Year 11 Visual Arts

Assessment Task 1 2024

Portraiture Body of Work and Extended Response

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| **TOPIC**: Art Practice- Do you see what I see? | **MARKS:** /50 |
| **SUBMISSION REQUIREMENTS:**  Friday 10th May, Term 2 Week 2 2024.  Part A Submit artwork to your Visual Arts teacher as a hard copy.  Part B Submit via submission point on Canvas by 3pm. | **WEIGHTING:** 30% |
| **OUTCOMES TO BE ASSESSED:**  **P1 -** **Explores** the conventions of practice in artmaking. **P4** **- Investigates** subject matter and forms as representations in artmaking. **P7 -** **Explores** the conventions of practice in art criticism and art history.  **P8- Explores** the roles and relationships between concepts of artist, artwork, world and audience through  critical and historical investigations of art | |
| **DIRECTIONAL VERBS:**  **Explores-** Look at, discover and find out about; to initiate and organise something  **Investigates-** To closely examine and study the world for ideas to develop in art making process | |
| **TASK DESCRIPTION:**  There are two parts to this task. Part A is a Drawing Project, Part B is an Extended Response. You are required to complete both parts of this task.  **Part A: Drawing Project in the form of a mini body of work (Artmaking)**  Create a mini body of work that ***investigates*** the self-portrait as subject matter and ideas about identity. The images should be a direct development from the media exercises completed in class and **explore** a variety of drawing materials and techniques. Students are to submit 4-6 works from the artmaking activities completed in Term 1.  ***Total 25 Marks***  **Part B: Extended Response (Art Studying)** Students have examined the case study ‘Do you see what I see?’ (Frida Kahlo and Edvard Munch) in class. Students are to use the case study information studied in class to complete the following extended response question:  Investigate how artists visually process their***personal experiences*.**  In your answer, refer to specific artists and artworks you have studied.  Students should **explore** the artist’s artmaking practice, the conceptual framework and significant art histories to inform and support your response. ***Total 25 Marks*** | |
| **ASSESSMENT CRITERIA:** Part A: Drawing Project in the form of a mini body of work(25 Marks)  You be assessed on your ability to:   * ***explore*** various drawing techniques and materials. * ***investigate*** self-portraiture as subject matter.   Part B: Extended response (25 Marks)  You will be assessed on your ability to:   * present a well-reasoned and informed point of view. * apply your understanding of the different aspects of content by ***exploring*** artist practice, the conceptual framework and significant art histories to inform and support your response. * use relevant examples. * use essay scaffold provided.   Completed response to be submitted on Canvas as a PDF file. | |

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| **ASSESSMENT MARKING CRITERIA** | | |
| **Part A: Drawing Project**  P1 **Explores** the conventions of practice in artmaking. P4 **Investigates** subject matter and forms as representations in artmaking. | **Mark** | **Grade** |
| * Displays outstanding technical sensitivity, refinement, discrimination and moderation in the **exploration** of drawing materials and techniques. * Extensive ***investigation*** of subject matter and form is demonstrated through the sophisticated representation of the self-portrait.   *A highly resolved drawing task that explores your Identity in the form of a mini body of*  *work. Your mini body of work reflects the drawing activities completed in class and*  *experiments with various techniques and materials. A minimum of 4-6 drawings that*  *demonstrate a sophisticated use of materials and techniques to support your intentions.* | 21-25 | A |
| * Displays high technical sensitivity and moderation in the **exploration** of drawing materials and techniquesalthough some aspects are more refined while others are elaborated and/or overworked. * Thorough ***investigation*** of subject matter and form is demonstrated through the accomplished representation of the self-portrait.   *A resolved drawing task that explores your Identity in the form of a mini body of work. Your*  *body of work reflects the drawing activities completed in class and experiments with various*  *techniques and materials. A minimum of 4 drawings that demonstrate a good use of*  *materials and techniques to support your intentions.* | 16-20 | B |
| * Displays sound technical proficiency in use/**exploration** of drawing materials and techniques yet not very sensitive or refined. * Sound ***investigation*** of subject matter and form is demonstrated through an adequate representation of the self-portrait.   *A drawing task that explores your Identity in the form of a mini body of work. Your body of*  *work or series reflects some of the drawing activities completed in class 1 or 2 techniques*  *and materials. A minimum of 4 drawings demonstrate a sound use of materials and*  *techniques to support your intentions.* | 11-15 | C |
| * Displays basic refinement or sensitivity in use/**exploration** of materials and techniques. Some repetition or inconsistent application. * Basic ***investigation*** of subject matter and form is demonstrated using images that may represent the self-portrait.   *A drawing task that explores your Identity in the form of a mini body of work. Drawings*  *demonstrate a basic use of materials and techniques.* | 6-10 | D |
| * Displays limited technical accomplishment, unrefined and superficial use/**exploration** of materials and techniques. * Elementary ***investigation*** of subject matter and form is demonstrated through an attempt to represent the self-portrait.   *A drawing task that explores your Identity. Drawing/drawings demonstrate a limited use of*  *materials and techniques.* | 1-5 | E |

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| **ASSESSMENT MARKING CRITERIA** | | |
| **Part B: Extended Response**  P7 **Explores** the conventions of practice in art criticism and art history.  P8 **Explores** the roles and relationships between concepts of artist, artwork, world and  audience through critical and historical investigations of art | **Mark** | **Grade** |
| * Extensively **explores**artmaking practices throughout history to identify significant artwork examples to support their argument. * Comprehensive ***exploration*** of the relationship between artist, artwork, world and audience. * Outstanding **exploration** of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed.   *A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible. The significance of examples is explained and used to strongly support the arguments. At least two artists and two examples for each are discussed in your response.* | 21-25 | A |
| * Thoroughly **explores** the artmaking practices throughout history to identify appropriate artwork examples to support their argument. * Thorough ***exploration*** of the relationship between artist, artwork, world and audience. * Strong **exploration** of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed.   *A coherent and reasoned point of view is represented and sustained. Examples are explained and used to support a successful argument that addresses most aspects of the question. Three artists and two examples for each artist are discussed in your response.* | 16-20 | B |
| * Demonstrates a sound **exploration** of artmaking practices throughout history to identify artwork examples that are mostly relevant. * Sound ***exploration*** of the relationship between artist, artwork, world and audience. * Sound **exploration** of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed.   *A coherent and reasoned point of view is presented and reasonably well sustained. Examples are generally explained and used to support an argument that addresses some aspects of the question. At least two artists, two examples are discussed in your response.* | 11-15 | C |
| * Demonstrates a basic **exploration** of artmaking practices throughout history to Identify artworks that may not be relevant. * Basic ***exploration*** of the relationship between artist, artwork, world and audience. * Basic **exploration** of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed.   *A point of view is presented but is unevenly sustained. Examples are described in an obvious way and are connected to the question. At least one artist and one example are referenced in your response.* | 6-10 | D |
| * Demonstrates an elementary exploration of artmaking practices throughout history to identify at least one artwork. * Limited ***exploration*** of the relationship between artist, artwork, world and audience. * Limited **exploration** of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed.   *Comments are offered that may relate to some aspects of the question. Arguments are driven by opinions and reflect a very basic understanding of the visual arts. Artist and example may be mentioned.* | 1-5 | E |