



YEAR 11 Visual Arts

Identity

Due Date: Thursday 14th May 2020 Week 3 Term 2	Assessment Name: Subjective Frame
Mark: /100	Weighting: 45%

SYLLABUS OUTCOMES TO BE ASSESSED:

P2: **Explores** the roles and relationships of artist/world/work/audiences

P4: **Investigates** subject and forms in artmaking

P6: **Explores** materials and techniques to support artistic intention

P9: A student **identifies** the frames as the basis of exploring different orientations to critical and historical investigations of art.

P10: A student **explores** ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed.

DIRECTIVES TO BE ASSESSED: (Practical)

Explore: Investigate, plan, inquire into and draw conclusions about

Investigate: plan, inquire into and draw conclusions about

Explore: Demonstrate, show by example through applying, using, utilising, employing in a particular situation

Identify: Recognise and name

TASK DESCRIPTION:

There are three parts to this task:

*Part A is a Drawing Project. Part B is a Visual Arts Process Diary. Part C is an essay. **You are required to complete all three sections of this task.***

Part A: Drawing Project in the form of a mini body of work.

Create a mini body of work based on ideas about your IDENTITY, representing ideas such as your environment, physical and emotional self, and beliefs. The images should be a direct development from the media exercises completed in class and **explore** a variety of drawing materials and techniques and the Del Kathryn Barton artist case study.

Part B: VAPD

Explore your IDENTITY for the above activity. Document ideas and resources in your VAPD

Brainstorm ideas and collect images.

How does the world see me? How do I see myself?

How does the world I live in affect me?

My sense of place, the physical context of my life.

Physical, emotional self.

Explain why you chose the images and any symbolic meaning. (annotated images/notes)

Create a mind map to represent your exploration of your identity.

Submit your **investigation** of all 2D media ensuring all the drawing exercises completed in class during the term are presented with process notes in a clearly organised VAPD (*Visual Arts Process Diary*).

Part C: Essay

Students **identify** the frames (subjective and structural) as a basis of exploring different orientations to critical and historical investigations of art.

Students are to prepare the following essay in class and at home using the artists studied in class. The essay will be written in class in 45 minutes on Thursday 14th May 2020.

Nature is not only that's visible to the eye; it includes the inner pictures of the soul. - EDVARD MUNCH

With reference to this quotation, analyse how artists distort reality to represent personal and psychological experiences in their artworks.

In your answer, refer to specific artists and artworks.

ASSESSMENT CRITERIA – STUDENT CHECKLIST:

You will be assessed on your ability to:

Part A (20 marks)

- Present a resolved drawing task that explores your Identity in the form of a mini body of work. Your mini body of work should be a reflection of drawing activities completed in class and experiment with various techniques and materials. In your drawing you should use at least 2-3 different techniques and materials. Students should include a minimum of 3 pages or drawings to address the task. The work is to be completed mainly in class although you may work on it home as well.

Part B (30 marks)

Submit all teacher lead drawing/media exercises completed in class in your VAPD. Your diary needs to be well organised and maintained. All exercises glued in and completed. Ensure any missed work is caught up and presented in VAPD. (See teacher on return to complete set work)

- Ensure all drawing/media exercises have detailed process notes to accompany each task.
 1. Process: what were you asked to do? Detailed, step by step.
 2. Materials: what materials did you use?
 3. Aim/purpose: why did you do the activity?
 4. Judgement: was the activity successful? Did you like the outcome/result?
- Complete a mind map exploring Identity/Self. Use *brainstorm ideas* listed above to assist with ideas. Include possible symbolism that would represent various aspects of your identity. Collect visual resources to assist you with the development of your ideas.
- Ensure all ideas and source materials are documented in your VAPD. Images collected, symbols used, annotated images/notes.

Part C: (50 marks) To be completed in class on Thursday 14th May

You will be assessed on your ability to:

- present a well-reasoned and informed point of view
- Apply your understanding of the different aspects of content by **exploring** artist practice and **identifying** the subjective and structural frames.
- use relevant examples

Prepare the essay in class and at home using the following scaffold.

Essay Scaffold

(Paragraph 1) Introduction

Start your essay with a general description of the subjective frame and introduce the three artists you have studied. Comment briefly on the important characteristics (both material and conceptual) of their practice that reflect the influence of their personal and psychological experiences.

