



## Sample assessment task

<b>Year level</b>	8
<b>Learning area</b>	The Arts
<b>Subject</b>	Visual Arts
<b>Title of task</b>	Printmaking based on Asian art

## Task details

<b>Description of task</b>	Students will study artwork by traditional Japanese artists and prints by artists who have appropriated this style, such as Margaret Preston and contemporary artist, Paul Morrison. Through a series of drawing and development design tasks, students will refine their ideas and imagery to create a one-colour woodblock print.
<b>Type of assessment</b>	Making
<b>Purpose of assessment</b>	Formative and summative
<b>Assessment strategy</b>	Production
<b>Evidence to be collected</b>	Students will submit a resolved artwork/s accompanied by design development and visual inquiry documentation. This should include: <ul style="list-style-type: none"><li>• an edition of one-colour woodcut prints – numbered and attributed</li><li>• a print that has been painted with a water-based medium (inks, gouache/water colour)</li><li>• a woodblock plate that has been painted with acrylic-based paint using a complementary colour palette of their choice</li></ul>
<b>Suggested time</b>	20 hours

## Content description

### Content from the Western Australian Curriculum

#### **Inquiry**

Ideas and design development for art-making (e.g. brainstorm, mind map, annotations/sketches, media testing)

Application of techniques and processes suited to 2D and/or 3D artwork (e.g. blind contour drawing, rolling a slab)

Visual art language (visual art elements and principles of design) used in the development of artwork (e.g. using line to create implied textural qualities in a drawing)

Development of understanding of visual art conventions, including visual inquiry (e.g. observational tonal drawing, developing a storyboard for an illustration)

Art-making intentions identified through annotations or conversations (e.g. keeping a written or digital journal; series of process photographs, portfolio, sketchbook; or aural presentations on artwork/art styles)

#### **Art practice**

Processes to develop and produce artwork

Safe work practices (e.g. wipe desks down with damp cloth after ceramics to remove any traces of dry ceramic dust)

Processes and finished artwork appraised; ways to improve art practice; reflection

Techniques and processes to support representation of ideas in their art-making

#### **Presentation**

Display options of finished artwork (decisions as to how and where it might be presented) to enhance audience interpretation

## Task preparation

### **Prior learning**

Some students may have previously studied Year 7 Visual Arts and have knowledge of the creative arts process, studio techniques, visual arts terminology and been introduced to a 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

<b>Assessment conditions</b>	Inquiry, art practice and image analysis to be completed within class time.
<b>Resources</b>	<p><b>Materials:</b></p> <ul style="list-style-type: none"><li>• Stimulus materials of Japanese woodcut prints of birds and flowers (PowerPoint, printouts, books and websites)</li><li>• Images of various birds, samples of flora</li><li>• A3 cartridge paper – design work, preferably heavy cartridge 200gsm</li><li>• <i>Links for Birds and Flora</i> - <a href="http://www.panteek.com/Bairei/main.htm">http://www.panteek.com/Bairei/main.htm</a></li><li>• 220gsm or watercolour paper for prints, watercolour paints, acrylic paint</li><li>• MDF boards 5mm thick</li><li>• Lino, lino cutting tools, block printing ink</li><li>• Newspaper, rags , brushes, rollers</li><li>• <i>Links for Woodblock Printing Process</i> <a href="https://www.youtube.com/watch?v=nnkvytINwmo">https://www.youtube.com/watch?v=nnkvytINwmo</a> <a href="http://www.youtube.com/watch?v=uNgAS3Wm4E8&amp;feature=related">http://www.youtube.com/watch?v=uNgAS3Wm4E8&amp;feature=related</a></li><li>• Demonstration of Inking Woodblock <a href="https://www.youtube.com/watch?v=nfUG1assDi8&amp;feature=related">https://www.youtube.com/watch?v=nfUG1assDi8&amp;feature=related</a></li></ul>

## Instructions for teachers

The focus of this task is an Asian-inspired woodblock print. Students will view artwork by traditional Japanese artists as well as prints by artists who have appropriated this style, such as Margaret Preston and contemporary artist, Paul Morrison. Students will use the artist conventions of this genre and develop a one-colour print, later to be hand coloured. The woodblock will also be rendered with acrylic paint. To complement the practical focus, students will complete an image analysis.

