Knowledge and Skills Creative Arts
KASCA

Visual Arts

Educational resources for Stage 4 and 5 visual arts

Contents

The frames

Different perspectives for viewing and making artworks.

Subjective
Personal thoughts or feelings an artists has created into an artwork about an event, time or place.

Structural
How the artwork is constructed, signs and symbols used, and material choices.

Cultural
Beliefs that form a custom or tradition about a group of people.

Postmodern
Challenging traditions of the past using a wide range of art materials including technology, to express current social issues.

The conceptual framework

Agencies of the art world that work together in the creation and study of art.

Artist
Can assume many roles such as an artist, designer, photographer or architect to create an artwork that reflects their time and place.

Artwork
2D, 3D and/ or 4D forms reflecting an artist's ideas, choices and actions.

World
Artists, artworks and the audience are influenced by the world, time and place around them.

Audience
Who is the artwork created for? How do audiences views change over time?

Practice

An artist's activity in relation to their own choices and work agencies that surround them.

A student as an artist
Their material choices and conceptual intentions.

Artists, groups of artists
A collection of an artist work or that of a group, created over time, that reflects their intentions, choices and actions.

Art critics and art historians
Critical judgements and the collection of facts over time.

Art curators and galleries
Intentions, audience's interests, decisions, actions and judgement.

Visual Arts

Analysing Art

Part 1 – The Frames

Duration

3 – 4 weeks.

Overview

Students will criticise works by professional artists and engage in the practise and processes of creating their own works.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.7 explores aspects of practice in critical and historical interpretations of art **4.9** begins to acknowledge that art can be interpreted from different points of view	**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

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Content

The frames are constructed to give students a means for analysing art from multiple perspectives. When completing this unit, students will explore individual artworks through conceptual practice.

Cross-curriculum content and key competencies
Literacy
Difference and diversity
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- read and complete the activities in the Introduction to The Frames prezi
- complete the slideshow Introduction to VA terminology
- complete the interactive activities on the framed website.

Group work

Required resources

- large butchers paper
- pencils
- charcoal
- pastels
- The Frames infographic
- access to the following artworks (these are suggested artworks and may be substituted for alternatives if required)
  » Edvard Munch, The Scream, 1893
  » Vincent Van Gogh, The Starry Night, 1889
  » Pablo Picasso, Guernica, 1937
  » Salvador Dali, The Persistence of Memory, 1931.

In groups, students will:

- select one of the artworks above
- assign a frame to explore the artwork. For example –
  » The Subjective frame: Edvard Munch, The Scream, 1893,
  » The Cultural frame: Vincent Van Gogh, The Starry Night, 1889,
  » The Structural frame: Pablo Picasso, Guernica, 1937
  » The Post Modern frame: Salvador Dali, The Persistence of Memory, 1931
- use the elements and principles of design to create a frame on the butchers paper that portrays a perspective of looking at that artwork through that view. Repeat this process again on another artwork from the list.
- discuss how each frame changed the perspectives of the artworks around the room (The Frames infographic provides guided questions to assist with this)
- answer the following questions in their diary/blog
  a. How are the frames different?
  b. How do the frames influence your perspective?
- play The Frames and Conceptual Framework Kahoot quiz
- create a wordle linking the metalanguage to each frame.

Critical analysis

The Scream and the subjective frame
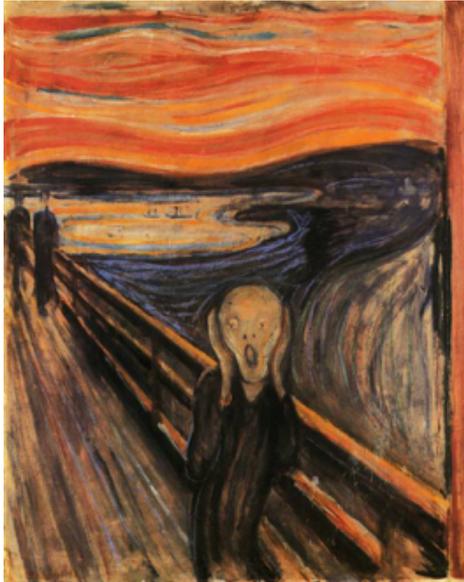
Edvard Munch, The Scream, 1893 date accessed 09/03/18.

Students will:

- read the article What is the meaning of The Scream?
- write a word bank of any terms they are unfamiliar with in the article
- familiarise themselves with the features of a narrative text by reading through the Literacy structures, language forms and features pdf
- write a story using the word bank above as descriptive language to support their view from the subjective frame and describe what is happening to the subject matter within the artwork
- discuss the use of descriptive language and how it influences the perspective of the reader in both the historical and critical text excerpt
- highlight the subjective language examples within historical and critical analysis (an example has been provided below).

Historic text	Critical text
The exhibition at the Neue Galerie explores the relationship between Munch, who was born the second of five children to an impoverished military doctor in 1863, and the avant-garde Expressionist art movement that emerged in Germany and Austria in the early years of the 20th Century. Although the show concentrates on the latter stages of the artist's career (Munch died in 1944), it still finds room for The Scream of 1895, which he created three years after first arriving in Berlin, where he quickly made a notorious name for himself.	Beneath a boiling sky, aflame with yellow, orange and red, an androgynous figure stands upon a bridge. Wearing a sinuous blue coat, which appears to flow, surreally, into a torrent of aqua, indigo and ultramarine behind him, he holds up two elongated hands on either side of his hairless, skull-like head.
It was in Germany, during several creatively frenzied years, while fraternising with like-minded artists and writers, such as his close friend August Strindberg, at a bar called the Black Piglet, that Munch created the major paintings which remain his best-known works, including The Vampire and Madonna. They were conceived for his epic, semi-autobiographical series The Frieze of Life, which transmuted his own high-keyed emotions concerning love, sexuality and death into universal symbols. The original, 1893 version of The Scream was one of 22 elements in the cycle.	His eyes wide with shock, he unleashes a bloodcurdling shriek. Despite distant vestiges of normality – two figures upon the bridge, a boat on the fjord – everything is suffused with a sense of primal, overwhelming horror.

Text extracts from What is the meaning of The Scream? BBC, date accessed /09/03/18.

The Starry Night and the structural frame

Vincent Van Gogh, The Starry Night, 1889 date accessed 09/03/18.

Students will:

- read through the information on the website Artble Starry Night Analysis
- draw a quick sketch of the work
- identify the picture plane and patterns within the art. The analysis below has an example of this.

moon- and star-filled night sky. It takes up three-quarters of the **picture plane**

patterns that seem to roll across its surface like waves

- create a Sway presentation outlining their knowledge of the structural facts on the composition of the artwork.

Guernica and the cultural frame

[Pablo Picasso, Guernica, 1937](#) date accessed 09/03/18

Students will:

- watch the following videos as an introduction to the meaning of the artwork
  - » clip [The weeping woman](#) from 1.10 – 1.50 mins
  - » [Guernica Subliminal Images](#)
- Use the internet to research and create a newspaper article (referencing the artwork of Guernica) about the events that took place in Spain in 1937
- highlight signs and symbols from within the painting that suggest factual information to the reader.

The Persistence of Memory and the postmodern frame

[Salvador Dali, The Persistence of Memory, 1931](#) date accessed 09/03/18.

Students will:

- compare the work of Salvador Dali to an example of a traditional landscape painting such as [Claude Lorrain, Ascanius Shooting the Stag of Sylvia, 1682](#)

[Claude Lorrain, Ascanius Shooting the Stag of Sylvia, 1682](#), date accessed 09/03/19.

- answer the following questions:
  - » What elements of design have been applied to both?
  - » How have these been manipulated within Dali's representation of his world to communicate the 'surreal' as opposed to the 'sublime'? Define these terms in relation to the examples above.
- creating an advertisement campaign for an exhibition of the artwork which justifies its overall meaning.

Communicate
Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog
Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as [Google classroom](#).
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the [DoE text type support document](#).

Differentiation

Extension
Students could:

- deconstruct and reconstruct [The Persistence of Memory](#) by selecting one or two of the elements of design and recreating the artwork (either digitally in a software platform such a photoshop or manually)
  - » For example, in selecting shapes and colours, remove the colours from some of the objects within the artwork to make them black and white, move them, rotate them, resize them and even replace them with popular cultured objects to change the meaning in the artwork.
- write an artist statement clarifying the representation that you have created.

