

## Visual Arts Preliminary Course Program: Unit 1 – Something More

### Rationale

This unit is designed to provide an appropriate introduction to the Visual Arts curriculum for all students regardless of prior knowledge or background in Visual Arts. The unit is situated at the beginning of a sequence of three units that work as a scaffold of preparation for greater intellectual autonomy and self-directed study in the HSC year. The unit therefore places practice in the foreground with the intention of the students beginning to not only understand what an artist “does,” but also to place themselves in the persona of ‘Artist’ and begin to explore their own personal beliefs and ideas in their artmaking. This is achieved in AC/AH study by examining the practice of Australian artists who utilise and subvert elements of their local environment to explore aspects of their own self (and others). Students will be required to use prior knowledge of Australian history to help ground their understanding of how these artists challenge their environment to represent their self in artworks. All written tasks are scaffolded to ensure that learning is mapped for student success across all levels of ability, as well as having a key literacy focus. Students will examine artworks by using the Cultural and Subjective frames in order to identify how an artist can use their physical, cultural and greater contextual surroundings to create artworks that are revealing of ‘something more’ than the external self. In practice, students will begin to model key artists, most notably Rosalie Gascoigne, in creating a natural assemblage as part of a miniature Body of Work to explore a place of interest in their local environment that informs their inner self. In using their own personal concept students will begin to understand the importance of intentionality in artmaking.

The content in AC/AH study is structured in a way that first introduces students to the conceptual framework, the cultural and subjective frames and conceptual and material practice before introducing group and individual research, presentation, oral and written tasks that challenge students to investigate the key artworks of Rosalie Gascoigne and Tracey Moffatt in a more sophisticated way. Informal assessment tasks are positioned to enable students to self-monitor their learning and achievements as well as allow the teacher to have adequate time to restructure and re-pitch any areas where students may be displaying difficulties. Content has been chosen to provide a starting point for breadth and appropriate depth of study for Stage 6 over the three units of the preliminary course. The key artists and examples, as well as the content chosen (practice, cultural and subjective frames, and conceptual framework) is challenging yet accessible through selected resources. The key examples are linked conceptually and mirror students’ personal practices in artmaking.

## Visual Arts Preliminary Course Program

**Unit Title:** *Something More: An Internal Landscape*

**Duration:** 10 Weeks

Preliminary Course Outcomes	Specific Unit Outcomes
<b>P1: explores the conventions of practice in artmaking</b>	P1: Through focused case studies on Rosalie Gascoigne and Tracey Moffatt, students will discover, discuss and write about various systems and processes of both material and conceptual practice. Students will use this as a path to explore their own beliefs, ideas and actions in their own artmaking, documented in their keeping of a structured Visual Diary.
<b>P2: explores the roles and relationships between the concepts of artist, artwork, world and audience</b>	P2: Students will investigate and research how Gascoigne and Moffatt's relationship with their world produces artworks that, through the exploration of their physical world and environment, are personal, reflective and telling of their self and identity. Students must also identify a personal place of interest and create an artwork that explores their personal relationship with that place through their own conceptual beliefs and ideas and material practice.
P3: identifies the frames as the basis of understanding expressive representation through the making of art	P3: Students will discuss artworks studied in the AH/AC, but also their own and peer's works using the frames, specifically the cultural and subjective frames through written work and oral presentations.
P4: investigates subject matter and forms as representations in artmaking	P4: In creating an artwork that investigates a personal place of interest, students will respond to a personal conceptual focus grounded in the idea of the 'internal self' that is influenced (consciously or otherwise) by their local environment. This interprets concerns of Gascoigne and Moffatt which will be explored through case studies, presentations, role plays and extended response writing in the AH/AC study.
<b>P5: investigates ways of developing coherence and layers of meaning in the making of art</b>	P5: Students are required to research Moffatt and Gascoigne to create case studies, contribute to class discussions and write sustained pieces of writing that explore the complex layers of meaning that are embedded in artworks through artists' practice. Students must also develop meaning and justify their choices and actions in their own artmaking through the use of investigation in their VAPD as well as presentation of an oral progress report and submission of an artist statement.
P6: explores a range of material techniques in ways that support artistic intentions	P6: Students will be given the opportunity to explore the use of charcoal, chalks, lead/pencil, ink, textured surfaces and 3D objects in drawing and learn to select mediums that enhance their concept to resolve their artwork. Students will also be asked to mimic the practice of Gascoigne in creating an assemblage using found objects to support their conceptual practice.

