Sample assessment task

Year level	10
Learning area	The Arts
Subject	Visual Arts
Title of task	Painting – *Shelf Life*

Task details

Description of task	Applying the specific elements and principles of design, with a focus on scale, space and colour, students will endeavour to create a striking composition exploring a narrative in the medium of traditional oil painting. The focus for this task is the art of *Vanitas* (a still life that alludes to the vanity of worldly pleasures and to life's transient nature) and the theme of *Shelf Life* (the concept of the length of time items are given before they are considered unsuitable for use). Students will be encouraged to think outside the box to develop their own still-life composition based on the concept, death of the hand-built or technology. Ideally, the composition should incorporate visually challenging conventional *Vanitas* symbols of mortality and tools/items or equipment used for construction or communication.
Type of assessment	Making
Purpose of assessment	The purpose of this assessment is to gauge student progress through both formative and summative tasks.
Assessment strategy	Production
Evidence to be collected	Students will submit resolved artwork(s) accompanied by design development and visual inquiry documentation inclusive of: • a series of observation and construction drawings • design development, applying compositional devices to create a striking layout for a staged photo shoot • colour theory studies and experiments • media testing application of oil paint and mediums • resolved artwork(s) for display/exhibition standard • an artist statement.
Suggested time	40 hours

Content description

Content from the Western Australian Curriculum	**Inquiry** Ideas for their own art-making which supports personal learning style and chosen discipline (e.g. brainstorm, mind map, annotations/sketches, photography, media testing) Exploration of a wide range of 2D, 3D and/or 4D visual art techniques, in order to plan and influence the personal choice of materials and technologies Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using implied texture and a range of tones to create form) Recognition, use of and responding to visual art conventions (e.g. the comparisons between traditional and modernist art styles; the transition from still to moving imagery) Exploration, development and refinement of their personal style in conjunction with representations of other artists through documentation, drawings, recordings, film Ideas explored and refined, responding to the style of other artists in their own artwork Application of a range of visual art techniques to plan and influence the choice of materials and technologies (media testing/exploration) **Art practice** Materials, techniques, technologies and processes manipulated to develop and represent their own artistic intentions Safe and sustainable practices; preparedness for hazardous situations and responsible actions while working with more complex materials in the production and display of artwork Processes and resolved artwork appraised; ways to improve art practice; reflection Techniques and processes chosen to refine and resolve artwork to a more complex level, when representing ideas and subject matter **Presentation** Resolved artwork presented with consideration of personal expression and the connection with the viewer (e.g. a supporting artist statement in verbal or written format)

Task preparation

Prior learning	Students have previously participated in Visual Arts in Years 7, 8 and/or 9 and have knowledge of the creative arts process, various studio techniques and visual arts terminology, and have been introduced to the critical analysis framework.
Assessment differentiation	Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

Assessment task	
Assessment conditions	Inquiry and art practice to be completed within class time
Resources	- Check-list for completing all the preparatory imagery, including the photoshoot - Booklet of stimulus images of artists and examples of their artwork – Pieter Claesz, Jan Davidszoon de Heem, Ricky Swallow and Robyn Stacey - Pro forma for the reflective/analytical writing process in the development of an artist statement - Worksheets – value scale/colour mixing/tips for photography - Cameras - Still-life objects - Painting surfaces – canvas or wood - Oil paints, mediums, palettes, easels, a variety of brushes, rags

Instructions for teachers

Teachers will introduce students to a variety of examples of traditional and contemporary artworks within the genre of still life to help understand the concepts of symbolism and how a composition is constructed, e.g. Dutch 17th century, still-life masters like Pieter Claesz and Jan Davidszoon de Heem, and contemporary Australian artists Ricky Swallow (sculptor) and Robyn Stacey (art photographer).

Teachers will also look at the work of the Australian Social Realists who believe that art should reflect the realities of society under capitalism. They are realist works that make a social or political comment, e.g. works by Noel Counihan and Yosl Bergner.

