**Criterion A: Knowledge and Understanding**

Evidence = the inquiry work posted on your webpage for this unit. The depth of knowledge, use of subject specific vocabulary, presentation and how convincing and informed your opinion is about the question asked – does impressionist painting come closer to our visual experience of the world than other ‘realistic’ painting styles?

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|  | Descriptor | Details |
| **1-2** | Limited | Not all tasks are fully complete. Your citation of sources is either incomplete or not in enough detail. Overall the inquiry doesn’t show enough understanding to support your practical work for this unit. |
| **3-4** | Adequate | You have completed all the tasks listed. Your responses, although perhaps rather brief, show you have enough understanding for the purposes of this unit. All sources of images and information are fully cited. |
| **5-6** | Substantial | Your work shows you have been engaged and thoughtful in your investigation. All images and sources of information used are cited fully. The work is presented clearly and your opinion is fully explained with examples. It is clear you have addressed each requirement thoroughly. |
| **7-8** | Excellent | Your work shows you have gone further than using the sources given and have demonstrated considerable intellectual curiosity in the inquiry. You use subject specific vocabulary accurately and frequently. Your opinion about depicting realism in painting is informed and well supported by research.  |

**Maximum: 8**

1. demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology
2. demonstrate understanding of the role of the art form in original or displaced contexts
3. demonstrate use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

**Criterion B: Developing Skills**

Evidence = the documentation of your work during the painting workshops, and your final painting.

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| **Level**  | Descriptor | Details |
| **1-2** | Limited | There may be some parts of the process missing from your documentary evidence on your website. It is not clear that you understand care of materials, colour mixing, or the use of visible brushwork to try and capture your perception of a place.  |
| **3-4** | Adequate | You have documented the process we have been through and posted it on your website. You have some indication that you know how to care for the equipment and materials. You have some evidence of understanding of colour mixing and applying ‘loose’ visible brushwork. Your final piece is based on a photograph you have taken and makes some reference to your knowledge of Impressionism. |
| **5-6** | Substantial | The documentation of your paintings during the workshops show you have been open to extending your technical skill. You have commented on how to care for materials, work and brushes. You are able to mix colour accurately and use brushwork to visualise your ‘impression’ of a scene ( your final piece will be based on a photograph you take using ELBOW as your guide). Your final painting clearly uses some of the knowledge gained in the inquiry. |
| **7-8** | Excellent | You have a thorough record of your process and how to use and care for the materials used. You are very adept at mixing colour and using brushwork to capture your perceptions in paint. The relationship between your investigation and your own painting is sophisticated. |

**Maximum: 8**

1. demonstrate the acquisition and development of the skills and techniques of the art form studied
2. demonstrate the application of skills and techniques to create, perform and/or present art.

**Criterion C: Thinking Creatively**

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| **Level**  | Descriptor | Details |
| **1-2** | Limited | One or more element maybe missing. There is little evidence of thinking creatively and the work has been done without the sense of individual meaningful engagement with the ideas underpinning impressionism. |
| **3-4** | Adequate | You have written a statement of intent. You have at least some evidence of the connections between your investigation and the way you have experimented with paint in the workshops. There is some evidence that you have worked from a photograph related to ELBOW. |
| **5-6** | Substantial | You clearly state your intention for the final piece and this is based on knowledge gained through your investigation. In your investigation you extend the brief as you consider the implications of subjective versus objective depictions of reality. In your experimentation with paint you are open to trying news ways of working. You show you considered more than one possibility for the source photo for the final piece and these are documented in your process. There is evidence of planning leading to the final piece. |
| **7-8** | Excellent | Your intentions are clear and based on insightful, deep understanding of Impressionism and the implications for depicting subjective/objective reality. Your document of your work makes frequent reference to your investigation. You have been consistently experimental and have been open to trying out new ideas. |

**Maximum: 8**

1. develop a feasible, clear, imaginative and coherent artistic intention
2. demonstrate a range and depth of creative-thinking behaviours
3. demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

**Criterion D: Responding**

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| **Level**  | Descriptor | Details |
| **1-2** | Limited | Not all tasks are complete/documented. You have some document of some of the process we have been through. There is little evidence you have thought about perception and impressionism. There is little evidence of reflection. |
| **3-4** | Adequate | There is some evidence that your work has developed in light of your understanding of impressionism. There is a record of each stage of the unit with some self-reflection. There is some evidence that you have thought about how we perceive the world and how this is related to the act of painting the world around us. |
| **5-6** | Substantial | It is clear that your understanding gained from investigating impressionist artists has been applied in your own painting. You have maintained a process journal and made reflective comments throughout the unit. You clearly understand how your work depicts your perception of the world. You contribute to group critiques and seek to improve your own work in light of feedback. |
| **7-8** | Excellent | Your understanding of impressionism informs your own work and your ongoing insightful reflections refer to your understanding and how this has impacted your development as a painter. Your final piece is clearly informed by the workshop activities and makes visible your understanding of the subjective/objective nature of observational painting. You are always open to critique and offer positive and practical advice in group feedback sessions. |

**Maximum: 8**

1. construct meaning and transfer learning to new settings
2. create an artistic response that intends to reflect or impact on the world around them
3. critique the artwork of self and others.