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**Unit Rationale:** This unit is designed to provide an appropriate introduction to the Visual Arts curriculum for all students regardless of prior knowledge or background in Visual Arts. As such, the unit has practice in the foreground with the intention of the students beginning to not only understand what an artist “does,” but also to place themselves in the persona of ‘Artist.’ This is achieved in AC/AH study by examining the practice of Australian artists who utilise and subvert elements of their local environment to explore aspects of their own self (and others). Students will be required to use prior knowledge of Australian history to help ground their understanding of how these artists challenge their environment to represent their self in artworks. Students will examine artworks by using the Cultural and Subjective frames in order to identify how an artist can use their physical, cultural and greater contextual surroundings to create artworks that are revealing of ‘something more’ than the external self. In practice, students will begin to model key artists, most notably Rosalie Gascoigne, in creating a natural assemblage as part of a miniature Body of Work to explore a place of interest in their local environment that informs their inner self. In using their own personal concept students will begin to understand the importance of intentionality in artmaking.

**Content Overview:** **Artmaking**

**Art Critical and Art Historical Study**

<b>Practice</b>	Students will use the practice of Moffatt and Gascoigne as a cornerstone to informing their approach to artmaking. Students will be required to mimic Gascoigne’s process in creating an assemblage as well as respond to a personal conceptual focus grounded in the idea of the ‘internal self’ that is influenced (consciously or otherwise) by their local environment. This interprets concerns of Gascoigne and Moffatt.	This unit will focus on how the context (beliefs, ideas, experiences, actions and choices) of artists Gascoigne and Moffatt shape their respective practice. As distinctly Australian artists, students will be asked to draw on prior knowledge of Australian history and landscape to form critical understandings of how each artist’s cultural context is evident in their work.
<b>Conceptual Framework</b>	Students will clearly nominate and explore a local place of personal interest (world) to inform their creation of a mini BOW that demonstrates intentionality and personality (artist). The focus is for students create an artwork (work) to reflect on the relationship between an outer landscape (world) that they feel has either influenced their personal experience, or accurately mirrors their true self (artist).	The aim is for students to explore in depth the interconnectedness of Artist-World-Work. Students will explore how Gascoigne and Moffatt have responded to their environments (both physical and cultural) in order to create personally-charged artworks that reveal their ‘internal landscape,’ both as artists and as Australian citizens.
<b>Frames</b>	Students will begin to be required to discuss their own artworks in the same way as in AH/AC by using the Subjective and Cultural frames to identify elements within, and structure their BOW’s through their VAPD for informal assessment. Students will explore their concept through the Subjective and Cultural frame in order to produce a highly original and (resolved) mini BOW for formal assessment.	The Cultural and Subjective frames will be introduced as relative to (and informing of) the practice of Moffatt and Gascoigne as a means of highlighting how their personal context has shaped the content/subject matter of their artworks and typified their respective practices.
	<p><b>Expressive Forms</b>  <i>Assemblage</i> and  <i>Drawing</i></p> <p>Students will collect and assemble objects that they have actively found at their site of interest or feel accurately represents associations with said place. Students will also take photographs at the site to inform drawing in various mediums such as ink, charcoal, graphite, etc.</p>	<p><b>Specific Examples</b>            Focus will be on Australian artists who work to challenge their external local environments to share through their artworks either their own personal identity and interiority; or depict a stylised character.</p> <p><b>Artists and Key Works:</b>  <b>Rosalie Gascoigne</b> – <i>Feathered Fence; The Colonel’s Lady; Enamel Ware</i> and  <b>Tracey Moffatt</b> – <i>Night Cries; Up in the Sky (series)</i></p>
<b>Outcomes and Assessment</b>	<p>P1, P2, P3, P4, P5, P6</p> <p><b>Formal Assessment:</b> <i>Series of drawings</i> as a backdrop or background to a <i>natural assemblage</i> that depicts a ‘character of place.’ An <i>Artist’s Statement</i> must be submitted with the mini BOW with the aim being that students must fully explain their concept and intentionality in creating their work.</p> <p><b>Informal Assessment:</b> Each Student must also have their <i>VAPD</i> displayed as an additional item to their mini BOW to authenticate their practice and development of concept.</p>	<p>P7, P8, P9, P10</p> <p><b>Informal Assessment:</b> <i>Case study</i> in VAPD of one work of Rosalie Gascoigne and one work of Tracey Moffatt including a completed conceptual framework diagram for each.</p> <p><i>In Class Extended Response</i> focusing on practice, the relationship between world-artist-artwork and subjective frame on both Tracey Moffatt and Rosalie Gascoigne.</p>

