

**Draft Internal Assessment Resource
For planning purposes only**

Draft standard Visual Arts 3.5 Produce a resolved work that demonstrates purposeful control of skills appropriate to visual arts cultural contexts

Resource reference: Visual Arts 3.5B

Resource title: A Painted Crowd

Credits: 4

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by Achievement Standard Visual Arts 3.5. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

This activity requires students to make a life-size caricature. They will cut the figure out and it will form one of a crowd of similar cut-out figures in an exhibition.

The cultural context this activity works within is the broad tradition of caricature as parody and satire within a framework of social critique and the specific tradition of lowbrow art.

Conditions

This assessment activity will take place over six weeks of in- and out-of-class time.

Resource requirements

- 8-10 mm MDF board
- a jigsaw
- house paints (preferably water-based enamels)
- a data projector (may be useful to upsize the students' initial drawings).

A broad list of artists who deal with comic-based imagery is available from:

<http://www.nzqa.govt.nz/qualifications-standards/qualifications/ncea/subjects/visual-arts/selection-of-artist-models/selection-of-painting-models/>

Other possible artists could include Mark Braunius, Rob MacLeod, Alfred Neuman, Robert Crumb, Mark Ryden, Alex Katz, and Dick Frizzell.

Additional information

None.

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Achievement	Achievement with Merit	Achievement with Excellence
Produce a resolved work that demonstrates purposeful control of skills appropriate to visual arts cultural contexts.	Produce a resolved work that demonstrates refined control of skills appropriate to visual arts cultural contexts.	Produce a resolved work that demonstrates mastery of skills appropriate to visual arts cultural contexts.

Student instructions

Introduction

This assessment activity requires you to produce a life-size caricature of a figure as a finished cut-out painting.

The cultural context this activity works within is the broad tradition of caricature as parody and satire within a framework of social critique and the specific tradition of lowbrow art.

You will be assessed on how well your painted figure represents your chosen character, their exaggerated characteristics, and your mastery and refinement of the skills of caricature in the making of your resolved work.

This assessment activity will take place over six weeks of in- and out-of-class time.

Task

Select a lowbrow artist. See the link below for a list of possible lowbrow artists.

http://en.wikipedia.org/wiki/Category:Lowbrow_pop_surrealism_artists

It is important to identify some of the key features of the ways they make their work and the reasons why. You may need to make notes or emulations to gain an understanding of how or why they have created their work. It may be useful to look at artists such as Rob MacLeod and Mark Braunius, who work in a similar way but within a New Zealand context. You may also want consider who your favourite cartoonists are as they may also provide you with ideas.

It is important to keep all of your notes and drawings as they may be used as evidence towards your final grade.

Select someone from within the school staff or a local personality. Base your choice on how well you might be able to caricature them. Consider the impact your caricature might have on them.

Teacher note: Guidance needs to be provided to students to ensure they understand the social complexities of caricature. Care must be taken that no distress is caused. It may be appropriate for the student to negotiate an ethically responsible contract with the person they choose to caricature. It would be easy to alter this assessment activity to use figures from mass culture. In this way, issues that may arise from using local people would be avoided.

Gather a range of images of the subject person.

List the key recognisable features of the subject. This may include clothing, posture, facial appearance, size, age, hairstyle, typical gestures, props (hat, cane, glasses, etc.) and unique features such as moles, blemishes, tattoos, scars, etc.

Based on your study of lowbrow examples, make a series of drawings that accentuate these recognisable features. Work first in line and black and white. Then add colour, texture, and pattern as appropriate to enhance the identifiable aspects of the subject.

Create a final design that includes all essential elements of the subject. Annotate this drawing with notes summarising why you have chosen particular features and how they relate to the selected subject.

Draw your final design onto the MDF provided. You will need to cut out the overall shape of the design using a jigsaw.

Seal your wood with a sealer or gesso. Once dry, paint on your colours using the paints provided. Remember to paint both sides because people will be able to walk around the final cut-out painting. Any over-drawing (in black or otherwise) will be the last thing you will do. Choose whether or not to varnish.

Assessment schedule: Visual Arts 3.5B A Painted Crowd

Evidence/Judgements for Achievement	Evidence/Judgements for Achievement with Merit	Evidence/Judgements for Achievement with Excellence
<p>The student produces a resolved work that demonstrates purposeful control of skills appropriate to visual arts cultural contexts.</p> <p>The student's drawings and notes identify some aspects of the lowbrow tradition and place them into a cultural context.</p> <p>The evidence demonstrates that specifically selected techniques and methods have been purposefully used to generate an outcome.</p> <p><i>e.g. the caricature of the school headmaster is life-size and can be identified. An appropriate pose is selected. The formal clothing depicted contributes to a sense of aristocratic bearing.</i></p> <p><i>The paint application has a level of facility that allows the caricature to be recognised.</i></p> <p><i>The exaggerated physiognomy emphasises the sternness of the character.</i></p>	<p>The student produces a resolved work that demonstrates refined control of skills appropriate to visual arts cultural contexts.</p> <p>The student's drawings and notes identify aspects of the lowbrow tradition and place them into some cultural contexts.</p> <p>The evidence demonstrates that specifically selected techniques and methods have been purposefully used to generate an outcome.</p> <p><i>e.g. the caricature of the school headmaster is life-size and can be identified even from a distance, largely due to the selected posture that reflects the long-term effects of his rugby injury. His stance and over-the-top formal clothing also contribute by giving a strong sense of his aristocratic bearing.</i></p> <p><i>The paint application has a refined level of facility that demonstrates proficient use of selected materials and techniques.</i></p> <p><i>The exaggerated physiognomy emphasises the sternness of the character. The decision to highlight his badly broken nose does point to earlier rugby-playing days and provides a comedic note; however, the work as a whole gives a sense of the respect with which he is held.</i></p>	<p>The student produces a resolved work that demonstrates mastery of skills appropriate to visual arts cultural contexts.</p> <p>The student's drawings and notes identify key aspects of the lowbrow tradition and place them into wider cultural contexts.</p> <p>The evidence demonstrates that specifically selected techniques and methods have been purposefully used to generate an outcome.</p> <p><i>e.g. the caricature of the school headmaster is life-size and can be quickly identified, even from a distance, largely due to the contrapposto posture that reflects the long-term effects of his rugby injury. It also cleverly references the Kritios boy, referencing the headmaster's name. His stance and over-the-top formal clothing also contribute by giving a strong sense of his aristocratic bearing.</i></p> <p><i>The paint application has a high level of facility, and rendered areas contrast with flat, more painterly marks, utilising techniques and approaches from both comic and painting traditions. The critical selection of particular processes and command of specific materials and techniques enhance the quality of the outcome and the unique character of the subject.</i></p> <p><i>The exaggerated physiognomy blends the stern with the whimsical. The decision to highlight his badly broken nose does point to earlier rugby-playing days and provides a comedic note; however, the work as a whole gives a sense of the respect with which he is held.</i></p>

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard.