chosen media and apply techniques. Your visual diary work should clearly demonstrate your creative process using the inquiry model of researching, reflecting, developing and resolving your work.
<table>
<thead>
<tr>
<th>Renaissance Timeline</th>
<th>Tom Chambers</th>
<th>Brian ENO</th>
</tr>
</thead>
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<table>
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<tr>
<th>Muybridge</th>
<th>Pat Brassingtone</th>
<th><a href="http://www.abc.net.au/catalyst/stories/s528838.htm">Catalyst Story transcript</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloria Petyarre</td>
<td>Postmodernism</td>
<td><a href="http://brighton-breesy.co.uk?whatis.html">http://brighton-breesy.co.uk?whatis.html</a> about synaesthesia condition</td>
</tr>
<tr>
<td>Yassamasa Morimora</td>
<td>Cindy shermann</td>
<td><a href="http://www.jackox.net/pages/Debussy/Nuages1.html">http://www.jackox.net/pages/Debussy/Nuages1.html</a> Beautiful visual responses to music</td>
</tr>
<tr>
<td>Andrei Glusgold</td>
<td>Juie Rrap</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Petrina Hicks</td>
<td></td>
</tr>
</tbody>
</table>
Scaffolding + the Inquiry Learning Model

Student 1 Work: Semester 2 Formative Body of Work: Synaesthesia

Experimental work - initial Responses to Sense Stimulus - visual equivalents - layered smell, taste and sound

Responses to Sense Stimulus - visual equivalents - touch and smell
Scaffolding + the Inquiry Learning Model

Student 1 Work: Semester 2 Formative Body of Work Synaesthesia

Responses to Sense Stimulus - visual equivalents - sound

Initial responses - portraiture of the senses
Scaffolding + the Inquiry Learning Model

Student 1 Work: Semester 2 Formative Body of Work: Synaesthesia

Initial responses - portraiture and the senses
Scaffolding + the Inquiry Learning Model

Student 1 Work: Semester 2 Formative Body of Work: Synaesthesia

Series 1- resolved work
Scaffolding + the Inquiry Learning Model

Student 1 Work: Semester 2 Formative Body of Work: Synaesthesia

Series 2 - resolved work
Scaffolding + the Inquiry Learning Model

Student 2 Work: Semester 2 Formative Body of Work: Synaesthesia

Experimental Deconstructed/Reconstructed portrait

Drawing ~ portrait
Scaffolding + the Inquiry Learning Model

Student 2 Work: Semester 2 Formative Body of Work: Synaesthesia

portraits
Scaffolding + the Inquiry Learning Model

Student 2 Work: Semester 2 Formative Body of Work: Synaesthesia

Photo shopped - Layered Dream Series
Scaffolding + the Inquiry Learning Model

Student 2 Work: Semester 2 Formative Body of Work: Synaesthesia

Photo shopped - Puppet Series
Scaffolding + the Inquiry Learning Model

Student 3 Work: Semester 2 Synaesthesia

Developmental response to sense stimulus - smell
Scaffolding + the Inquiry Learning Model

Student 3 Work: Semester 2 Synaesthesia developmental

Reflection:
I used the clone stamp tool to try and make my hair look normal in my photos while drawing it in and adding it in but the two didn’t match. I tried changing and also using this tool of my hair and I tried using it in both options. I also had to take it in and ask Ms. Mishkin to have a try also but as the hair was short and wanted to make longer was quite thin it just didn’t look normal or the effect I was after. So I have two options to use: use the original hand and water color image or to use that image which I copied/images and colored and then smudged and removed.
Scaffolding + the Inquiry Learning Model

Student 3 Work: Semester 2 Synaesthesia

Psychological Portrait resolved installation with video
Scaffolding + the Inquiry Learning Model

Student 3 Work: Semester 2 Synaesthesia

Detail of installation with video (in black frame)
Scaffolding + the Inquiry Learning Model

Student 3 Work:
Semester 2
Synaesthesia

Detail of Installation
Scaffolding + the Inquiry Learning Model

Student 3 Work:
Semester 2
Synaesthesia

Detail of Installation
Scaffolding + the Inquiry Learning Model

Student Work: Semester 2 Synaesthesia Formative Body of Work

One student’s Final Resolved Photo shopped portrait series from her body of work
What is a Body-of-Work?

