**Sample Assessment Outline**

Visual Arts

Preliminary Unit 3 and Unit 4



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Sample assessment outline

Visual Arts – Preliminary

Unit 3

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| --- | --- | --- | --- | --- | --- | --- |
| **Assessment task** | **Notional  due date** | **Unit outcome:**  develop art ideas  to  create artworks | **Unit outcome:**  use art media  and techniques to present personal observation in artworks | **Unit outcome:**  respond to  artworks | **Unit outcome:**  reflect on their  art experiences | **Unit outcome:**  present artworks |
| **Task 1: Mono print series**  Mono print drawings on water colour experiments | Week 3 | **✓** |  |  |  |  |
| **Task 2: Intaglio series**  Personal object, still life intaglios | Week 6 | **✓** |  |  |  |  |
| **Task 3: Collagraph**  Tactile collagraph print of an Australian landscape | Week 9 |  | **✓** |  |  |  |
| **Task 4: Stencil**  Stencil print simplified from photo or drawing | Week 11 |  |  | **✓** |  |  |
| **Task 5: Gallery set up**  Students prepare selected work for display | Week 16 |  |  |  | **✓** |  |
| **Task 6: Art responses**  Students respond to Margaret Preston and Indigenous Australian artworks | Week 3  Week 7 |  |  |  |  | **✓** |
| **Task 7: Reflection**  Respond to individual and group artworks | Week 9  Week 16 |  |  |  |  | **✓** |

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| **SAMPLE PLANNING CHECKLIST  Visual Arts**  **Preliminary Unit 3**  (✓ = Unit content covered) | **Task 1**  Monoprint series | **Task 2**  Intaglio series | **Task 3**  Collagraph print | **Task 4**  Stencil  print | **Task 5**  Gallery display | **Task 6**  Art responses | **Task 7**  Reflection |
| **Art making** | | | | | | | |
| **Inquiry** | | | | | | | |
| collation of ideas for design; for example, brainstorming, collage and mind mapping | **** | **** |  | **** |  |  |  |
| initial drawings as a means of inquiry and observation | **** | **** | **** | **** |  |  |  |
| materials to develop artworks; for example, making a collage of landscape using found objects for printmaking | **** | **** | **** | **** |  |  |  |
| experience techniques and processes to create artworks | **** | **** | **** | **** |  |  |  |
| **Visual language** | | | | | | | |
| experiment with visual language to create artworks; for example, using line to create visual movement | **** | **** | **** | **** |  |  |  |
| visual language (elements and principles of art) to represent experiences and intention; for example, the use of red hue to represent the emotion of anger | **** | **** | **** | **** |  |  |  |
| **Art forms, media, techniques and influences** | | | | | | | |
| colour mixing techniques to produce an outcome | **** | **** |  |  |  |  |  |
| use a variety of media to produce artworks; for example, acrylic paint on canvas/MDF board, or watercolour on paper | **** | **** | **** | **** |  |  |  |
| media and demonstrated techniques; for example, blending and colour mixing | **** | **** | **** | **** |  |  |  |
| techniques and processes associated with specific art forms; for example, wedging the clay to remove air bubbles | **** |  | **** | **** | **** |  |  |
| respond to artists and their work when producing artworks; for example, Eduard Munch’s use of colour in *The Scream* |  | **** | **** |  |  |  | **** |
| **Art practice** | | | | | | | |
| techniques and processes to create artworks | **** | **** | **** | **** |  |  |  |
| demonstration to produce artworks |  |  | **** | **** |  |  |  |
| safe work practices | **** | **** | **** | **** |  |  |  |
| respect own and others’ artworks | **** | **** | **** | **** |  |  |  |
| display finished artworks; for example, decision making as a group regarding how final artworks are displayed |  | **** |  |  | **** |  |  |
| **Art interpretation** | | | | | | | |
| **Art responses** | | | | | | | |
| reflect on individual and/or group evaluation of artworks | **** |  | **** | **** | **** | **** | **** |
| respond to artworks referring to basic visual language; for example, line, colour, shape, form, texture and/or tone |  | **** | **** |  |  | **** | **** |
| meaning and purpose in artworks; for example, respond to the narrative in artworks |  |  |  | **** |  | **** | **** |

