Year 10 Visual Arts

Assessment Task 1 2024

Clay Vessel and Artist Research

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| **TOPIC**: Clay Vessel and Artist Research  | **Total Marks:** /40 |
| **SUBMISSION REQUIREMENTS:**Due by Term 2, Week 2, Friday 10th MayPart A Submit artwork to your Visual Arts teacher as a hard copy. Part B Submit Artist Research via submission point on Canvas. | **Weighting:** N/A |
| **OUTCOMES TO BE ASSESSED:**5.2 **makes** artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience5.4 **investigates** the world as a source of ideas, concepts and subject matter in the visual arts5.6 **demonstrates** developing technical accomplishment and refinement in making artworks5.8 **uses** their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art |
| **DIRECTIONAL VERBS:****Make -** To create something**Investigate -** Plan, inquire into and draw conclusions about**Demonstrate -** Show by example**Use -** To put into action or service |
| **TASK DESCRIPTION:**There are two parts to this assessment task. You are required to complete and submit both parts of this task:**Part A: *Clay Vessel* (20 marks)**Students will create a 3D clay vessel in class that explores and represents various aspects of their cultural heritage. Students will use their knowledge of the conceptual framework to **make** an artwork that conveys ideas/concepts about their culture to the audience. To create this artwork, students will **investigate** their cultural heritage by conducting independent research (including traditional vessels and symbolism such as shapes, designs, colours) to assist in the development of ideas, concepts, and subject matter. Students will use various hand building techniques including pinch, slab and coil construction and different surface decoration and treatments that **demonstrate** technical accomplishment and refinement. Part B: **Artist Research (20 marks)** Students will complete a case study on Australian artist Gerry Wedd in class and present their knowledge and understanding of the artist and his artworks in the form of a graphic organiser. The graphic organiser will require students to discuss the artist, explain his artmaking intentions (conceptual practice), artmaking process and materials (material practice), influences on the artists practice as well as discuss, explain and interpret examples of works by the artist. To successfully do this, students will **use** their understanding of and relationships between artist – artwork – world – audience in critical and historical interpretations of art.The graphic organiser will be provided to students in class. |

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| **ASSESSMENT CRITERIA:****Part A: *Clay Vessel***Students will be assessed on how well they use different strategies to **make** a clay vessel that:* **Investigates** their cultural heritage as a source of ideas or subject matter.
* **Demonstrates** their technical ability in the making of artworks.
* Uses symbolism to communicate ideas about their cultural heritage.
* Is resolved and refined (artwork)

**Part B: *Artist Research***Students will be assessed how well they:* **Use** their understanding of the conceptual framework artist- artwork- world and audience to interpret Gerry Wedd’s artworks.
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| **ASSESSMENT MARKING CRITERIA Part A: Clay Vessel** |
| 5.2 **makes** artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience5.4 **investigates** the world as a source of ideas, concepts and subject matter in the visual arts5.6 **demonstrates** developing technical accomplishment and refinement in making artworks | **Grade** | **Mark** |
| * Exceptional clay vessel that demonstratesthe **making** ofinformed choices to develop andextend meanings.
* Extensive **investigation** of subject matter and form is demonstrated through the sophisticated representation of student’s cultural heritage.
* **Demonstrates** outstanding technical sensitivity, refinement, discrimination, and moderation in the makingof an artwork (Clay Vessel)
 | A | 17 - 20 |
| * Comprehensive clay vessel that demonstratesthe **making** ofinformed choices to develop andextend meanings.
* Thorough **investigation** of subject matter and form is demonstrated through the accomplished representation of student’s cultural heritage.
* **Demonstrates** high technical sensitivity and moderation in the explorationof clay and hand building techniquesalthough some aspects are more refined while others are elaborated and/or overworked.
 | B | 13 - 16 |
| * Sound clay vessel that demonstratesthe **making** ofsomeinformed choices to develop andextend meanings.
* Adequate **investigation**of subject matter and form is demonstrated through an adequate representation of the student’s cultural heritage.
* Demonstrates sound technical proficiency in use/explorationof clay materials and techniques yet not very sensitive or refined.
 | C | 9 - 12 |
| * Basic clay vessel that demonstratesa developing ability to **make** informed choices and/or meanings.
* Basic **investigation** of subject matter and form is demonstrated using images that may represent culture.
* **Demonstrates** basic refinement or sensitivity in use/explorationof materials and techniques. Some repetition or inconsistent application.
 | D | 5 - 8 |
| * Rudimentary clay vessel that demonstratesa developing ability to **make** informed choices or meanings.
* Elementary **investigation** of subject matter and form is demonstrated through an attempt to represent culture.
* **Demonstrates** limited technical accomplishment, unrefined and superficial use/explorationof materials and techniques.
 | E | 1 - 4 |

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| **ASSESSMENT MARKING CRITERIA Part B: Artist Research** |
| 5.8 **uses** their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art | **Grade** | **Mark** |
| * Sophisticated **use** of all parts of the conceptual framework (artist-artwork-world-audience) is evident with extensive information about Gerry Wedd’s life as an artist, 3 or more of his artworks, the world as a source of ideas and influence and the audience reactions and interpretations.
 | A | 17 - 20 |
| * Developed **use** of most parts of the conceptual framework (artist-artwork-world-audience) is evident with comprehensive information about Gerry Wedd’s life as an artist, 2 or more of his artworks, the world as a source of ideas and/or influence and the audience reactions and/or interpretations.
 | B | 13 - 16 |
| * Satisfactory **use** of some parts of the conceptual framework (artist-artwork-world-audience) is evident with adequate information about Gerry Wedd’s life, 1 or more of his artworks, the world as a source of ideas and/or influence and the audience reactions and/or interpretations.
 | C | 9 - 12 |
| * Rudimentary **use** of the conceptual framework (artist-artwork-world-audience) is evident with simple information about Gerry Wedd’s life, his artwork, the world and/or audience.
 | D | 5 - 8 |
| * Limited **use** of the conceptual framework (artist-artwork-world-audience) is evident with very simple or no information about Gerry Wedd’s life, his artwork, the world and/or audience.
 | E | 1 - 4 |