Task instructions

Making

Discussion of still life and traditional and contemporary influences and note making (2 hours)

- Teacher to introduce the task with a discussion of the theme Shelf Life, Vanitas characteristics and the various artists who will be explored. Students will be shown/given the stimulus images of these artists to study – Pieter Claesz and Jan Davidszoon de Heem, and contemporary Australian artists, Ricky Swallow and Robyn Stacey.
- Either individually or collaboratively, students discuss and highlight the key features, style, techniques and materials used for each of the stimulus artwork samples provided.
- Research and notes from the discussion should demonstrate the relevance that each artist has to the technical and creative process in the folio.

Photography (two hours)

- Select and prepare a static still life to be photographed for the task.
- Students need to consider essential photography elements to capture a *Vanitas* composition – lighting (contrast and directional), backdrop (simple), angles (of light and objects), space (positive and negative).
- Students take considered, quality photographs of the static still life.
- Photographs (a selection of three) are to be chosen to inform the design work.
- Photographs may be manipulated with appropriate apps/Photoshop to help create desired *Vanitas* effect/quality.

Drawing, media testing and design development (14 hours)

- Two still-life drawings using 2B pencil – students will render still life considering light source, tone, space and texture.
- Two still-life drawings on dark background/surface, focusing on *chiaroscuro* based on photography.
- Students to explore still-life compositions from original photographs, using both dry and wet media.
- Consider the theme and use of symbols, such as decaying flowers, artists/musical instruments and mirrors to purposefully capture common *Vanitas* traits.
- Develop at least two alternative designs from photography/drawings. Teacher to direct this development through demonstration of drawing skills and compositional devices.
- Teacher to demonstrate colour mixing and value scale – students complete media testing by creating tonal scales and colour mixing samples. Select a small area (A4) of design and, using oil paint and mediums, test colour scheme and tonal value.
- Selection of preferred design to be used in resolved artwork.

Resolved artwork – oil painting (20 hours)

- Select and prepare painting surface – canvas, linen, wood.
- Transfer design light onto surface as per chosen composition.
- Document process step-by-step using photographs or iPad and make notes using art language.
- Commence and complete the artwork to a resolved state, working from lean to fat, using appropriate oil-painting media and specific painting techniques.
- Submit resolved artwork for assessment.

Task 3: Reflection and artist statement (two hours)

- Students will be required to write a short analysis of the painting they created. Use the following structure as a guide. This will inform your artist statement.

  Description – describe the overall mood/expression/emotion; describe using art language, *(line, shape, form, colours, tones, textures, space)* the objects in the painting and what media have been used to create this image

  Process – the influence/'looking at' *Vanitas* painting; setting up your still life (composition – consider principles of design – *balance, contrast {lighting}, variety, unity, movement, repetition/rhythm, scale*); photography of work, transferring choice of painted sections, overall colour scheme used in painting

  Judgement – what difficulties did you encounter mixing colour; what did you learn most from the colour mixing and application process; does your painting reflect the traditions of Vanitas painting and what do you think of your final painting?

- Using the reflection notes, students prepare and present a 300-word artist statement.