# Visual Arts Preliminary Course Program

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Learning activities

Artmaking

Art Critical and Art Historical Study

## Week 1

### Identifying a Place of Interest

- For their final assessment, students will be required to identify and research a place of interest. Students should be encouraged to close their eyes and imagine a place that they have been to before that has some sort of significance to them. The teacher should ask reflective questions to generate this imaginative exercise.
- After students have had time to imagine their place of interest they should engage in a “lightening writing” activity (VAPD) in which for 2 minutes, they write down everything that they can think of about their place of interest, including its physical characteristics and their emotional connection to it. The key to this activity is that they are not permitted to stop writing until the time is up even if they feel they have nothing to say. Volunteering students should be encouraged to read their unstructured responses aloud.

### Introduction to Drawing from Photographs

- Students should be given a copy of the outline of their formal assessment task to ensure that they are working towards a solid end from the beginning of the unit.
- Students should be introduced to the idea that they will be attending a personal place of interest (either the one identified in the previous task or otherwise) to take photographs that will generate the drawing component of their mini BOW. It should be made explicit that the drawing component will be crucial to extending their ideas and beliefs about their subject matter and inform their material practice.
- Students should be taken outside and around the school to take photographs of spaces that they find some interest in (aesthetically or otherwise). Each student should be given the opportunity to take a series of photographs.
- Back in the classroom, the teacher should demonstrate how to begin a drawing using a photograph as stimulus. Students should be encouraged to look at the photograph holistically and not get caught up on particular details at first. The teacher should first demonstrate sketching, before exploring a part of the drawing in

### Defining Material and Conceptual Practice

- Students are engaged in an informal class discussion identifying the differences between Material Practice and Conceptual Practice, after which students are to compose their own working definitions in their VAPD.

### Identifying Self as an Artist

- Students introduced to the idea that throughout the VA course, they themselves are artists who will develop both material and conceptual practices.
- Using the worksheet provided, students are to form groups of two and ‘interview’ each other about personal ideas and beliefs (conceptual practice) and what expressive forms interest them (the starting point of actions and choices in artmaking that will inform later material practice).
- Students complete an Artist Fact File about themselves in their VAPD using the scaffold provided, identifying themselves as artist and their World (Introduction to conceptual framework).

