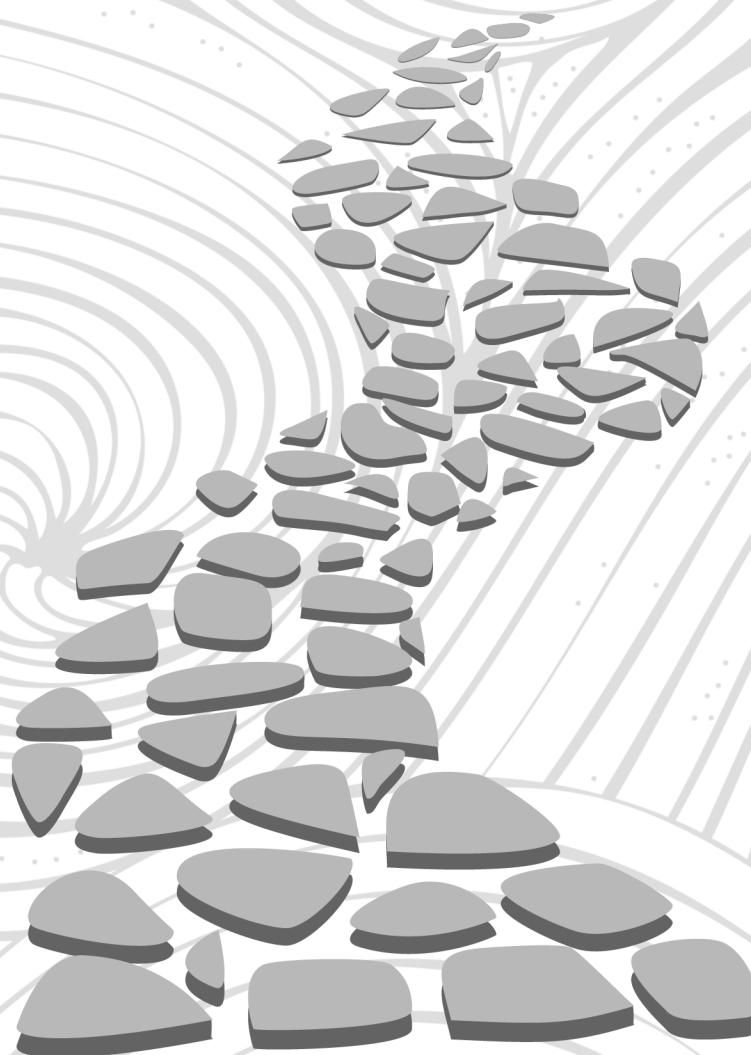


Year 11/12 VAP

“Creative Pathways”



Name:

Transform & Extend Syllabus

In this unit, you will study the style and working methods of an artist or artisan of your choice. You'll look closely at their artworks, analyse their style, and explore the media, techniques, and skills they use. You'll think about the context (where and why the art was made) and the purpose (what it was meant to do or say).

Using what you learn, you will plan and create your own artworks inspired by your chosen practitioner. You won't copy them directly, but you'll transform and extend their style by experimenting, changing materials, meanings, or adding your own ideas.

You'll also practice creative problem-solving and project management, and share your work in authentic ways – through school displays, online portfolios, exhibitions, or presentations. Along the way, you'll give and receive feedback from peers, teachers, and possibly community artists.

By the end of this unit, I can:

1. Use different media, technologies, and art skills in my own artworks.
2. Plan artworks that show connections between my style and the work of an artist or artisan.
3. Communicate my ideas in a way that shows inspiration and a developing personal style.
4. Evaluate (analyse and judge) an artist's or artisan's artworks and explain how they have influenced my own.

Transform & Extend Syllabus

Use visual arts practices:

- Experiment with different media and techniques (e.g., painting, collage, digital projection).
- Try combining skills and materials to reflect an artist's style.
- Follow safe art-making practices.

Plan artworks:

- Use correct art terms to describe your chosen artist's style.
- Research your artist: gather examples of their style, themes, and techniques.
- Plan your own artwork with sketches, annotations, or design folios.
- Experiment and make decisions about media and techniques.
- Manage your time and resources (set goals, track progress, adjust when needed).