Any worksheets or scaffolding specific to the task

Stimulus worksheets, Artist Statement

Compositional Devices

Name: _____

Show an understanding of the following compositional device techniques

- Use the rule of thirds to place the focal point
- Crop your subject matter to create an open composition
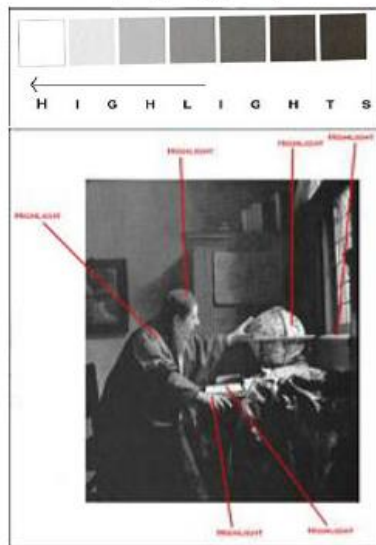- Employ leading lines to direct your audience's eyes around the composition
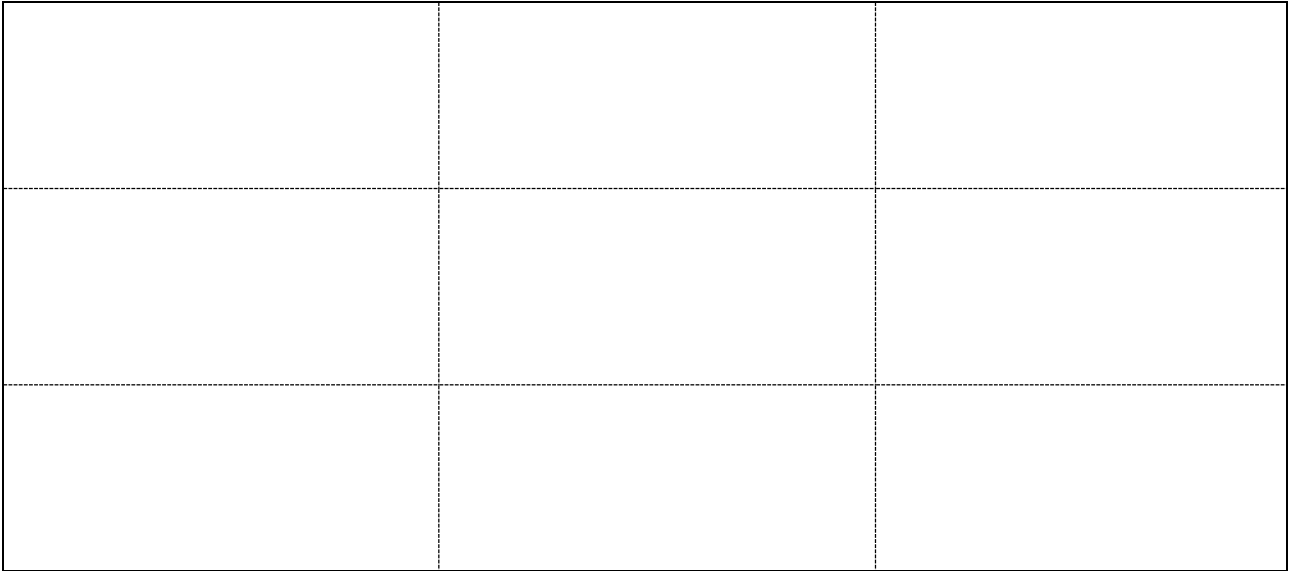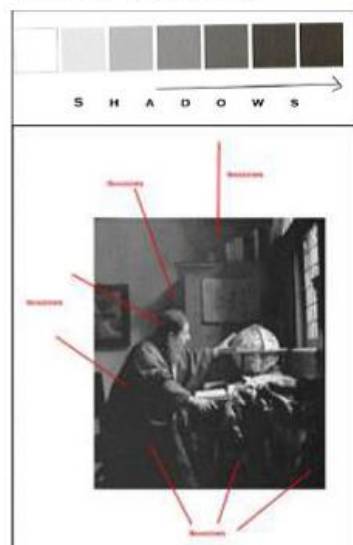
Year 10 Art Rendering your still life

A light source dictates how tints and tones are applied to your drawing so the illusion of three dimensionality can be achieved through value.

