



## SAMPLE ASSESSMENT TASKS

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VISUAL ARTS  
ATAR YEAR 12

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## Sample assessment task

### Visual Arts – ATAR Year 12

#### Task 1 – Unit 3 – Commentaries

**Assessment type:** Examinable task

#### Conditions

Time for the task: 14 weeks (includes class time and requires out-of-class work time)

This is a semester-long unit that requires self-direction and independent work. Activities are to be completed during the week identified in the course outline. Tasks not completed in class are to be completed in your own time in accordance with the school assessment policy.

#### Task weighting

50% of the practical school mark for this pair of units

#### Task 1 Part 1: Body of work feedback

10% of the practical mark for the year

**Due Semester 1, Week 8**

#### Task 1 Part 2: Resolved artwork, artist statement and visual evidence of work in progress

40% of the practical mark for the year

**Due Semester 1, Week 14**

#### Examinable task

**(70 marks)**

Explore ideas and materials, and experiment with various ways of interpreting the theme *Running with scissors* in the production of your body of work. Reflect on *self* as central to your environment and consider the influences that impact on you. Investigate social, cultural, religious and personal factors, and look at specific issues, events and topics that are of significance or importance to your life.

#### What you need to do (Parts 1 and 2)

#### Task 1 Part 1: Body of work feedback

**(30 marks)**

#### Task 1 Part 2: Resolved artwork

**(40 marks)**

#### Inquiry

#### Drawing (Part 1)

Using a range of investigative approaches, explore self-portraiture on diverse, prepared paper/collage surfaces. Experiment purposefully with a variety of media to create drawings that show observation, self-expression and stylistic influences.

#### Methods and materials inquiry (Part 1)

Focus on exploring the properties and possibilities that paper offers, in a creative manner. Experiment with sculptural forms, digital collage, paper cuts/silhouette etc. to produce both 2D and 3D results.

#### Research (Part 1)

Enhance practical inquiry with web-based research and other materials and media to produce visually dynamic hybrids. As well as websites recommended in the program, search related artists and art movements that demonstrate creative use of paper as the preferred chosen medium. In addition, explore vintage magazines, comics, propaganda, ticket, maps etc.

#### Concept and design development (Part 1)

The theme of the unit is *Commentaries: Running with scissors*. Brainstorm ideas and create a mind-map of concepts suggested by the theme. Incorporate skills and knowledge that you have acquired through your inquiry, experimentation and research to develop alternative solutions to the theme.

#### Planning resolved artwork (Part 1)

Document the processes you intend to use in your final work. Document experimentation and exploration of materials and ideas. Transfer your ideas into a 2D or 3D artwork. While a contemporary issue may be explored through your chosen paper art method, your Resolved artwork may be an exploration of the media itself rather than a comment on a global, local or personal issue.

## Visual language

### Elements and principles of art (Part 1)

Develop your artwork with consideration for the elements and principles of art, signs, symbols, codes and conventions of the visual arts.

Explore compositional devices, textural techniques and colour palettes in your own work.

## Visual influence

### Research and visual resources (Part 1)

Research ideas, images, artworks and information needed to strengthen and resolve conceptual ideas and assist in the planning of your final production. Look at the artwork created by traditional and contemporary artists and identify the media and techniques used by these artists. Possible 20<sup>th</sup> century paper/collage artists to study include – Max Ernst, Hannah Hoch, Kurt Schwitters, Raoul Hausman and Joseph Cornell. Contemporary artists worth researching are Jen Stark, Christine Kim, Li Hongbo, Charles Clary and Sandra Chevriers. Include in your journal visual studies and notes about artists who have been of interest or you have referenced, during the development of your artwork, either from a technical or aesthetic point of view.

## Art forms, media and techniques

### Explore materials, techniques and processes (Part 1)

Experiment with ways to use media and materials to achieve desired effects. Refine your media testing results, techniques and choice of materials in preparation for the production of your Resolved artwork.

## Art practice

### Resolved artwork (Part 1 and Part 2)

Source relevant materials and media for the completion of your Resolved artwork. Finalise your ideas by producing an artwork (or a collection or suite of works) in response to the theme *Running with scissors*.

## Presentation

### Maintaining a record of development (Part 1)

Record the development of your work, including all experimentation and exploration of materials and methods, drawings and design sketches in your journal. Maintain your journal documentation in an authentic, organised and sequential manner.

### Exhibiting artwork (Part 2)

Complete your Resolved artwork and identify any specific materials or equipment needed to display your work by the due date.

## Reflection

### Ongoing reflection (Part 1)

Evaluate and reflect regularly on your experimentation, progress and ideas development in your journal. Annotations and processes should be clearly articulated, both visually and in written format.

### Artist statement (Part 2)

With reference to your journal notes, write a 300-word artist statement about the resolution of your ideas, influences and development of the Resolved artwork

**Task 1 Part 2**

Writing an Artist Statement

As an artist, you are expected to discuss your own work and the work of other artists. Becoming an articulate and effective writer can only strengthen your art-making practice. Your artist statement gives you an opportunity to define the critical conversation you want to engage through your art.

Write a 300-word artist statement documenting your understanding of your process, ideas and Resolved artwork. Present your artist statement, using Arial font size 11 with single spacing.

Consider asking yourself these questions:

- What am I trying to say in the artwork?
- What has influenced my artwork most?
- How do my methods of working (techniques, style, formal decisions) support the content of my artwork?
- What are specific examples of this in my work?
- Does this statement conjure up any images?
- How does my art relate to the art of my contemporaries?
- Who is my audience?
- What do I want others to understand about my art?

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## Marking key for sample assessment task 1 – Semester 1

### Part 1: Body of work feedback

ART MAKING (Examinable task)			
<b>Inquiry</b>			<b>/3</b>
Thorough exploration of ideas using a variety of investigative approaches. 3	Satisfactory exploration of ideas showing some investigative approaches. 2	Basic exploration of ideas showing limited investigative approaches	1
Comments			
<b>Visual Language</b>			<b>/6</b>
Highly competent exploration and manipulation of visual language 5–6	Sound exploration and manipulation of visual language 3–4	Limited exploration and manipulation of visual language	1–2
Comments			
<b>Visual Influence</b>			<b>/3</b>
Highly considered reference to others' work 3	Sound consideration given to others' work 2	Limited consideration given to others' work	1
Comments			
<b>Art forms, media and techniques</b>			<b>/6</b>
Excellent documentation and application of media and techniques 5–6	Competent documentation and application of media and techniques 3–4	Limited application and documentation of media and techniques	1–2
Comments			
<b>Art practice</b>			<b>/6</b>
Demonstrates a refined use of skills and processes, showing a high level of discernment 5–6	Demonstrates a satisfactory use of skills and processes in work 3–4	Basic use of skills and processes demonstrated in work	1–2
Comments			
<b>Presentation</b>			<b>/3</b>
Work well-documented and presented to a very high standard 3	Work completed, soundly organised and presented 2	Work incomplete, insufficiently organised and presented	1
Comments			
<b>Reflection</b>			<b>/3</b>
Demonstrates thoughtful reflection in production process 3	Demonstrates appropriate reflection in production process 2	Limited reflection demonstrated in production process	1
Comments			
<b>Total / 30</b>			

## Marking key for sample assessment task 1 – Semester 1

### Part 2: Resolved artwork/Artist statement/Visual evidence of work in progress – Art making (Examinable task)

Description	Marks
<b>Creativity and innovation (Inquiry/Visual influence/Presentation)</b>	<b>/6</b>
Original, ambitious and significant creativity/innovation is evident in artwork.	6
Challenging and experimental creativity/innovation evident in artwork.	5
Exploration, risk taking and creative problem solving is evident in artwork.	4
Competent level of creative problem solving in artwork.	3
Some innovation and simple creative problem solving is evident in artwork	2
Little creativity/innovation is evident in artwork.	1
Does not provide evidence of creativity and innovation.	0
<b>Communication of ideas (Inquiry/Visual influence/Presentation/Reflection)</b>	<b>/5</b>
Ideas are powerfully communicated in coherent artwork, exploring commentaries.	5
Ideas are effectively communicated in expressive artwork, exploring commentaries.	4
Ideas are clearly communicated in artwork, exploring commentaries.	3
Ideas are adequately communicated in uncomplicated artwork.	2
Simple communication of ideas in artwork.	1
Does not provide evidence of the communication of ideas.	0
<b>Use of visual language (Visual language)</b>	<b>/12</b>
Complex and refined use of visual language in artwork.	11–12
Confident and considered use of visual language in artwork.	9–10
Ambitious and purposeful use of visual language in artwork.	7–8
Competent and appropriate use of visual language in artwork.	5–6
Uncomplicated and clear use of visual language in artwork.	3–4
Inconsistent and rudimentary use of visual language in artwork.	1–2
Does not provide evidence of the use of visual language.	0
<b>Selection of media and/or materials (Art forms, media and techniques)</b>	<b>/5</b>
Astute and refined selection of media and/or materials.	5
Discerning selection of media and/or materials.	4
Appropriate selection and handling of media and/materials.	3
Basic selection and handling of media and/or materials.	2
Limited selection and handling of media and/or materials.	1
Does not provide evidence of the selection of media and/or materials.	0
<b>Application of skills and/or processes (Art practice)</b>	<b>/6</b>
Sophisticated and masterful application of skills and processes.	6
Discerning and refined application of skills and/or processes.	5
Sensitive and coherent application of skills and/or processes.	4
Consistent and appropriate application of skills and/or processes.	3
Satisfactory and uncomplicated application of skills and/or processes.	2
Inconsistent application of skills and/or processes.	1
Does not provide evidence of the application of skills and processes.	0
<b>Final total</b>	<b>/34</b>

Comments: \_\_\_\_\_

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## Sample assessment task

### Visual Arts – ATAR Year 12

#### Task 6 – Unit 4 – Points of view

**Assessment type:** Analysis

**Conditions**

Time for the task: 60 minutes

**Preparation** Note-taking using Four Frames completed one week before in-class task  
(includes class time and requires out of class work time – supporting notes not assessed)

**Completion** Timed in-class, under test conditions

**Task weighting:** 17.5%

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#### **Task 6: Analysis – Compare and contrast essay**

Due Term 3, Week 2

**(30 marks)**

Modelled on Section Two of the written ATAR course examination paper, this assessment task is designed to provide you with an opportunity to prepare for that examination.

The comparative images provided will be familiar to you if you have participated in the in-class critical analysis lesson where you will prepare supporting notes to assist you in writing your final response in a follow-up lesson.

#### **What you will need to do**

Prepare supporting analytical notes of Source 1 and Source 2 (Table 1).

In class – referring to the two artworks, Source 1 (Edgar Degas) and Source 2 (Brunella Fratini), write an essay that compares and contrasts the two artworks.

*The essay question will only be available during the timed, in-class assessment. No notes will be allowed during the completion of the in-class assessment.*

**Question. Source 1 and Source 2 are artworks that communicate meaning about the contextual factors that determine the role of women in society. Both artworks reveal the artists' own point of view about identity, status and societal expectations.**

In responding to the question above, take into account the following:

- analysis of artworks using critical analysis frameworks
- reference to visual language (elements and principles of art)
- use of art terminology to comment on the artworks
- discussion of formal organisation (composition)
- identifying multiple meaning, values and beliefs communicated in the artworks
- identifying formal, stylistic and technical elements which contribute to the function or messages in the artworks
- discussion of the artists' intentions in terms of contextual factors and influences.

