



## YEAR 11 Visual Arts

### Art Making

<b>Due Date:</b> Monday 23rd September Term 3 Week 10 <b>PLEASE NOTE CHANGE OF DATE FROM ASSESSMENT GRID</b>	<b>Assessment Name:</b> Art Making Cultural/Postmodern Frames
<b>Grade:</b>	<b>Weighting: 30%</b>

#### SYLLABUS OUTCOMES TO BE ASSESSED:

P1 **Explores** the conventions of practice in artmaking

P3 **Identifies** the frames as the basis of understanding expressive representation through the making of art

P5 **Investigates** ways of developing coherence and layers of meaning in the making of art

#### DIRECTIVES TO BE ASSESSED:

**Explore:** to look into closely, scrutinize, examine

**Identify:** recognise and name

**Investigate:** Plan, inquire into and draw conclusions about

#### TASK DESCRIPTION:

*There are three parts to this assessment task:*

- Part A is a small-scale coral tile activity
- Part B is a clay bust reflecting chosen 22nd Century Issue
- Part C Visual Arts Process Diary

**You are required to complete all three parts of this task.** All work in this assessment task should be completed in class although you may take your Visual Arts Process Diary (VAPD) home to complete activities presented in class. Your VAPD needs to be well organised and maintained.

#### Small-scale coral reef structure tile

- Investigate** coral reef forms as an introduction to clay techniques
- Research images of coral reef structures and forms, make sketches in your VAPD
- Research coral bleaching and climate change, make notes in your art diary
- Save images of coral then print and glue in your VAPD making notes (annotations). If you do not have access to a printer, submit to the Google Classroom ptky6as under 'Submit Images for Printing Here'
- Make a series of small coral reef forms using white clay then attach to your square clay tile. Experiment with as much texture, layers and surface treatment as possible.
- Once your coral reef tile has been fired in the kiln, experiment with various options for surface treatment as demonstrated in class:
  - Copper oxide or under/glaze
  - Bitumen or Boot polish
  - Acrylic paint
  - Textural treatments
  - Or a combination of the above surface treatments used together
- Make notes in your VAPD on the above surface treatments you have experimented with and the results.

## 22nd Century Issue Bust Sculpture (sculpture of head, neck and shoulders)

- Identify** an issue that may occur in the 22nd Century (2101-2200) \_\_\_\_\_
- Critically analyse this issue by researching and illustrating the following in your VAPD:
  - Why will it happen?
  - Who will be affected?
  - How will people be affected?
  - How could you illustrate this as an artwork?
  - What shapes, symbols, textures, layers, surface treatments and elements can you incorporate into your work to communicate and represent this issue?
- Create a clay bust (head, neck and shoulders) following coil and pinch construction methods
- Use elements & principles of design to cover the bust of your sculpture with handmade detail to reflect your idea/ issue

## Visual Arts Process Diary

Submit a VAPD (*Visual Arts Process Diary*) documenting all of the above:

- Your **investigation** should inform your artmaking practice and assist in developing the concept of your 22nd Century Issue Bust Sculpture
- A record of any changes in direction that come about through research or experimentation
- Provide reasons for alternative paths.
- Artist Case Studies:
  - Courtney Mattison
  - Reko Rennie

## MARKING GUIDELINES: Clay Activities

Guideline	Mark/Grade
<ul style="list-style-type: none"> <li>- An outstanding <b>exploration</b> of artmaking practice demonstrated through sophisticated ideas and sensitive use of materials and techniques.</li> <li>- <i>Coral Reef Form/s explore a considered range of hand building techniques. The works demonstrate refinement in surface treatment of forms through the sensitive application of under glazes, acrylic paint, slips or oxides. The works demonstrate a sustained exploration of the textural treatment of forms to enhance the conceptual intentions of the work.</i></li> </ul>	<p>Outstanding 27-30</p>
<ul style="list-style-type: none"> <li>- A thorough <b>exploration</b> of artmaking practice demonstrated through excellent ideas and use of some sensitive use of materials and techniques.</li> <li>- <i>Coral Reef Form/s explore a range of hand building techniques. The works demonstrate some refinement in surface treatment of forms through the careful application of under glazes, acrylic paint, slips or oxides. The works demonstrate a thorough exploration of the textural treatment of forms to enhance the conceptual intentions of the work.</i></li> </ul>	<p>High 23-26</p>
<ul style="list-style-type: none"> <li>- A sound <b>exploration</b> of artmaking practice demonstrated through good ideas and use of materials and techniques.</li> <li>- <i>Coral Reef Form/s explore some hand building techniques. The works demonstrate some consideration of surface treatment of forms through the application of under glazes, acrylic paint, slips or oxides. The works demonstrate some exploration of the textural treatment of forms that may enhance the conceptual intentions of the work.</i></li> </ul>	<p>Sound 17-22</p>
<ul style="list-style-type: none"> <li>- A basic <b>exploration</b> of artmaking practice somewhat demonstrated through minimal ideas and /or use of materials and techniques.</li> <li>- <i>Coral Reef Form/s explore few hand building techniques. The works demonstrate little consideration of surface treatment of forms with limited application of under glazes, acrylic paint, slips or oxides. The works demonstrate limited exploration of the textural treatment of form.</i></li> </ul>	<p>Basic 8-16</p>
<ul style="list-style-type: none"> <li>- A limited <b>exploration</b> of artmaking practice demonstrated through very minimal ideas and /or use of materials and techniques.</li> <li>- <i>Coral Reef Form/s incomplete or not attempted.</i></li> </ul>	<p>Limited 1-7</p>