Life skills

Students could:

- select one of the artworks from the series of lessons above and find a quote for each of the frames to describe that interpretation
- explain to the class what they think the artwork means and why
- change the frame of an artwork to take on a new meaning
- present their new artwork to the class.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Scream article http://www.bbc.com/culture/story/20160303-what-is-the-meaning-of-the-scream, date accessed 09/03/18.
- Frame image https://upload.wikimedia.org/wikipedia/commons/7/71/Claude_Gell%C3%A9e%2C_Le_Lorrain_-_Pastoral_Landscape_with_a_Mill_-_LACMA_-_with_frame.JPG, date accessed 09/03/18.
- Guernica Youtube https://www.youtube.com/watch?v=xm8OWJIFuT0&feature=youtu.be, date accessed 09/03/18.
- Interactive Activities http://lrrpublic.cli.det.nsw.edu.au/lrrSecure/Sites/Web/framed/framed/lo/02_subjective/02_subjective_03.htm, date accessed 09/03/18.
- Introductory powerpoint with activities https://www.slideshare.net/melaniecrawford1/yr-7-introduction-var-terminology-presentation?next_slideshow=1, date accessed 09/03/18.
- Introductory prezi https://prezi.com/kak9kxyoov2j/copy-of-introduction-to-the-frames-for-visual-arts/, date accessed 09/03/18.
- Literacy structures, language forms and features https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- The elements of design http://www.j6design.com.au/6-principles-of-design/, date accessed 09/03/18.
- The Frames http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf, date accessed 09/03/18.
- The Guernica image https://c1.staticflickr.com/5/4044/4678878555_40e4db1388_b.jpg, date accessed 09/03/18.
- The persistence of memory image https://c1.staticflickr.com/4/3956/15694508911_30fc70b1e1_b.jpg, date accessed 09/03/18.
- The scream https://upload.wikimedia.org/wikipedia/commons/8/86/Edvard_Munch_-_The_Scream_-_Google_Art_Project.jpg, date accessed 09/03/18.
- The Starry Night image https://upload.wikimedia.org/wikipedia/commons/thumb/e/ea/Van_Gogh_-_Starry_Night_-_Google_Art_Project.jpg/1280px-Van_Gogh_-_Starry_Night_-_Google_Art_Project.jpg, date accessed 09/03/18.
- Traditional landscape image https://upload.wikimedia.org/wikipedia/commons/e/ee/Ascanius_Shooting_the_Stag_of_Sylvia_1682_Claude_Lorrain.jpg, date accessed 09/03/18.
- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- Wordle http://www.wordle.net/, date accessed 09/03/18.

Part 2 – the conceptual framework

Duration

2 weeks.

Overview

Students are introduced to the conceptual framework through analysis of practice by examining artworks and engaging in criticism.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.7 explores aspects of practice in critical and historical interpretations of art **4.8** explores the function of and relationships between the artist – artwork – world – audience **4.9** begins to acknowledge that art can be interpreted from different points of view	**5.8** uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art **5.9** demonstrates how the frames provide different interpretations of art

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Content

The conceptual framework is used by students to explore the practice of artists within its holistic existence. Students will explore and investigate practice within a scenario that allows them to report their understanding of the frames.

Cross-curriculum content and key competencies
Literacy
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- read and complete the activities in The Conceptual Framework slideshow
- read through the Visual Arts Conceptual Framework posters
- study, summarise and complete the tasks in the Interactive study guide to Visual Arts website.

Critical analysis

In groups of 4-5, students will

- select a specific frame – subjective, structural, cultural or postmodern
- research and feature the work of an artist addressing each section of the conceptual framework. Answering the questions
  - » How was the artwork created?
  - » Who is the Artist and what is their background?
  - » Why did the Artist create this artwork?
  - » What influenced the artist?
  - » What is the Artwork (for example, a painting, sculpture etc)? What is the name and when was it made?
  - » How does the artwork make you feel?
  - » Identify the signs and symbols on the artwork.
  - » Who is the intended audience?
  - » What was the intentions of the artist and were they successful in portraying this to the audience?
  - » Has the audience changed over time? Does the meaning change over time?
- write and present an innovative presentation listing their findings from above
- share with the class
- design an interactive game to be played on a mobile phone, based on the artist and artwork of their favourite presentation. The game must journey a character through the perspectives and frames of the artwork, showing their understanding of the conceptual framework
- paint, draw, animate or use a computer software of their choice, to design the story of their game
- present to the class.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- create a short film to about the conceptual framework and its role when analysing art.

Life skills

Life skills outcomes
A student:
LS.3 explores the function of a variety of artists and audiences

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Students could:

- with one piece of art in mind, cut out images in magazines that represent
  - » the world
  - » the artist
  - » the artwork
  - » and themselves as the audience
- share with the teacher.
- repeat the activity focusing on another artist.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- http://artsmartstudents.blogspot.com.au/p/conceptual-framework.html, date accessed 09/03/18.
- Literacy structures, language forms and features https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf, date accessed 09/03/18.
- Slideshow defining the conceptual framework https://www.slideshare.net/laurajanefriend/theory-the-conceptual-framework?next_slideshow=2, date accessed 09/03/18.
- The elements of design http://www.j6design.com.au/6-principles-of-design/, date accessed 09/03/18.
- The frames and conceptual framework http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf, date accessed 09/03/18.
- Website to investigate the artwork through the conceptual framework

Part 3 - Graffiti art

Duration
3 weeks.

Driving question
When does graffiti become art?

Overview
Students investigate the meaning of graffiti art through a study of online curation. Students are initiated into the practice of art historical and critical studies through exploration of the relevance and significance of their links to learning relating cultural context to meaning and change created through the art world.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.7 explores aspects of practice in critical and historical interpretations of art **4.8** explores the function of and relationships between the artist – artwork – world – audience **4.9** begins to acknowledge that art can be interpreted from different points of view **4.10** recognises that art criticism and art history construct meanings	**5.7** applies their understanding of aspects of practice to critical and historical interpretations of art **5.8** uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art **5.9** demonstrates how the frames provide different interpretations of art **5.10** demonstrates how art criticism and art history construct meanings

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Content
By examining contemporary graffiti art, students will engage with aspects of the conceptual framework and the frames. Students will recognise the significance and relevance of art making within their day to day lives as an advocate for change.

Cross-curriculum content and key competencies
Literacy
Civics and citizenship
Information and communication technology
Difference and diversity

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- view The joy of not being sold anything as a stimulus for a debate/ discussion as a class. Ask:
  - » is this artwork? Moreover, what form does it represent? (performance art? Environmental art? Drawing? Painting?) Why/ why not? Discuss/ debate the above issues within the class to stimulate discussion.
  - » What are the intentions behind the artwork? What does it mean? What is the subject matter? Discuss.
  - » What is the most recent activity you can find on Banksy? Research the internet to see where Banksy has most recently produced work.
- plot the work of Banksy on a global map. Get students to investigate his contemporary practice by collecting images from across the globe. Pin the art locations to a map similarly to the website The Banksy tour.
- create a presentation to share with the class addressing his access to an audience internationally.
- create a pinterest page constructed of images from around the globe of Banksy's work. Attach articles describing the artworks and write blog as seen in the examples below.
  a. Most iconic examples of Banksy street art
  b. Banksy in NYC
- **Students will:**
  - » discuss the online audience and exposure to his work through this media
  - » create a series of #hashtags that utilise metalanguage related to the artist Banksy that could be used to search his work.

Art Historical and Critical studies

Critical analysis

Students are to explore the driving question through critical analysis of performance art.

Students will:

- explore Banksy by answering the question: how does the media portray Banksy?

Historical texts use objective language in contrast to critical texts that show bias through subjective language.

- construct a table of two columns to identify and define the language features used in the blog posts above. For example:

Objective language	Subjective language
A student:	**A student:**
• Insert text	• Insert text

- use the table above to identify examples when reading Who is Banksy?
- question: is this a 'historical' text or a 'critical' text? Justify the answer using the examples found in the table above.
- Art historical and critical studies do not have to be written texts.

Students will:

- analyse the script Banksy, da vinci, and the art of protest. Engage with the text and content by answering in their process diaries:
  - » What is the intention of this critical study?

» How does the audience engage with the text?
- study the basic conventions of script writing. Write a documentary about Banksy. Using your script:
  » examine and identify any language forms and features.
  » create a Storyboard for your script. Consider camera angles, shots, effects and transitions. The My state film festival website has extensive links to resources to support film strategies for teaching and learning.
  » use a device to construct a film documentary. In preparation for this, timeline filming to organise shots for further editing using movie making software such as iMovie or Moviemaker.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students are to:

- explore the driving question by creating a mind map about current politics and agenda for media bias. They are to view the contemporary interactive work of Les Misérables by Banksy and use it as a stimulus to present a response.
- write a newspaper article about the political meaning behind one of Banksy's artworks.

Life skills

Life skills outcomes
A student:
LS.5 recognises that various interpretations of artworks are possible

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Students are to:

- cut and paste their favourite Banksy artworks into a word document
- write a short explanation of what artwork is their favourite and why
- using photoshop, change an image using the style stencil settings similar to Banksy.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- Literacy structures, language forms and features: https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- The joy of not being sold anything https://weburbanist.com/2008/08/12/the-art-of-being-banksy-interviews-films-and-videos-featuring-the-elusive-street-artist-part-five-in-an-eight-part-banksy-series/#respond
- Interactive map found at the following website: http://nymag.com/daily/intelligencer/2013/10/interactive-map-banksy-tour-of-nyc.html
- Banksy blog examples:
  » https://www.invaluable.com/blog/banksy-street-art/
  » http://globalgraphica.com/2013/10/08/banksy-in-nyc-interactive-map-of-banksy-street-art-locations/
- Art critical study example of Banksy's work: https://www.thesun.co.uk/fabulous/3309415/banksy-identity-who-real-name-graffiti-street-artist/
- Banksy, da vinci, and the art of protest http://www.darrenreidhistory.co.uk/banksy-art-protest-interactive-documentary-place-time/
- Website with unlimited links to resources to support film strategies for teaching and learning: http://mystatefilmfestival.com.au/resources/teaching-resources
- Contemporary interactive work of Banksy: http://www.telegraph.co.uk/news/uknews/12119274/New-interactive-Les-Miserables-Banksy-artwork-outside-French-embassy-in-London-criticises-use-of-teargas-in-Calais-refugee-camp.html

Visual Arts

Artmaking

Introduction to public art

Conceptual practice

Duration
1–2 weeks.

