



<b>Task Number</b>	ONE	<b>Task Name</b>	Surrealism Artworks and Essay
<b>Course</b>	Yr 9 Visual Arts	<b>Faculty</b>	CAPA
<b>Teacher</b>	Ms O'Sullivan/ Ms Simpson	<b>Head Teacher</b>	Ms Hook
<b>Issue date</b>	Tuesday A Week 6 4.3.25	<b>Due date</b>	Monday B Week 11 7.4.25
<b>Focus (Topic)</b>	Surrealism	<b>Task Weighting</b>	25%

### Outcomes

- 5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
- 5.3 makes artworks informed by an understanding of how the frames affect meaning
- 5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts
- 5.6 demonstrates developing technical accomplishment and refinement in making artworks
- 5.7 applies their understanding of aspects of practice to critical and historical interpretations of art
- 5.9 demonstrates how the frames provide different interpretations of art

### Task description

**There are THREE parts to this assessment task**

#### 1. Artmaking- Artworks

**Students are to present all artmaking as explored in the Surrealism unit studied in class over the Term (you may submit more than 3 works)**

- Surrealist collage
- Surrealist pen drawing
- Surrealist self-portrait painting
  - You will be marked on your technical skills with the chosen medium
  - The conceptual strength and connection to Surrealism
  - Overall resolution of the work. Is it finished? Have you taken care in the presentation of your work?

#### 2. Visual Arts Diary

**Your visual arts diary will be marked, it must include:**

- All class handouts- glued in
- All questions answered- **Dali, McGregor, Magritte & Gleeson**
- planning/drawings
- A reflection on each of your artworks above (see handout for how to write a reflection)

### 3. Critical and Historical- Essay

You are to write an essay addressing the question below:

***“Analyse the significance of imagination in Surrealist art. Use at least two artists and their works to support your response”.***

- You will have a defined introduction, body and conclusion
- You will refer to at least **one** artwork from **two** artists (Dali and Magritte or Dali and Gleeson)
- **Extension-** If you would like to challenge yourself, discuss **two artworks** from **two of the artists** listed above
- Refer to the scaffold attached to help structure your response

**Essay must be submitted through the assessment submission section on Google Classroom.**

If you are having trouble or have any questions, email Ms O’Sullivan or Ms Simpson:

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## Marking Guidelines Part 1 &2- Artmaking & Diary

Collage /5	Drawing /5	Painting /10	Visual Arts Diary /5
<p><b>Outstanding – Extensive knowledge, understanding and skills are displayed through a submission which:</b></p> <ul style="list-style-type: none"> <li>● Highly developed technical skills and refinement demonstrated using various mediums</li> <li>● Outstanding understanding of Surrealism is represented in artworks</li> <li>● Highly developed conceptual strength and meaning is presented</li> <li>● Outstanding refinement and presentation of works</li> <li>● Visual Arts diary has been used to document processes, includes a highly detailed reflection of the artmaking process and all classwork complete</li> </ul>			<p><b>A 21-25</b></p>
<p><b>High – Thorough knowledge, understanding and skills are displayed through a submission which:</b></p> <ul style="list-style-type: none"> <li>● High level of technical skills demonstrated through the use of various mediums</li> <li>● High level of understanding of Surrealism is represented in artworks</li> <li>● Artworks show some conceptual strength and meaning</li> <li>● Artworks show a high level of refinement and presentation</li> <li>● Visual Arts diary has been used to document processes and includes a detailed reflection of the artmaking process and all classwork is complete.</li> </ul>			<p><b>B 16-20</b></p>
<p><b>Sound – Satisfactory knowledge, understanding and skills are displayed through a submission which:</b></p> <ul style="list-style-type: none"> <li>● Sound level of technical skills is demonstrated with a variety of mediums, some more successful than others</li> <li>● Artworks show an understanding of Surrealism</li> <li>● Artworks show some conceptual strength and meaning</li> <li>● Artworks show a sound level of refinement and care for presentation</li> <li>● Visual Arts diary has been used to document processes and includes reflection of the artmaking process and most of the classwork in included.</li> </ul>			<p><b>C 11-15</b></p>
<p><b>Basic – Elementary knowledge, understanding and skills are displayed through a submission which:</b></p> <ul style="list-style-type: none"> <li>● Developing technical skill using a variety of mediums</li> <li>● Artworks show a elementary understanding of Surrealism</li> <li>● Developing skills in the refinement and presentation of artworks</li> <li>● Little conceptual strength or meaning is presenting in artworks</li> <li>● Visual Arts diary has minimal processes documented and classwork incomplete</li> </ul>			<p><b>D 6-10</b></p>
<p><b>Limited – Students do not reach minimum requirements for this task, through a submission which:</b></p> <ul style="list-style-type: none"> <li>● Limited technical skills is presented with any medium</li> <li>● Artworks are not related to Surrealism in any way</li> <li>● Artworks and poorly presented</li> <li>● Limited conceptual strength or meaning considered</li> <li>● Visual Arts diary has not been used to document processes and does not include classwork.</li> </ul> <p><b>*A submission which falls in the limited range will result in parental contact and a progress concern notification</b></p>			<p><b>E 0-5</b></p>

