

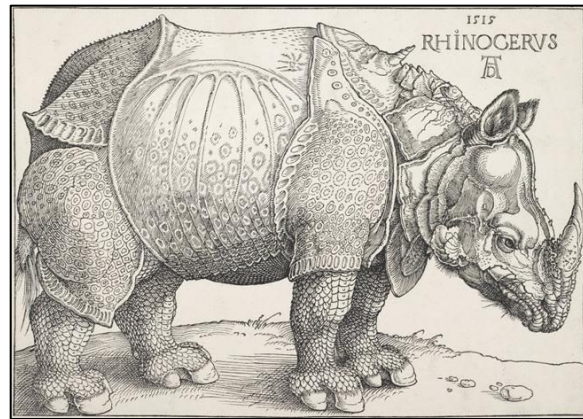
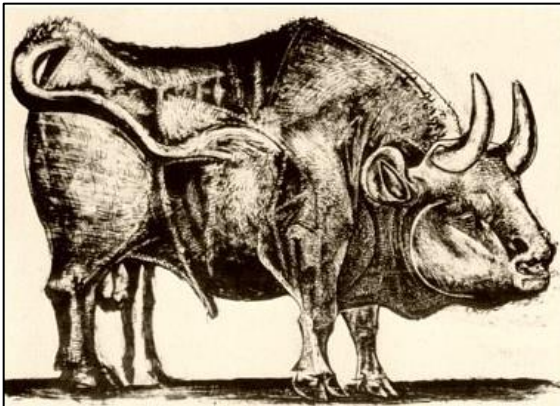
Level 2 Creative Communications

TheOxfordshire
CreativeAcademy

UAL Award

ual: university
of the arts
london

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|---------------------------|--|--------------------------|
| Assignment Title: | The Zoological Song | |
| Unit(s): | 1 – Introduction to materials, processes and technical skills (8 credits) 2 – Introduction to contextual research (4 credits) | |
| Lecturer(s): | Gary Annells, Joe Lemon, Emma Baldwin, Lewis Saunders | |
| Date Set: 18/09/15 | Assessment Date: 15/10/15 | Duration: 4 weeks |



Aim(s):

Unit 1 – To introduce students to the materials, processes and technical skills used in creative communications, their particular characteristics, and the related skills necessary to record experiences and articulate ideas.

Unit 2 – To develop an awareness of the value of contextual research to support own creative activity.

Learning Outcomes:

Unit 1 – Understand materials, processes and technical skills.

Unit 2 – Understand creative contextual research.

Brief:

The animal kingdom has been a source of inspiration for artists, designers, animators and filmmakers for a long time; from the depictions of animals in Renaissance paintings, to Banksy's subversive use of the chimpanzee in his street art. In this project you will be using animals as your main source of inspiration as you are introduced to a wide variety of new techniques and processes. You will need to gather source material from your trips to the zoo, Natural History Museum and Weston-Super-Mare in induction, in the form of drawings, photographs, video clips, notes and found items. When you are back in the studios, you will use this source material to produce a broad portfolio of outcomes using a range of media and techniques. This work will be underpinned by contextual research, which will provide inspiration throughout this project. You will cover the following specialisms through four weeks of workshop sessions with different tutors:

| | |
|-------------------|---|
| Tuesdays | Sculpture/3D with Emma Baldwin (am) Film and Video with Joe Lemon (pm) |
| Wednesdays | Drawing and Printmaking with Lewis Saunders |
| Fridays | Mixed media, Photoshop and Animation with Gary Annells |

Week 1 - Tasks & Independent Study: Assessment criteria covered1 (1.1, 1.2) 2 (2.1, 2.2)

Take part in introductory workshops with your tutors and record the processes that you are trying out. Use your own primary research (photographs, drawings, film clips) from the induction trips as starting points for your creative activity.