(Paragraph 2) You should have a general paragraph in which you explain the main characteristics of the first artist's practice and place them in their historical/social and/or geographic context. The point of your paragraph is to state that the artist's work is directly influenced by his experience of his world and then explain how through a description of their conceptual and material practice.

(Paragraph 3 & 4) Then at least ONE paragraph for each example, in which you analyse and interpret the work using the structural frame, including visual codes as well as materials and techniques. Link the examples to the question and your previous paragraph.

Develop a sentence that links the two artists, saying how they are similar and different in using personal experiences or the aspects of the cultural frame.

(Paragraph 5, 6 & 7) Then do the same thing (i.e. THREE paragraphs) for the second artist, again discussing TWO examples of their practice. Make sure you analyse and explain their intentions, and some ways in which they have used their choices of materials, techniques and visual language in order to communicate ideas about their personal

experiences/culture. Develop a sentence that links the next artist, saying how they are similar and different in using personal experiences or the aspects of the cultural frame.

(Paragraph 8, 9 &10) Then do the same thing (i.e. THREE paragraphs) for the third artist, again discussing TWO examples of their practice. Make sure you analyse and explain their intentions, and some ways in which they have used their choices of materials, techniques and visual language in order to communicate ideas about their personal experiences/culture.

(Paragraph 11) Conclusion

Summarise the key aspects of each artists' practice, and the most important ways in which they have communicated personal experiences or time and place through their representations of the world.

IMPORTANT TIP!

Remember the **PEEL** essay technique, every paragraph in the main body of your essay should:

Point; make your main point in the first sentence. This is the topic sentence.

Expand; explain what you mean in more detail

Evidence and examples; artworks, appropriate quotes from artists, critics or art historians

Link; back to the key words of the question

(Paragraph 2) You should have a general paragraph in which you explain the main characteristics of the first artist's practice and place them in their historical/social and/or geographic context. The point of your paragraph is to state that the artist's work is directly influenced by his/her experiences and then explain how through a description of their conceptual and material practice.

(Paragraph 3 & 4) Then at least ONE paragraph for each example, in which you analyse and interpret the work using the structural frame, including visual codes as well as materials and techniques. Link the examples to the question and your previous paragraph.

Develop a sentence that links the two artists, saying how they are similar and different in using personal or psychological experiences or aspects of the subjective frame.

(Paragraph 5, 6 & 7) Then do the same thing (i.e. THREE paragraphs) for the second artist, again discussing TWO examples of their practice. Make sure you analyse and explain their intentions, and some ways in which they have used their choices of materials, techniques and visual language in order to communicate ideas about their personal experiences. Develop a sentence that links the next artist, saying how they are similar and different in using personal or psychological experiences or aspects of the subjective frame.

(Paragraph 8, 9 &10) Then do the same thing (i.e. THREE paragraphs) for the third artist, again discussing TWO examples of their practice. Make sure you analyse and explain their intentions, and some ways in which they have used their choices of materials, techniques and visual language in order to communicate ideas about their personal or psychological experiences.

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Summarise the key aspects of each artists' practice, and the most important ways in which they have communicated personal or psychological experiences.

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MARKING GUIDELINES Part A: Drawing Project

Guideline	Mark/Grade
<ul style="list-style-type: none"> - Displays outstanding technical sensitivity, refinement, discrimination and moderation in the exploration of drawing materials and techniques. - <i>A highly resolved drawing task that explores your Identity in the form of a mini body of work. Your mini body of work reflects the drawing activities completed in class and experiments with various techniques and materials. A minimum of 3 pages of drawings demonstrates a sophisticated use of materials and techniques to support your intentions.</i> 	<p>Outstanding 18-20</p>
<ul style="list-style-type: none"> - Displays high technical sensitivity and moderation in the exploration of drawing materials and techniques although some aspects are more refined while others are elaborated and/or overworked. - <i>A resolved drawing task that explores your Identity in the form of a mini body of work. Your body of work reflects the drawing activities completed in class and experiments with various techniques and materials. A minimum of 3 pages of drawings demonstrates a good use of materials and techniques to support your intentions.</i> 	<p>High 16-17</p>
<ul style="list-style-type: none"> - Displays sound technical proficiency in use/exploration of drawing materials and techniques yet not very sensitive or refined. - <i>A drawing task that explores your Identity in the form of a mini body of work. Your body of work or series reflects some of the drawing activities completed in class 1 or 2 techniques and materials. 2 to 3 pages of drawings demonstrate a sound use of materials and techniques to support your intentions.</i> 	<p>Sound 12-15</p>
<ul style="list-style-type: none"> - Displays basic refinement or sensitivity in use/exploration of materials and techniques. Some repetition or inconsistent application. - <i>A drawing task that explores your Identity in the form of a mini body of work. Drawings demonstrate a basic use of materials and techniques.</i> 	<p>Basic 7-11</p>
<ul style="list-style-type: none"> - Displays limited technical accomplishment, unrefined and superficial use/exploration of materials and techniques. - <i>A drawing task that explores your Identity. Drawing/drawings demonstrate a limited use of materials and techniques.</i> 	<p>Limited 1-6</p>