Information to teacher:
Suitable place to insert images of relevant artists and their work, if using this document as a stimulus or teaching aide.
A Body-of-Work as defined in the Visual Art Syllabus 2007

A course of study in Visual Art leads to the development and resolution of bodies of work. Year 11 students may begin a formative body of work in Semester 2; while Year 12 students complete two bodies of work.

**IMPORTANT NOTE:** A body of work differs from a folio, which is seen as a number of tasks that do not necessarily show a connected sequence or cohesion of ideas and explorations.
A *body of work* consists of individual student responses to *making* and *appraising* tasks. It shows a student’s progress through the inquiry learning model (researching, developing, resolving, reflecting), as she/he integrates the components of the course (concept, focus, context, media area(s) and visual language and expression).

In creating a *body of work*, students develop their ideas over time, exploring and experimenting with concept, focus, contexts and media area(s). The *body of work* comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.
Creating a *body of work* involves students in broad and innovative explorations within a nominated focus. The *body of work* represents thinking and working practices as they develop over time, exploring and experimenting with concept, focus, media area(s) and visual language and expression.

Students may investigate visual art styles, materials, imagery and culture, society and philosophies through reflecting and making judgments. These explorations and experimentations contribute to and constitute the student’s *body of work*, showing a student’s evolving developmental process in forming a personal aesthetic.

The *body of work* may lead to a single or “major” work, or a collection of works, related to each other in some way, with each one being as important as the other. The *body of work* provides evidence of a student’s aesthetic and purpose, and sustained engagement with *making* and *appraising*. 
A *body of work* may have a number of starting points and multiple “solutions”. Starting points might involve:

+ experimental exploration of media and materials
+ investigation into the qualities of art form(s) and/or media
+ exploration of concepts through a variety of approaches.

Through the evolution of this *body of work*, the student should communicate conceptual meaning and represent ideas and critical reflections.

The *body of work* represents and expresses points of view in relation to the conceptual strength and meaning of works produced.

It may include a range of media and techniques.
In Year 12, a *body of work* includes:

+ making and appraising tasks (see Section 9.5.1)
+ use of the inquiry learning model (research, development, resolution and reflection)
+ developmental ideas, analysis, stimulus, documentation
+ formal and informal explorations and experimentations with media
+ evidence of an evolving personal aesthetic and the discerning choices made
+ resolved work(s)
+ formal and informal display options.

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**REALLY IMPORTANT …**

*Your* body of work would include, not only resolved work/s, but experimental and any developmental works (including visual diary or journal or collection of photographs or electronic images – dependant on the way you work to problem solve and develop your ideas and skills) around a focus in response to a concept+ reflections, research, blog entries, writing tasks e.g. essays, short responses, annotated handouts, class notes, independent research notes and much more … the BoW represents your investigation of the concept through your chosen focus and in your choice of media - you are the artist …
What is a Resolved Work?

Resolving in a *body of work* is the point where communication of meaning and understanding is clearly evident, as required by a task. It demonstrates synthesis of ideas as a result of researching, developing and reflecting.

**Characteristics of resolved work in *making* and *appraising***

<table>
<thead>
<tr>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>evidence of research, development and reflection</td>
<td>evidence of depth of research, development and critical reflection</td>
</tr>
<tr>
<td>emerging personal aesthetic</td>
<td>own personal aesthetic is communicated</td>
</tr>
<tr>
<td>emphasis is not on “finish” but on developing knowledge and skills</td>
<td>a degree of “finish” showing knowledge, understanding and skills</td>
</tr>
<tr>
<td>some end-point is reached</td>
<td>end-points are reached</td>
</tr>
<tr>
<td>concepts, focuses, contexts and media areas are used to solve problems of visual language and expression</td>
<td>concepts, focuses, contexts and media areas are used to solve complex problems of visual language and expression</td>
</tr>
</tbody>
</table>
Don’t Confuse a Body-of-Work with a Series

A body-of-work is the whole of an artist’s output around singular concept and/or focus.

REMEMBER: The body of work comes to represent a coherent journey which may attempt divergent paths but eventually moves towards resolution.