TINTS (Highlights)

TONES (Shades)

⬛ TONAL DEVELOPMENT ACTIVITY

Apply tone from white to black in the series of squares below.
Squint your eyes to ensure you match the tones from the range above and you don't have any jumps from left to right.
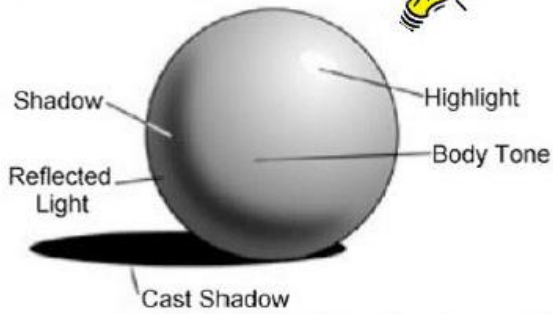

Use this scale as your measure when developing your still life drawing and painting.
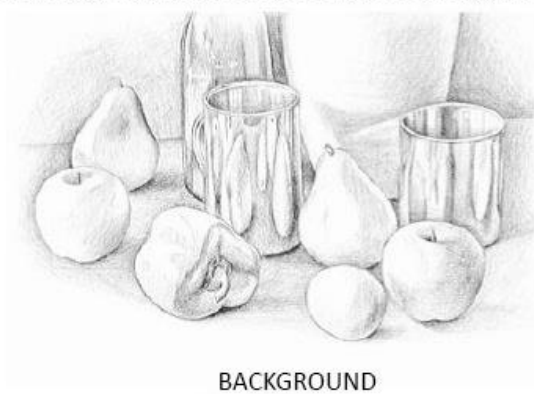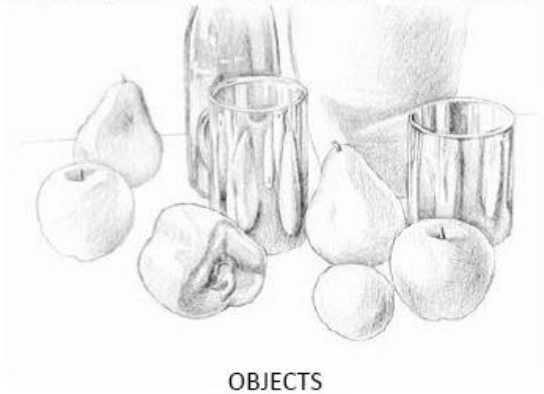
Steps to rendering a still life

To begin...

1. Line work should include tonal shapes, not just the outline of an object.

Five tones for dimensional quality

Shadow
Highlight
Reflected Light
Body Tone
Cast Shadow

2. Applying blocks of tone not only to the object but also the background is needed to reinforce the light source.
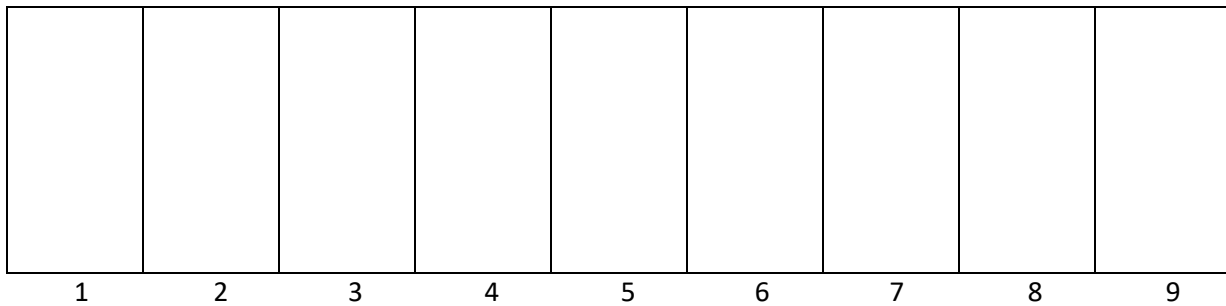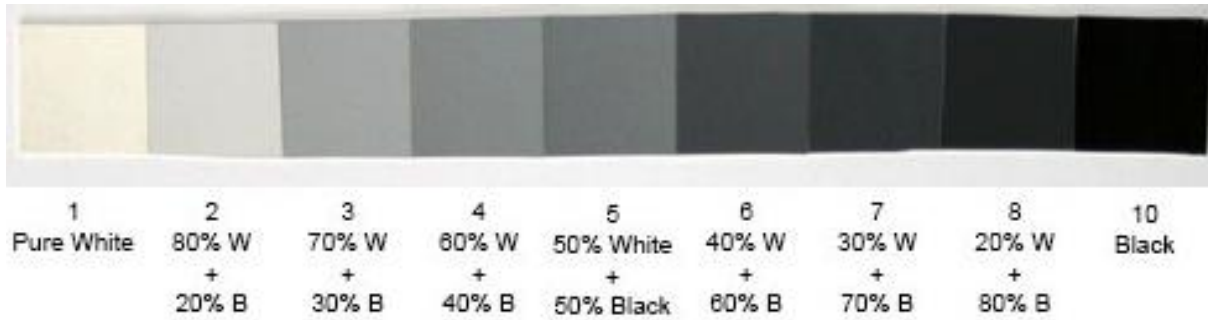