Driving question
How can we develop public art in NSW that reflects the concerns of our citizens?

Overview
Students investigate contemporary cultural art practices through the topic of public art. They will examine the stakeholders of Australian public exhibition spaces and the relationship between the artist and the world during the artmaking process.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.7 explores aspects of practice in critical and historical interpretations of art **4.8** explores the function of and relationships between the artist – artwork – world – audience	**5.7** applies their understanding of aspects of practice to critical and historical interpretations of art **5.8** uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of art

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Content
Students will explore art practices through a current public art sculptural prize in their local community.

Cross-curriculum content and key competencies
Work, employment and enterprise
Civics and citizenship
Information and communication technology

Assessment
All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities
Students are to use their art journals to investigate and answer the driving question through a series of activities.

Suggested student learning activities include:

- explore the Biennale of Sydney either through an online or face to face excursion

- using examples from the [Biennale of Sydney](#) website, write a definition of contemporary installation
- research, write and define a list of jobs, roles and responsibilities they would need to complete to run a sculpture prize event successfully.
- design a local scluture prize event. Students can:
  » develop a fake social media page for the identity of someone working for their event. This can be done in photoshop or a website such as [Fakebook](#)
  » create an avatar for their character
  » list the avatar's personal interests and professional qualities needed for the event manager's position
  » create a job description and advertisement listing the roles and responsibilities required of the person responsible for the running of the exhibition.
- investigate and explore the different careers, and previous participants at the [Biennale of Sydney](#) website.

Critical and historical study skills

Conceptual practice

Conceptual practice is the ideas behind artmaking. It involves the process an artist uses when developing their art to communicate their intention and meaning to the audience. Those with influence in the process include practicing artists, stakeholders/patrons, curators and media frontiers who participate in formulating the conceptual strength and meaning with the artists.

Students will:

- case study a chosen artist from a current exhibition such as the [Bieannle of Sydney](#) or [Sculpture by the sea](#) and research a real world issue they have promoted.
- write an article for a visual arts journal that promotes the work of a specific artist for a target audience. Some suggested journals could be:
  » [Art education Australia](#)
  » [National association for the visual arts](#)
  » [Art Australia](#)
- debate the intentions behind the artmaking of a public artwork studied in class. Debate topics could include:
  » real world problems inform artmaking
  » artmaking can affect real world problems
  » artmaking is avant-garde to real world problems and reflects shifts in changing perspectives.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students will:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as [Google classroom](#).
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- create a public art exhibition proposal for their local council or community. Students will need to consider the environmental, social or political concerns that are relevant to the contemporary

audience by brainstorming and researching local interests.

- map out the proposed location, define the theme and create an advertisement to promote the idea.

Life skills

Life skills outcomes
A student:
LS.3 explores the function of a variety of artists and audiences

Students could:

- look at a brochure for an exhibition (these can be found online, for example the Biennale of Sydney provides educational resources in pdf format such as https://drive.google.com/file/d/0ByquE2IxY-DbM0Q4bGkzbDBnUVU/view). After reading, study the artists and their artworks and put them into categorises. For example, Aboriginal and Torres Strait Islanders, women, men, religious groups, etc...

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- Sculpture By The Sea Website: http://sculpturebythesea.com/
- Bieannle of Sydney: https://www.biennaleofsydney.com.au/
- Fakebook online: https://www.classtools.net/FB/home-page
- Careers at the Bieannle of Sydney: https://www.biennaleofsydney.com.au/education/educator-resources/
- Announcement of participants in the Bieannle of Sydney: https://www.biennaleofsydney.art/
- Literacy structures, language forms and features: https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- Art Education Australia: http://vadea.org.au/resources-category/art-education-papers/
- National Association for the Visual Arts: https://visualarts.net.au/artist-files/
- Art Australia: http://www.artandaustralia.com/
- Biennale of Sydney educational resources: https://drive.google.com/file/d/0ByquE2IxY-DbM0Q4bGkzbDBnUVU/view

Part 2 - Drawing

Duration

3 weeks.

Overview

Students investigate the meaning of public art through a development of artmaking towards a target audience. Students will examine the practice of professional artists by proposing a design for an exhibition within an environment chosen by the teacher, applying the knowledge and skills of the curation process. Students will undergo the development of a body of work and document the process, utilising ICT skills.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks **4.2** explores the function of and relationships between the artist – artwork – world – audience **4.3** makes artworks that involve some understanding of the frames	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks **5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience **5.3** makes artworks informed by an understanding of how the frames affect meaning

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Content

Students will explore the Sculpture by the sea exhibition, and the practices of contemporary sculpture artists for their conceptual and material conventions and procedures.

Cross-curriculum content and key competencies
Work, employment and enterprise
Civics and citizenship
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students are to work in groups and investigate the driving question using the [Sculpture by the sea](#) website.

Suggested student learning activities include:

- write a vocabulary list
- research and investigate the Sculpture by the sea exhibition through ideas such as:
  - » What is public art? (define and explain)
  - » How does the audience interact with the artworks in person as opposed to online?
  - » Select an example artwork (cite the artist, 'title', year, medium).
  - » Look at the artwork from a structural frame perspective. Use descriptive language, such as elements of design, to describe the work as if the reader has never seen the work before.
  - » Use your description above to write about the Artwork from a [cultural frame perspective](#). Can you identify any aspects of the artwork that make connections to meanings in the artwork? Explain
- develop a bank of online websites that they have used to frame their research
- for each group of students (3-4 depending on class size) allocate a location within the school where students could exhibit their work. Create a mind map outlining the connections between the meaning of their artworks and the environmental exhibition space
  - » schools may choose to work closely with their local council or community groups to exhibit their works in places such as halls or outdoor parks.

Students are encouraged to experience the exhibition online or in person. The Western Sydney University has [virtual gallery tours](#), as well as an annual [sculpture prize](#) for rural and remote schools.

Making skills

Drawing

Students will:

- demonstrate mark-making practices of shading, line, cross-hatch, pointillism, reduction and text
- focus on tone and texture to create a 2-dimensional drawing of a proposed sculpture. Some examples of drawing methods can be found at:
  - » [How to shade drawings with pencil and pen | 9 methods](#)
  - » [How to shade with pencil | pencil shading techniques | drawing exercises | basic drawing lessons](#)
- create and design a sculpture based on a given selection of materials. Examples and inspiration can be found by researching current exhibitions in your local area. An environmental example could be:

Kathy Allam, 'Plastic Paradise', Sculpture by the sea, 2017. Photo: C.Redmond

   » This Artwork explores the issues of recyclable materials through its material and conceptual practice. This could be related to the school playground and discarded rubbish found amongst the grounds.
- exhibit student artwork.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students will:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- investigate a local sculptural art prize such as the Wollongong acquisitive sculpture award
- write a report outlining the practice conventions, sculptural terms, conditions and design process
- design a sculpture individually or collaboratively within the restrictions and limitations of the competition and complete an application.

Life skills

Life skills outcomes
A student:
LS.6 makes a variety of artworks that reflect experiences, responses or a point of view.

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Students could:

- select an artwork from the exhibition experienced online and draw a representation of that artwork from different perspectives.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- Sculpture By The Sea Website: http://sculpturebythesea.com/
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- Western Sydney sculpture prize: http://virtualtours.westernsydney.edu.au/home
- http://virtualtours.westernsydney.edu.au/site/assets/media/UWS%20Sculpture%20Award/UWS-Sculpture-Award-and-Exhibition-2016/ARTC0727-Sculpture-Awards-2016-Education-Kit_LR5.pdf
- Literacy structures, language forms and features: https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- 2-Dimnensional drawing tutorials for mark-making:
  » https://www.youtube.com/watch?v=wHPosfSPdwU
  » https://www.youtube.com/watch?v=iijhNQyF-gg
  » https://www.youtube.com/watch?v=9qikoimZEJU
- Acquisitive Sculpture Award: http://wollongong.nsw.gov.au/services/artculture/Pages/WASA.aspx#gref

Part 3 - Sculpture

Duration

3 weeks.

Overview

Students investigate public art, identifying areas that are current and relevant, to enable them to create a 3D sculpture for a school exhibition.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks **4.2** explores the function of and relationships between the artist – artwork – world – audience **4.3** makes artworks that involve some understanding of the frames	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks **5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience **5.3** makes artworks informed by an understanding of how the frames affect meaning

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Content

Students will explore Sculpture building practices creating a sculpture that reflects current issues in their school environment.

Cross-curriculum content and key competencies
Environment
Civics and citizenship
Information and communication technology
Gender

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- use the internet to research the April Pine, exhibitor in the 2017 Sculpture by the Sea 'People's choice prize' at Bondi
- discuss the human form as subject matter for art making.

Tableau

'An arrangement of people who do not move or speak, especially on a stage, who represent a view of life, an event, etc.'

Cambridge dictionary, date accessed 27/03/2018.