### Introduction to the found object in art & the Australian landscape

*Briefly introduce students to the concept of ‘the found object’ in visual arts*

- Teacher to briefly describe what a found object is using a link to a familiar example, the film “*The Little Mermaid*.” The scene in the movie that is key to this short class discussion is where Ariel sings “Part of your World,” whilst showcasing to her friends “thingamabobs” and “whatsamagigs” - objects that she has been collecting for years. If time permits, it may be beneficial to light heartedly ease into the discussion by viewing this scene. ([http://www.youtube.com/watch?v=\\_pPUmv3U2XY](http://www.youtube.com/watch?v=_pPUmv3U2XY))
- The teacher will then link this understanding with the way in which Ariel uses these objects as a link to a land that is foreign to her, whilst using them to describe her own relationship with her environment.
- The teacher should then reference the definition of the found object specifically in visual arts that is provided for students in on a worksheet and ask students about any particular prior knowledge the students have in regards to the found object. Focus questions should include:
  - What artworks do we know of that use the found object?
  - What was the purpose of the found object in that artwork?
- Students should make note of these artworks, and a brief personal definition in their VAPD under the heading ‘The Found Object.’

- more detail, demonstrating shading and crosshatching for tone.
- Students should then be invited to use their printed images to begin experimenting with using pencil/lead in their VAPD.
  - Students are to work on creating a series of sketches and drawings in this medium and encouraged to use a selection of photographs and attempt crosshatching and shading.
  - Around their work, students must make short notes about the nature of the medium and identify what they like/dislike about using the medium and what they feel they can achieve using lead/pencils in terms of composition, line, shading, etc.

*Encourage students to begin thinking broadly about the way in which the environment, and in particular, the Australian landscape subjectively influences art making;*

- The teacher should invite a student to read a general statement about Australian art and Australian artists' identification of the land aloud.
- The teacher should lead the class in creating a mindmap of words/ideas associated with the Australian landscape, including the students' ideas or understanding considering both Indigenous connections to the land, and personal experiences. Students should replicate this mindmap into their VAPD. The mind map should then be extended to include students recall of previous artworks encountered with, either in previous study or personal experience.
- Teacher to identify with the students (using artworks of previous knowledge) the ways in which artists use the landscape to explore various ideas and concepts.

**Week 2**

**Proposal for Place of Interest**

- From their work in AC/AH identifying themselves as an artist, students must form a series of sentences about an aspect of themselves (an experience, idea or belief) that they would like to explore in an artwork.
- VAPD proposal: using the scaffold provided, students should identify three places of interest that they think they might be interested in for their mini BOW, that they feel they could make a link with to their concept of self. Students must identify their connection to the site, discuss how they could access it and explicitly propose what idea of their self they would be able to portray in an exploration of the space (including experiences and/or beliefs, ideas, etc).
- For each proposal, students must construct a list of Pros and Cons identifying the conceptual strengths and weaknesses of an investigation into the site. Students must be able to identify room for development for their central idea/concept.
- Teacher to 'interview' each student individually about their proposal and make appropriate suggestions to guide student to their final choice, which must be made by the end of this week.
- Once students have made their choice, the teacher should make a short presentation (PP) on how to go about documenting their visit(s) to their site. The teacher should encourage students to take as many photographs as possible, to take their VAPD to possibly

**Introduction to Rosalie Gascoigne**

*Explore the real artist practice of Australian artist Rosalie Gascoigne, and how she explores various environmental concepts through her use of the found object*

- The teacher should make a brief statement about Rosalie Gascoigne's life and how it has influenced her practice as a visual artist. In this statement, the teacher should make note of the highly emotional themes invested in Gascoigne's art. Gascoigne explores feeling, emotion, imagination and experience within her artworks which are all associated with the *cultural frame*. Teacher to introduce concept of the cultural frame to students and supplement with a worksheet of 'key questions' relating to looking at artworks using the cultural frame.
- The teacher should direct students to the 'Meet the Artist' worksheet, and reads the questions listed. Students should be encouraged to make notes whilst viewing the video.
- Using a projector, the teacher should screen "Interview with Rosalie Gascoigne" (<http://www.youtube.com/watch?v=OhkichRaLY0&feature=related>) (3min) OR selections of the documentary *Rosalie Gascoigne: Artist* (directed & produced by Robin Hughes)
- Using the questions as a guide, the teacher should generate class discussion about the video. Extended questions should focus on:
  - What Gascoigne's studio looks like.
  - The steps of Gascoigne's material and conceptual practice.
- Teacher to identify that Gascoigne's work, although about the landscape, reveals much about herself and her identity. It should be made explicit that Gascoigne's sense of self is explored through her representations of the land.

