

# NIMBIN CENTRAL SCHOOL – VISUAL ARTS ASSESSMENT TASK

Assessment Title: ARTMAKING: PORTRAITURE BODY OF WORK

Assessment Task No.: 2 Date Due: Term 1 Week 10 2019 5/4/19

Class: Year 11 (Prelim) Marks: AM /50 ACH /50 Weighting: AM 25% ACH 15%

## TASK

### A/M:

- Students are to create a body of work based on self-portraiture (a minimum of two), which is expressed through painting. The main focus painting should be of reasonable size (at least A3) and the second can be a smaller study. You are to look at traditional and contemporary ideas of portraiture. Your artworks can display one of each style. You can include many different forms (digital, drawing, photography, sculpture, printmaking etc) but the focus is to be on painting.
- Assessment will consider the *conceptual strength and meaning* developed into this body of work as well as the *polish and resolution* of forms on completion. (Mounting needs to be taken into consideration)
- Your VAPD with experimentations of paints and painting surfaces/mediums are to be documented and annotated. Experimentations of portraiture are to be documented and annotated. Tonal palette of finished works is to be presented in VAPD along with progress of portraits, including planning, measurements paints, tools, mediums, and surfaces used and mounting.

### ACH:

#### **Exam Style questions using unseen images relating to portraiture**

Focus on the representation and artists practice in Art History, resulting in answers in your VAPD

Focus will be on Frames – Practice – The Conceptual Frame Work

Students will conduct 1 *Case Study on Portraiture* working through the subjective frame throughout art history with special

emphasis on timeframes that include **Portraiture artists** from:

- 1) *Renaissance to Realism*
- 2) *Modernism*
- 3) *Contemporary Portraiture*

## OUTCOMES TO BE ASSESSED

Syllabus No	Achievement
VALS1	experiences a variety of artmaking activities using a range of materials, techniques and processes
VALS 2	develops understanding and skills in using a range of 2D, 3D and/or 4D forms
VALS 3	explores the function of and relationship between artists, artworks, the world and audiences

<b>VALS 4</b>	documents and represents ideas about the world including personal, social and cultural experiences and events
<b>VALS 5</b>	appreciates, interprets and makes judgments about the meaning and significance of their own and others' artworks
<b>VALS 6</b>	makes a variety of artworks that reflect their experiences and responses or point of view
<b>VALS 7</b>	explores the ways in which ideas and experiences of the world are represented
<b>VALS 8</b>	explores ways in which different ideas and meanings are developed in artworks
<b>VALS 9</b>	makes an individual work or series of works using a range of materials, techniques and processes

### CRITERIA

<p><b>A/M 1:</b> Body of Work (Conceptual Strength &amp; Meaning) At least two paintings, one must be an oil painting. The paintings should stand alone as artworks but need also to come together to enhance each other.</p> <p>Resolution of synthesis &amp; refinement of composition. The finished product needs to be mounted in some way. Care needs to be given to the background as well as the main subject. The paintings need to display evidence of at least 3 of the techniques explored in class.</p>	<b>/40</b>
<p><b>A/M 2:</b> VAPD with documentation of experimentation of at least 4 paints used (oil, acrylic, water colour and gouache) mediums, a variety of different surfaces (primed, unprimed, paper, board). Documentation of portrait painting progress. All aspects annotated.</p>	<b>/10</b>
<p><b>ACH 1:</b> Using short answer unseen images exam style questions, refer to the source material and complete the questions in your VAPD – refer to rubric.</p>	<b>/25</b>
<p><b>ACH 2:</b> Research 3 different artists working within the portraiture genre, these must be from the specific time periods previously stated. Using these artists choose one of the questions that you like and apply to your artists in an essay format. Follow the essay scaffold and use the DAIIE scaffold to help analyse your artworks.</p> <p>You must address two artworks from each artist and have at least one quote from each artist.</p>	<b>/25</b>