In your essay, refer to specific features of the artwork and offer a variety of interpretations, to support and justify your opinion.

The essay will be marked against the following criteria:

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**Visual analysis****(5 marks)****Analyse and respond to artworks**

Use critical analysis frameworks (The Frames) to provide a scaffold for responding to artworks. Use art terminology and refer extensively to the visual language (elements and principles of art, symbols and convention) employed by the artist.

**Personal response****(5 marks)****Interpreting artworks**

How effective do you think the artworks are in presenting the theme and artists' point of view? How do media and techniques contribute to an interpretation of the artists' intent? Use visual evidence gathered from your analysis to support your viewpoints/response.

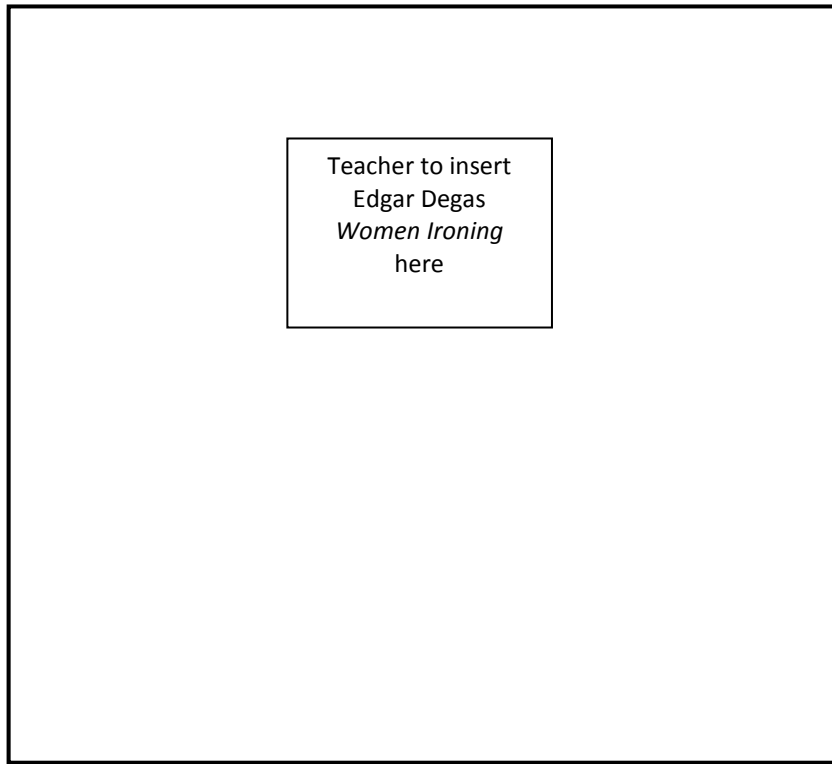
**Meaning and purpose****(10 marks)****Justify your opinion**

Identify visual evidence to justify your interpretation of the meaning/s communicated in the artworks. Discuss the compositional devices used by the artists and speculate (using visual evidence) on their purpose. Refer to the visual language used by the artists and use art terminology when analysing artworks.

**Art in context****(10 marks)****Time and place**

Identify any social, cultural, economic, political or historical references in the artworks. Are they contemporary or more traditional in their approach? Summarise the context in which the artworks have been produced.

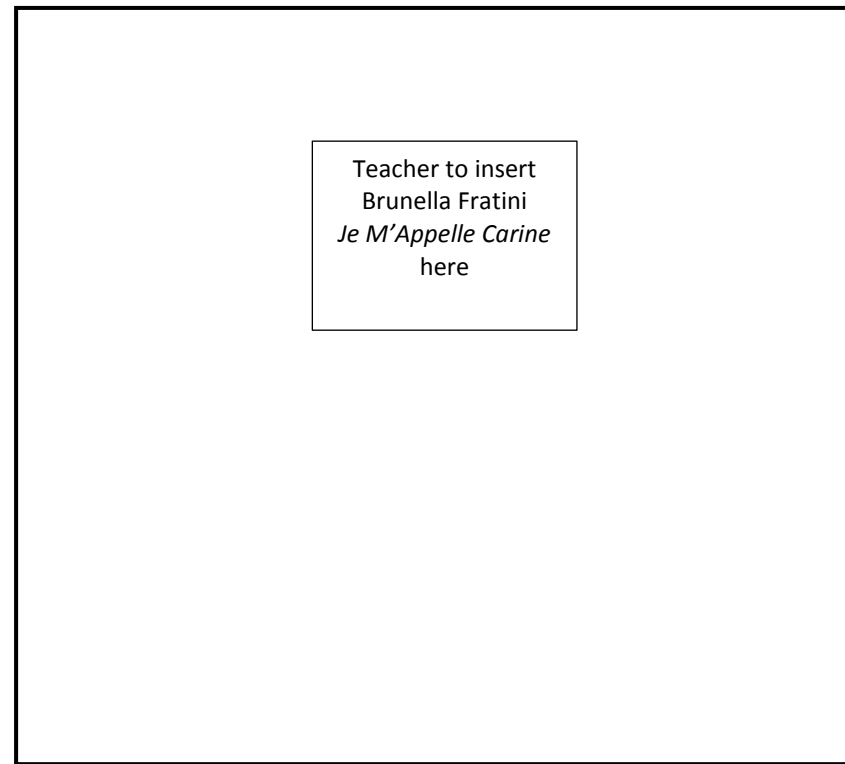
## SOURCE 1



EDGAR DEGAS  
***WOMEN IRONING***  
1884–1886  
oil on canvas  
760 x 815mm

[http://www.artinthepicture.com/paintings/edgar\\_degas/women-ironing/](http://www.artinthepicture.com/paintings/edgar_degas/women-ironing/)