### Marking Guidelines Part 3- Essay

<p><b>Outstanding – Extensive knowledge, understanding and skills are displayed through a submission which:</b></p> <ul style="list-style-type: none"> <li>● A coherent, sustained, convincing and well-reasoned point of view is represented which may acknowledge that other points of view are possible</li> <li>● All aspects of content are comprehensively explained and interpreted in relation to the question</li> <li>● The significance of appropriate examples is explained, evaluated and use to justify the arguments</li> <li>● Critical arguments and historical explanations are complex, logical, may be innovative and reveal and extensive understanding of the visual arts</li> </ul>	<p><b>A</b> <b>21-25</b></p>
<p><b>High –</b></p> <ul style="list-style-type: none"> <li>● A coherent and reasoned point of view is represented and sustained</li> <li>● All aspects of content are thoroughly explained and conventionally interpreted in relation to the question</li> <li>● Examples are explained, evaluated and used to support a successful argument that addresses most aspects of the question</li> <li>● Critical arguments and historical explanations and accomplished, logical and located within a thorough understanding of the visual arts</li> </ul>	<p><b>B</b> <b>16-20</b></p>
<p><b>Sound –</b></p> <ul style="list-style-type: none"> <li>● A coherent and reasoned point of view is presented and reasonably well-sustained</li> <li>● Most aspects of content are broadly explained and contextualized in relation to the question</li> <li>● Examples are generally explained, evaluated and used to support an argument that addressed some aspects of the question</li> <li>● Arguments are clear, logical and reflect a foundational understanding of the visual arts</li> </ul>	<p><b>C</b> <b>11-15</b></p>
<p><b>Basic –</b></p> <ul style="list-style-type: none"> <li>● A point of view is presented but is unevenly sustained</li> <li>● Aspects of content are represented but explanations are superficial and may not be related to the question</li> <li>● Examples are described in an obvious way and are connected to the question</li> <li>● Arguments are inconsistent and reflect a foundational understanding of the visual arts</li> </ul>	<p><b>D</b> <b>6-10</b></p>
<p><b>Limited –</b></p> <ul style="list-style-type: none"> <li>● Comments are offered that may relate to some aspects of the question</li> <li>● Ideas are identified and may be explored to some extent in a isolate way</li> <li>● Arguments are limited and reflect a very basic understanding of the visual art</li> </ul>	<p><b>E</b> <b>0-5</b></p>

Marks:

Prac: /25

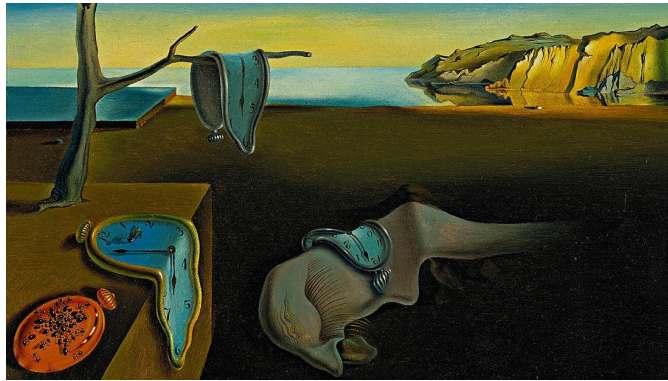
Essay: /25

Total: /50

Feedback:

**Salvador Dali**

*Persistence of Memory* 1931  
Painting

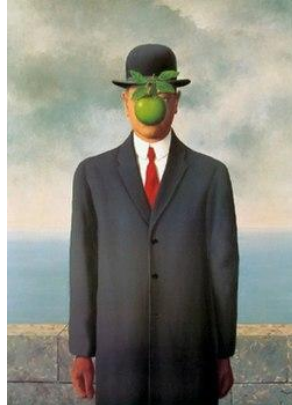


*Lobster Telephone* 1936  
Sculpture



**Rene Magritte**

*Son of Man*, 1964  
Painting



*Les valeurs personnelles*  
(*Personal Values*) 1952  
Painting



**James Gleeson**

*The Judgement of Paris* 1981

Painting



*The Sower* 1944

Painting



Do you think there is a lot of imagination in surrealist art? – Yes or No.....

Is imagination an important part of surrealist art?- Yes or No.....

Now, you are going to write an essay about this.

**Essay Question: Analyse the significance of imagination in surrealist art. Use at least two artists and their work to support your response.**

Write about imagination in surrealist art. Use lots of examples- talk about the artists and their artworks- this is your proof/evidence. Use **descriptive language** and **noun groups** to describe the artworks. Use **formal academic language**, as your audience is your teacher.

**Noun group example:** A *desolate, dreamlike landscape with melting clocks draped over distorted forms.* Green= Adjectives Purple= Nouns

**\*\*\*\*\* You can either write in the template below or use it to draft your ideas and then type out your essay \*\*\*\*\***

**Introduction-** Write an Introductory statement about what surrealism is and how imagination is used in surrealist art.  
(This is your opening point of view)

**Body Paragraph 1-** Write about how Dali uses imagination in surrealist art (Topic sentence)

Dali- Say it;

Prove it (with examples, artwork ONE- describe it in detail- use noun groups)


<b>Body Paragraph 2-</b> Write about how Glesson OR Magritte uses imagination in surrealist art (Topic sentence)
- Say it;
Prove it; (with examples, artwork - describe it in detail- use noun groups)

<b>Conclusion-</b> <b>Restate the Main Argument</b> – Remind the reader of the central idea (e.g., <i>Imagination is crucial in Surrealist art as it allows artists to explore dreams, the unconscious mind, and alternative realities</i> ). <b>Summarise Key Points</b> – Briefly highlight how the two chosen artists and their works demonstrate the role of imagination in Surrealism. <b>Final Thought</b> – End with a strong statement about why imagination is essential in Surrealism