OBJECTS

BACKGROUND

3. Applying the full range of the tonal scale from white through the greyscale to balck, and removing the outlines of the objects is necessary to create the illusion of three dimensions. This needs to be considered on the objects and most importantly at this stage to the background.

OBJECTS

BACKGROUND
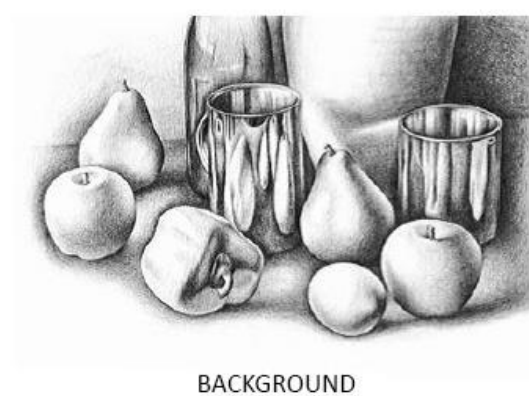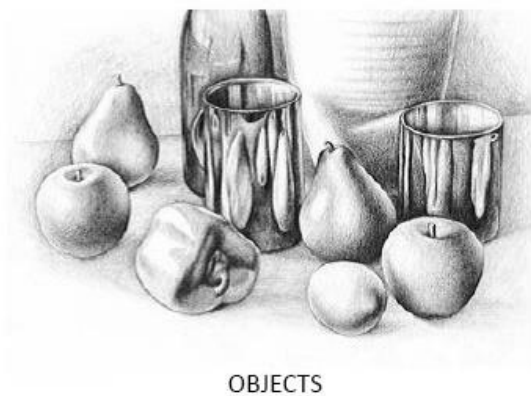
Painting a Value Scale

Use the value scale below as a reference to mix a variety of greys.

| 1 Pure White | 2 80% W + 20% B | 3 70% W + 30% B | 4 60% W + 40% B | 5 50% White + 50% Black | 6 40% W + 60% B | 7 30% W + 70% B | 8 20% W + 80% B | 10 Black |

1	2	3	4	5	6	7	8	9

Paint an even, smooth coat of white paint in the first rectangle (1)

Mix the same quantities of white and black to create a middle value. Paint an even, smooth coat in the middle rectangle (5)

Paint an even, smooth coat of black paint in the last rectangle (9)

Paint the remaining six values by mixing white and black according to the proportions outlined in the prepared value scale above.

CHIAROSCURO: Painting-the-power-of-light-and-dark

The use of deep, dark backgrounds in paintings seems to almost turn a spotlight on figures and objects. The high contrast makes for intensely powerful and dramatic works of art.

Chiaroscuro became very popular during the late 16th century and today the word is most often used to mean "high contrast".

By painting the same dark tones from the background into the objects there is a blurring of the illusion of depth in an artwork.

Examples

St.Joseph the Carpenter by Georges Delatour

PAINTING WITH CHIAROSCURO ACTIVITY...

Apply your understanding of the *chiaroscuro* technique by painting the globe composition below. Consider the light source.

Five Still-Life Lighting Tips

There aren't many photographic practices that date back further than still-life photography. When photography originated, it was necessary for exposures to be quite long, so photographing static objects was the ideal subject matter.

