Year 8 Visual Arts

Assessment Task 2

Clay Sculpture and Artist Case Study 2024

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| **TOPIC**: Clay Sculpture and Artist Case Study | **MARKS:** Grade A-E |
| **SUBMISSION REQUIREMENTS:**  Due: Term 3 Week 4, Friday August 16th by 3 pm  Part A Submit artwork to your Visual Arts teacher as a hard copy.  Part B Submit case Study via submission point on Canvas. | **WEIGHTING:**  N/A |
| **OUTCOMES TO BE ASSESSED:**  **4.2** - **Explores** the function of and relationships between artist – artwork – world - audience  **4.4** - **Recognises** and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts.  **4.8 - Explores** the function of and relationshipbetweenartist – artwork – world and audience  **4.10** - **Recognises** that art criticism and art history construct meanings. | |
| **DIRECTIONAL VERBS:**  **Explore** - Examine completely in order to find out more about it  **Recognises** - To know or identify from past experience or knowledge | |
| **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 Sculpture***  Students submit their Aztec inspired clay sculpture which was completed in class as part of Unit 2. Students will focus on the cultural frame to **explore** the function of and relationship between artist- artwork- world- audience. To create this artwork, students will **recognise** and use various aspects of the world to develop their ideas, concepts, and subject matter.  **Part B: *Artist Case Study*** *(In Class)* Students will complete an Artist Case Study that will require them to discuss artist practice by exploring the function of and relationship between the artist, artwork, world and audience. and recognise that art criticism and art history construct meaning. Students will be provided with relevant critical and historical information and respond to a series of questions about artist *Ramesh Mario Nithiyendran* artmaking practice and his artworks. | |
| **ASSESSMENT CRITERIA:**  **Part A: *Clay Sculpture***  Students will be assessed on how well they produce a clay sculpture that:   * **Explore** the relationship between artist- artwork- world- audience by making an artwork that communicates their ideas about Aztec and Contemporary culture to an audience. * **Recognise** and use elements of Aztec and Contemporary culture as a source of ideas for making art. * Is resolved and refined (artwork)   **Part B: *Artist Case Study***  Students will be assessed on how well they:   * **Explore** and demonstrate an understanding of *Ramesh Mario Nithiyendran*’s artistic practice through exploration of his artworks including materials, techniques, style, ideas and influences. * **Recognise** that art criticism and history create meaning by using source material in their responses. | |

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| **Assessment Marking Criteria Part A: Clay Sculpture** | |
| **4.2** - **Explores** the function of and relationships between artist – artwork – world - audience  **4.4** - **Recognises** and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts. | **Grade** |
| **Explores** the conceptual framework and **makes** an artwork with an understanding of the subjective frame by producing an exceptional clay sculpture that demonstrates:   * Extensive communication of a mood/emotion to the audience through the advanced use of colour, line, shape and expression. * Sophisticated use of the painting techniques and style of Picasso. * Extensively resolved artwork. All areas are complete and sophisticatedly refined. | A |
| **Explores** the conceptual framework and **makes** an artwork with an understanding of the subjective frame by producing a developed clay sculpture that demonstrates:   * Thorough communication of a mood/emotion to the audience through the developed use of colour, line, shape and expression. * Comprehensive use of the painting techniques and style of Picasso. * Thoroughly resolved artwork. Most areas are complete and thoroughly refined. | B |
| **Explores** the conceptual framework and **makes** an artwork with an understanding of the subjective frame by producing a sound clay sculpture that demonstrates:   * Some communication of a mood/emotion to the audience through some use of colour, line, shape and/or expression. * Satisfactory use of the painting techniques and style of Picasso. * Soundly resolved artwork. Some areas may be incomplete and/or lack refinement. | C |
| **Explores** the conceptual framework and **makes** an artwork with an understanding of the subjective frame by producing a basic clay sculpture that demonstrates:   * Simple communication of a mood/emotion to the audience through basic use of colour, line, shape or expression. * Basic use of the painting techniques and style of Picasso. * Rudimentarily resolved artwork. Multiple areas are incomplete and lack refinement. | D |
| **Explores** the conceptual framework and **makes** an artwork with an understanding of the subjective frame by producing a limited self-portrait that demonstrates:   * Limited or no communication of a mood/emotion to the audience through use of very minimal or no colour, line, shape or expression * Limited or no use of the painting techniques and style of Picasso. * Artwork is largely incomplete or not attempted. | E |

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| **Assessment Marking Criteria Part B: Artist Case Study** | |
| **4.8 - Explores** the function of and relationshipbetweenartist – artwork – world and  audience  **4.10** - **Recognises** that art criticism and art history construct meanings. | **Grade** |
| * Outstanding **exploration** of all relevant aspects ofRamesh Mario Nithiyendran’s artistic practice is evident in written responses, including his conceptual practice (ideas behind his works) and his material practice (material and process used to make his works). * Student **recognises** that art criticism and art history construct meaning through responses that use all of the relevant critical and historical source material and demonstrates sophisticated knowledge and understanding of the provided artworks. | A |
| * Thorough **exploration** of most relevant aspects of Ramesh Mario Nithiyendran’s artistic practice is evident in written responses, including his conceptual practice (ideas behind his works) and his material practice (material and process used to make his works). * Student **recognises** that art criticism and art history construct meaning through responses that use most of the relevant critical and historical source material and demonstrates comprehensive knowledge and understanding of the provided artworks. | B |
| * Sound **exploration** of some relevant aspects of Ramesh Mario Nithiyendran’s artistic practice is evident in written responses, including his conceptual practice (ideas behind his works) and/or his material practice (material and process used to make his works). * Student **recognises** that art criticism and art history construct meaning through responses that use some critical and historical source material and demonstrates sound knowledge and understanding of the provided artworks. | C |
| * Basic **exploration** of Ramesh Mario Nithiyendran’s artistic practice is evident in written responses including his conceptual practice (ideas behind his works) or his material practice (material/process used to make his works). * Student attempts to **recognise** that art criticism and art history construct meaning through responses that use limited source material and demonstrates fundamental knowledge and understanding of the provided artworks. | D |
| * Limited **exploration** of Ramesh Mario Nithiyendran’s artistic practice is evident in written responses, very minimal or no attempt made to explore his conceptual practice (ideas behind his works) or his material practice (material/process used to make his works). * Student may attempt to **recognise** that art criticism and art history construct meaning through responses that may not use source material or demonstrates limited knowledge and understanding of the provided artworks. | E |