Transcript –

Visual Arts HSC body of work

(Duration 11 minutes)

(bright upbeat music)

Hi, I'm Melanie Cassin. I'm the Head Teacher of Visual Arts at Bossley Park High School, and I would like to share with you some of our HSC successes. HSC success for us is mainly due to our very successful, gifted and talented program that has been running at the school for almost 10 years.

The success of the visual arts GAT program has resulted in HSC success for many of our students, which has built a great reputation in visual arts education. In 2015, we received the Sir William Dobell Art Foundation award for Teaching Excellence, alongside our Utah student who received the Wilkins Acquisition Award with his work being purchased for the permanent collection.

In the past three years alone, we have received 19 nominations for art Express and multiple band six results. Bossley Park High School was the third highest school in the state for art Express nominations.

Approximately 500 students’ artworks are nominated by HSC markers. Students participate in a senior drawing workshop. Although rigorous, students are exposed to multiple drawing exercises using a variety of drawing implements over approximately an eight week period. The intention of this workshop is to not only challenge students’ abilities, but to assist them in finding their individual drawing strengths. Some students also attend painting workshops which have been held by Julian Ashton trained artists, and even contemporary artists such as Abdul Abdullah, both visual arts staff and the students adopt the notion that high expectations are challenging and not negotiable.

And the visual arts staff prides themselves in collaborative practice coming together as a team, sharing this skills and helping support every single student's individual needs. We utilise the preliminary IE to skill build, and identify the art making strengths of our students, whether it be drawing or sculpting or painting.

We asked them to complete a mini body of work in 3D print expressive forms. That way we can identify their strengths, we can give them valuable advice and direction as to where they should go in their HSC body of work.

By making value judgments on what areas students will have the most success in. We then go straight into planning the HSC body of work in term four, with the first assessment being a 30 page VAPD assessment. This involves students resourcing copious amounts of influencing images. A minimum of two influencing artists or styles, and analysis of those artists using artist practice conceptual framework and frames, and lots of experimental art making practice.

And then of course, a draft plan for their body of work. Students present their VAPD and their ideas

to a panel of teachers who consideration. Feedback is provided, and students are advised on which direction they should take in order to achieve the most success.

I think it's time for you to listen to some of the experiences from some of our HSC students.

So, that's how I do, my body work is megatropolis. It's about cityscapes. Meta series of drawings that involves different sort of cityscapes, one really long one, and three shorter ones. I did it with felted on paper, and it's basically about cities and how they're developed and sort of a contemporary take on architectural drawings.

My body of work is inspired by an artist called Stephen Wiltshire, he's a English artist who takes helicopter rides in cities. And then he recreates these visions in drawings, and he recreates cityscapes from his memory. And so, I saw that and I said to myself, I want to try and recreate something like that, because I thought it was really fascinating.

(chill beat music)

My body of work is called Unknown Perception. So, it kind of goes around the whole mental illness kind of subject, kind of expresses how we know so much about mental illness, but we don't know what the person feels like in science and what they're suffering. The photography part was the main part of the whole body of work, because I had to interview the models. I had to ask what positions they had to portray their mental illness.

My title is Happy Days and it's supposed to trigger the senses with the detail throughout h-pace in the work and all the bright colours and the different elements that you can see within it. I was influenced by the pop up period, which involved many bright colours that is seen also through my work including like the yellow in the yoke. It's very bright and vivid, that really catches eyes, and also the bottles with a bright blue. My tips for future students, I'd like to manage your time and make sure you think ahead of what you're going to do next. And to really just try and aim to finish early.

(chill beat music)

My title is Rear Facade. It's the reverse portraits, the old drawings on the back of people's heads. And it's sort of just about how we focus so much on the way we look and how we start changing the way we look. But we don't realize how much of a powerful statement the back of our heads can be.

And it's, there's not really any room to discriminate. The GAT program was really good because it really let me just explore different techniques and different styles of drawing. It's where I first started doing here. And that really helped me get into that and the teachers really helped me with my technical skills and helped me refine them and it really helps with my body of work.

(chill beat music)

My title is called Prolong Khmer, and it's basically an exploration of my identity as I converted in Australia. I've always wanted to base my body of work on my culture.

And basically my research involved like looking at the Cambodian bio leaves on the Uncle Juan. And they basically depicted mostly Dimitar and upset audiences. And that's pretty much the subject matter of my work. Each piece is like visually symbolic of my people, which is what I wanted to represent in my work.