Communicate ideas:

- Use elements and principles of design (colour, pattern, repetition, etc.) to show style.
- Make an artwork that shows your own developing style, influenced by your chosen artist.
- Think about context (where the artwork will be shown) and purpose (what the artwork is saying or doing).

Evaluate artworks:

- Reflect on your own work and others' – explain strengths and areas to improve.
- Analyse how artists use visual language and techniques to communicate meaning.
- Write or present your ideas (artist statement, annotations, presentations).
- Use feedback from others to refine your work.

Transform & Extend Syllabus

Let's Consolidate what you are being asked to do this Unit:

Right There (answers are directly in the unit text)

1. What does this unit ask students to do in response to an artist or artisan's style?

2. What are two authentic contexts where students might present their artworks?

3. What are the four unit objectives students must achieve?

Think and Search (answers come from across different parts of the text)

4. How are students expected to transform or extend an artwork inspired by their chosen practitioner?

5. What kinds of planning documents or tools could students use to show their ideas?

6. How should students demonstrate project management skills while making their artwork?

Transform & Extend Syllabus

Author and You (students link text with their own thinking)

7. Why do you think it is important to research an artist's context (time, place, purpose) before making your own work?

8. How might giving and receiving feedback from peers or community artists help improve your final artwork?

On My Own (answers rely on personal ideas, not directly in the text)

9. If you were to display your artwork in one of the suggested authentic contexts (school display, exhibition, digital portfolio, etc.), which would you choose and why?

10. Which artist or artisan would you most like to study for this unit, and how could their style inspire your own developing practice? (Look on the OneNote for list of artists)

Conditions

Technique	Collection of Work
Unit	Unit 4: Transform and Extend
Response requirements	600-word Artist Analysis Experimental Prototype Artworks
Individual/group	Individual
Other	Students may submit their collection of work digitally through a PowerPoint Presentation, or physically in their Art Journal.
Resources	All classroom resources will be found on OneNote. Digital Submission Point via class OneDrive

Context

Unit 4 invites students to explore and experiment with various artistic styles and practices. By investigating the techniques, themes, and creative approaches of a chosen artist or artisan, students will build a folio of stylistic trials.

This process allows students to better understand how different methods communicate meaning and personal expression. Students will apply what they've learned to plan a completed artwork (Term 4) that showcases their unique response to these styles.

Task

Create an artwork inspired by a well-known artist or artisan. To do this, you'll need to learn more about how they work, experiment with their techniques, and develop your unique version.

Through these experiments, you'll get a feel for their style and practice and use that experience to plan an artwork for Term 4 that speaks to your own interests and ideas.

Research and write an essay on an artist or artisan to whom you are influenced, analysing their use of style, materials and technique using the attached scaffold below.

Specifications

This task requires students to:

- evaluate the art practice of a selected artist or artisan, including making judgments and justifying how ideas are communicated for purpose and context
- make a folio of stylistic experiments, including
 - selecting styles, features and/or forms to communicate influence of selected artist or artisan
 - experimenting with a variety of media, technologies and skills inspired by selected artist or artisan
 - using visual language to respond to the style and/or practice of selected artist or artisan
- plan an artwork, including
 - identifying key styles, features and/or forms, commonly used themes, media, technologies and/or skills of a selected artist or artisan's artworks



Copy link for Clickview → <https://www.clickview.net/secondary/videos/81941745/the-case-for-copying>

Copy Link for YouTube → <https://www.youtube.com/watch?v=6dIQW4DRrp8>

Summary of Key Ideas

This video explores the long history of copying in art, known as appropriation, asking: why do artists copy, and what does it say about creativity?

