



Year 9 Visual Arts

Assessment Task 3 2024: Portrait and Case Study

TOPIC: Portrait and Case Study	Total Marks: /40
SUBMISSION REQUIREMENTS: Due by Term 4, Week 4, Friday 8 th of November 2024 Submit Portrait artwork as a hardcopy to teacher during class and Case Study as a PDF via Canvas submission point.	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 – audience 5.6 Demonstrates developing technical accomplishment and refinement in making artworks 5.7 Applies their understanding of aspects of practice to critical and historical interpretations of art 5.8 Uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art	
DIRECTIONAL VERBS: Make - Cause (something) to exist or come about; bring about Demonstrate - Show by example Applies - Use, utilise, employ in a particular situation Uses - to put something such as a tool or skill to a particular purpose	
TASK DESCRIPTION: There are two parts to this assessment task. You are required to complete and submit both parts of this task: PART A – Portrait (25 marks) Students will submit a portrait that they have created throughout the Portraiture unit of work. Inspired by the history of portraiture and contemporary artist Delita Martin students will experiment with a variety of print and mixed media to develop self-portraits that reflect the concept of identity, then select and refine their best one for submission. In completing this task students will make an artwork informed by their understanding of the function of and relationship between the artist – artwork – world – audience and demonstrate developing technical accomplishment and refinement. PART B – Case Study (15 marks) Students will study artist Jet James and his portrait works in class and use information provided and analysis to respond to a series of short answer questions. Through the questions students will be required to apply their understanding of practice and use their understanding of the conceptual framework (artist-work-world-audience) to interpret the works.	

ASSESSMENT CRITERIA:

Part A – *Portrait* (25 marks)

Students will be assessed on how well they:

- **Make** a work that communicates aspects of traditional and contemporary portraiture and identity through composition, materials, techniques etc.
- **Demonstrate** an ability to use materials and techniques
- **Make** a quality artwork

PART B – *Case Study* (15 marks)

Students will be assessed on how well they:

- **Apply** their understanding of practice to interpret art
- **Use** their understanding of the conceptual framework (artist – artwork – world – audience) to interpret art
- Communicate the **application** of their understanding of practice and **use** of the conceptual framework to interpret art in written responses

ASSESSMENT MARKING CRITERIA – Part A: Portrait

5.2 Makes artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience 5.6 Demonstrates developing technical accomplishment and refinement in making artworks		Mark
<p>Excellently made artwork informed by an understanding of the function of and relationship between artist – artwork – world – audience and demonstrating excellent technical skill is evident in:</p> <ul style="list-style-type: none"> • The sophisticated creation of a work that communicates all appropriate aspects of traditional and contemporary concepts of portraiture and identity to an audience through compositions, materials, techniques and subject matter • Outstanding use of printing materials and techniques that contribute to the portrait through shape, tone, texture, etc. • An artwork that is of a very high quality and is fully resolved and refined 	A	21 – 25
<p>Thoroughly made artwork informed by an understanding of the function of and relationship between artist – artwork – world – audience and demonstrating strong technical skill is evident in:</p> <ul style="list-style-type: none"> • The advanced creation of a work that communicates most appropriate aspects of traditional and contemporary concepts of portraiture and identity to an audience through compositions, materials, techniques and subject matter • Strong use of printing materials and techniques that contribute to the portrait through shape, tone, texture, etc. • An artwork that is of high quality and is mostly resolved and refined 	B	16 - 20
<p>Soundly made artwork informed by an understanding of the function of and relationship between artist – artwork – world – audience and demonstrating satisfactory technical skill is evident in:</p> <ul style="list-style-type: none"> • The adequate creation of a work that communicates some appropriate aspects of traditional and contemporary concepts of portraiture and/or identity to an audience through compositions, materials, techniques and/or subject matter • Sound use of printing materials and techniques that contribute to the portrait through shape, tone, texture, etc. • An artwork that is of adequate quality, some areas may be unresolved and/or unrefined 	C	11 – 15
<p>Basically made artwork informed by an understanding of the function of and relationship between artist – artwork – world – audience and demonstrating rudimentary technical skill is evident in:</p> <ul style="list-style-type: none"> • An attempt to create a work that may communicate some aspect of portraiture or identity to an audience through compositions, materials, techniques or subject matter • An attempt to use printing materials and techniques that contribute to the portrait through shape, tone, texture, etc. • An artwork that is of basic quality, many areas may be unresolved or unrefined 	D	6 – 10
<p>limited made artwork informed by an understanding of the function of and relationship between artist – artwork – world – audience and demonstrating rudimentary technical skill is evident in:</p> <ul style="list-style-type: none"> • No or limited attempt to create a work that communicates any aspect of portraiture or identity to an audience • No or limited attempt to use printing materials and techniques • An artwork that is of very basic quality, predominantly unresolved with minimal attempt to complete work 	E	1 – 5

ASSESSMENT MARKING CRITERIA – Part B: Case Study

<p>5.7 Applies their understanding of aspects of practice to critical and historical interpretations of art</p> <p>5.8 Uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art</p>		Mark
<p>Sophisticated application of understanding of practice and use of understanding of the conceptual framework (artist – artwork – world – audience) in critical and historical interpretations of art is demonstrated by:</p> <ul style="list-style-type: none"> • A highly detailed and concise response that extensively answers the question, uses all source material in a sophisticated way and suitably references the artwork to support ideas. 	A	5
<p>Thorough application of understanding of practice and use of understanding of the conceptual framework (artist – artwork – world – audience) in critical and historical interpretations of art is demonstrated by:</p> <ul style="list-style-type: none"> • A detailed and clear response that appropriately answers the question, uses most source material in a thorough way and references the artwork to support ideas. 	B	4
<p>Sound application of understanding of practice and use of understanding of the conceptual framework (artist – artwork – world – audience) in critical and historical interpretations of art is demonstrated by:</p> <ul style="list-style-type: none"> • An adequate response that answers the question, uses source material in some way and may reference the artwork. 	C	3
<p>Basic application of understanding of practice and use of understanding of the conceptual framework (artist – artwork – world – audience) in critical and historical interpretations of art is demonstrated by:</p> <ul style="list-style-type: none"> • An attempt to respond to the question, answer may be vague or have inaccuracies and does not use source material or reference the artwork. 	D	2
<p>Limited application of understanding of practice and use of understanding of the conceptual framework (artist – artwork – world – audience) in critical and historical interpretations of art is demonstrated by:</p> <ul style="list-style-type: none"> • Limited attempt to respond to the question, answer is inaccurate and does not relate in any way to the question. 	E	1