sketch or take notes, collect any objects of interest, etc. Students should be made aware that it is in their best interest to visit the site more than once. Students must complete at least one visit by the second lesson of week 3.

### **Selection of Site**

- Once a site is selected, students must complete a one page summary of the site and its personal significance in their VAPD. They may include a story/reflection about a past experience that they have had at the site, a reflection on how the site makes them feel/react, or a response to the site's impact on their daily life or otherwise.

### **Material Experimentation – Charcoal**

- Students to be given demonstration in the use of charcoal and chalks in drawing, with emphasis on rubbing and smudging to create textures and tone.
- Using the photographs taken last week, students should begin experimenting with these materials in the VAPD using black, white and brown paper. Around their drawings and sketches, students should be encouraged to make notes about what they like and don't like about the materials and comments about what types of line, shapes and tone can be achieved through the material, especially compared to lead/pencils.

- A class definition of 'assemblage art' should be established in a class discussion.
- As a class, read the article Janet Hawley 'A late developer', Sydney Morning Herald, Good Weekend, 15 November 1997, p. 4 and generate a brief class discussion to outline Gascoigne's material and conceptual practice.
- Students are then to split into groups and each group is assigned a reading from one of the following:
  - 'Finding Materials'
  - 'In the Studio;' and
  - 'Themes and Ideas in Gascoigne's Work,'(from Vici MacDonald (1998) *Rosalie Gascoigne*. Sydney: Regaro)
- Each group is to summarise the reading by taking notes and discussing what is explicitly said about the process of Gascoigne's practice (both material and conceptual).
- Each group must then present their findings to the class and prepare a half page summary to be uploaded to Google Docs.
- For homework, each member of the class must complete a summary of each reading using the information on Google Docs in their VAPD under the headings 'Materials,' 'Studio Practice' and 'Conceptual Practice.'

# Week 3

## Material Experimentation – Ink

- Teacher demonstration of drawing with ink including the use of brushes, nibs and different types of ink.
- Students to create a spectrum of line weights using different nib weights and strokes. Students to then use different nibs and brushes to create ‘texture snapshots,’ experimenting how moving the pen or brush in different ways or creating patterns (using crosshatching, lines, and overlaying/drawing) can achieve various textures and depth. Students should present these experimentations in their VAPD with notes.
- Students to transfer these techniques to drawing from their photographs from week 1.

## Material Experimentation – Textures and Surfaces

- Students to use all three materials (lead, charcoal and ink) to experiment with drawing on different textures and surfaces, including textured paper and various 3D objects (supplied by the teacher).

## Selection of Photographs from Place of Interest

- In groups of two or three, students share their photographs from their recent trip to their place of interest. Students must explain their concept and proposal to the other students and then discuss with them the photographs that they have taken and which ones they feel they should investigate in drawing.
- Students should provide feedback for each other, focusing on which photographs they feel best represents their peer’s conceptual thinking.
- Individual reflection in VAPD; students must present the photographs and justify which ones they will investigate in drawing based on their own discretion and the advice of others. The student must make a link between each photograph and their chosen concept/idea of self.