- Walker Evans vs. Sherrie Levine: Evans created famous Depression-era photos in 1936. In 1981, Levine re-photographed Evans's work in her series *After Walker Evans*, raising questions about originality and authorship.
- Historical lineage of copying: Artists have long copied not just the world but each other, for training, innovation, showing influence, or reworking classics for new viewers.
- Examples of reinterpretation: Raphael's portrait inspired Velazquez, which in turn inspired Francis Bacon. Manet's *Old Musician* layers many art influences into one piece. Each retelling reconfigures history.
- Appropriation art (late 1970s): This movement reflected a growing awareness of how images shape us. The Pictures generation (Cindy Sherman, Dara Birnbaum) used existing images to provoke thought about how we interpret visuals and culture.
- Pop Art vs. Appropriation: Pop artists like Warhol and Lichtenstein borrowed from popular mass media, advertisements, celebrities, to reflect consumer culture. Appropriation, however, used similar strategies to critique how society ascribes value to images, originality, and signatures.
- Challenging authorial authority: Artists like Sherrie Levine and Sturtevant copied other artists to question the value of signatures and highlight biases in who is considered an "author." Theories like the death of the author (Barthes) and Foucault's essay on authorship underscore these critiques.
- Context and meaning: The video emphasizes that context influences how we interpret copied works, even identical images tell different stories depending on time, place, and intent.

QAR Questions

The Case for Copying

Right There (explicit information):

1. Who took the original photograph during the Great Depression, and who re-photographed it in 1981?

2. What is the title of Sherrie Levine's series of recreated Walker Evans photographs?

3. What term describes the copying movement prominent in the late 1970s?

4. Name two Pop Art artists mentioned in the video.

5. According to the video, what does Pop Art often reflect or mirror?



QAR Questions

The Case for Copying

Think and Search (gathering across the video):

- Explain how copying was used historically by artists (name at least two reasons).

- What does appropriation art aim to make viewers think about regarding images?

- How did Velazquez's and Manet's paintings illustrate layered artistic influence?

- What point did Levine's reproduction of Walker Evans' photograph raise about originality?

- How does the video suggest a viewer's interpretation of a copy changes over time?



QAR Questions

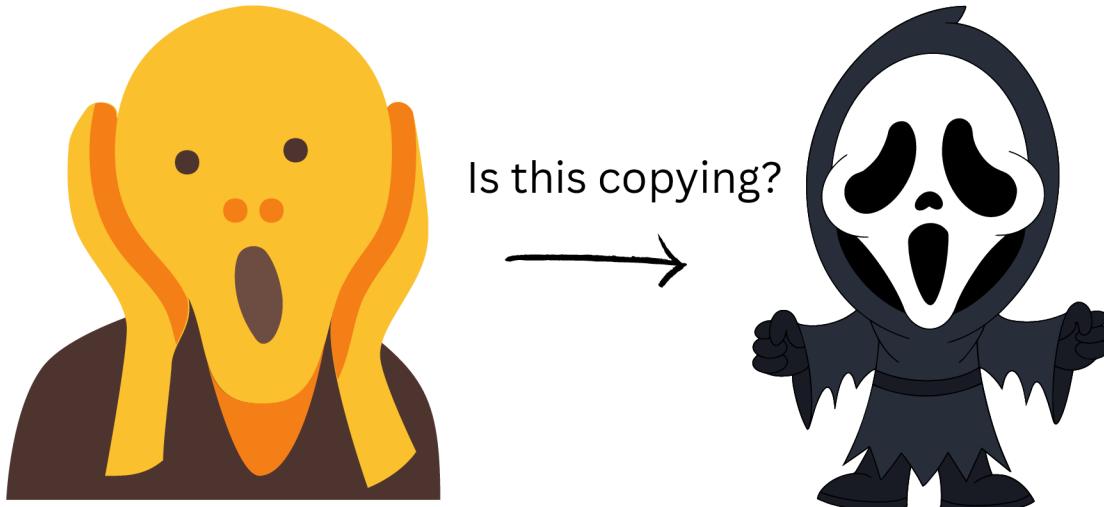
The Case for Copying

Author and You (connect ideas to own thinking):

1. Why do you think artists might choose to appropriate or copy instead of creating something completely new?

2. How might a simple image feel different when reproduced in a gallery rather than in a magazine?

3. Can copying be seen as a form of respect as well as critique? Why or why not?



QAR Questions

The Case for Copying

On My Own (personal reflection):

1. Think of a modern meme or image that borrows from an older work, why might it be meaningful or funny because of that copying?