## SOURCE 2



BRUNELLA FRATINI  
***JE M'APPELLE CARINE***  
Edition work of 14 Vasto, Italy, 2011; Italy, 2013  
Photography: Photogram, Colour and Digital on Canvas and other  
Size: 19.7 H x 27.6 W x 2 in

<http://www.saatchiart.com/art/Photography-JE-M-APPELLE-CAR-NE-4-left/431175/1625254/view>

## Preparation

### The Frames

'*The Frames*' is shorthand for four different ways of talking or writing about artworks. *The four frames* are the subjective, structural, cultural and postmodern. In each of these *frames* the role of the artist, the role of the viewer, the artwork and how the world is represented in the artwork are described or conceived of in a different way.

It is useful to think of *the frames* as a lens through which one may look at an artwork. This lens circumscribes the critical, interpretive, descriptive, philosophical, historical and biographical way that we talk or write about the artwork. Every artwork can be analysed using each of the frames, although (generally speaking) some artworks fit more neatly, or are more easily analysed using one frame or another.

#### The subjective frame

When you use the *subjective frame* to analyse artwork, you start from how you feel about the artwork. The subject matter is memories, experiences, emotional and/or expressive representations of the world or events. Knowledge of the artist's life experiences and his/her working life is an important factor in the viewer's response to the artist's work. The viewer has a *subjective* response – it is a personal response and it relies on describing emotions and feelings evoked by the artwork.

#### The structural frame

When you use the *structural frame* to analyse artwork you start from an in-depth knowledge and understanding of the visual language that artists employ to convey a message, or story, or emotion. Artists use a common visual language to create artworks that are readily understood by the educated viewer. The artwork is made up of a series of signs, symbols, codes and conventions. It is an abstract (in the sense of not real) representation of the world.

#### The cultural frame

When you use the *cultural frame* to analyse an artwork, you start from the notion that the artwork represents society and that that representation is dependent upon the context of the artist; however, an artwork can also be read from the context of the viewer. The viewer values art based on its social meaning. Artworks represent competing interests and present a particular view of the world. Artists can be seen as active change agents and artworks may be viewed as representative of cultural capital.

#### The postmodern frame

When you use the postmodern frame to analyse an artwork, you reject underlying assumptions about art making. Postmodern artworks rely on irony, satire and appropriation of cultural, social and historical imagery, symbols and conventions, to reveal or expose assumptions about the role of art, artist and viewer. The viewer is an interrogator of the artwork. The process of interrogation will ascertain the dominant view represented.

TABLE 1 – Analysis of Source 1 and Source 2

Frames	Artist	Artwork	World	Viewer
<b>SUBJECTIVE</b> What do I see? Feel? What does it remind me of? What connections can I make to my own experiences? What do others (critic/historians) see and feel about the artwork, considering its historical time?	The artists' subject matter is constructed ...  The use of media contributes to ...	The artists' use of ... in the artwork evokes a sense of ...	The artwork depicts a world in which ...	The viewer regards the work as ...
<b>STRUCTURAL</b> What materials and techniques have been used? What visual language is employed in the construction of the artwork? How does the title of the artwork enhance its meaning? Discuss the formal organisation. What traditions/conventions are referenced in the work?	The artists use signs/symbolism to create the artwork ...  The artwork conveys meaning through ...	The artwork uses ... to create ...  The subject matter and the materials used ...	The world of the traditional/contemporary artists is represented in the use of ...  The materials used could be described as ...	The viewer recognises artisanship in the construction of the artwork and appreciates the ...
<b>CULTURAL</b> What country and time does the artwork belong to? What does the artwork tell us about culture/society? Does the artwork belong to an art movement or style? How does it represent a culture – gender, race, class, politics, economics, technology?	The artists are motivated by a desire to bring to our attention ...	The artwork is about the impact of the ...	The world represented is dominated by ...	The viewer understands the many references that the artists makes to ...  The viewer recognises that the work is a layered comment about ...
<b>POSTMODERN</b> What meanings, values or messages does this artwork convey today? Have past artworks been appropriated? Is it a new form of art? What post-modern techniques are used in the artwork? How does the title contribute to the interpretation of the work?	The artists reveal and question our perception of ...	The artists' use of juxtaposition/parody and/or irony in the image ...	The world represented in the messages generated is ...	The viewer makes sense of the references the artists makes in the ...

