

# NIMBIN CENTRAL SCHOOL – VISUAL ARTS HSC ASSESSMENT TASK

**Assessment Title:** Art Criticism and History: Australian Landscape

*PRACTICE Essay on Australian Landscape*

**Assessment Task No.:** 3A **Date Due:** Term 3 Week 3

**Class:** Year 12 (HSC) **Marks:** 25 **Weighting:** 10%

## TASK

- i) Students will conduct a *Case Study on the Australian Landscape*. Emphasis will be on art practice of **3 Landscape artists** that include a *Modernist, an Indigenous, and a Contemporary artist* with a focus on the subjective and postmodern frame.
- ii) Students are to build information on their artists in their own time – they must take notes on their artists using the Interpreting Artworks Through Practice scaffold and the Conceptual Framework Scaffold.
- iii) Look at the artists work through the Subjective and Postmodern Frames – take notes on the artworks using the scaffolded sheets.
- iv) Students can share their information – so may combine work to gain information on all three artists.
- v) The essay question will be presented in class and the essay will be completed in exam conditions – although it will be open book so you are able to use all notes and information about artists and artworks.
- vi) At least one book should be used to obtain information – references must be kept on your notes.

List of Artists : John Wolseley, James Gleeson, Arthur Boyd, Sydney Nolan, Fred Williams, John Olsen, Lin Onus, Albert Namatjira, Emily Kame Kngwarreye, Clifford Possum Tjapaltjarri, Naata Nungurrayi, Jeffery Smart, Max Dupain

### Question:

Discuss this statement with reference to specific examples by Australian artists using the postmodern and subjective frames as reference.

## OUTCOMES TO BE ASSESSED

Syllabus No	Achievement
<b>H7</b>	Applies their understanding of practice in art criticism and art history.
<b>H8</b>	Applies their understanding of the relationships between the concepts of artist, artwork, world and audience through critical and historical investigations of art
<b>H9</b>	Demonstrates how an understanding of the frames how the frames provide for different orientations to critical and historical investigations of art.
<b>H10</b>	Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in artmaking.

## CRITERIA

<p><i>A Case Study of Landscape</i> by Australian artists through three periods of art history culminating into an <i>essay</i>. Focus will be on <i>structure of art essay writing</i> in relation to artist's <b>practice</b> and the postmodern and subjective frames.</p>	
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Criteria	MARKS
<ul style="list-style-type: none"> <li>• <i>Presents a comprehensive and sustained investigation of artists Practice in relation to the Postmodern and Subjective Frame</i></li> <li>• <i>A coherent, sustained and well-reasoned argument is represented which may acknowledge that other points of view are possible</i></li> <li>• <i>Demonstrates an in-depth understanding of 3 artists within different art periods in relation to the Practice</i></li> <li>• <i>Explains the significance of examples to strongly support an investigation that addresses all aspects of the question</i></li> <li>• <i>Presents complex and logical points of view that reveal a highly developed understanding of the visual arts</i></li> </ul>	<b>21-25</b>
<ul style="list-style-type: none"> <li>• <i>Presents a thorough and well-reasoned investigation of how and why artists work within Practice in relation to the Postmodern and Subjective Frame</i></li> <li>• <i>Demonstrates an in-depth understanding of 3 artists within different art periods in relation to the Practice</i></li> <li>• <i>Explains examples to support an investigation that addresses most aspects of the question</i></li> <li>• <i>Presents accomplished and logical points of view that reveal a developed understanding of the visual arts</i></li> </ul>	<b>16-20</b>
<ul style="list-style-type: none"> <li>• <i>Presents a general investigation of how and why artists s work within the Practice in relation to the Postmodern and Subjective Frame</i></li> <li>• <i>Explains examples to support an investigation that addresses some aspects of the question</i></li> <li>• <i>Presents logical points of view that reflect some understanding of the visual arts</i></li> </ul>	<b>11-15</b>
<ul style="list-style-type: none"> <li>• <i>Presents an uneven and superficial description of how and why artists work within the Postmodern Frame</i></li> <li>• <i>Describes examples in obvious ways to connect with some aspects of the question</i></li> <li>• <i>Presents inconsistent points of view that reflect a foundational understanding of the visual arts</i></li> </ul>	<b>6-10</b>
<ul style="list-style-type: none"> <li>• <i>Attempts to explain some aspects of the question</i></li> <li>• <i>May offer examples that may not always be relevant or addressed</i></li> <li>• <i>Presents unsupported points of view that reflect a limited understanding of the visual arts</i></li> </ul>	<b>1-5</b>