

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

Class: Year 11 (Prelim) Marks: AM /50 ACH /50 Weighting: AM 25% ACH 15%
ACH1 5% ACH2 10%

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 A2) 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.
- You have to have at least 1 oil painting within your self-portraits.
- 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*

Choose to answer one of the following questions

Question:

Portraiture is often an exploration of emotion, psychological states and sense of identity as much as external appearance.

Discuss this statement using a range of examples.

OR

The making of art is an intuitive rather than planned process.

Evaluate this statement with reference to specific examples

OR

Representation of individual expression and feeling/senses are present in the genre of portraiture, and artists rely on their imagination and intuition for recreating these characteristic qualities.

In reference to this statement, analyze how emotion, used in artworks, has an impact and generates discussion about concepts of how the subject is re-presented. Refer to different artists and their artworks.

OUTCOMES TO BE ASSESSED

Syllabus No	Achievement
P1	explores the conventions of practice in artmaking
P2	Explores the roles and relationships between the concepts of artist, artwork, world and audience
P3	Identifies the frames as the basis of understanding expressive representation through the making of art
P4	Investigates subject matter and forms as representations in artmaking
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
P7	explores the conventions of practice in art criticism and history
P8	Explores the roles and relationships between the concepts of artist, artwork, world and audience through critical and historical investigations of art
P9	Identifies the frames as the basis of exploring different orientations to critical and historical investigations of art
P10	Explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed

CRITERIA

<p>A/M 1: Body of Work (Conceptual Strength & 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 & 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>	/40
<p>A/M 2: 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>	/10
<p>ACH 1: Using short answer unseen images exam style questions, refer to the source material and complete the questions in your VAPD – refer to rubric.</p>	/25
<p>ACH 2: 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>	/25

Marking Rubric

A/M 1:

<ul style="list-style-type: none"> • Artwork must have a strong representation of portraiture with one reaching the minimum of an A2 sized painting. One of the artworks must be in oil. One of the artworks is a realistic self-portrait the other can be representational or non representational. • Your artworks must have at least 4 different techniques within the two paintings. • Demonstrates an articulation of 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 • Displays technical sensitivity, refinement, discrimination, moderation, and is respectful of the conditions set by the selection of materials and limitations including course prescriptions 	31-40
<ul style="list-style-type: none"> • Artwork must have be a representation of portraiture with one reaching the minimum of an A2 sized painting. One of the artworks must be in oil. One of the artworks is a realistic self-portrait the other can be representational or non representational. • Your artworks must have at least 3 different techniques within the two paintings. • 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 • 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 	21-30
<ul style="list-style-type: none"> • Artwork must have be a representation of portraiture with one reaching the minimum of an A3 sized painting. One of the artworks must be in oil. One of the artworks is a realistic self-portrait the other can be representational or non representational. • Your artworks must have at least 3 different techniques within the two paintings. • 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 • 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 	11-20
<ul style="list-style-type: none"> • Both artworks are small no bigger than A3 size, paintings are either representation or non-representational but not realistic. No oil painting. Only 2 different painting techniques are evident • Demonstrates a simplistic, immediate articulation of idea/concept. Meanings register in banal ways. References are limited, driven by the image • Displays neither technical accomplishment nor moderation. Unsubtle, unrefined, incongruous, superficial. At variance with conditions set by selection of materials and limitations including course prescriptions 	1-10

A/M 2

<ul style="list-style-type: none"> VAPD must be neatly 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 annotated. 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 	5-10
<ul style="list-style-type: none"> VAPD must be neatly 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 annotated. And colours of paints documented. Colours used within your portraits must be documented. Preparation drawings and progress documented. 	1-5

ACH1:

1a

<ul style="list-style-type: none"> Demonstrates a well developed understanding of the use of emotion and spontaneity in the artwork of van Gogh 	4-5
<ul style="list-style-type: none"> Demonstrates a sound understanding of the use of emotion and spontaneity in the artwork of van Gogh 	3
<ul style="list-style-type: none"> Demonstrates some understanding of the use of emotion and spontaneity in the artwork of van Gogh 	2
<ul style="list-style-type: none"> Simply describes features in the artwork 	1

1b

<ul style="list-style-type: none"> Demonstrates a highly developed understanding of the practice of Brett Whitely. The role that material and conceptual practice have played in shaping the artworks are discussed in an insightful way and strongly support the argument. 	7-8
<ul style="list-style-type: none"> Demonstrates a developed understanding of the practice of Brett Whitely. The role that material and conceptual practice have played in shaping the artworks are well discussed and support the argument. 	5-6
<ul style="list-style-type: none"> Demonstrates some understanding of the practice of Brett Whitely. Some aspects of material and conceptual practice are discussed in a general way in relation to the source material. 	3-4
<ul style="list-style-type: none"> May list some obvious features in the artworks Connections are superficial and points made are not supported. 	1-2

1c

<ul style="list-style-type: none"> Demonstrates a highly developed understanding of the relationship between the artist, the artwork and the world Interpretation of the source material is used selectively and with insight to support a well reasoned and coherent argument about the artists portrayal of self and world 	11-12
<ul style="list-style-type: none"> Demonstrates a developed understanding of the relationship between the artist, the artwork and the world Interpretation of the source material is used in a coherent manner to support a sound but more descriptive argument relating to the artists portrayal of self and world. 	9-10
<ul style="list-style-type: none"> Demonstrates some understanding of the relationship between the artist, the artwork and the world 	6-8

<ul style="list-style-type: none"> • Interpretation of the source material is generally sound but may be used in an uneven or incomplete fashion. 	
<ul style="list-style-type: none"> • Demonstrates a basic understanding of the relationship between the artist, the artwork and the world • Interpretation of the source material relies on obvious features, which may be listed, described or reiterated. 	3-5
<ul style="list-style-type: none"> • May identify some obvious features in the plate • Points of view are largely unsupported 	1-2

ACH 2:

Criteria	Marks
<ul style="list-style-type: none"> • A coherent, sustained and well-reasoned argument is represented which may acknowledge that other points of view are possible • All relevant aspects of content are comprehensively explained and interpreted in relation to the question • The significance of examples/cases is explained and used to strongly support the argument • Points of view are complex and logical and reveal a highly developed understanding of the Visual Arts 	21–25
<ul style="list-style-type: none"> • A coherent and reasoned argument is represented and sustained • All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question • Examples/cases are explained and used to support a successful argument that addresses most aspects of the question • Points of view are accomplished and logical and reveal a well-developed understanding of the Visual Arts 	16–20
<ul style="list-style-type: none"> • A reasoned argument is represented and generally sustained • Most relevant aspects of content are broadly explained and more conventionally interpreted in relation to the question • Examples/cases are generally explained, and used to support an argument that addresses some aspects of the question • Points of view are reasonably clear and logical and reflect a good understanding of the Visual Arts 	11–15
<ul style="list-style-type: none"> • An argument is represented but is unevenly sustained • Aspects of content are represented but explanations are superficial and may not be related to the question • Examples/cases are described in an obvious way and are connected to some aspects of the question • Points of view tend to be inconsistent or not well developed and reflect a foundational understanding of the Visual Arts 	6–10
<ul style="list-style-type: none"> • Comments relate to some aspects of the question • Ideas are identified and may be explored to some extent in an isolated way • Examples/cases may be offered but are not always relevant or addressed • Points of view are not supported and reflect a limited understanding of the Visual Arts 	1–5