Year 11 Visual Arts Issues and Theories Assessment Task 2 - 2023

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| **TOPIC**: Issues and Theories – Artmaking VAPD and Body of Work | **MARKS:** /70  |
| **SUBMISSION REQUIREMENTS:** Friday 18th August, Term 3, Week 5 Submit your VAPD and BOW (Issues and Theories: Social Issue) to theclassroom teacher at the end of the timetabled lesson. | **WEIGHTING:**  35% |
| **OUTCOMES TO BE ASSESSED:**P2: Explores the roles and relationships between the concept of artist, artwork, world and audience.P3: Identifies the frames as the basis of expressive representation through the making of art.P5: Investigates ways of developing coherence and layers of meaning in the making of art.P6: Explores a range of material techniques in ways that support artistic intentions. |
| **DIRECTIONAL VERBS:****Explore -** Look at, discover and find out about**Identify -** Establish or indicate what something is**Investigate -** To explore, examine and study the world for ideas to develop in art making process**Develop -** To show progress through the period of time |
| **TASK DESCRIPTION:**There are two parts to this task: Part A is a visual arts process diary, and Part B is a Body of Work (BOW). You are required to complete both parts of this task.Part A: Visual Arts Process Diary (VAPD) 30 MarksStudents submit a Visual Arts Process Diary VAPD that explores their role as an artist and the relationships between the world, artwork and audience, to formulate ideas and document their intentions for what they will do in their own art making. This may include drawings, paintings, sketches, collections of stimulus images, annotated diagrams, notes, ideas and photographs that explores ideas and concepts relating to the theme Issues and Theories. (Social Issue)Students should use and identify the Frames as a basis of their own expressive representation and art making. The diary should suggest and provide evidence of student’s progress, informing decisions and actions in the production of a BOW.Part B: Body of Work (BOW) 50 MarksSubmit a Body of Work that investigates ways of developing coherent layers of meaning on a social issue of your choice. Conceptual relationships and artistic intentions should be evidenced through a sustained investigation and exploration of the chosen expressive form/s, materials and techniques. |
| **ASSESSMENT CRITERIA:**Students will be assessed on their ability to:Visual Arts Process Diary (VAPD)- explain ideas, concepts, themes and/or subject matter- explain choice of materials- identify and explain different perspectivesBody of Work (BOW)- present a Body of Work that effectively communicates your ideas, feelings, beliefs or values on a social issue of choice.- present a Body of Work that is technically accomplished and refined |

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| **ASSESSMENT MARKING CRITERIA** |
| **Part A: VAPD****P2: Explores** the roles and relationships between the concept of artist, artwork, world and audience. (Conceptual Framework)**P3: Identifies** the frames as the basis of expressive representation through themaking of art. (Frames) | **Mark** | **Grade** |
| Comprehensively applies their understanding of the relationships among the artist, artwork, world and audience through:*Very thorough explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework* Demonstrates a comprehensive understanding of the frames when working independently in the making of art through:*Highly developed explanations or reasons that demonstrate different perspectives or**understandings in your art making using visual and/or verbal methods* | 18-20 | A |
| Thoroughly applies their understanding of the relationships among the artist, artwork, world and audience through:*Thorough explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework*Demonstrates a thorough understanding of the frames when working independently in the making of art, including:*Developed explanations or reasons that demonstrate different perspectives or**understandings in your art making using visual and/or verbal methods* | 14-17 | B |
| Soundly applies their understanding of the relationships among the artist, artwork, world and audience through:*Sound explanations for most of your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.*Demonstrates a sound understanding of the frames when working independently in the making of art, including:*Adequate explanations or reasons that demonstrate some different perspectives or**understandings in your art making using visual and/or verbal methods* | 10-13 | C |
| Basic ability to apply their understanding of the relationships among the artist, artwork, world and audience through:*Limited explanations for your ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework*Demonstrates a basic understanding of the frames, including:*Basic explanations or reasons that may acknowledge different perspectives or understandings in your art making using visual and/or verbal methods* | 6-9 | D |
| Elementary ability to apply their understanding of the relationships among the artist, artwork, world and audience through:*Very limited explanations for some ideas, concepts, subject matter, themes and choice of media in terms of the relationships in the Conceptual Framework.*Demonstrates an elementary understanding of the frames, including:*Rudimentary explanations or reasons that may reference one (or more than one) perspective in your art making using visual and/or verbal methods* | 1-5 | E |

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| **ASSESSMENT MARKING CRITERIA** |
| **Part B: BODY OF WORK****P5: Investigates** ways of developing coherence and layers of meaning in the making of art.**P6:** Explores a range of material techniques in ways that support artistic intentions. | **Mark** | **Grade** |
| Complex demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through: *Outstanding visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated clearly and effectively*Outstanding exploration of a range of material techniques in ways that support artistic intentions.*Outstanding degree of technical accomplishment, technically sensitive, refined,**discriminating and moderated* | 41–50 | A |
| Well-developed demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through: *Developed visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated clearly and effectively*Well-developed exploration of a range of material techniques in ways that mostly support artistic intentions including:*Well-developed technical accomplishment, most areas are technically sensitive, some**aspects are more refined while others may be overworked.* | 31–40 | B |
| Some demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:*Sound visual communication of ideas, feelings, beliefs, values and aesthetics that are communicated at an adequate level*Some exploration of a range of material techniques in ways including:*Sound technical accomplishment, technically sound yet not very sensitive or refined.* | 21–30 | C |
| Confined demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through:*Basic visual communication of ideas, feelings, beliefs, values and aesthetics*Basic exploration of material techniques in ways including:Basic degree of technical accomplishment, little refinement or subtlety. Some repetition or inconsistent application | 11–20 | D |
| Elementary demonstration of conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways, through: *Elementary visual communication of ideas, feelings, beliefs, values and aesthetics* Very limited exploration of material techniques in ways including:Limited degree of technical accomplishment, slight technical accomplishment andmoderation. Unsubtle, unrefined, incongruous. | 1- 10 | E |