In groups of 4–5, students will:

- discuss the definition of a Tableau
- in one minute intervals, form a series of tableaux's in the scenarios called out by the teacher. Some teacher examples have been provided below.
  » at the beach
  » a game of cricket
  » family picnic
  » water skiing on the river
  » high tea with the queen
  » the human body,
- photograph each groups frozen 3D tableau of the human body
- answer the following questions in their book/blog
  » What is sculpture?
  » Discuss the divide between performance art and sculpture? How did it feel to perform?
  » How important is the role of the audience when creating a sculpture? Why?
  » create a flow chart of the roles and relationships which exist within the school environment and community. If you were proposing the design and construction of a sculpture for the school, why would this flow chart be important?
- research and write an online blog about the artist John Dahlsen and his contributions to Australian sculpture.

Sculpture

Students will:

- write a pitch/proposal selling their sculpture design to the class. In their proposal they must address
  » show the design concepts
  » say how it relates to the chosen environment
  » identify any issues that may occur through the process
  » provide environmental considerations for the location,
  » select a theme that relates to the area
  » write a budget for the proposed cost of the artwork
  » create a live feed and voting section on their class blogs, detailing their proposals
- present to the class
- vote on each groups proposal, providing a comment on the criteria above. This could be done through google forms, survey monkey, polls on Edmodo or any other live polling/voting system online.
- construct a miniature version of their proposed sculpture.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students will:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- create and decorate an exhibition that reflects the intentions of their miniature sculptures somewhere in the school
- research innovative ways of incorporating technology for sculpture development and exhibitions. Write a blog post about the findings.

Life skills

Life skills outcomes
A student:
LS.1 experiences a variety of art making activities

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Students could:

- create a series of 3D human form sculptures using only three selected recycled materials such as newspaper, tape and string.

Students art work in the classroom, Elizabeth Macarthur High School, 2011. Photo C.Redmond

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Cambridge dictionary https://dictionary.cambridge.org/dictionary/english/tableau, date accessed 27/03/2018.
- Edmodo https://www.edmodo.com/, date accessed 27/03/2018.
- Google forms https://www.google.com.au/forms/about/, date accessed 27/03/2018.
- Survey monkey https://www.surveymonkey.com, date accessed 27/03/2018.
- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003

Part 4 – Photography

Duration

3 weeks.

Driving question

How does an audience decide whether an artwork is valuable or invaluable?

Overview

When creating a body of work, students will be asked to document their practices. This sequence allows the students to explore the postmodern frame to question and challenge the artmaking processes while creating a collection of works. They will explore appropriation and compare traditional and contemporary conventions in art making. Students will investigate whether various artworks are documented forms, photomedia or a collection of works. Students will discover how these artmaking practices overlap and define one another.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks **4.2** explores the function of and relationships between the artist – artwork – world – audience **4.3** makes artworks that involve some understanding of the frames	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks **5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience **5.3** makes artworks informed by an understanding of how the frames affect meaning

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Content

Students will reference traditional practices of modernism through drawing and painting. Students will create an appropriation using photomedia procedures and conventions. They will analyse a collection of work and reflect on their artmaking.

Cross-curriculum content and key competencies
Numeracy
Civics and citizenship
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students are to use their process diary to investigate and answer the driving question through a series of exercises.

Scenario

Students will

- imagine they are at the Art Gallery of NSW looking at the current display of expressionism artworks within the halls of the modernism gallery. You stumble across Francis Bacon, Study for self-portrait, 1976 and examine the artwork. What are your initial reflections:
  - » Have you seen this work before?
  - » What does it remind you of?
  - » Do you like the artwork? Why/ why not?

Exploring art movements

Students will:

- discuss the postmodern frame and define it. The visual arts frames infographic is available to assist you with this.
- write in their books how the postmodern frame could alter the perception of Francis Bacon's artwork?
- watch the first 2.30 minutes of the youtube clip art movements. Initiate a discussion and define a movement with students
- research the background and style of modernism
- read through the Modernism powerpoint
- write a short speech and create an accompanying mind map explaining how modernism is defined as a movement
- brainstorm a list of other movements
- in groups, select artwork from a particular movement. For example, Expressionist movement - Edvard Munch, The Scream, 1893.
- annotate the artwork by identifying compositional features within the image for meaning. An example of this can be viewed in the short clip Edvard Munch, The Scream.

Artmaking skills

Documented photography

Within groups, students will appropriate a traditional artwork, featuring themselves.

Following the steps below, students will work in groups to enlarge the artwork through drawing and painting skills.

Students will:

- print out an A4 copy of the image for reference. Colour is preferable, however, black and white will enable students to scale draw the picture using a grid
- rule a 3 x 3 grid over the image
- use a large paper (no smaller than A1) to rule the same 3 x 3 grid using pencil, in the same orientation as the image. That is, portrait or landscape
- use the margins of each square to copy one section of the artwork at a time to proportion, in pencil drawing. Students measure details of composition position through focusing on each square at a time
- once the details are drawn to scale, students can paint the colours in over the drawing. Rub out the grid lines before initiating this process to ensure they do not show through the paint.

Anne Zahalka

Students will:

- use the internet to research the work of Anne Zahalka. For example, Anne Zahalka and 2018 to find appropriate and relevant examples of appropriation.
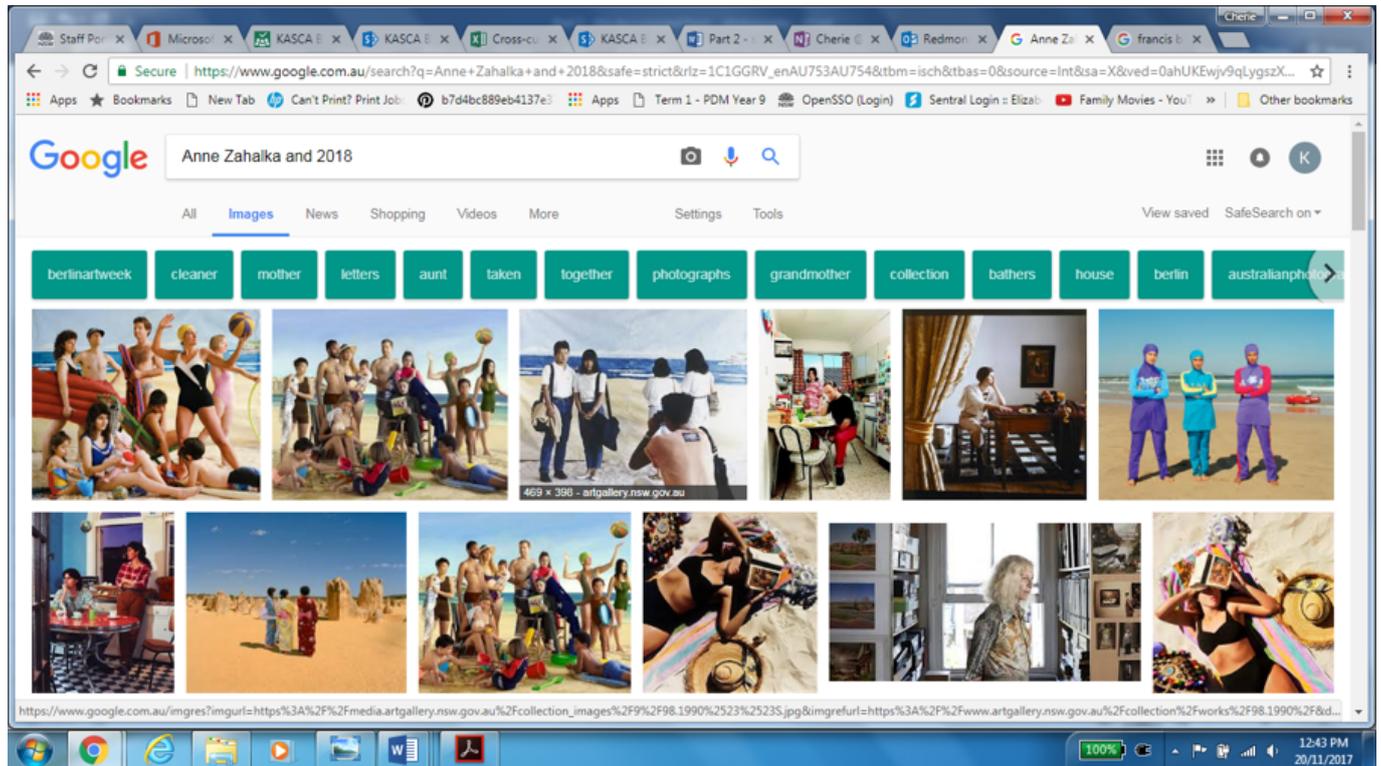
Screenshot of internet google search engine, Anne Zahalka and 2018, 2017.

- select an image and additional appropriated version
- compare and contrast the picture with the appropriated image using a Venn diagram identifying the similarities and differences.
- answer the following questions in their books –
  - » What are the differences in the images?
  - » Does the meaning change when comparing the two images?
  - » Why did the artist do this?
- get into groups, recreate and photograph themselves copying the artwork
- complete the exercise above, addressing each dot point below
  - » hair, makeup and costuming
  - » positioning for perspective within the composition
  - » facial expression and body language as features to change the meaning of the artwork.
- photograph the appropriation of the artwork and share with the class.

Communicate

Written responses are documented and shared through collaborative discussion facilitated by the teacher.

Multimedia blog

Students will:

- document the process of their artmaking within a journal. This can be their visual arts process diary or an online blog through sites such as Google classroom.

- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students will:

- look at the work of Barbara Kruger
- analyse the use of text within her photography
- write an essay related to the quote 'we will not become what we mean to you' by looking at the attached resource by the Art Institute of Chicago
- use filters within photoshop to manipulate the images created above further by incorporating text within the image. The introduction to photoshop handout can assist with this
- create a stop-motion film using the images above.

Life skills

Life skills outcomes
A student:
LS.2 explores a variety of materials, techniques and processes

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Students will:

- trace an appropriated artwork composition using pencil only
- discuss the colours and meaning of the original artwork
- explain how colours can affect meaning
- paint a composition using one set of colours, then paint it again using another set to change its meaning.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- Brian Reverman, Art Movements? What they "-ism". What they ain't, 2015. https://www.youtube.com/watch?v=akadc4thczo, date accessed, 06/06/17.
- 'History of modernism' weblink, https://www.mdc.edu/wolfson/academic/artsletters/art_philosophy/humanities/history_of_modernism.htm date accessed, 06/06/17.
- One minute art, Edvard munch – the scream, 2014. https://www.youtube.com/watch?v=6Ye-4W3-Zqo date accessed, 06/06/17.
- 'We will not become what we mean to you' resource, http://www.artic.edu/aic/collections/citi/resources/Rsrc_001089.pdf date accessed, 06/06/17.

Visual Arts

Identity

Part 1 - Ceramics

Duration
3 weeks.

Driving question
How can a real-world problem influence a person's identity?

Overview
Students use the frames to explore world representation within portraiture. Students look at abstract techniques used by artists to communicate meaning to an art audience and the use of the elements of design.

Stage 4 outcomes
A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
4.2 explores the function of and relationships between the artist – artwork – world – audience
4.3 makes artworks that involve some understanding of the frames
4.5 investigates ways to develop meaning in their artworks

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Content
Students will explore the work of Pablo Picasso and his representation of portraiture within practice. When creating artwork, students will gain skills in artmaking through the creation of an abstract artwork.

Cross-curriculum content and key competencies
Difference and diversity
Civics and citizenship

Assessment
All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities
Students will:

- research when Pablo Picasso was last exhibited in Australia
- investigate current and previous exhibitions for the work of Pablo Picasso. Some suggested websites could be:
  - » Art Gallery of NSW exhibition of 2011-2012
  - » National Gallery of Australia in 2018.

"There is no abstract art. You must always start with something. Afterward you can remove all traces of reality."
By Pablo Picasso.

Using the quote and an image from a website above, students will:

- create a mind map of the representational signs and symbols within the artwork

Weeping woman self-portrait PowerPoint presentation

- Using slides 1 to 3, explore the meaning of Picasso's weeping woman.


Image: http://bit.ly/2k2jtUi
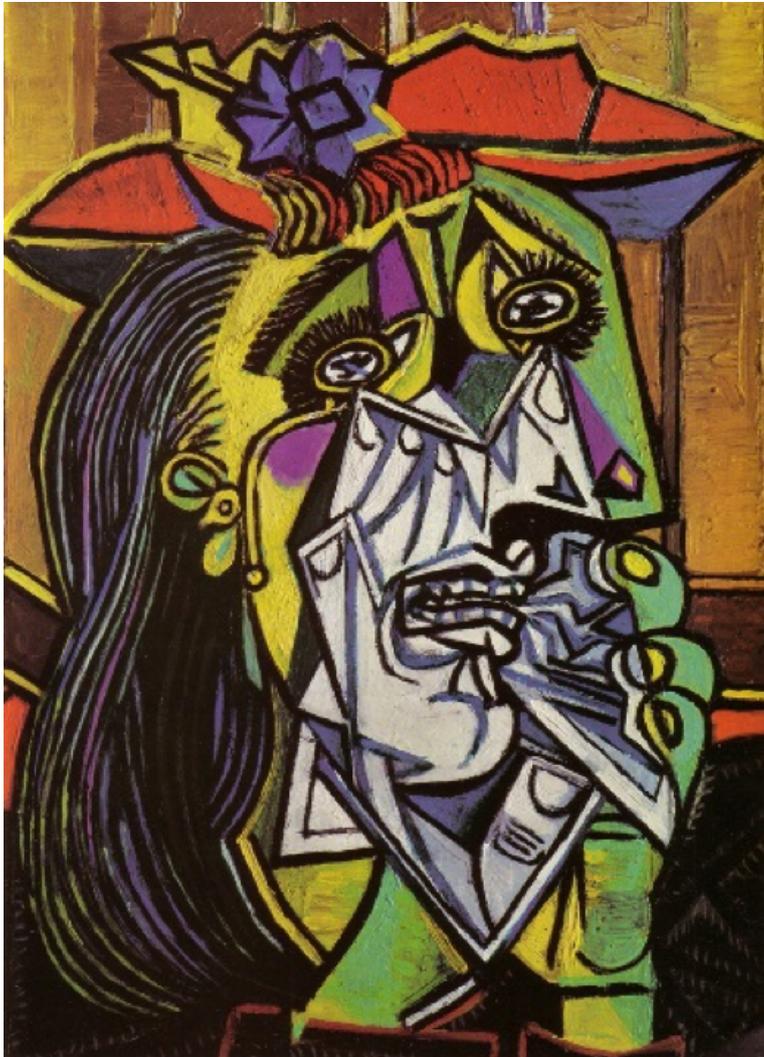
In the PowerPoint presentation on slide 3:

- Watch the youtube on the weeping woman while completing a think/ share/ compare table

Think	Share	Compare
List at least five interesting facts that first come to mind when looking at the artwork.	With your partner compare facts and list those they had that you did not.	As a class, what facts were discovered about the cultural context of the artwork that you have not already noted.

Use the think/ share/ compare table above for students to connect facts relating to the cultural and structural frames in learning about this composition.

Stop the powerpoint here with the class and differentiate to use the remainder of the presentation with students aiming to achieve life skills outcomes.

Introducing ceramics

There are plenty of resources online that connect metalanguage with practice, procedures and conventions. Some suggested resources available for printing are available at:

- Ceramics vocabulary worksheets
- Golden rules of ceramics.

Set up the classroom in a 'u' shape with a table for instruction in the middle at the front of the room. This will be used as the table for teacher demonstration and make the practical component sequence more accessible for students.

Demonstrate how to handle clay. An example of this is the video Clay tools and rules.

For this sequence, students will be working with a 'slab construction'. Watch the YouTube Cutting clay slabs to initiate practice in this:

Ask students to write a procedure in their visual arts diaries on the construction of clay, in this case, it will be a slab, for consideration during the process.

Students will:

- sketch their initial designs for an abstract clay mask utilising slab construction techniques
- using the weeping woman for inspiration, design and plan the surface using tone and texture in their drawing
- consider adding colour and glaze for an additional firing and what colours and textures will be applied to the surface.

- Elizabeth Macarthur High School, Ceramic Mask examples, 2017. Photo C.Redmond

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students are to:

- write a long-response answer to the driving question, relating to the process of design for their ceramic mask
- research the history of masks and collate a list of signs and symbols and their origins.

Life skills

Life skills outcomes
A student:
LS.2 explores a variety of materials, techniques and processes

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Students are to:

- follow the directions for artmaking in the weeping woman self-portrait powerpoint, which directs them step-by-step on the construction of an abstract mixed media design instead of ceramics.

Evaluate

- Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- Art Gallery of NSW exhibition of 2011-2012: https://www.artgallery.nsw.gov.au/exhibitions/picasso/slideshow/
- National Gallery of Australia in 2018: https://nga.gov.au/exhibitions/picasso/
- Weeping woman self-portrait PowerPoint presentation
- Weeping woman image: http://bit.ly/2k2jtUi
- Ceramics worksheets: https://www.cbsd.org/cms/lib010/PA01916442/Centricity/Domain/2833/Vocab%20%20Stages%20Of%20Clay%20Packet.pdf
- or
- www.swl.k12.oh.us/Downloads/CERAMICS%20VOCABULARY.doc

Part 2 - Portraiture

Duration

1-2 weeks.

Driving question

How do the images around us define and shape our identity?

Overview

Students investigate the concept of 'identity' through an exploration of portraiture within artmaking practice. Students look at mixed media techniques used by artists to deconstruct and reconstruct meaning shaping their identity to an art audience.

Stage 4 outcomes
A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks
4.2 explores the function of and relationships between the artist – artwork – world – audience
4.3 makes artworks that involve some understanding of the frames
4.5 investigates ways to develop meaning in their artworks

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Content

Students will explore the genre of portraiture within practice. They will investigate conceptual and material conventions and procedures for art making through the creation of a subjective artwork.

Cross-curriculum content and key competencies
Work, employment and enterprise
Civics and citizenship
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- discuss the composition of the artwork Eolo Bottaro on the art gallery of NSW website
- summarise the information and describe the artworks in The Archibald Prize slideshow
- read the information on the following two Art Gallery NSW sites
  - » Syllabus connections: the Archibald Prize - Art Gallery NSW
  - » Portraiture and the prize education kit - Art Gallery NSW

- answer the questions below using the information on the websites above
  » What is portraiture? Define the concept and provide an example from your investigation into the Archibald prize.
 » What makes this example fit within this genre?