## Marking key for sample assessment task 6 – Semester 2

### Art interpretation (Analysis)

Description		Marks
<b>Visual analysis</b>		
<ul style="list-style-type: none"> <li>Identify and discuss key features of artworks</li> <li>Recognise how artworks have been constructed</li> <li>Discuss materials, techniques and processes used in artworks</li> <li>Interpret and make judgements about artworks</li> </ul>	Comprehensive description using the <i>frames</i> to analyse artworks by artists. Demonstrates fluent control of art terminology	5
	Detailed description using the <i>frames</i> to analyse artworks by artists. Communicates using selective art terminology	4
	Objective description using the <i>frames</i> to analyse artworks by artists. Uses appropriate art terminology	3
	Basic description and analysis focused mainly on compositional devices or key features of artworks. Uses a limited range of art terminology	2
	Emotive description of artworks with limited use of analysis and art terminology	1
<b>Subtotal</b>		<b>/5</b>
<b>Personal response</b>		
<ul style="list-style-type: none"> <li>Express personal opinions about artworks</li> <li>Support opinions with evidence from artworks</li> </ul>	Uses evidence to justify own viewpoint and personal opinions that take into account alternative readings and interpretations of artworks	5
	Articulates own viewpoint and supports personal opinions with reference to specific features of artworks	4
	Provides reasons for personal conclusions about artworks based on subjective and objective evidence	3
	Simple reasons offered to support opinions and personal conclusions about artworks	2
	Personal opinions about artworks stated but not supported with reasons or evidence	1
<b>Subtotal</b>		<b>/5</b>
<b>Meaning and purpose</b>		
<ul style="list-style-type: none"> <li>Offer reasons for why the artwork is produced</li> <li>Interpret meanings of artworks</li> <li>Discuss alternative readings of artworks</li> </ul>	Interprets concepts, meaning, purpose and values of artworks, offering a complex, engaging and insightful reading and interpretation	9–10
	Informed and thorough interpretation of concepts, meaning, purpose and value of artworks	7–8
	Comprehensive interpretation of meaning communicated in artworks	5–6
	Literal interpretation of artworks	3–4
	Limited interpretation of artworks	1–2
<b>Subtotal</b>		<b>/10</b>
<b>Art in context</b>		
<ul style="list-style-type: none"> <li>Discuss the context of artists' practice</li> <li>Discuss the social, cultural and historical influences on the work of artists</li> <li>Identify the impact of artists socially, culturally and historically</li> </ul>	Articulates an insightful explanation of the artists' intentions in terms of contextual factors and the portrayal of women in society	9–10
	Extensive explanation of the artists' intentions in terms of contextual factors and the portrayal of women in society	7–8
	Sufficiently detailed explanation of the artists' intentions in terms of contextual factors and the portrayal of women in society	5–6
	Satisfactory explanation of the artists' intentions in terms of contextual factors and the portrayal of women in society	3–4
	Limited explanation of the artists' intentions in terms of contextual factors and the portrayal of women in society	1–2
<b>Subtotal</b>		<b>/10</b>
<b>Final total</b>		<b>/30</b>

Comments \_\_\_\_\_

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## Sample assessment task

### Visual Arts – ATAR Year 12

#### Task 3 – Unit 3 – Commentaries

**Assessment type:** Investigation

#### Conditions

Period allowed for completion of the total task: eight weeks

**Part 1: Research** – six weeks (includes class time and requires out-of-class work time also).

**Part 2: Essay/Presentation** – two weeks (includes some class time and out-of-class work time).

This is a semester-long unit that requires self-direction and independent work. Activities are to be completed during the week identified in the program outline. Tasks not completed in class are to be completed in your own time or in accordance with your school's assessment policy.

#### Task weighting

17.5% of the school mark for this pair of units

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#### Investigation

(30 marks)

Commence task Week 4, due Term 1 Week 10

#### Part 1: Research the work of an artist of your own choice

**IMPORTANT** – for the purpose of the Visual Arts written examination, it is recommended that the artist be of national or international repute and have something to say about the world and his/her place in it.

- Commence your investigation/research by constructing a research table. Choose **two** artworks by the artist you have selected. You will complete the research table by responding under specific headings and referring to the same two artworks (see example).
- Use the research table to record the information you have gathered. Remember to list all your sources so that you can provide a bibliography and references for any direct quotes you choose to include in your essay.

#### Part 2: Essay/Oral presentation

*“And now, I'm just trying to change the world, one sequin at a time.”*

Lady Gaga <http://www.ladygaga.com.au/biography/>

With reference to the quote by Lady Gaga and the social, cultural and historical context/s of your investigation/research artist, explain the purpose and meaning of his/her artwork. Submit your response as an essay (1500 words) or an oral presentation (six minutes). The essay or oral presentation must include visual information, supported by the research table and appropriate bibliography.

What you need to do in your essay:

**Visual analysis**

**(5 marks)**

**Style and artistic approach of artist**

Analyse and contextualise the style and artistic approach of an artist of your choice, using the research table provided.

**Personal response**

**(5 marks)**

**Appeal**

Express your interpretation or judgement with reference to at least **two** artworks by your selected artist.

Use your analysis of the artist's work as the basis for comment on how the artist has influenced your own art making.

**Meaning and purpose**

**(10 marks)**

**Artist's intention**

Discuss the meaning and purpose of the artworks.

What ideas are communicated, or concepts challenged, by the artists in his/her work?

Consider political and social comment, dissent, protest, critique, alternative points of view.

Discuss those related to the selected artist's work.

**Social, cultural and historical contexts**

**(10 marks)**

**Contextualising visual arts practice**

Investigate the emergence of the artist and his/her work within broader social, cultural and historical contexts.

Use the information provided in your research table to briefly outline how the artist's background, influences and artistic training have influenced his/her art making.

In your opinion, how important is the artist's work in defining new directions in art or influencing others?

Support your argument by giving reasons for your opinion.

What have other critics and historians said about the artist and his/her artwork?

Describe the historical, social, religious, political or artistic influences you have identified in the artworks.