2. If you recreated a famous artwork today, what would you change to give it new meaning?

3. Do you believe copying undermines or adds value to artistic expression? Explain your view.

4. Why do you think signatures and authorship still matter, even in a culture full of reproductions and remixed images?



Appropriation

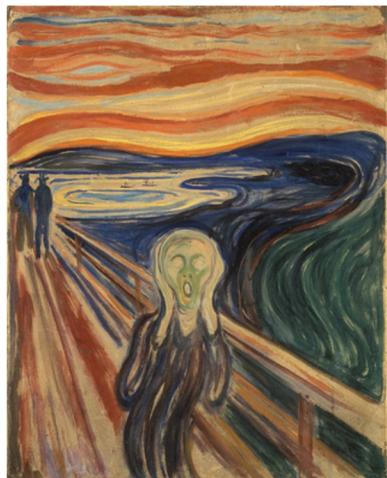
What is it?



Appropriation

Find an Original Artwork by one of the following artists:

Find as many appropriations of the artwork that will fit on the following page.



Edvard Munch
“The Scream”



Leonardo Da Vinci
“The Mona Lisa”



Vincent Van Gogh
“Sunflowers”



Vincent Van Gogh
“The Starry Night”

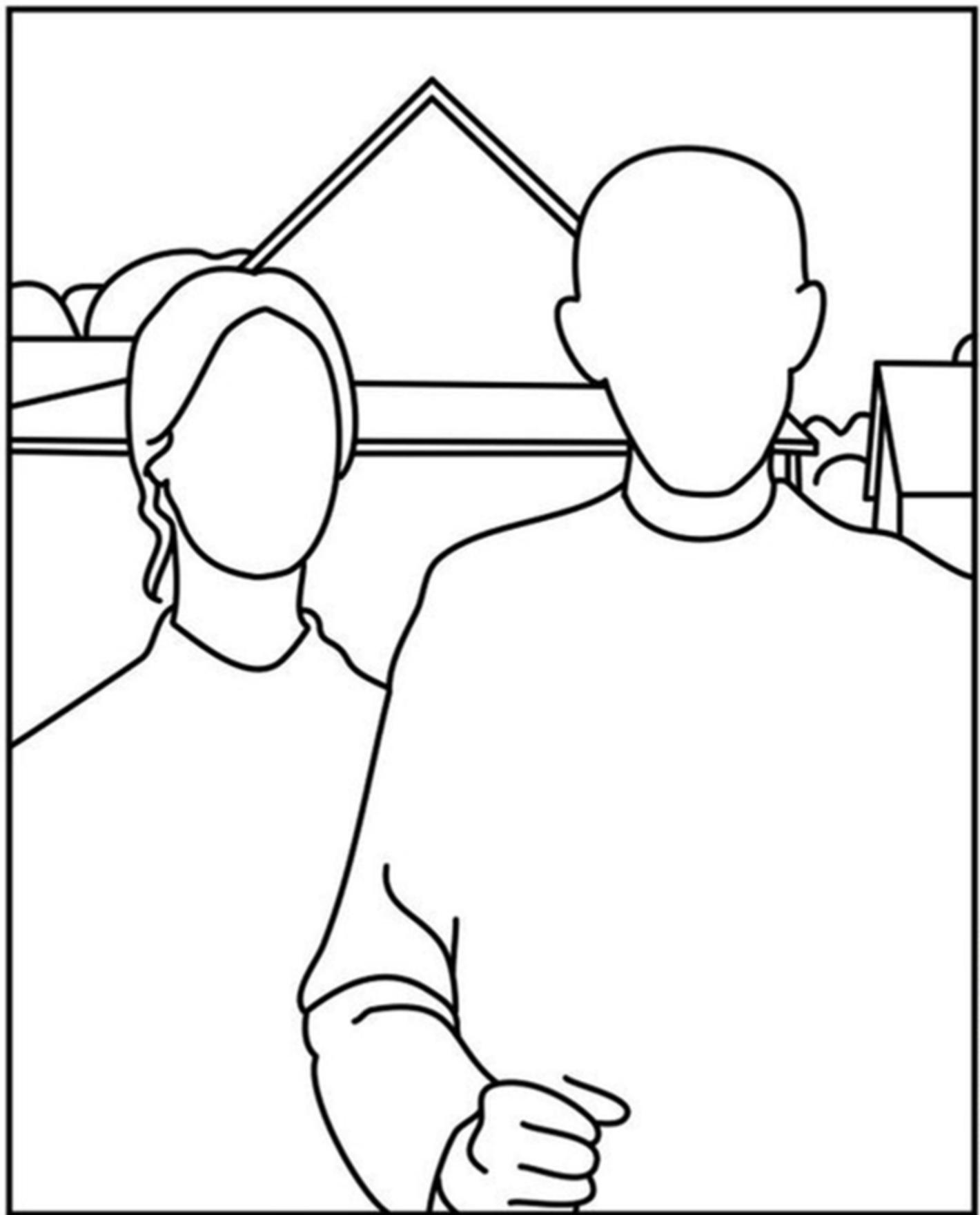


Grant Wood
“American Gothic”



Andy Warhol
“Soup Can Series” 13

Appropriation



Appropriation in Art

Appropriation in art means using existing images or objects and giving them new meaning in another artwork. This idea can be traced back to Cubist collages made by Pablo Picasso and Georges Braque around 1912. They added real objects, like newspapers, into their art so the object could represent itself. The idea grew stronger when French artist Marcel Duchamp made his “readymades” from 1915. The most famous was Fountain, which was simply a men’s urinal placed on a pedestal and signed by him. Surrealist artists also used appropriation. For example, Salvador Dalí made the Lobster Telephone.

In the late 1950s, American artists Jasper Johns and Robert Rauschenberg used appropriated images and objects in their works. Appropriation also became important in Pop Art. The actual term “appropriation” became more common in the 1980s with American artists like Sherrie Levine and Jeff Koons (part of the Neo-Geo group). Levine copied famous paintings by artists such as Claude Monet and Kasimir Malevich, but by presenting them as her own, she created new meanings for old images.