Self Portrait

Materials required

- computer/phones/digital device
- A3 paper (plain or cartridge)
- 6B Progresso pencils (an alternative will be acceptable)
- charcoal
- pastels
- watercolours
- ink.

Students will:

- write a reflection in their books answering the questions below
  » How do others perceive you?
  » How would you like to be perceived?
- create a table of emotions, colours and symbols to assist in the design of a self-portrait using mixed media materials. For example:

Emotion	Colour	Symbol
Happy	Yellow	😀
Sad	Blue	🙁
Frustrated		
Shocked		
Scared		
Mellow		
Anxious		

- create a self-portrait based on a photo of themselves
- transfer the outline of your portrait onto an A3 piece of paper
- watch the video How to Draw Faces (00:19:21)
- watch the video Watercolour background wash tutorial (00:05:12)
- select a colour (or two) that represents the emotions in their portrait
- create a watercolour wash background for their A3 portrait
- use charcoal and highlights to add tone, texture and contrast to refine each layers of their image. Examples have been provided below.
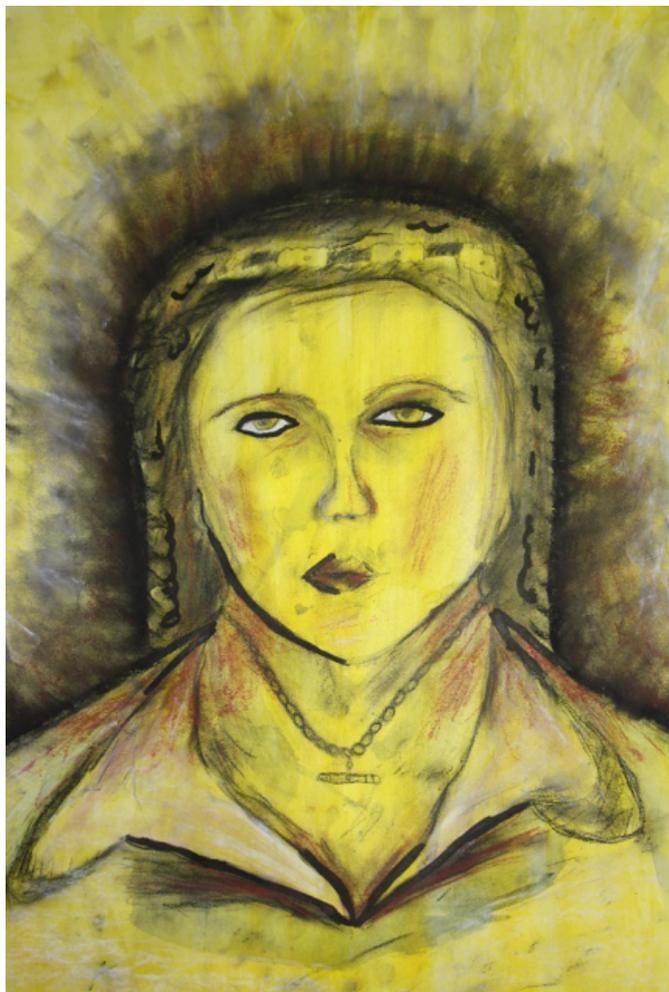
Year 7 sample artworks, Elizabeth Macarthur High School, 2010. Image: C. Redmond.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- create a portrait that communicates an emotion without clear facial expression
- apply other materials to the artwork (under the discretion of the teacher) to incorporate a symbol of their choice.

Life skills

Life skills outcomes
A student:
LS.6 makes a variety of artworks that reflect experiences, responses or a point of view.

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Students could:

- draw a portrait of themselves
- draw a portrait of their classmate.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- Eolo Bottaro, The Archibald, 2008: https://www.artgallery.nsw.gov.au/prizes/archibald/2008/28610/
- The Archibald Prize is – Art Gallery NSW: https://www.artgallery.nsw.gov.au/media/downloads/files/archibald11_slideshow.pdf
- Syllabus connections: the Archibald Prize and … – Art Gallery NSW: https://www.artgallery.nsw.gov.au/media/downloads/files/archibald11_sect2.pdf
- Portraiture and the prize education kit – Art Gallery NSW: https://www.artgallery.nsw.gov.au/media/downloads/files/archibald11_sect1.pdf
- Youtube tutorial scale drawing demonstration: https://www.youtube.com/watch?v=iMEBSQJYaAY

Part 3 - Printmaking

Duration

5 weeks.

Driving question

How do artists challenge their audience?

Overview

Students are introduced to the practice of screen printing through a portraiture case study of Shephard Fairey. They will use the structural frame to influence print making subtly challanging the audience using post modern techniques.

Stage 5 outcomes
A student:
5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
5.2 makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
5.3 makes artworks informed by an understanding of how the frames affect meaning

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Content

Students develop a screen print portrait that poses to challenge the art audience. They will follow the practice of screen printing and appropriate techniques to layer an artwork into a new composition, shaping meaning through referencing art history.

Cross-curriculum content and key competencies
Information and Communication Technology
Civics and citizenship
Literacy

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- brainstorm a definition of screen printing and its processes.
- view the PowerPoint Introduction to Screen Printing, taking notes when necessary
- create a checklist of the steps of the artmaking process when watching the video an Intro to Screen Printing (00:07:33)
- complete the worksheet Introduction to screen printing

- create a timeline of screen print examples featuring portraiture over time. See the attached scaffolded worksheet to support this process, if needed.

Print making Shepard Fairey

Students will

1. watch the video Shephard Fairey, the Artist behind the iconic Barak Obama campaign and official inauguration poster

2. adapt the youtube into play and perform it for the class

3. play the improvisation game a Day in the Life as Shephard Fairey. Discuss as a class

4. investigate the Shepard Fairey on political art website containing interviews and an example of 'prelude'

5. review the Shepard Fairey Poster exhibition held in 2010 at the Australian National Portrait Gallery. Using this website as a stimulus

   a. pretend they are collating a collection of portraits for the 'National Gallery of Australia'. In their art journals reflect on what individuals would they include and why are they significant?

   b. create a concept map of the iconic figures mentioned above. Consider the issues and relevant movements within the world at the present point in time

   c. create a list of their top ten celebrities or iconic figures with images and explanations beside them

6. sketch a black and white image of their chosen favourite iconic figure or celebrity from above, on an A4 to A3 sized paper.

Students may use programs such adobe photoshop or illustrator. Take them through the steps of creating layers to simplify the image to a construct of filters to show contrast within the redesigned image as in the Shephard Fairey example below. For assistance with this, use the introduction to photoshop worksheet.

Image: https://upload.wikimedia.org/wikipedia/en/4/44/Fairey_poster_photo_source%3F%2C_by_stevesimula.jpg

There are different ways to develop your stencils for screen printing in the classroom. One method is to trace or print the design onto an A4 sized label. Cut this out and stick it directly onto the silk screen.

Demonstrate the procedures for screen printing.

Students will:

- write notes on the process and procedures in their visual arts process diaries
- create a annotated checklist of the process
- draw a comic about a character completing the screen printing.

Watch the videos below about various processes and procedures of screen printing.

1. [Image transfer to stencil](#)

2. [Stencil cutting](#)

3. [Setting up the silkscreen](#) and [Intro to Stencil Screen printing](#)

4. [Printmaking in layers](#).

Students can follow along with each workshop and make their own art. Remind students about the Work Health and Safety (WH&S) policies and procedures for how to work with and handle equipment and materials.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as [Google classroom](#)
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the [DoE text type support document](#).

Differentiation

Extension

Students are to:

- add text into their silk screen design to add an additional layer of meaning.
- write a review of a particular piece of Shepard Fairey's artwork with particular focus on colour and composition.

Life skills

Life skills outcomes
A student:
LS.7 explores how ideas and interests in the world can be represented in their artmaking

[Visual Arts 7–10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students are to:

- follow the instructions for making a screen print in the youtube [Introduction to screen printing](#).

The design can be altered for their making, at the teacher's discretion.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- Literacy forms and features: https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- Screenprinting powerpoint: https://www.slideshare.net/keirabytes/intro-to-screenprinting
- Youtube introduction to screen printing: https://www.youtube.com/watch?v=XtBbmiOcASs
- Screenprint worksheet: http://opusartsupplies.com/sites/default/files/how_to/intro_screenprinting.pdf
- Youtube on Shepard Fairey: https://www.youtube.com/watch?v=iMCxtFmzmxM
- Improve encyclopedia: http://improvencyclopedia.org/categories//Audience_Participation.html
- Shepard Fairey webpage: https://thecreativeindependent.com/people/shepard-fairey-on-political-art/
- Shepard Fairey portrait exhibition held in 2010 at the Australian National Portrait Gallery: https://www.portrait.gov.au/exhibitions/obey-2009
- Obama Image: https://upload.wikimedia.org/wikipedia/en/4/44/Fairey_poster_photo_source%3F%2C_by_stevesimula.jpg

Part 4 - Installation

Duration

2 weeks.

Driving question

How do artists challenge their audience?

Overview

Students investigate still life through art history and compare this to contemporary practices of the ready-made object. Students interpret their understanding of one genre and composition through their own art making.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
4.2 explores the function of and relationships between the artist – artwork – world – audience	**5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
4.3 makes artworks that involve some understanding of the frames	**5.3** makes artworks informed by an understanding of how the frames affect meaning
4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts	**5.4** investigates the world as a source of ideas, concepts and subject matter in the visual arts

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Content

Students study Dutch still life compositions. They will compare the Dutch composition to kitch and conflicting ideas when constructing their own composition.

