**Internal Assessment Resource**

Achievement Standard Art History 91488: Examine the relationship(s) between a theory and art works

Resource reference: Art History 3.7B

Resource title: Modernist theory… “A Modernist Manifesto”

Credits: 4

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| Achievement | Achievement with Merit | Achievement with Excellence |
| Examine the relationship(s) between a theory and art works. | Examine, in depth, the relationship(s) between a theory and art works. | Examine, perceptively, the relationship(s) between a theory and art works. |

Student instructions

Introduction

An interview with the Theorists and/or Artists:

* This assessment task requires you to create a script and a presentation (Powerpoint/video) that examines the relationships between a Modernist theory (such as the Futurist Manifesto, Fascism, Nihilism, Psychoanalysis, Existentialism) and Futurist or other Modernist art works.
* Your presentation will support your script by **explaining the main principles of the theory** and by **identifying visual evidence** of the theory in selected Modernist art works. (Explain the theory and how and where it is evident in the art works).
* You will be assessed on **the perceptiveness of your evaluation** of the relationship(s) between the theory and the art works and your **integration of supporting evidence**.

This is an individually assessed task. You will have three weeks of in-class and out-of-class time.

Task

Research

Select a Modernist theory that has had an impact on art, such as:

**Psychoanalytical theories, Einsteins theories, Existentialism, the Futurist Manifesto, Fascism, Nihilism**.

Make notes on:

* the origins of the theory
* key principles of the theory that relate to art
* the effect(s) of the theory on aspects of art works such as **style**, **content**, and **subject matter**.

Select three Modernist art works and use them to explore the relationship(s) between the theory and art works.

Create your interview and presentation:

Use the information you have gathered to produce a presentation that examines the relationship(s) between the theory and the three art works. Include 8–12 annotated PowerPoint slides. In the form of an interview (question and answers/discussions/dialogue) your presentation should:

* explain the key principles of the theory ie. “So Einstein, can you please explain to us, in simple terms, the Theory of Relativity?”
* explain and analyse the relationships between the key principles of the theory and the art works – use slides to provide visual evidence of the principles of the theory in three Modernist art works. Ie. “How have your theories influenced Art? Where in this work by Boccioni can you provide evidence of this?”
* evaluate the significance of the relationship(s) between the theory and the art works, integrating supporting evidence from the art works and other sources.

Assessment schedule: Art History 91488 Renaissance theory

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| Evidence/Judgements for Achievement  | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student presents a written ‘Interview’ that examines the relationship(s) between a Modernist theory (such as Futurist Manifesto) and art works.In the script, the student has explained the key principles of the theory and identified evidence of the theory within three selected art works. For example:*Humanism was a reconciliation of classical ideals with Christian beliefs. The emphasis on education and learning in the humanities was embraced. There was a celebration of man and human achievement, which is also linked with the revival of antiquity and rebirth of the Classical and Ancient Greek theories, values, and way of life. Ancient texts were becoming more accessible, and Italy, especially Florence, was being inspired by Classical ideals in terms of painting, sculpture, architecture, and literature.* *Artists such as Michelangelo and Raphael were influenced greatly by humanism. Paintings such as Raphael’s* La Belle Jardinière *include examples of the effects of the theory. Humanist painters were inspired by Greek classical sculpture, and the soft idealised form of Mary in this painting was directly influenced by Greek classical sculptures. Raphael would have looked at these sculptures to create the young, innocent face of Mary and her soft delicate form.**The examples above relate to only part of what is required, and are just indicative.* | In the ‘interview’, the student has analysed the relationships between the key principles of the theory and the selected art works. The student has used evidence from the art works and other sources to support their analysis.For example:*Humanist painters such as Raphael embraced the revival of the classics, and of the humanities and education. Raphael’s paintings typify Greek Classical artistic conventions through his use of idealised figures, an idealised and ordered composition, within a harmonious use of space. In Raphael’s many Madonna and Child paintings the figures are placed in a pyramidal composition that creates an ordered and harmonious space that exemplifies the Greek ideals of order, balance and harmony.* *Raphael, like other Renaissance masters, was influenced not only by Greek ideals but also by Greek subject matter. For example, Raphael’s* School of Athens*, 1509-1510, gathers together philosophers and intellectuals from western history to create an allegory of philosophy and intellect. The significance of this painting lies in the context of it being a commission by Pope Julius II for the Papal apartments. The nature of it being painted across from his other fresco* The Disputa *is directly linked to Neo-Platonist ideals that Raphael and the Pope were influenced by.* *The examples above relate to only part of what is required, and are just indicative.* | The student presents a written ‘interview’ that examines, perceptively, the relationships between an Italian Renaissance theory (such as humanism or Neo-Platonism) and art works.In the script, the student has evaluated the relationships between the key principles of the theory and the art works. The student has integrated relevant evidence (from the art works and other sources) into their evaluation. For example:*The art of a period is a direct reflection of the religious and political forces at work during that period. Cosimo de’ Medici was an important humanist patron who held the ‘Court of the Medici’, which was the centre of literary and philosophical culture. It was there that Marsilio Ficino formed the Platonic academy. It was also there that Michelangelo was exposed to Neo-Platonist thought and the classical Greek sculptures. Although Michelangelo struggled to reconcile his Christianity with his Neo-Platonic beliefs, Neo-Platonism had a profound impact on his paintings and his sculptures.**Michelangelo’s philosophies were very much Neo-Platonic. He believed in the term ‘intelleto’, which described one’s innate talent and ability to sculpt and paint from God. “Fine painting is nothing other than a copy of perfections of God and a remembrance of his painting.” For Michelangelo, his role as an artistic genius was to represent ideal beauty. Therefore, his sculptures often had exaggerated proportion and he broke the rules of perspective in his paintings, making the objects in the background appear larger than they should be, in order to dramatise his narrative and heighten emotion. Michelangelo did not stress the literal imitation of nature at all and completely worked with Neo-Platonic ideals of beauty in mind. He also believed that his role as the sculptor was not to create but to free the forms that already existed in the stone.**The examples above relate to only part of what is required, and are just indicative.* |

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