**NB: Students should be reminded to bring in objects collected from their place of interest or associated with their place of interest for week 5.**

## Investigation into Artwork: *Feathered Fence* by Rosalie Gascoigne

- Students to view the artwork as a class. Students to identify objects/materials that they can see in the work and speculate how these depict the beliefs and ideas of Gascoigne.
- Students to discuss how Gascoigne has represented her world (environmental landscape) *and* how this representation in fact tells us about her own *internal landscape*. An informal class discussion should be guided to explore what material practice Gascoigne has used through choices in her artmaking, what key ideas and beliefs they feel she has explored, and what the artwork therefore achieves in terms of conceptual and material strength in resolution.
- Teacher to present PowerPoint presentation about the work, including Gascoigne’s intentionality in the work as well as her creative process in producing the work.
- Think & Pair activity: students write down as many points as they can about how Gascoigne’s practice has contributed to the overall resolution of *Feathered Fence*.
- Students should then be engaged in a short class discussion about how Gascoigne’s intentions have been resolved in the artwork and how her choices and actions in creating the artwork contribute (either positively or negatively) to her concept being resolved.
- In their VAPDs, students should use a Venn Diagram to explore how the relationship between **world** and **artist** results in the **artwork** *Feathered Fence* (with world and artist being the points of difference, and artwork being the overlap in the diagram).
- Students to form groups of three and read the article on *Feathered Fence* from the Soft Sculptures exhibition at the NGA (available from: <http://nga.gov.au/EXHIBITION/softsculpture/Default.cfm?MnuID=3&SubMnuID=2&BioArtistIRN=23052&IRN=177908&ViewID=2>)
- Students to answer set questions on material practice and processes of artmaking.

## Week 4

### Drawing from Place of Interest Photos

- Students must first decide which medium they are going to work with in their drawings for assessment. Students are allowed to use as many mediums as they wish, and use mediums in combination, however they must justify their material choices and actions and explain how the materials chosen will accurately depict their concept. Students must use their VAPD to write a short paragraph explaining their intentionality in using their chosen materials based on their experimentations from weeks 1-3.
- Students are to begin drawings using their photographs from their place of interest.
- Students should be encouraged to aim to produce as many works as possible in order to have a selection for their presented mini BOW.
- The teacher should make time to talk to each student individually about their works using the investigations in their VAPDs as a point of conversation and discussion about the direction of the work.

**NB: Students should be reminded to bring in objects collected from their place of interest or associated with their place of interest for next week.**

## Week 5

### 'Object Consultation'

- Students are to bring in their objects collected from or associated with their place of interest and work on arranging them in the style of Rosalie Gascoigne's assemblages. Students are to re-arrange the objects in a variety of ways and document the arrangement by taking digital photos.
- Students are to print their photos and place them in their VAPD, making notes about which arrangement they think works best to depict their place of interest and their conceptual practice. The teacher should work with students in directing decision making as to how the objects will be displayed in the final work. No concrete decision needs to be made until the student has completed sufficient drawings as this will also shape their choice in presentation of their found object assemblage.

### Continued Investigation into Artwork: *Feathered Fence* by Rosalie Gascoigne

- Students are required to complete a creative task in which (in groups of two) they must compose an interview with Rosalie Gascoigne about her work *Feathered Fence*.
- In order to achieve this, students will be given time in class to conduct further research on both the artwork and Gascoigne's material and conceptual practices.
- Students will then need to draft a script in which there is an interviewer and interviewee (Gascoigne).
- In 'Gascoigne's' response, material and conceptual practice must be discussed with direct reference to the artwork.
- Each group will present these role-plays to the class to generate further discussion about the intentionality behind Gascoigne's *Feathered Fence*.
- Students must complete a reflection in their VAPD about how Gascoigne's practice shapes and resolves her artwork.

### Investigation into Artworks: *Colonel's Lady* and *Enamel Wares* by Rosalie Gascoigne

- In groups of three, students are assigned either the work *Colonel's Lady* or *Enamel Wares* and answer set questions about Gascoigne's choices and actions in producing the artwork. Each group will be provided with additional stimulus (newspaper articles, websites) and focus questions to focus their group discussion.
- Each group of three will then join with another group who has been studying the alternate artwork and share their answers/responses.