Cross-curriculum content and key competencies
Information and Communication Technology
Civics and citizenship
Literacy

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- watch the video Introduction to 'Dutch Art' (00:03:25) and answer the following question in your art process diary
  - » Why is still life important for this period in history?
- watch the youtube analysis of Balloon Dog by Jeff Koons (00:04:19)
- complete the following activity comparing the two videos above
  - » What does the Balloon Dog represent and why?
  - » How does this artwork compare to the practice of historic Dutch painters?
  - » What did they choose to represent and why?
- summarise the information and complete the activities in the Still life or Observation drawing presentation
- design and construct a still life drawing with ready-made objects
- read the information about the Rembrandt tart competition on the Art Gallery of NSW website
- make an infographic outlining the process for creating a still life composition using ready-made objects, for someone who has never done it before. Canva is a website which contains pre-made infographic templates that can be completed on any device, however, any design program can be used
- copy your infographic into your process diary blog, share and discuss.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- create a still life installation that uses ready-made objects to portray a concept studied above.

Life skills

Life skills outcomes
A student:
LS.8 explores ways to develop ideas in artworks

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Students could:

- photograph an item from home
- create a still life inspired art work based on that item
- discuss why they seletced that item.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Analysis of Balloon Dog by Jeff Koons at https://vimeo.com/77139145, date accessed 27/03/2018.
- Rembrandt tart competition, https://www.artgallery.nsw.gov.au/exhibitions/rembrandt/tart/, date accessed 27/03/2018.
- Still life PowerPoint, https://kvszietamazingartists.files.wordpress.com/2016/11/shalu-mam.pptx, date accessed 27/03/2018.
- The elements of design, http://www.j6design.com.au/6-principles-of-design/, date accessed 27/03/2018.
- The Frames, http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf, date accessed 27/03/2018.
- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- Youtube introduction to 'Dutch Art', https://www.artgallery.nsw.gov.au/artboards/rembrandt/item/q6w55a/, date accessed 27/03/2018.

Visual Arts

Compositions within landscapes

Part 1 - Painting

Duration

3 weeks.

Driving question

What do artists create for a public audience?

Overview

Students investigate Aboriginal art to inform the practice of structural and cultural frame in art making through landscape painting.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
4.2 explores the function of and relationships between the artist – artwork – world – audience	**5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
4.3 makes artworks that involve some understanding of the frames	**5.3** makes artworks informed by an understanding of how the frames affect meaning
4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts	**5.4** investigates the world as a source of ideas, concepts and subject matter in the visual arts

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Content

Students follow the practice of contemporary and historical compositions by examining signs and symbols as a form of communication linked to cultural significance.

Cross-curriculum content and key competencies
Aboriginal and Indigenous
Environment
Literacy

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Before investigating Aboriginal art, consider your local community and their resources. Get in contact with the local [Aboriginal education consultative group](#) (AECG) and Aboriginal elders to organise visits and excursions.

Recommended reading

Before commencing this sequence, teachers are encouraged to read through the [Protocols for producing Aboriginal Visual Arts](#) written by The Australia Council for the Arts.

Investigating an Aboriginal artist

Students will:

- identify their local clan through the link on the [Australian Museum website](#)
- using the clan name, use the internet to locate a local Aboriginal artist
- write an artist profile of their chosen artist and present it to the class
- read and complete the exercises in the [National Indigenous art triennial Culture Warriors](#) handout by the National Art Gallery of Australia
- select another Aboriginal artist, research and complete the [Research an Aboriginal Artist worksheet](#).

Article

Students will:

- read through the article ['Outside of the land, looking in': Van Gogh's Seasons through Indigenous eyes](#)
- analyse the artwork provided in the article
- discuss what is included and excluded from the examples in the article?

Making skills

Painting

Students will:

1. look at the landscape by Albert Namatjira, [Mt Hermannsburg Finke River c 1946-51](#)

2. print out an enlarged colour copy of the artwork

3. identify the foreground, midground and background

4. study perspective within the art and complete the activities below in their books:

    a. What is the time and place of this image?
    b. What story does it tell?
    c. Construct a story told by the artwork of Albert Namatjira from an Aboriginal perspective

2. write a story based on events that have happened in their local community

3. create a landscape that reflects their story and its intended meanings

4. view the [Elements and principles of design](#) slideshow

5. watch the following clips, noting the steps and instruction in their books

    a. [How to prime a canvas](#)
    b. [Painting - Mixing Primary, Secondary, and Tertiary Colors](#)
    c. [Acrylics: How to Paint a complete Landscape with acrylics: Painting Techniques](#)
    d. [How to draw & paint landscapes in perspective](#).

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students will:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- discuss and compare traditional forms of Aboriginal painting with contemporary practices of artists
- consider the different perspectives in landscape compositions to inspire and influence artmaking
- watch the video 'Daniel Boyd interviewed in 2007 on 'We Call Them Pirates Out Here' from the MCA webpage and noting the information below
  - » How are the views in this artwork different to a Western perspective?
  - » What is missing from the artwork?
  - » What is included?
  - » What stories can be told by looking at the artwork through different eyes?

Life skills

Life skills outcomes
A student:
LS.8 explores ways to develop ideas in artworks

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Students could:

- read and complete the activities in the Indigenous art PDF.

Please note - this resource is a South Australian publication and the works have no direct connection to lands in NSW.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/ date accessed, 06/06/17.
- The Frames, http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf, date accessed, 06/06/17.
- Literacy forms and features, https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf date accessed, 06/06/17.
- Clan names within coastal Sydney, https://australianmuseum.net.au/clan-names-chart date accessed, 06/06/17.
- Protocols when using Aboriginal art within the Visual Arts, http://www.australiacouncil.gov.au/symphony/extension/richtext_redactor/getfile/?name=42f208904890560b1eb1194724637ee6.pdf, date accessed, 06/06/17.
- The Guardian article, https://www.theguardian.com/artanddesign/2017/jun/13/outside-of-the-land-looking-in-van-goghs-seasons-through-indigenous-eyes date accessed, 06/06/17.
- Albert Namatjira, Mt Hermannsburg Finke River c 1946–51 https://nga.gov.au/namatjira/light.cfm, date accessed, 06/06/17.
- Elements and principles of design within compositions slideshow, https://www.slideshare.net/digiartport/elements-principles-of-design date accessed, 06/06/17.

Part 2 – Elements of design within perspective drawing

Duration

2 weeks.

Overview

Students investigate traditional drawing practices through one and two point perspective focus using the elements and principles of design.

Stage 4 outcomes	Stage 5 outcomes
A student:	**A student:**
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks
4.2 explores the function of and relationships between the artist – artwork – world – audience	**5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience
4.3 makes artworks that involve some understanding of the frames	**5.3** makes artworks informed by an understanding of how the frames affect meaning

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Content

Students will learn about and use the En Plein Aire technique and style when completing an artwork, based on the environment.

Cross-curriculum content and key competencies
Environment

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- read the information and study the image on the Gallery of NSW website titled Brett Whiteley drawing is everything
- complete the following activities
  - » What do you see in the image?
  - » Construct a narrative that describes what is happening in the drawing
- complete the Elements and Principles of Design slideshow and familiarise themselves with one and two point perspective drawing.

En Plein Aire Drawing

Materials required

- computer/phones/digital device
- A3 paper
- 6B Progresso pencils (an alternative will be acceptable).

Students will:

- watch the video titled [How to draw one and two-point perspective, with Karl Gude (00:01:05)](#)
- move into an area of their choice outside of their classroom, within supervision access of the teacher
- draw a one-point perspective of the landscape of that area, using the techniques demonstrated in the YouTube video above
- map out the lines of the perspective
- highlight the tones and textures in the shadows created from the natural light.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary, or an online blog through sites such as [Google classroom](#).
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the [DoE text type support document](#).

Differentiation

Extension

Students could:

- use an electronic device to capture an image of a one or two-point perspective that demonstrates at least two elements of design and two principles
- write a description of the shot explaining how these aspects are captured and work together within the composition
- construct a representation of their image from a different perspective, such as aerial or the Brett Whiteley artwork investigated earlier.

Life skills

Life skills outcomes
A student:
LS.9 uses a range of materials, techniques and processes to make artworks

[Visual Arts 7-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- rule an A3 page into four
- watch the video [Continuous line drawing (00:03:35)](#)
- attempt 4 continuuous line drawings within the timeframes of
  - » 1 minute
  - » 2 minutes

- » 4 minutes
- » and 8 minutes
- expand them into a larger artwork, using a variety of materials.
- answer the questions similar to
  - » Today I practised continuous line drawing. It looked at linear perspective. I found this easy/ difficult because it required me to… (describe how you did this style of drawing) …
  - » I was able to improve my drawings by…. (explain what you did differently each time to improve) …
  - » Linear perspective requires a horizon line and focal point. What is a horizon line and a focal point?

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design: http://www.j6design.com.au/6-principles-of-design/
- Brett Whiteley drawing is everything 2018-9: continuous line drawing: https://www.youtube.com/watch?v=8P2Cj9ccqeI
- https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
- https://www.artgallery.nsw.gov.au/exhibitions/brett-whiteley-drawing/
- https://www.youtube.com/watch?v=felys-u4nfk
- Literacy forms and features https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf
- One and two point perspective drawing
- Perspective drawing: https://www.slideshare.net/digiartport/elements-principles-of-design
- The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf

Part 3 - Printmaking

Duration
2-3 weeks.