MARKING GUIDELINES Part B: VAPD

Guideline	Mark/Grade
<ul style="list-style-type: none"> - Demonstrates an outstanding investigation of subjects and forms. <i>All drawing/media exercises completed to a very high standard in your VAPD. Artist Study investigations are completed to a very high standard. Your diary is well organised and maintained.</i> 	<p>Outstanding 18-20</p>
<ul style="list-style-type: none"> - Demonstrates a thorough investigation of subjects and forms. <i>All drawing/media exercises completed to a high standard in your VAPD. Artist Study investigations are completed to a high standard. Your diary is well organised and maintained.</i> 	<p>High 15-17</p>
<ul style="list-style-type: none"> - Demonstrates a sound investigation of subjects and forms. <i>Some drawing/media exercises completed with variable quality in your VAPD. Artist Study investigations are completed. Your diary is organised and maintained.</i> 	<p>Sound 12-14</p>
<ul style="list-style-type: none"> - Demonstrates basic investigation of subjects and forms. <i>A drawing/media exercise completed in your VAPD. Artist Study investigations are incomplete or superficial. Your diary is not organised effectively.</i> 	<p>Basic 8-11</p>
<ul style="list-style-type: none"> - Demonstrates a simplistic, limited investigation of subjects and forms. <i>A drawing/media exercise attempted. Artist Study investigations are incomplete or superficial. Your diary is poorly organised.</i> 	<p>Limited 1-7</p>

MARKING GUIDELINES Part B: VAPD

Guideline	Mark/Grade
<ul style="list-style-type: none"> - Demonstrates a comprehensive exploration of the agencies of the artworld (artist/artwork/world/audience) to inform artmaking. - <i>A comprehensive mind map exploring Identity/Self using brainstorm ideas to assist with ideas. Sophisticated symbolism is used to represent various aspects of your identity. An excellent collection of visual resources supports the development of your ideas. All ideas and source materials are comprehensively documented in your VAPD.</i> 	<p>Outstanding 9-10</p>
<ul style="list-style-type: none"> - Demonstrates a thorough (high) exploration of the agencies of the artworld (artist/artwork/world/audience) to inform artmaking - <i>A thorough mind map exploring Identity/Self using brainstorm ideas to assist with ideas. Symbolism used to represent various aspects of your identity. A good collection of visual resources supports the development of your ideas. All ideas and source materials are thoroughly documented in your VAPD.</i> 	<p>High 7-8</p>
<ul style="list-style-type: none"> - Demonstrates a sound exploration of the agencies of the artworld (artist/artwork/world/audience) to inform artmaking. - <i>A mind map exploring Identity/Self using brainstorm to assist with ideas to represent various aspects of your identity. Some visual resources support the development of your ideas. Some ideas and source materials are documented in your VAPD.</i> 	<p>Sound 5-6</p>
<ul style="list-style-type: none"> - Demonstrates a basic exploration of the agencies of the artworld (artist/artwork/world/audience) to inform artmaking. - <i>A brainstorm of ideas to assist with ideas to represent some aspects of your identity. Few visual resources support the development of your ideas. Some ideas and source materials are superficially documented in your VAPD.</i> 	<p>Basic 3-4</p>
<ul style="list-style-type: none"> - Demonstrates a limited exploration of the agencies of the artworld (artist/artwork/world/audience) to inform artmaking. - Some ideas and source materials are superficially documented using limited visual resources to support your idea. 	<p>Limited 1-2</p>