Appropriation art makes us think about questions like originality (is it new?), authenticity (is it real?), and authorship (who made it?). Appropriation connects to the modernist tradition of questioning “What is art?”. These artists were influenced by the German philosopher Walter Benjamin, who wrote about reproduction of art in 1934, and by American critic Rosalind Krauss, who discussed originality in 1985.

Appropriation has continued to be used widely by artists since the 1980s.



Right There (answers are in the text)

1. Which two Cubist artists first used real objects in their collages in 1912? _____
2. What was Marcel Duchamp's most famous readymade artwork called? _____
3. Which surrealist artist made the Lobster Telephone?

4. In which decade did Jasper Johns and Robert Rauschenberg use appropriated objects in their artworks?

5. Which two critics/writers influenced appropriation artists, and in what years did they publish their key works?

Think and Search (answers found by combining parts of the text)

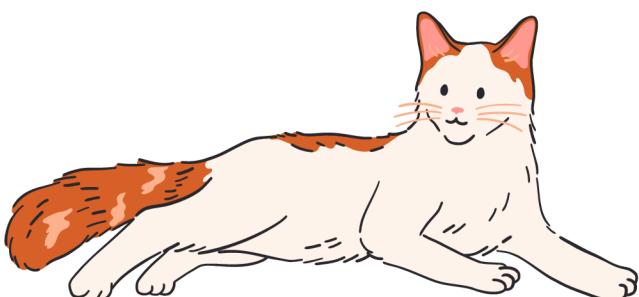
6. How did Duchamp's Fountain challenge traditional ideas of art?

7. How did Sherrie Levine use appropriation in her artworks?

8. What do appropriation artworks make us question about art?

9. Which art movements between 1912 and the 1980s used appropriation, and how?

10. Why might artists find Walter Benjamin's ideas about mechanical reproduction useful for thinking about appropriation?