### Case Study: Gascoigne

- Students must select one artwork of Gascoigne studied in class and compose a case study in their VAPD exploring her material and conceptual practice, and constructing a conceptual framework diagram to illustrate the work's relationship with the agencies of the artworld.
- In class, students will be provided with a scaffold of the conceptual framework diagram, including focus questions under each agency to direct



### Drawing from Place of Interest Photos

- Students continue drawing from their photographs under the guidance of the teacher.
- At the end of this lesson, students should be given time to write a reflective statement in their VAPD about how their idea is developing and taking shape in these preliminary drawings, as well as any issues that they feel they need to overcome in future drawings.

their completion of the task. The teacher will also demonstrate how to complete the diagram using Gascoigne's artwork *Steel Magnolias*.

- Students will also be provided with focus questions to be answered under the headings of *Conceptual Practice*, *Material Practice*, and *Subjective Frame*.

Students may begin work in class, however they should also be made aware that this is an informal assessment task that will need to be completed at home and submitted in their VAPD at the beginning of Week 6. **(Formative assessment)**

## Week 6

### Intentionality and Progress Oral Preparation

- Students to be informed that in Week 7, they will need to present a 1 minute oral presentation about the progress of their work and how their intentionality is developing through their drawings and assemblage.
- Students should be made aware that after their one minute presentation, the teacher may ask further questions to clarify their intentionality and progress and to ensure that they are working towards resolving their work. Students will be provided with a list of questions that they should aim to address in their oral presentation.
- The oral presentation should be aimed at students justifying their decisions in the representation of their concept.

### Drawing from Place of Interest Photos

- Students continue drawing from their photographs under the guidance of the teacher.
- Students should be encouraged by teacher to try incorporating aspects of collage or other mediums into their work relevant to their concept in an attempt to get students to further develop their work in a way that will successfully represent their ideas and beliefs.

### Investigation into Artwork: *Night Cries* by Tracey Moffatt

- Students to view the film *Night Cries* (17min) whilst taking notes about what they see, hear and feel whilst viewing.
- Students are then presented a powerpoint presentation outlining the Conceptual Framework, and Subjective and Cultural frames of Moffatt and the work.
- Students are then to view the film a second time in light of the information about the artist presented in the powerpoint. During this second viewing, students will fill in a table under the headings of Agencies of the Artworld, Cultural Frame, and Subjective Frame.
- Students to read the ABC radio interview transcript discussing Moffatt's Conceptual (and to an extent, Material) Practice.  
(<http://www.abc.net.au/rn/arts/atoday/stories/s229128.htm>)
- Students are provided with a scaffold outlining how to write essay paragraphs in response to artworks using the TEEL method. Teacher demonstrates using an aspect of *Night Cries* and the interview.
- Students are posed the question:  
*"How does an artist's past experiences and relationship with their world shape their beliefs and ideas? Discuss with reference to the choices and actions made by an artist in producing a specific work."*
- Class constructs one or two paragraphs on the whiteboard/smartboard using the TEEL scaffold in response to the question using *Night Cries* and ideas presented in the interview.
- Students are asked to complete further research into Moffatt's construction of *Night Cries* and complete two paragraphs (200+ words) in response to the same question for homework due in AH/AC class week 6 **(formative assessment)**.

## Week 7

### Intentionality and Progress Oral Presentation (Formative Assessment Task)

- Each student is to present a short oral presentation discussing the intentionality and progress of their mini BOW.
- Students will be marked based on a criteria and given both formal written and verbal feedback as a part of informal assessment.

### Working on Further Drawings

- Students should be encouraged to continue producing new drawings, or perfecting previously started drawings to begin selecting works for exhibition in their resolved BOW.
- Students should be made aware that their selection process should be explicitly documented in their VAPD.