## Research template – Sample research of artwork by Max Ernst

(RESEARCH HEADING – insert here) MAX ERNST RESEARCH		
Historical context (may include biographical detail, if relevant)	Evidence from artwork How is the artist's life experiences and psychology reflected in his/her artwork?	Artwork/Image
<ul style="list-style-type: none"> <li>➤ Born 1891 into a large, middle-class family in Brühl, Germany</li> <li>➤ Taught painting by his father but no formal training in the arts</li> <li>➤ Studied philosophy and psychology at the University of Bonn</li> <li>➤ Served four years in the German army on the Western and Eastern fronts</li> </ul> <p>[Information from: Fiedorek, K. (2012). <i>Max Ernst</i>. Retrieved May, 2013, from <a href="http://www.theartstory.org/artist-ernst-max.htm">www.theartstory.org/artist-ernst-max.htm</a>]</p> <ul style="list-style-type: none"> <li>➤ Regarded as 'the greatest pictorial inventor'</li> <li>➤ One of the leading figures of 20th-century art history. An early member of the Dada group, a pioneer of Surrealism, and the inventor of art techniques such as collage, frottage, grattage and decalcomania</li> </ul> <p>[Information from: <i>Max Ernst: Retrospective: 23 January 2013–5 May 2013</i>. (n.d.). Retrieved May, 2013, from <a href="http://www.albertina.at/jart/prj3/albertina/main.jart?rel=en&amp;content-id=1202307119323&amp;ausstellungen_id=1313041137170">www.albertina.at/jart/prj3/albertina/main.jart?rel=en&amp;content-id=1202307119323&amp;ausstellungen_id=1313041137170</a>]</p>	<p>Ernst contributed to the development of collage. He was very interested in techniques that could help communicate his ideas. Collage, in particular, allowed him to create images that were at one and the same time outlandish and plausible – this was largely because of his very careful technique.</p> <p><b><i>'Ernst developed a fascination with birds that was prevalent in his work. His alter ego in paintings, which he called <u>Loplop</u>, was a bird. He suggested that this alter ego was an extension of himself stemming from an early confusion of birds and humans. He said that one night, when he was young, he woke up and found that his beloved parrot had died, and a few minutes later his father announced that his sister was born.'</i></b></p> <p>[<i>Max Ernst</i>. (2013). Retrieved May, 2013, from <a href="http://en.wikipedia.org/wiki/Max_Ernst">http://en.wikipedia.org/wiki/Max_Ernst</a> Used under <a href="#">Creative Commons Attribution-ShareAlike</a> licence]</p>	<p>Insert</p> <p><b>Artwork 1</b></p> <p>Max Ernst</p> <p><i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b></p> <p>Insert image</p>



Influences	Evidence from artwork	Artwork/Image
<ul style="list-style-type: none"> <li>➤ Arrived in New York in 1941 and inspired American artists of his generation</li> <li>➤ Rejected traditional painting techniques in favour of his own techniques e.g. collage, frottage, grattage. Use of collage and his interest in the emotive and emotional aspects of art-making influenced Jackson Pollock</li> </ul> <p>[Information from: Fiedorek, K. (2012). <i>Max Ernst</i>. Retrieved May, 2013, from <a href="http://www.theartstory.org/artist-ernst-max.htm">www.theartstory.org/artist-ernst-max.htm</a>]</p> <p><b><i>'Many of the components of Ernst's art can also be seen through modern science and psychology, such as theories of Freud: chance, the subconscious, condensation and juxtaposition and then these ideas can be applied to the evaluation of his works, Oedipus Rex and The Hat Makes the Man.'</i></b></p> <p>[<i>Max Ernst: Ernst: Chance, collage and the study of Freud</i>. (n.d.). Retrieved May, 2013, from <a href="http://mama.indstate.edu/users/dada/Ernstmain.html">http://mama.indstate.edu/users/dada/Ernstmain.html</a>]</p>	<p>Has the artwork been influenced by others? What contextual influences are evident – social, cultural, historical, political, environmental? Has the artwork had an influence on other artists?</p> <p>The artwork appears to be a parody of a glamour photograph.</p> <ul style="list-style-type: none"> <li>➤ Glamour photographs were common in the 1920s and were often sold as postcards – sometimes under the counter because the subject was only partially clothed.</li> <li>➤ The Dadaists were interested in expressing themselves using new and untried media.</li> <li>➤ Ernst's collages were influenced by his association with the Dada movement; however, it is well documented that Ernst was very inventive and he may well have influenced other Dadaists to use collage.</li> </ul>	<p>Insert</p> <p><b>Artwork 1</b></p> <p>Max Ernst</p> <p><i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b></p> <p>Insert image</p>

Style and content	Evidence from artwork What is the subject matter of the work? Is the artwork a narrative? Is the subject matter real or imagined? Is it ironical or satirical? Does the work include distortion or abstraction? Is the artwork part of a tradition? Does the artwork use conventions typical of a particular style? Does the artwork use symbol or metaphor to communicate a message?	Artwork/Image
<p>➤ Max Ernst created mesmerising collages by cutting and pasting images from newspapers, catalogues and novels</p> <p>[Information from: Schwartz, S. (2013). <i>Surrealism made fresh</i>. Retrieved May, 2013, from: <a href="http://www.nybooks.com/articles/archives/2013/apr/04/surrealism-made-fresh/?pagination=false">www.nybooks.com/articles/archives/2013/apr/04/surrealism-made-fresh/?pagination=false</a>]</p> <p><b><i>'The joins and overlappings are concealed from the viewer. This is why Ernst frequently published his composite imagery only in printed form, in photographic reproduction or in versions later touched up with watercolour. Thanks to these tactics of concealment he succeeded in presenting collage as that which he thought it should be: ...The hinges linking one piece of source material with another had to remain invisible, which also explains why leaps in scale tended to be avoided. These would have given too much emphasis to the original meaning of the elements, upsetting the coherence of the final image.'</i></b></p> <p>[Spies, W. (Ed.). (1991). <i>Max Ernst: A retrospective</i>. London: Prestel Publishing. Retrieved May, 2013, from <a href="http://www.artchive.com/artchive/E/ernst.html">http://www.artchive.com/artchive/E/ernst.html</a>]</p>	<p>➤ In this artwork, a pair of women's legs in shoes and tights is positioned on a cloudscape cut out of a magazine or book. To the top of the legs is glued an image of a ball of string that represents the torso and atop that a decorative brooch or hat ornament that appears to be lacework or crochet. This top element has some features that could be described as eyes, or perhaps two ears. It also could be described as suggesting two bird heads.</p> <p>➤ The image is monochromatic.</p> <p>➤ The collaged elements are not obvious. The image works as a coherent whole.</p> <p>➤ In 1920, airplane travel was still uncommon – this view from above the clouds might be a cloudscape upended.</p> <p>➤ Although Ernst's works are predominantly figurative, his unique artistic techniques inject a measure of abstractness into his work.</p>	<p>Insert</p> <p><b>Artwork 1</b> Max Ernst <i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b> Insert image</p>