Author and You (requires linking text + prior knowledge)

11. Why do you think artists choose to re-use existing images or objects instead of making new ones?

12. If you saw Levine's copied Monet painting in a gallery, how might your interpretation be different from seeing the original Monet?

13. Do you think Fountain should be considered art? Why or why not?

On My Own (answers need personal ideas, not in the text)

14. Can you think of a modern example (music, memes, or fashion) where appropriation is used? How is it similar to what artists in the 1980s did?

15. Do you think appropriation makes art more meaningful or less original? Explain your opinion.



Artist Research

Choose from the Artists on the PowerPoint for your Artist Research.

Your choice of artist will influence your:

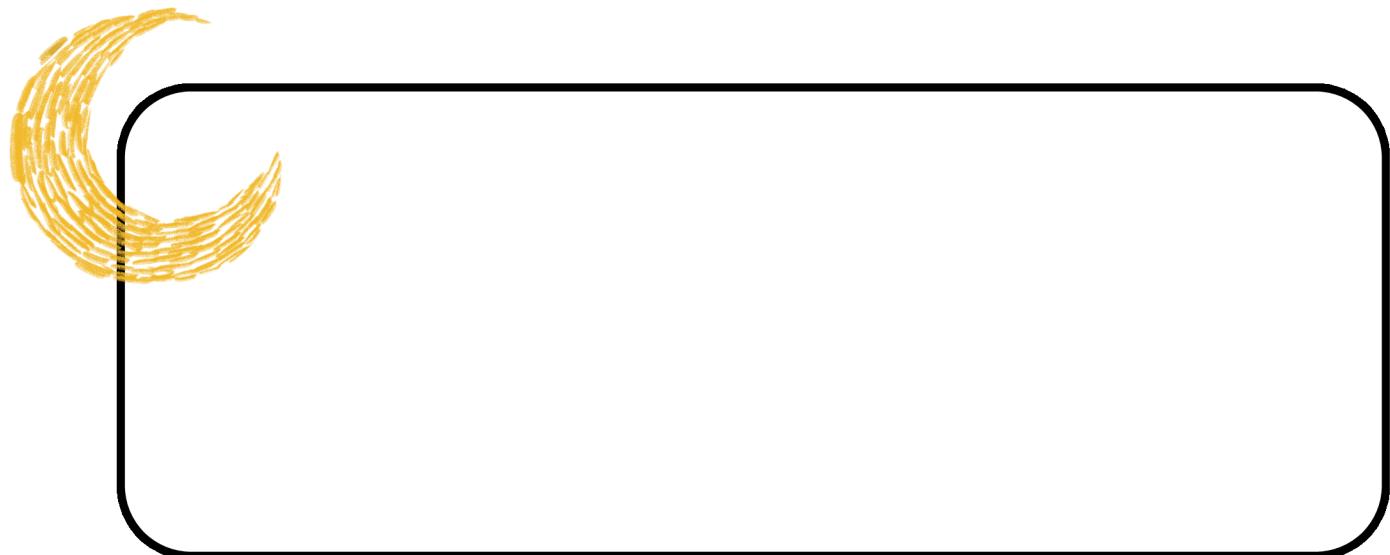
- Major Practical Folio
- Artist Analysis Essay

You need the following information:

- Key style.
- Commonly used themes.
- How they make their artworks
- Which elements and principles of design they use most commonly in their work.

Present on:
Double Spread
Journal
or
A3 Paper
or
PowerPoint
Presentation

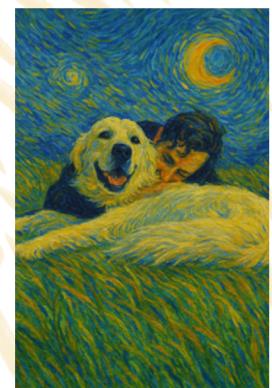
What is the difference between Appropriation and Extending and Transforming?