Driving question
How do artists use appropriation in artworks?

Overview
Students are introduced to the concept of appropriation through print making. Students will study three artists and create a body of work.

Stage 4 outcomes	Stage 5 outcomes
A student:	**A student:**
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks **4.2** explores the function of and relationships between the artist – artwork – world – audience **4.3 ma**kes artworks that involve some understanding of the frames	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks **5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience **5.3** makes artworks informed by an understanding of how the frames affect meaning

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Content
Students follow the practice of lino printing and appropriate techniques to layer an artwork into an appropriated composition, shaping meaning through referencing art history.

Cross-curriculum content and key competencies
Work, employment and enterprise
Civics and citizenship

Assessment
All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- explore the concept of appropriation through the appropriation worksheet
- compare the similarities and differences between the images of The Great Wave off Kanagawa 1832

Image: http://bit.ly/2hV0Duk

- discuss
  - » Is the artwork significant to you?
  - » the connections to Japanese culture in the class
  - » have any students travelled and seen the landmark?
  - » does the artwork remind them of an experience they had in a boat or on the sea?
  - » does it recall a dream or resemble an image they have previously seen?

Write a reflection in their visual arts process diaries.

Making skills

Printmaking

Students will:

- draw up a KWL (What I know/ What I want to know/ What I have learned) table under the heading 'Printmaking'

What I know	What I want to know	What I have learned

a. complete the What I know column

b. watch Introduction to printmaking

c. fill in the What I want to know column

d. take notes when going through the PowerPoint Intro to printmaking

e. fill in the What I have learned column.

Making

Following the steps below, students will appropriate image one.

Image one: http://bit.ly/2zr1hqu

Students will

1. Sketch a design their visual arts process diary to the specified size of the available lino to be used for printing.

It is recommended that the design size of stage 4 does not exceed 15 x 15 cm.

2. Select a 'shape' that could be used or found within The great wave off Kanagawa.

3. Identify and copy the patterns and lines in the artwork original artwork.

Step 2 and 3 will be used in their lino print design. Reinforce that their design will be 2-dimensional and printed in black and white contrast. You can use examples from the slideshow above to explain and demonstrate this to students.

4. Use carbon paper to colour the back of their design using a graphite pencil, tracing their image onto the surface of the lino.

5. Remove the carbon paper and refine the design using a thick permanent marker.

It is essential that you demonstrate correct lino cutting procedures before allowing students to complete the exercise below. You must consistently monitor students when using cutting devices, including counting out and back any equipment at the beginning and end of the lesson.

Lino cutting

1. Apply pressure to the surface using your spare hand behind your cutting hand.

2. Cut away from you and glide along the surface.

3. Cut one segment at a time and manipulate the textures that are cut away to reinforce the shape of the design. (Even those these will appear white, in printmaking, the residue will still print in on spare areas cut away.)

4. For more comfortable cutting, heat the lino using an iron on the back of the material.

Monitor student cutting of lino following WHS policies and procedures within the classroom.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students are to:

- find and research another appropriated artwork
- investigate the composition and it's meaning
- using the lino design from before, recreate a painting and print over.

Life skills

Life skills outcomes
A student:
LS.9 uses a range of materials, techniques and processes to make artworks

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Students are to:

- draw a design onto a piece of foam
- transfer the design onto another artwork.

An example of a foam board can be seen below.

Example lino and foamboard designs with applied ink before printing, Elizabeth Macarthur High School, 2017, image: C.Redmond.

Evaluate

• Feedback is formative for the duration of the project.

Reference list and resources

• Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
• The elements of design: http://www.j6design.com.au/6-principles-of-design/
• The Frames: http://www.artgallery.wa.gov.au/education/documents/NEWFRAMESSHEET.pdf
• https://virtualtraceyscq.wikispaces.com/file/view/Frames_ConcFramewk_Artmaking_1.pdf
• Literacy forms and features (https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf)
• The great wave off kanagawa, 1832 image: http://bit.ly/2hV0Duk
• Youtube on print making as an introduction: https://www.khanacademy.org/humanities/special-topics-art-history/creating-conserving#printmaking
• Powerpoint directing lino processes: https://www.slideshare.net/mrsbauerart/intro-to-printmaking
• Appropriation image: http://bit.ly/2zr1hqu

Part 4 - Ceramics

Duration

4 weeks.

Overview

Students are introduced to ceramics through an exploration of landscapes and sculptural design inspired by the work of Riccardo Biavati.

Stage 4 outcomes	Stage 5 outcomes
A student:	A student:
4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks **4.2** explores the function of and relationships between the artist – artwork – world – audience **4.3 ma**kes artworks that involve some understanding of the frames **4.6** selects different materials and techniques to make artworks	**5.1** develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks **5.2** makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience **5.3** makes artworks informed by an understanding of how the frames affect meaning **5.6** demonstrates developing technical accomplishment and refinement in making artworks

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Content

Students will work as ceramic artists inspired by the world surrounding them. They will refine their practices and techniques when making ceramic pinch pot sculptures.

Cross-curriculum content and key competencies
Environment
Information and communication technology

Assessment

All activities require students to demonstrate their learning and are all assessment for learning activities.

Teaching and learning activities

Students will:

- investigate the practice of Dreamy ceramics by vising their website
- identify and discuss the sculptural landscape designs
- watch the video outlining the process that Riccardo Biavati follows when designing landscapes using the throw wheel (00:02:05)
- discuss how the initial design is sketched before any construction takes place
- work through the Ceramics – creating pinch pots presentation
- create a glossary of the vocabulary of terms
- watch the video How to make a simple Pinch Pot (00:06:52)
- design a 'Dreamy landscape' and constructing it using a pinch pot technique

Elizabeth Macarthur High School, Ceramic examples, 2017. Photo C.Redmond

- creating a pinterest, flicker or alternative social media page of images reflecting on the creative process for their 'Dreamy landscape'.

Making

Pinch pot ceramic sculpture

Students will:

- research and write a report on an iconic landscape in their local area
- sketch a pot sculpture design based on a landscape that they value in their 'world'
- identify which components of the design are based on their exterior landscape
- discuss the texture of their intended surface treatment
- list the elements of the design from all of the angles, including front and back imagery within the sketches
- present their design to the teacher
- summarise and complete the exercises in the slideshow Origins of Ceramics
- read through the Basics of working with clay handout
- collect allocated clay from the teacher
- watch the video Clay Tools and Rules – Teaching clay to Elementary Students (00:08:07)
- construct their design based on their previous sketch.

Work with the students to complete the firing processes of the materials to complete the process.

Communicate

Written responses are documented and shared within collaborative discussion facilitated by the teacher.

Multimedia blog

Students are to:

- document the process of their artmaking within a journal. This can be their visual arts process diary or an online blog through sites such as Google classroom.
- photograph or sketch the process used
- write a response to the process used following literacy structures, language forms and features, as seen in the DoE text type support document.

Differentiation

Extension

Students could:

- use coil construction or slab construction to extend their design in form or surface treatment
- create a secondary extended sketch that refines their world representation.

Life skills

Life skills outcomes
A student:
LS.9 uses a range of materials, techniques and processes to make artworks

Visual Arts 7-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003.

Students could:

- create a pinch pot following the techniques demonstrated in class
- use PVA glue to seal their sculpture as an alternative to a glaze fire.

Evaluate

Feedback is formative for the duration of the project.

Reference list and resources

- Visual Arts 7-10 Syllabus NSW Education Standards Authority (NESA) 2003
- The elements of design http://www.j6design.com.au/6-principles-of-design/, date accessed 08/03/2018.
- Literacy forms and features https://www.det.nsw.edu.au/eppcontent/glossary/app/resource/factsheet/4108.pdf, date accessed 08/03/2018.
- 'Dreamy ceramics' website http://www.biavatibottegadellestelle.it/portfolio/?lang=en, date accessed 08/03/2018.
- Riccardo Biavati using the throw wheel at https://www.youtube.com/watch?v=Rbvdol0mA7s, date accessed 08/03/2018.
- Clay powerpoint https://www.google.com/url?q=https://www.wsfcs.k12.nc.us/cms/lib/NC01001395/Centricity/Domain/579/Introduction%2520to%2520Clay.ppt&sa=U&ved=0ahUKEwjy7L220ZDcAhWXAYgKHQl_DLcQFggEMAA&client=internal-uds-cse&cx=010819414137152822820:kqm5cg11ltq&usg=AOvVaw0X8XWKXAPuG2hE_LWhwDeh, date accessed 08/03/2018.
- Pintch pot technique http://bit.ly/2FPfrVL date accessed 08/03/2018.
- Slideshow to reinforce the processes of working with clay and the firing processes to follow https://www.slideshare.net/LelaPohlmann/introduction-to-clay, date accessed 08/03/2018.
- Rules of working with clay worksheet http://www.columbus.k12.nc.us/echsart/BASICS.pdf, date accessed 08/03/2018.
- How to handle clay youtube https://www.youtube.com/watch?v=3uMCvWFqhdk, date accessed 08/03/2018.