Artist's intent	Evidence from artwork What messages are communicated? How are the messages conveyed? What mood, atmosphere or feeling is communicated? Is the artwork intended to confront, challenge or provoke the viewer? How? Does it intend to communicate a point of view? Is it attempting to influence the viewer? How?	Artwork/Image
<p>Both the subject matter and the appearance of Ernst's work profoundly influenced by the horror of World War 1</p> <ul style="list-style-type: none"> <li>➤ Depicted his war experiences in 'absurd and apocalyptic scenes'</li> <li>➤ Absurdity and subversion (e.g. an upside down world) were strong threads throughout his career</li> <li>➤ Returned to Germany in 1918 and began creating his first Dadaist collages in 1919</li> <li>➤ He made fantastic images by reworking printed materials such as botany manuals</li> </ul> <p>[Information from: Fiedorek, K. (2012). <i>Max Ernst</i>. Retrieved May, 2013, from <a href="http://www.theartstory.org/artist-ernst-max.htm">www.theartstory.org/artist-ernst-max.htm</a>]</p> <p><b><i>'What characterises Ernst's art, above all, are abrupt changes of direction and a rigorously self-critical attitude. Through a constant reworking of his imagery and technique he expresses the desire to visualise the tumultuous events through which he lived during the first half of this century.'</i></b></p> <p>[Nolan, S. (1998). <i>The enduring significance of the work of Max Ernst</i>. Retrieved May, 2013, from <a href="http://www.wsws.org/en/articles/1998/10/erns-o01.html">www.wsws.org/en/articles/1998/10/erns-o01.html</a>]</p>	<ul style="list-style-type: none"> <li>➤ Ernst spent the years 1914–1918 in the German army. When this artwork was created in 1920, he was 29 years old and his wartime experiences were still fresh.</li> <li>➤ He said of his wartime experience: "On the first of August 1914 Max Ernst died. He was resurrected on the eleventh of November 1918."</li> <li>➤ Along with the other Dadaists, he renounced the power brokers who had provoked the horrors of the First World War.</li> <li>➤ One of the methods that the Dadaists used to protest against the conventional views and values of German and Swiss society was the rejection of traditional art methods, materials and styles of art making.</li> <li>➤ To this end, Ernst pioneered the use of collage.</li> </ul>	<p>Insert <b>Artwork 1</b> Max Ernst <i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b> Insert image</p>

Meaning and Purpose	Evidence from artwork What is the purpose of the artwork? Why has the artist created the artwork? Does the artwork have cultural or social significance? Is its cultural and/or social significance intended to last or is it ephemeral or specific to a particular time and/or place?	Artwork/Image
<p><b>'... chance is a key element in Ernst's collages. The collage is an arrangement of found objects, ...randomly collected, and then ... assembled in a sort of "chance meeting" ...'</b></p> <p><small>[Principles: Chance, collage, ready-mades, juxtaposition and condensation. (n.d.). Retrieved May, 2013, from <a href="http://mama.indstate.edu/users/dada/Ernstmain.html">http://mama.indstate.edu/users/dada/Ernstmain.html</a>]</small></p> <p><b>'Ernst once explained the Dada phenomena: "We young people came back from the war dazed and our disgust simply had to find an outlet. This quite naturally took the form of attacks on the foundations of the civilisation that had brought this war about-- attacks on language, syntax, logic, literature, painting and so forth".'</b></p> <p><small>[Spies, W. (Ed.). (1991). <i>Max Ernst: A retrospective</i>. London: Prestel Publishing. In S. Nolan. (1998). <i>The enduring significance of the work of Max Ernst</i>. Retrieved May, 2013, from <a href="http://wsws.org/en/articles/1998/10/erns-o01.html?view=print">http://wsws.org/en/articles/1998/10/erns-o01.html?view=print</a>]</small></p>	<p>The artwork <i>Above the clouds, a midnight walk, 1920</i> uses some conventional visual devices, including the golden mean and atmospheric perspective, thus creating an illusion of normality. The figure is placed firmly on the surface of the clouds and is in a stance which seems to suggest a typical model's pose. The torso of the figure does not immediately appear incongruous because the collage elements are so skilfully applied and so well proportioned.</p> <ul style="list-style-type: none"> <li>➤ The work may represent a desire to be above an everyday, humdrum existence; however it may equally be a technical exercise in creating a plausible alternative reality.</li> <li>➤ During the early 1920s, Ernst left his wife and very young child and began a three-year ménage-à-trois with Gala and Paul Eluard. (Gala later married Salvador Dali.) This affair may also be a reaction to his horrific time as a soldier. The figure is very beautiful and decorative and may indicate a longing for sensual experience.</li> </ul>	<p>Insert <b>Artwork 1</b> Max Ernst <i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b> Insert image</p>