Lighting is the single most important element of 'Still-Life' photography. The way a photographer uses light for still life will add mood, give context, provide interest and, ultimately, create a dynamic still-life photograph.

Lighting for still life is not complicated. In fact, stick to these five tips, and you will nail your still-life shots every time.

1. Use a simple *backdrop*

Wrinkles and ridges in a still-life photograph – unless a part of the setting – will be distracting from your main subject. Be vigilant about keeping your backdrops smooth and simple.

2. Make your lighting *contrast*

Whether you are using strobes, speed lights, or LEDs, it's important that your "ratio" from one light to the next is varied. The main light should be strongest, and the second light should simply provide a nice fill.

3. Light *directionally*

Side light is always most effective for bringing out texture and creating dynamic variation between the highlights and shadows. Whether rings, or florals, side light will enable you to give dimension and depth to your still-life imagery.

4. Pay attention to your *angles*

Two things to think about when faced with a studio lighting scenario:

a) the position of the lights to your subject, and

b) the position of your subject to the camera.

Side light will give dimension, but so also will the angle at which you take your shot [i.e. side, above, below]. Don't be afraid to experiment and change up angles. A photo is most interesting when you give a new perspective to something that is ordinary.

5. Light for *shape*

We see life three dimensionally. For this reason, the most dynamic photographs are the ones in which the audience could walk into the scene, or reach out and touch the subject. Lighting for shape will be most emphasised by side light, when your highlights spread along the edge of your subject and add that third dimension.

Artist statement

Use the following guide to analyse your own work and develop a personal artist statement.

Ideas

The idea for this artwork came from something I saw, heard, believe, imagined, thought, needed.
I wanted to show, explain, communicate, make.

Artistic qualities – *Elements, media, visual effects*

My artwork contains…

e.g. strong emotional colours which communicate anger, heavy brushstrokes, graduated tones, *chiaroscuro* qualities to contrast the light source, diagonal lines to draw the viewer's eye around the composition, implied texture within the focal point to emphasis the main character.

Challenges

Problems I faced were…

e.g. I needed to manage my time more effectively, I should have studied the figure from more angles and looked at how other artists have drawn and interpreted figures in their work.

Influences

e.g. I studied the way Rothko used colour and that technique was integral to my approach when applying the paint.

Learning – *Knowledge and skills*

Learnt about…

e.g. delivering a message, developing meaning in my work, techniques to help create strong communication with a target audience, structuring a composition.