## Marking Rubric

### A/M 1:

<ul style="list-style-type: none"> <li>• Artwork must have a representation of portraiture with one reaching the minimum of an A3 sized painting. Artwork can be in either oil, acrylic, watercolour or gouache One of the artworks is a realistic self-portrait the other can be representational or non representational.</li> <li>• Your artworks must have at least 4 different techniques within the two paintings.</li> <li>• Demonstrates strong ideas and concepts that are elaborated, subtle and sustained coherently in the form(s) of the work. Meaning makes significant references and register on a number of levels</li> <li>• Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	31-40
<ul style="list-style-type: none"> <li>• Artwork must have be a representation of portraiture with one reaching the minimum of an A3 sized painting. One of the artworks is a realistic self-portrait the other can be representational or non representational.</li> <li>• Your artworks must have at least 3 different techniques within the two paintings.</li> <li>• Demonstrates an articulation of ideas and concepts showing some elaboration and reiteration that is more coherent and subtle in some aspects of the work than in others. Meanings and references register on a number of levels but are not as significant</li> <li>• Displays technical sensitivity and moderation, although some aspects are more refined while others are elaborated and/or overworked. Generally respectful of conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	21-30
<ul style="list-style-type: none"> <li>• Artwork must have be a representation of portraiture with one reaching the minimum of an A4 sized painting. One of the artworks is a representational self-portrait the other non representational.</li> <li>• Your artworks must have at least 3 different techniques within the two paintings.</li> <li>• Demonstrates an articulation of idea/concept showing some connection that is more apt and coherent in some aspects of the work than in others. Meanings and references register on some levels but in limited ways</li> <li>• Displays technical proficiency yet not very sensitive or refined. Some display for display's sake, thus little moderation. Some respect for conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	11-20
<ul style="list-style-type: none"> <li>• Both artworks are small no bigger than A4 size, paintings are either representation or non-representational but not realistic. Only 2 different painting techniques are evident</li> <li>• Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image</li> <li>• Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions</li> </ul>	1-10

## A/M 2

<ul style="list-style-type: none"> <li>VAPD must be presented and have all documented experimentation with paints. The use of gauche and watercolour exploring wet on wet, wet on dry, subtracting and creating a wash. With oil and acrylic a pallet of skin tones, broken colour, scragfitto, wash, glaze, use of a Platte knife. All experimentations must be documented. And colours of paints documented. Colours used within your portraits must be documented and quantities / ratios when mixing considered. Preparation drawings and progress documented. And artwork evaluated</li> </ul>	5-10
<ul style="list-style-type: none"> <li>VAPD must be presented and have most experimentation documented. The use of some techniques with gauche and watercolour exploring wet on wet, wet on dry, subtracting and creating a wash. With oil and acrylic a pallet of skin tones, broken colour, scragfitto, wash, glaze, use of a Platte knife. Some experimentations are documented. And colours of paints documented. Colours used within your portraits must be documented. Preparation drawings and progress documented.</li> </ul>	1-5

### ACH1:

#### 1a

<ul style="list-style-type: none"> <li>Demonstrates a sound understanding of the use of emotion and spontaneity in the artwork of van Gogh</li> </ul>	7-9
<ul style="list-style-type: none"> <li>Demonstrates some understanding of the use of emotion and spontaneity in the artwork of van Gogh</li> </ul>	4-6
<ul style="list-style-type: none"> <li>Simply describes features in the artwork</li> </ul>	1-3

#### 1b

<ul style="list-style-type: none"> <li>Demonstrates a developed understanding of the practice of Brett Whitely.</li> <li>The role that material and conceptual practice have played in shaping the artworks are well discussed and support the argument.</li> </ul>	13-18
<ul style="list-style-type: none"> <li>Demonstrates some understanding of the practice of Brett Whitely.</li> <li>Some aspects of material and conceptual practice are discussed in a general way in relation to the source material.</li> </ul>	7-12
<ul style="list-style-type: none"> <li>May list some obvious features in the artworks</li> <li>Connections are superficial and points made are not supported.</li> </ul>	1-6

#### 1c

<ul style="list-style-type: none"> <li>Demonstrates a developed understanding of the relationship between the artist, the artwork and the world</li> <li>Interpretation of the source material is used in a manner to support a sound but more descriptive argument relating to the artists portrayal of self and world.</li> </ul>	18-23
<ul style="list-style-type: none"> <li>Demonstrates some understanding of the relationship between the artist, the artwork and the world</li> <li>Interpretation of the source material is generally sound but may be used in an uneven or incomplete fashion.</li> </ul>	12-17
<ul style="list-style-type: none"> <li>Demonstrates a basic understanding of the relationship between the artist, the artwork and the world</li> <li>Interpretation of the source material relies on obvious features, which may be listed, described or reiterated.</li> </ul>	6-11
<ul style="list-style-type: none"> <li>May identify some obvious features in the plate</li> <li>Points of view are largely unsupported</li> </ul>	1-5