



## Coonabarabran High School ASSESSMENT NOTIFICATION

**Subject:** Visual Arts  
**Teacher:** Ms Long  
**Topic:** Explorations of Identity and Culture through Portraiture  
**Weighting:** 30%  
**Date of Notification:** Monday, 13<sup>th</sup> March 2023  
**Due Date:** Thursday, 4<sup>th</sup> May 2023

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### Outcomes Assessed:

#### A student:

#### ARTMAKING

P1: Explores the conventions of practice in artmaking.

P4: Explores the roles and relationships between the concepts of artists, artwork, world and audience

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

#### ART CRITICISM and HISTORY

P7: Explores the conventions of practice in art criticism and art history

P9: Identifies the frames as the basis of exploring different orientations to critical and historical investigations of art

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### Task:

Component	Task	Weighting
Artmaking	<p><b>Artworks</b> Present a Body of Work that expresses your ideas about identity and culture</p> <p>1 x tonal graphite drawing</p> <ul style="list-style-type: none"><li>Students are to submit a technically refined and resolved drawing of someone who has shaped their identity</li><li>A4 or A3</li></ul> <p>1 x mixed media self portrait</p> <ul style="list-style-type: none"><li>Students are to submit a self portrait that explores a range of artmaking techniques</li><li>Students are to explore the artmaking practice of their chosen artist within their portrait somewhere</li><li>The artwork is to challenge the traditional notions of portraiture</li><li>The artwork/s represent ideas that are informed and sophisticated and may be interpreted in a</li></ul>	15%

	<p>range of ways</p> <ul style="list-style-type: none"> <li>● Focus on the cultural and postmodern frames</li> <li>● Consideration to be given to subtlety in the expression of your idea</li> </ul> <p><b>Visual Arts Process Diary (VAPD)</b> Submit your VAPD including all experimental and exploratory artmaking completed in this course during class and at home.</p>	5%
<b>Art History and Criticism</b>	<p>Artists represent identity and culture in varied ways. Find 4 artworks and write 200 words on <b>HOW</b> each has represented culture and/or identity in their artmaking. Refer to specific artworks by each artist.</p> <p>Scaffold questions below</p>	10%

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**NOTE:** This is a *compulsory* assessment task. A 10% penalty applies for each day the task is submitted late without explanation. Students requiring one must arrange an extension with the Head Teacher within TWO school days of the due date. A student absent due to illness or misadventure from a task or the day a task is due must provide a valid explanation to cover the absence. Failure to submit this assessment task may jeopardise your ability to attain a ROSA

# Task Details

## Artmaking

Your self portrait is to be layered and consist of multiple mediums

Suggested explorations:

- Oil sticks, pastel, charcoal, graphite, acrylic paint, watercolour, collage, ink
- Techniques and processes such as: gestural line, continuous line, tone, monoprinting, layering, rubbing back, positive and negative space, quick brush work, thick paint, transparent washes, dribbling, dripping, splashing of paint, pooling of ink, frottage, mark making in various ways
- Consideration given to colour

## VAPD

- Weekly artmaking activities
- Experiments and ideas
- Comments and self evaluations
- Document artists and artworks studied
- Photographs of student work in progress should be included

## Art History and Criticism - scaffold

You are to find 4 artworks where artists have explored the theme of identity and/or culture through portraiture

Record your observations in a 200 word paragraph (for each artwork) about HOW each artist represents identity and culture. Total words = 800

- What subject is represented and how?
- What aesthetic decisions have been made to communicate ideas and feelings?
- Are there signs and symbols in the work?
- What are the artist's ideas and intentions in making the artwork? What are they wanting to communicate and how do they do this?

You may like to write about an artist we have looked at in class or choose from the below.

Frida Kahlo, Tracey Moffat, Barbara Kruger, Masami Teraoka, Vincent Van Gogh, Ben Quilty, Brett Whiteley, David Hockney, Pablo Picasso, Cindy Sherman, Rembrandt van Rijn, Andy Warhol, Kathryn Del Barton, William Kentridge, Michael Reeder, Cherry Hood, Mike Parr, Abdul Abdullah, Jean Michel Basquiat, Gustav Klimt, Henri Matisse, Georg Baselitz, Emilio Villalba

## Artmaking Marking Criteria

Criteria	Marks	Grade
<ul style="list-style-type: none"> <li>● Demonstrates an articulation of ideas and concepts that are elaborated, reiterated, subtle and sustained coherently in the form(s) of the work. Meanings make 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>	41 – 50	A
<ul style="list-style-type: none"> <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>	31 – 40	B
<ul style="list-style-type: none"> <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>	21 – 30	C
<ul style="list-style-type: none"> <li>● Demonstrates an articulation of idea/concept confined to some aspect(s) of the work. Meanings and references register in restricted and obvious ways</li> <li>● Displays little refinement or subtlety. Some repetition or inconsistent application. Little discrimination or moderation, limited respect for conditions set by the selection of materials and limitations including course prescriptions</li> </ul>	11 – 20	D
<ul style="list-style-type: none"> <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	E

## Marking Criteria: Visual Arts Process Diary

CRITERIA	A EXCELLING	B SUSTAINING	C SOUND	D LIMITED	E VERY LIMITED	N NON ATTEMPT
<p><b>Practical Exercises:</b>                      Brainstorms                      sketches, concept exploration,                      inspiration,                      research and artistic influences,                      Drawings,                      material and process experiments,                      Work-in-progress shots, evaluations</p>	5	4	3	2	1	0

## Marking Criteria

GRADE	INDICATORS
<b>A</b> 9-10	Academically written paragraphs that provide insight into the conceptual and material practice of the artists and how they represent identity and culture. Writing exhibits strong text-structure (organisation of ideas, sequencing, flow) including sophisticated Visual Arts vocabulary. Meets word count of 200 words per artwork.
<b>B</b> 7-8	A well-structured piece of writing that informs the reader of conceptual and material choices of the artists and how they represent identity and culture. Writing exhibits some text-structure (organisation of ideas, sequencing, flow) including some examples of Visual Arts vocabulary. Meets or close to 200 words per artwork.
<b>C</b> 6-7	Writing is cohesive and well-structured, including Visual Arts vocabulary and concepts which explore conceptual and material choices of the artists and how they represent identity and cultur. Close to word count of 200 words per artwork.
<b>D</b> 4-5	Writing outlines some aspects of conceptual and material choices of artists, possibly in an inconsistent manner. Writing relies heavily on providing descriptive information rather than continuing to analyse meaning behind conceptual and material choices. May not meet word count of 200 words per artwork.
<b>E</b> 1-3	Text structure lacks sequencing of ideas with minimal use of Visual Arts vocabulary and limited analysis of conceptual and material choices. Does not meet word count of 200 words per artwork.
<b>N</b> 0	Non-attempt of task or breach of assessment policy