Week 2 - Tasks & Independent Study: Assessment criteria covered1 (1.2) 2 (2.1, 2.2, 2.3)

Focus on artist research and respond to your findings in your own experiments with new materials, processes and technical skills. Using the template provided, comment on the work of the artists/film-makers you have studied in your sketchbook and include your own opinions on their work.

Week 3 - Tasks & Independent Study: Assessment criteria covered1 (1.2, 1.3) 2 (2.1, 2.2)

Continue to work on specialist skills and record processes in your sketchbook alongside relevant artist research and own experiments. By now you should start to be more adventurous with some of the skills you have learnt, taking risks and trying out different combinations of materials to achieve more exciting outcomes.

Week 4 - Tasks & Independent Study: Assessment criteria covered1 (1.1, 1.2, 1.3) 2 (2.1, 2.2, 2.3)

Finalise outcomes and produce a final evaluation for this project, comparing the different workshops and reflecting on your most successful/least successful areas and how you might develop these further. Ensure all sketchbook work is complete for assessment and check that assessment criteria has been met.

Suggested Research:

Emma – Damien Hirst, Louise Bourgeois, Jane Alexander, Duane Hanson, Katharina Fritsch, Ron Mueck, Alberto Giacometti, Antony Gormley

Joe – David Attenborough, Werner Herzog, James Algar

Lewis – Banksy, Pure Evil, Andy Warhol, Roy Lichtenstein, Pablo Picasso, Leonardo Da Vinci, Albrecht Durer, Shepard Fairey

Gary – Yago Partal, Alex Castro, David Foldvari, David Hughes, Sara Fanelli, Gerald Scarfe, Ralph Steadman, Michael Betancourt

Glossary:

Find out what these words mean and write down the definition next to them. Add any other new words/ definitions you come across during the workshops and use them in your sketchbook notes where appropriate:

Anthropomorphism –

Allegory –

GIF –

JPEG –

Storyboard –

Armature –

Glitch Art –

Outcomes & Evidence for Assessment:

| Unit Criteria: | Tasks / Evidence: | Y/N |
|--|---|-----|
| Unit 1 – Introduction to materials, processes and technical skills | | |
| 1.1 Select and compare, through experimental application, a range of materials and processes in support of creative activity. | Workshop activities to be recorded in sketchbook with explanation of processes illustrated by drawings/photographs. | |
| 1.2 Demonstrate the use of materials, processes and technical skills to affect the appearance and meaning of images and objects in creative activity. | Range of outcomes from each of the four week specialist workshops, annotated and displayed in sketchbook (or on blog for moving image work) | |
| 1.3 Assess the choice of materials, processes and use of technical skills to affect the appearance and meaning of images and objects in creative activity. | Each workshop to be evaluated, commenting on how easy/difficult it was and how successful outcomes were, with future improvements suggested. | |
| Unit 2 – Introduction to contextual research | | |
| 1.1 Research and record contextual information for a range of creative activities. | Primary research (documentation of trips through drawings, photographs, films and written material) and Secondary research (relevant artist/filmmaker studies) – recorded in sketchbook | |
| 1.2 Demonstrate the use of contextual knowledge to inform and develop ideas for creative activity. | Own interpretations of artist work in sketchbook with annotations to analyse comparisons. | |
| 1.3 Assess the effectiveness of contextual awareness to support creative activity. | Opinions and evaluations of contextual sources studied and overall evaluation of project to compare and reflect on how effective research was in developing new skills and inspiring new ideas. | |

CONTEXTUAL RESEARCH

Use this template to help you conduct purposeful, analytical contextual research. Include images and put into your research file.

Name of artist / filmmaker / movement:

Years active:

One sentence summary:

Images:

Why have you chosen to look at the work of this artist / filmmaker / movement?

What materials, processes and technical skills do you think they use?

What is your opinion of their work?

Do you intend to use this artist / filmmaker / movement as inspiration for your project? How do you intend to do this?