Sample assessment outline

Visual Arts – Preliminary

Unit 4

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| --- | --- | --- | --- | --- | --- | --- |
| **Assessment task** | **Notional  due date** | **Unit outcome:**  develop art ideas  to  create artworks | **Unit outcome:**  manipulate  art media  and techniques to present personal ideas in artworks | **Unit outcome:**  respond to  artworks | **Unit outcome:**  reflect on their  art experiences | **Unit outcome:**  present artworks |
| **Task 8: Large collage portrait**  Use small artworks to create one large abstract artwork | Week 3 | **✓** |  |  |  |  |
| **Task 9: Large Picasso-inspired portrait**  Use painting techniques learnt to make  Picasso-inspired portrait | Week 6 | **✓** |  |  |  |  |
| **Task 10: 2D and 3D artwork**  Create 3D elements added on to your large  Picasso-inspired portrait | Week 9 |  | **✓** |  |  |  |
| **Task 11: Gallery set up**  Students prepare selected work for display | Week 11 |  |  | **✓** |  |  |
| **Task 12: Art responses**  Students respond to Jackson Pollock and Pablo Picasso artworks | Week 16 |  |  |  | **✓** |  |
| **Task 13: Reflection**  Respond to individual and group artworks | Week 3  Week 7 |  |  |  |  | **✓** |

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| **SAMPLE PLANNING CHECKLIST  Visual Arts**  **Preliminary Unit 4**  (✓ = Unit content covered) | **Task 1**  Large  collage portrait | **Task 2**  Large  Picasso inspired portrait | **Task 3**  2D and 3D artwork | **Task 4**  Gallery display | **Task 5**  Art responses | **Task 6**  Reflection |
| **Art making** | | | | | | |
| **Inquiry** | | | | | | |
| collation of ideas for design; for example, brainstorming, collage or mind mapping | **** |  |  |  |  |  |
| drawing as a means of inquiry | **** |  | **** |  |  |  |
| ways of using materials to develop artworks; for example, manipulate clay for ceramics | **** | **** | **** |  |  |  |
| experience techniques and processes to create artworks | **** | **** | **** |  |  |  |
| **Visual language** | | | | | | |
| visual language to create artworks; for example, using repeated shapes to create a pattern | **** | **** | **** |  |  |  |
| visual language (elements and principles of art) to represent experiences and intention; for example, using colour to represent an emotion | **** | **** | **** |  |  |  |
| **Art forms, media, techniques and influences** | | | | | | |
| colour mixing techniques to produce artworks |  | **** |  |  |  |  |
| experience a variety of media; for example, embossing textured surfaces into clay | **** | **** | **** |  |  |  |
| media and demonstrated techniques; for example, pinch pot or slab building | **** | **** | **** |  |  |  |
| processes associated with specific art forms; for example, stretching the paper for water colour painting | **** | **** | **** | **** |  |  |
| exposure to artists and their work when producing artworks; for example, the smooth, curved, three dimensional form of Henry Moore’s *Reclining Figure* |  | **** |  |  | **** |  |
| **Art practice** | | | | | | |
| techniques and processes to create artworks | **** | **** |  |  |  |  |
| produce an artwork | **** | **** |  |  |  |  |
| safe work practices | **** | **** |  |  |  |  |
| respect own and the artworks of others | **** | **** |  |  |  |  |
| display finished artworks; for example, decision making as a group regarding how the final artworks are displayed |  | **** | **** | **** |  |  |
| **Art interpretation** | | | | | | |
| **Art responses** | | | | | | |
| reflect on individual and/or group evaluation of artworks | **** |  | **** | **** | **** | **** |
| respond to artworks referring to basic visual language; for example, line, colour, shape, texture and/or form |  | **** | **** |  | **** | **** |
| meaning and purpose in artworks; for example, responding to the narrative in artworks |  |  |  | **** | **** | **** |