Appropriation →



Extending and Transforming →



**On the following page, extend and transform
this Van Gogh image.
Use collage, magazines etc. to create your
composition.**

****Hint: You can trace over some
elements of the room template below to
get your proportions correct.**



Artist Analysis Drafting

Scaffolding

Introduction (50-75 words)	
<i>Introduce the Artist:</i> Name the artist and give a brief description of their overall style or artistic practice.	<i>Example:</i> "Banksy, a contemporary street artist known for his satirical and socially charged graffiti, uses his art to critique issues such as consumerism and political oppression. His work is primarily found in urban settings, reflecting his intent to reach a broad audience and challenge societal norms."
<i>Context:</i> Mention the time period, cultural or social background, and any major influences on the artist's work.	
<i>Purpose:</i> Identify the purpose or message the artist aims to convey through their work.	
Evaluation of Style/Practice (200-250 words)	
<i>Describe the Artist's Style:</i> Use specific terminology to describe key elements and principles that define the artist's style. <i>Elements:</i> Colour, Shape/Form, Tone, Texture, Line <i>Principles:</i> Balance, Harmony, Emphasis, Space, Unity, Movement, Pattern, Contrast	<i>Example:</i> "Banksy's use of stencilling offers sharp, precise images that make his work instantly recognizable. His limited colour palette and bold contrasts heighten the impact. However, the reliance on stencils may limit the intricacy of his compositions, potentially reducing detail that could add depth to his message."
<i>Strengths:</i> Discuss strengths in how the artist's style and techniques effectively communicate the intended message or mood.	
<i>Limitations:</i> Identify any aspects of the artist's style that may limit or obscure the message, or could be seen as barriers to viewer understanding or engagement.	
Analysis of Purpose and Context (150-200 words)	
<i>Purpose in Practice:</i> Evaluate how the artist's style and	<i>Example:</i> "Banksy's choice of graffiti as a medium allows him to reach a wide, diverse audience, with the

<p>choices in technique serve their intended purpose or message. Consider the effectiveness of the medium, format, or location for reinforcing the artist's message.</p>	<p>public setting adding relevance to his political themes. His work often juxtaposes familiar imagery, like police officers or children, with ironic or subversive elements, enhancing the critique of authority and innocence. However, his subversive style can lead to controversy, sometimes overshadowing the intended message."</p>
<p>Contextual Influence: Explore how historical, social, or political context influences the artist's work and style.</p> <p>How does the artist's context enhance or limit their expression?</p>	
<p>Visual Arts Terminology: Incorporate terms like "symbolism," "composition," "cultural critique," etc., to deepen your analysis.</p>	
<p>Focus Statement: Planned Intentions for Experimental Artwork (75-100 words)</p>	
<p>Describe Intentions: Briefly outline your creative intentions for your experimental artworks. What message, mood, or theme do you want to convey?</p>	<p>Example: "For my experimental artwork, I aim to explore themes of environmental awareness, inspired by Banksy's use of irony and public-oriented style. I will incorporate bold contrasts and simplified stencils to create an impactful image that can be understood quickly, emulating Banksy's urban approach. A challenge may be translating his large-scale, public format into a smaller work, so I plan to use vivid colours and symbols that evoke a similar immediacy and connection with viewers."</p>
<p>Connection to Artist's Style: Identify specific stylistic features from the chosen artist that you plan to incorporate, such as colour palette, technique, symbolism, or composition. Explain how these features will support your intended message or theme.</p>	
<p>Expected Challenges and Adaptations: Note any anticipated challenges in adapting the artist's style and how you might address them to create a unique work.</p>	
<p>Reflection on Strengths and Limitations (100-150 words)</p>	