The Audience	Evidence from artwork Which audience is interested in art that has something to say? Does art have the power to change public opinion? Does social change occur because of art?	Artwork/Image
<p><b>Consideration of the role of the audience. The viewer can be very active, rather than passive. Question for artists? How can artists invite the audience to collaborate in a memorable experience?</b></p> <p>[Information from: LaFrance, C. (2012). <i>Audience participation</i>. Retrieved May, 2013, from <a href="http://www.sessions.edu/notes-on-design/inspiration/fine-art-and-illustration-inspiration/audience-participation/">www.sessions.edu/notes-on-design/inspiration/fine-art-and-illustration-inspiration/audience-participation/</a>]</p> <p><b><i>‘The concept of audience can be evaluated historically or critically. The audience may be specific such as art historians or critics, or other members of the public such as students, teachers, art buyers etc. Or the audience may be abstract as when notions of "viewing" and "authorship" come into it. Artworks themselves are static, but the audience and their interpretation changes over time.’</i></b></p> <p>[The conceptual framework. (2013). Retrieved May, 2013, from <a href="http://en.wikipedia.org/wiki/The_Conceptual_Framework">http://en.wikipedia.org/wiki/The_Conceptual_Framework</a> Used under <a href="https://creativecommons.org/licenses/by-sa/4.0/">Creative Commons Attribution-ShareAlike</a> licence]</p>	<ul style="list-style-type: none"> <li>➤ When Dada began, the point of much of the artwork was to shock or offend the sensibilities of the audience.</li> <li>➤ Unfortunately, the entertainment provided by the Dadists worked against their primary purpose. Thus, as Dada performances and artworks gained a cult following Dada’s raison d’être was undermined. Dada’s popularity meant that it had a limited life span and the artists who had started the movement abandoned it as a failed experiment.</li> <li>➤ Ernst’s early audience was influenced by his racy, unconventional personal life and this influenced the way his artwork was viewed.</li> <li>➤ In post-war Germany, his art was condemned as degenerate.</li> <li>➤ He was forced to flee Europe and the Gestapo, even though he had served his country honourably in the First World War.</li> <li>➤ Much of Ernst’s work, though not overtly political in its subject matter, criticised traditional values and beliefs, and questioned age-old certainties.</li> <li>➤ Art which criticises social mores will often be labelled as offensive or anti-establishment, especially in times of economic or political instability.</li> </ul>	<p>Insert <b>Artwork 1</b> Max Ernst <i>Above the clouds, the midnight walk, 1920</i></p>
		<p><b>Artwork 2</b> Insert image</p>

## Marking key for sample assessment task 3 – Semester 1

### Art Interpretation marking key (Investigation)

Description		Marks
<b>Visual analysis</b>		
<ul style="list-style-type: none"> <li>Identify and discuss key features of artworks</li> <li>Recognise how artworks have been constructed</li> <li>Discuss materials, techniques and processes used in artworks</li> <li>Interpret and make judgements about artworks</li> </ul>	Comprehensive analysis of the selected artist's work. Interpretation and description of artwork demonstrates cogent use of visual language	5
	Detailed analysis of the selected artist's work. Interpretation and description of artwork demonstrates selective use of visual language	4
	Objective analysis of the selected artist's work. Interpretation and description of artwork demonstrates appropriate use of visual language	3
	Basic analysis of the selected artist's work. Interpretation and description of artwork demonstrates a limited range of art terminology	2
	Minimal analysis of the selected artist's work. Interpretation and description of artwork is restricted and with minimal visual language	1
<b>Total</b>		<b>/5</b>
<b>Personal response</b>		
<ul style="list-style-type: none"> <li>Express personal opinions about artworks</li> <li>Support opinions with evidence from artworks</li> <li>Discuss alternative readings of artworks</li> </ul>	Uses evidence to justify own viewpoint and personal opinions that takes into account varied readings and interpretations of artwork	5
	Articulates own viewpoint and supports personal opinions with reference to specific features of artwork	4
	Provides reasons for personal conclusions based on subjective and objective evidence	3
	Few reasons offered to support opinions and personal conclusions	2
	Personal opinions stated but not supported with reasons	1
<b>Total</b>		<b>/5</b>
<b>Meaning and purpose</b>		
<ul style="list-style-type: none"> <li>Offer reasons for why artwork is produced</li> <li>Interpret meanings of artworks</li> <li>Discuss alternative readings of artworks</li> </ul>	Extensively discusses concepts, meaning, purpose and value of artwork, offering a complex, engaging and insightful reading and interpretation	9–10
	Informed and thorough discussion of concepts, meaning, purpose and value of artwork, synthesising varied interpretations	7–8
	Comprehensive discussion of meaning and purpose communicated in artwork	5–6
	Literal discussion of meaning and purpose of artwork	3–4
	Limited discussion of meaning and purpose of artwork provided	1–2
<b>Total</b>		<b>/10</b>
<b>Social, cultural and historical contexts</b>		
<ul style="list-style-type: none"> <li>Discuss artist practice and support a thesis through analysing and contextualising artwork</li> <li>Discuss the social, cultural and historical influences on the work of an artist</li> <li>Identify the impact and influence of artists socially, culturally and historically</li> </ul>	Articulates a perceptive and in-depth explanation of relevant contexts impacting on and influencing an artist and his/her work	9–10
	Extensive explanation of the contexts impacting on and influencing an artist and his/her work	7–8
	Sufficiently detailed explanation of the contexts impacting on and influencing an artist and his/her work	6–6
	Basic explanation of the contexts impacting on and influencing an artist and his/her work	3–4
	Limited explanation of the contexts impacting on and influencing an artist and his/her work	1–2
<b>Total</b>		<b>/10</b>
<b>Final total</b>		<b>/30</b>

Comments \_\_\_\_\_

\_\_\_\_\_

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## ACKNOWLEDGEMENTS

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