## Task instructions

### Inquiry

- Using examples of Japanese woodcuts of flowers and birds, identify and discuss the main artistic conventions used: stylised texture, black contour lines and flattened form and colour.
- Drawing inspiration from a variety of stimuli, students will complete two detailed drawings of flora using artline pen and watercolour, focusing on line, shape and colour.
- Students will draw a variety of birds from observation, focusing on the texture on wings and patterns found in feathers. They will consider tone and texture to complete two detailed pencil drawings of birds.
- Using a light table or a window, enlarge or reduce drawings and combine the images of birds and flora to create new compositions.
- Create three thumbnail designs exploring compositional designs for lino/woodcut print. When creating the design, consider: balance, use of Notan (contrast of light and dark), simplicity of design/composition, linear qualities and the importance of negative space in the design. Consideration that the image will be reversed in the printing process also needs to be emphasised.
- Students trace their original drawings onto a new piece of paper, selecting elements and focusing on the linear qualities of the drawings. Students will create a variety of compositions.
- Using an Artline 60, draw over the pencil lines to reveal the final design. Focus on line only and eliminate the tonal quality of the work.
- Photocopy the final design and experiment with colour application. Annotate final design with supporting notes.
- Students will also choose a complementary colour palette and experiment with a range of colours that they will apply to the wood block.
- Drawings and design development will be annotated and maintained in a journal.

### Art practice

- With teacher guidance, students choose a composition final design and enlarge/reduce to fit the desired size of MDF board (recommend 20 x 30cm).
- Teacher demonstrates transfer of image on to MDF board, using either carbon paper or pencil rubbed on the back of the image.
- Teacher will demonstrate the safe use of lino cutting tools, including correct way to hold tools and correct method of cutting the MDF. Ensure that the tools have been sharpened.
- Students ink up blocks with block printing ink (black) and print an edition of four prints. Students are to number each print and attribute.
- Selecting from the prints, choose the best example and using watercolour paint, apply colour to the white paper. Careful paint application is essential to avoid the block ink bleeding into the colours.
- Apply complementary colour palette to the woodblock by brushing paint onto the carved area.

- When painting has been completed, students roll ink back over the plate to highlight outlines and line quality.

### **Presentation**

- Prints numbered and attributed in pencil.
- Printing block has been painted and black ink rolled over the block to redefine line quality.

<b>Sample marking key</b>	
<b>Description</b>	<b>Marks</b>
<b>Inquiry</b>	
Communication of ideas, drawings, and designs	
Ideas, drawings and designs are coherent and effectively communicated.	4
Ideas, drawings and designs are clear and appropriately 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
	<b>4</b>
Use of visual art language and conventions in the development of ideas	
Applies visual art language and conventions effectively to develop ideas.	4
Applies visual art language and conventions appropriately to develop ideas.	3
Applies some visual art language and conventions to develop ideas.	2
Applies minimal visual art language and conventions to develop ideas.	1
	<b>4</b>
Documenting and planning of ideas and intentions	
Presents specific and reflective annotations in written and/or visual form to show planning and art-making intentions.	4
Presents reflective annotations in written and/or visual form to show planning and intentions.	3
Presents simple annotations in written and/or visual form to show planning and intentions.	2
Presents superficial or incomplete annotations in written and/or visual form to show planning and intentions.	1
	<b>4</b>
<b>Art practice</b>	
Selection of techniques and processes to enhance ideas	
Selects effective techniques and processes to enhance ideas.	4
Selects appropriate techniques and processes to enhance ideas.	3
Selects simple techniques and processes to enhance ideas.	2
Selects a technique and/or process to represent ideas.	1
	<b>4</b>
Application of techniques and processes to resolve artwork	
Demonstrates correct and effective application of techniques and processes to resolve artwork.	4
Demonstrates competent application of techniques and processes to resolve artwork.	3
Demonstrates consistent application of techniques and processes to resolve artwork.	2
Demonstrates rudimentary application of techniques and/or processes in artwork.	1
	<b>4</b>
<b>Presentation</b>	
Display of finished artwork with consideration of personal expression and audience	
Demonstrates discernment in the selection of artwork for display and to an intended audience.	4
Demonstrates thoughtful selection of artwork for display and to an intended audience.	3
Demonstrates some consideration in the selection of artwork for display and to an intended audience.	2
Demonstrates minimal consideration in the selection of artwork for display and to an intended audience.	1
	<b>4</b>
<b>Total</b>	<b>24</b>