Judgement – *Personal reflection*

My work needs improvement in the following ways…

I enjoyed making this piece because…

I feel success with this work because…

Image acknowledgements

Page 7	Artwork: Garreau, L. (after Vermeer). (1748). *The astronomer*. Retrieved November, 2017, from http://www.essentialvermeer.com/related_vermeer_paintings/astronomer.html#.Whtjf VWWZhE
Pages 7, 8, 10	Light bulb image: *Cartoon light bulb, animated light bulb – i-bowling light*. (n.d.). Retrieved November, 2017, from http://www.clipartbest.com/clipart-9c46ep5di
Page 8	[Ball image]. (n.d.). Retrieved November, 2017, from https://www.sjsd.k12.mo.us/Page/17657
	Still life image drawing series: MacTaggart, J. (n.d.). *Still life with pencil*. Retrieved November, 2017, from https://www.artyfactory.com/still-life/still_life_pencil.html
Page 9	Jacques, C. (n.d.). *Project 5: Value self-portrait* [Value scale image]. Retrieved January, 2018, from http://sunywcc2ddesign.com/project-5-value-self-portrait
Page 10	'Joseph the Carpenter' image: De la Tour, G. (1642). *Saint Joseph charpentier*. Retrieved November, 2017, from https://commons.wikimedia.org/wiki/File:La_Tour.jpg
	Vase image: De Zurbarán, F. (c. 1650). *Bodegón (still life with pottery jars)* [Extract]. Retrieved November, 2017, from https://commons.wikimedia.org/wiki/File:Zurbaran_-_Bodegon.jpg
	Apples image: [Photograph of still life with green apples]. (2017). Retrieved January, 2018, from https://pixnio.com/flora-plants/fruits/apple-pictures/apple-fruit-food-apple-diet-fruit-dark-shadow-still-life
	Globe image: *Globe line art #1252984*. (n.d.). Retrieved November, 2017, from http://clipart-library.com/clipart/Lido5dpzT.htm
Page 11	Backdrop image: Bua, A. (2007). *Still life table*. Retrieved November, 2017, from https://www.flickr.com/photos/apwizard/707958572/ Used under Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic licence.
	Lighting contrast image: Bua, A. (2007). *Still life table*. Retrieved November, 2017, from https://www.flickr.com/photos/apwizard/707958594/in/album-72157600626134749/ Used under Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic licence.
	Lighting direction image: Layos, H. (2011). *Still life*. Retrieved November, 2017, from https://www.flickr.com/photos/layos/5723481312/in/album-72157626466791705/ Used under Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic licence.
Page 12	Lighting angles image: Hsu, J. (2008). *Still-life practice*. Retrieved November, 2017, from https://www.flickr.com/photos/yjhsu/3021290773/in/album-72157627834688371/ Used under Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic licence.
	Lighting for shape image: Sidious Sid. (2010). *Saturday still life with 1up2down*. Retrieved November, 2017, from https://www.flickr.com/photos/darktechsystem/4968506589/in/photolist-8z3TUH-8kPesR-8z3UCP-eLPhDV-eLPita Used under Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Generic licence.

Sample marking key

Inquiry

Description	Marks
Communication of ideas, drawings, and designs	
Ideas, drawings and designs are refined and successfully communicated.	4
Ideas, drawings and designs are well-considered and effectively communicated.	3
Ideas, drawings and designs are simple and adequately communicated.	2
Ideas, drawings and designs are undeveloped and communicated in an obvious way.	1
Subtotal	**4**

Description	Marks
Use of visual art language in the development of ideas	
Applies relevant visual art language effectively to develop ideas.	4
Applies visual art language appropriately to develop ideas.	3
Applies some visual art language to develop ideas.	2
Applies minimal visual art language to develop ideas.	1
Subtotal	**4**

Description	Marks
Exploration of ideas and development of a personal style	
Extensive exploration of an idea with the development of a distinct personal style.	4
Effective exploration of an idea with the development of an expressive personal style.	3
Simple exploration of an idea with some development of a personal style.	2
Minimal exploration of an idea with little or no development of a personal style.	1
Subtotal	**4**

Art Practice

Description	Marks
Manipulation of media, materials and technologies to represent own artistic intentions	
Purposefully manipulates media, materials and/or technologies to represent own artistic intentions.	4
Appropriately manipulates media, materials and/or technologies to represent own artistic intentions.	3
Manipulates with some purpose, media, materials and/or technologies to represent own artistic intentions.	2
Manipulates with little consideration, media, materials and/or technologies to represent own artistic intentions.	1
Subtotal	**4**

Description	Marks
Application of techniques and processes to represent ideas and style	
Applies specific techniques and processes to effectively represent ideas and style.	4
Applies appropriate techniques and processes to competently represent ideas and style.	3
Applies simple techniques and processes to represent ideas and style.	2
Applies inappropriate techniques and processes to superficially represent ideas and/or style.	1
Subtotal	**4**

Presentation

Description	Marks
Display of finished artwork with consideration of personal expression and audience	
Makes discerning choices in the display of artwork, supported by a detailed artist statement that specifically references personal expression and audience.	4
Makes considered choices in the display of artwork, supported by an artist statement that effectively references personal expression and audience.	3

Makes simple choices in the display of artwork, supported by an artist statement that provides some reference to personal expression and audience.	2
Makes inappropriate choices in the display of artwork and provides no artist statement, or one with little or no reference to personal expression and/or audience.	1
Subtotal	**4**
Total	**24**