MARKING GUIDELINES: Part C Essay Task

Guideline	Mark/Grade
<ul style="list-style-type: none"> - Outstanding ability to identify the frames as the basis of exploring different orientations to critical and historical investigations of art. <i>(A coherent, sustained and well-reasoned point of view is represented which may acknowledge that other points of view are possible. Relevant artists and their work are discussed in depth using both the subjective and structural frames. All relevant aspects of content are comprehensively explained and interpreted in relation to the question.)</i> - Outstanding exploration of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed. <i>(The significance of examples are explained and used to strongly support the arguments. At least three artists and two examples for each are discussed in your response. Critical arguments and historical explanations are complex and logical and reveal an extensive understanding of the visual arts.)</i> 	<p>Outstanding 45-50</p>
<ul style="list-style-type: none"> - Strong ability to identify the frames as the basis of exploring different orientations to critical and historical investigations of art. <i>(A coherent and reasoned point of view is represented and sustained. Relevant artists and their work are discussed in detail using both the subjective and structural frames. All relevant aspects of content are thoroughly explained and more conventionally interpreted in relation to the question)</i> - Strong exploration of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed. <i>(Examples are explained and used to support a successful argument that addresses most aspects of the question. Three artists and two examples for each artist are discussed in your response. Critical arguments and historical explanations are accomplished, logical and located within a thorough understanding of the visual arts.)</i> 	<p>High 35-44</p>
<ul style="list-style-type: none"> - Adequate ability to identify the frames as the basis of exploring different orientations to critical and historical investigations of art. <i>(A coherent and reasoned point of view is presented and reasonably well sustained. Relevant artists and their work are discussed using both the subjective and structural frames. Most relevant aspects of content are broadly explained and contextualised in relation to the question.)</i> - Sound exploration of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed. <i>(Examples are generally explained, and used to support an argument that addresses some aspects of the question. At least two artists, two examples are discussed in your response. Arguments are reasonably clear, logical and reflect a good understanding of the visual arts.)</i> 	<p>Sound 25-34</p>
<ul style="list-style-type: none"> - Superficial ability to identify the frames as the basis of exploring different orientations to critical and historical investigations of art. <i>(A point of view is presented but is unevenly sustained. An artist and artwork is mentioned, time and place may be declared. Elements of the artist work are described. Aspects of content are represented but explanations are superficial and may not be related to the question)</i> - Basic exploration of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed. <i>(Examples are described in an obvious way and are connected to the question. At least one artist and one example are referenced in your response. Arguments tend to be inconsistent or not well developed and reflect a foundational understanding of the visual arts.)</i> 	<p>Basic 15-24</p>
<ul style="list-style-type: none"> - Unable to Identify the frames as the basis of exploring different orientations to critical and historical investigations of art. <i>(Comments are offered that may relate to some aspects of the question. An artist and artwork are referred to with a limited description of artist work. Ideas are identified and may be explored to some extent in an isolated way)</i> - Limited exploration of ways in which significant art history, critical narratives and other documentary accounts of the visual arts can be constructed. <i>(Arguments are driven by opinions and reflect a very basic understanding of the visual arts. Artist and example may be mentioned.)</i> 	<p>Limited 1-14</p>

Media Exercise Checklist:

- Draw a representation of self using a drawing material of your choice
- Blind observation drawing
- Continuous line observation drawing
- Self portrait drawing, incorporate text into your artwork, develop further
- Sharpie self portrait
- Linear self portrait incorporating text highlights, bled text
- Charcoal observation drawing, use white primer to create accents/highlights
- Self portrait drawn on newspaper
- Del Kathryn Barton inspired portrait
- Combine your newspaper and charcoal drawing by ripping and combining the two media experiments to make one drawing
- Self portrait drawing with pencil attached to a paint brush, expressive
- Wax resist self portrait drawing using an A4 and 2B pencil
- Wax resist self portrait drawing using an A4 and 2B pencil, apply sepia or black ink wash to areas of your drawing
- Cropped self portrait using line and pattern, example provided
- Kandinsky activity
- Initial drawing
- Object that represents self/ still life