## MARKING GUIDELINES: 22nd Century Issue Clay Bust

Guideline	Mark/Grade
<ul style="list-style-type: none"> <li>- A comprehensive <b>identification</b> of a chosen 22nd Century Issue</li> <li>- <i>Clay Bust displays very high technical sensitivity and refinement through a sophisticated use of hand building techniques</i></li> </ul>	<p>Outstanding 46-50</p>
<ul style="list-style-type: none"> <li>- A thorough <b>identification</b> of a 22nd Century Issue</li> <li>- <i>Clay Bust displays high technical sensitivity and refinement through an excellent use of hand building techniques</i></li> </ul>	<p>High 40-45</p>
<ul style="list-style-type: none"> <li>- A sound <b>identification</b> of a 22nd Century Issue</li> <li>- <i>Clay Bust displays displays some technical sensitivity and some refinement through a good use of hand building techniques</i></li> </ul>	<p>Sound 27-39</p>
<ul style="list-style-type: none"> <li>- A basic <b>identification</b> a 22nd Century Issue</li> <li>- <i>Clay Bust displays displays little sensitivity and little refinement through a limited use of hand building techniques</i></li> </ul>	<p>Basic 15-26</p>
<ul style="list-style-type: none"> <li>- A limited <b>identification</b> of a 22nd Century Issue</li> <li>- <i>Clay Bust displays displays little to no sensitivity or refinement through a very limited use of hand building techniques</i></li> </ul>	<p>Limited 0-14</p>

## MARKING GUIDELINES: Visual Arts Process Diary (VAPD)

Guideline	Mark/Grade
<ul style="list-style-type: none"> <li>- An outstanding <b>investigation</b> of ways of developing extensive coherence and layers of meaning in the making of clay artworks recorded in Visual Arts Process Diary</li> <li>- <i>Comprehensive documentation of all lead up work for Part A and Part B. Students use their diary comprehensively to formulate ideas and their intentions for what they will do in their artmaking. (The diary may include drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects.)</i></li> </ul>	<p>Outstanding 18-20</p>
<ul style="list-style-type: none"> <li>- A thorough <b>investigation</b> of ways of developing coherence and layers of meaning in the making of clay artworks recorded in Visual Arts Process Diary</li> <li>- <i>Thorough documentation of all lead up work for Part A, and Part B. Students use their diary thoroughly to formulate ideas and their intentions for what they will do in their artmaking. (The diary may include drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects.)</i></li> </ul>	<p>High 15-17</p>
<ul style="list-style-type: none"> <li>- A sound <b>investigation</b> of ways of developing some coherence and some layers of meaning in the making of clay artworks recorded in Visual Arts Process Diary</li> <li>- <i>Good documentation of all lead up work for Part A and Part B. Students use their diary to formulate ideas and their intentions for what they will do in their artmaking. (The diary may include drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects.)</i></li> </ul>	<p>Sound 10-14</p>
<ul style="list-style-type: none"> <li>- A basic <b>investigation</b> of ways of developing minimal meaning in the making of clay artworks recorded in Visual Arts Process Diary</li> <li>- <i>Basic documentation of all lead up work for Part A and Part B. Students use their diary to document some ideas and intentions for what they will do in their artmaking. (The diary may include some drawings, paintings, sketches, annotated diagrams, notes and ideas, critical comment and reflections, photographs and collections of objects.)</i></li> </ul>	<p>Basic 5-9</p>
<ul style="list-style-type: none"> <li>- A limited <b>investigation</b> of ways of developing little to no meaning in the making of clay artworks recorded in Visual Arts Process Diary</li> <li>- <i>Limited documentation of all lead up work for Part A and Part B. Student diary displays little to no documentation of ideas and intentions for artmaking.</i></li> </ul>	<p>Limited 1-4</p>