<p>Strengths: Summarise the primary strengths of the artist's style and practice in conveying meaning.</p>	<p>Example: "Overall, Banksy's work captivates viewers with its simplicity and bold social statements. His strength lies in his ability to provoke thought through minimalistic, relatable visuals. However, the controversial nature of his work may detract from his message for some audiences. Personally, I find the anonymity and rebellious approach in Banksy's art compelling, as it challenges traditional views of art ownership and public space."</p>
<p>Limitations: Discuss any lingering limitations or challenges the artist faces in their stylistic approach and the impact these have on viewers' understanding.</p>	
<p>Personal Insight: Briefly state your personal response or interpretation of the artist's work based on the analysis.</p>	
<p>Conclusion (50 words)</p>	
<p>Restate the Evaluation: Summarise your overall evaluation of the artist's style and its effectiveness in conveying their purpose.</p>	<p>Example: "Banksy's distinct style and commitment to social commentary make his work a powerful voice in contemporary art. His practice of using public spaces allows him to connect with diverse audiences, reinforcing the democratic nature of his art, even as it challenges conventional boundaries."</p>
<p>Final Reflection: Provide a final comment on the significance of the artist's work within their context.</p>	

Transform and Extend the Mona Lisa



Prototype #1

Landscape

Duchamp and Appropriation

The type of borrowing we now call appropriation began with the works of Marcel Duchamp (1887–1968). After living through the horrors of war, Duchamp believed that traditional art was unimportant compared to human suffering. He created artworks that he called “anti-art” or “anti-aesthetics.” He and other artists in the short-lived Dada movement thought that random accidents could be more meaningful than carefully planned, traditional art. They also argued that re-using an everyday object in a new way could count as art.

Duchamp invented several terms to explain his work. A *readymade* is an everyday object that is shown as art without any change. For example, Duchamp’s *Bottlerack* is simply a bottle-drying rack placed in a gallery. A *readymade-aided* artwork, however, has been altered. For example, in *Bicycle Wheel* and *Stool*, Duchamp combined two objects so that neither worked as they originally did. This was one of the first examples of kinetic sculpture (sculpture that moves). Duchamp also imagined a reciprocal *readymade*—a Rembrandt painting being used as an ironing board. These works made people think differently about function and purpose in art. In the 1950s and 1960s, a younger group of artists, including Robert Rauschenberg and Jasper Johns, reinterpreted Duchamp’s ideas. Instead of calling it “anti-art,” they argued that anything could be art if an artist said so.

Today, Duchamp’s influence continues to shape appropriation. Writers such as Stephen Bury connect Duchamp’s *readymades* to the ideas of Walter Benjamin, who wrote in 1936 about how mechanical reproduction changes the meaning of art. Duchamp’s playful experiments influenced many movements, including Pop Art, Fluxus, Minimalism, Conceptual Art, and even the work of contemporary artists like Jeff Koons, Damien Hirst, Tracey Emin, and Jake and Dinos Chapman.

Right There (answers directly in the text)

1. Which movement did Duchamp belong to that focused on chance and anti-art?

2. What is a “readymade”? Give an example from Duchamp’s work.

3. What is the difference between a readymade and a readymade-aided artwork?

4. What was Duchamp’s Bicycle Wheel and Stool an early example of?

5. Name two younger artists in the 1950s and 1960s who developed Duchamp’s ideas.

Think and Search (answers from across the text)

6. Why did Duchamp believe traditional art was “frivolous” or unimportant?

7. How did Duchamp challenge the idea of “art for art’s sake”?

8. How does a “reciprocal readymade” change the usual purpose of an artwork?

9. How did Rauschenberg and Johns reinterpret Duchamp’s work differently from Dada?

10. What art movements after the 1960s show Duchamp’s influence?

Author and You (linking text + own thinking)

11. Why do you think Duchamp's use of everyday objects shocked people at the time?

12. If a bottle rack is placed in a gallery, what makes it "art"? Do you agree or disagree?

13. How do Duchamp's ideas about appropriation connect to modern culture (like memes, remixes, or fashion)?

On My Own (requires personal ideas, not in the text)

14. If you could choose one everyday object to turn into a "readymade" artwork, what would it be and why?

15. Do you think "anything can be art if an artist says so"? Explain your opinion.



Prototype #2

People

Prototype #3

Object

Reflection Planning for D2 Assessment

Which Prototype did you enjoy the most?

What changes would you make turning that prototype into a large canvas painting?

Why are you going to use that prototype as your final D2 Project?

D2 Planning/Experimentation

D2 Planning/Experimentation

D2 Planning/Experimentation

D2 Planning/Experimentation