### Investigation into Artwork: *Up in the Sky (Series)* by Tracey Moffatt

- Teacher introduces the *Up in the Sky* series by Tracey Moffatt by explaining that it uses an unstructured narrative and explores the relationship of an inter-racial couple. Teacher should display artworks on projector using the website [http://www.roslynolexy9.com.au/artists/26/Tracey\\_Moffatt/73/](http://www.roslynolexy9.com.au/artists/26/Tracey_Moffatt/73/) which has high-resolution copies of all photographs in the series.
- Students are given the scenario that they are asked to give a talk at the opening of the exhibition to address the question of “How does the artist Tracey Moffatt explore her relationship with her world and environment to create artworks that truly reveal her inner self, thoughts, feelings and beliefs?”
- By viewing a selection of work from the *Up in the Sky* series online and reading the additional supplementary notes, artists statement, critical review and interview (provided in the Art Gallery of New South Wales ColleCtion notes from the Tracey Moffatt Exhibition of the *Up In the Sky Series*, available for download as PDF from: (<http://www.artgallery.nsw.gov.au/education/education-materials/education-kits/exhibition-kits/tracey-moffatt-sky/>), students work in groups of two to create a three-four minute PowerPoint presentation drawing links between artist-world-work and the subjective framework. Students should also complete a conceptual framework diagram to include in the presentation and later transfer into their VAPDs.
- Students should be given adequate time in class to create and share their presentations. Whilst other students are presenting, the rest of the class should take notes and add to their conceptual framework diagram about the series.

## Week 8

### Construction of the Assemblage of Found Objects

- The teacher should take time to firstly demonstrate the safe use of materials in accordance with OH&S. Materials that should be particularly focused on include hot glue guns and metal. Students should be instructed to use protective gloves when handling these items, and to seek the teacher’s assistance before cutting any metal object, as they may require assistance or further protective clothing (such as protective eyewear).
- The teacher should then create a basic sculpture, incorporating a found object and demonstrating the use of several materials such as ropes (possibly also utilised as a bonding tool), twine, wire, natural objects, and other found objects at hand.

### Revision of Rosalie Gascoigne and Tracey Moffatt

- Teacher to give a short re-presentation of all the artworks studied since Week 1, making clear their connection to the conceptual framework and the cultural frame. Teacher should ask questions that focus students thinking about how the artists have depicted their selves (artist) through their artwork by an exploration of and response to the Australian landscape (world).

### Practicing Writing About Artworks

- One at a time, the teacher should screen the image of one artwork on the projector and students must write a sentence about each of the following topics:
  - Cultural Frame
  - World-Artist-Artwork (Conceptual Frame)
  - Material Practice

- Students should then work with the photographs they took during the object consultation in week 5 and decide whether their choice is still appropriately representing their concept. Students will need to compose a short paragraph explaining their decision and share this with the teacher before constructing their assemblage.
- Students should work to make the assemblage into a concrete state so that it is solid and accessible for exhibition with their drawings.
- Students who complete this may continue working on their drawings, and/or continue their drawings onto parts of the assemblage itself.

- Conceptual Practice
- Students are then required to engage in a Post Box Activity, in which they receive other students' sentences and must write a paragraphed response using them, addressing all four topics.
- By the end of this activity, each student should have the basis of a response for *Up In the Sky; Night Cries; Feathered Fence; Colonel's Lady* and *Enamel Wares*.
- Students should be made aware that in Week 9, they will complete an in-class informal assessment writing task that will ask them to write an extended response using two of those artworks.

## Week 9

### Constructing an Artist Statement

This lesson should be aimed at refocussing students on the subjective nature of their work. With students near resolution of their artwork, they should be steered towards re-focussing on completing their artworks with a clearly defined and explored concept. During art making, students may have neglected to give proper attention to their initial concept, and through this lesson, the teacher should endeavour to encourage each student to re-evaluate their artwork and its relationship to a central environmental concept, through the generation of an Artist's Statement. The Artist's Statement should be a reflection on how the artwork is a personal expression of the student's interaction with their physical environment, and their invested emotions, experiences and viewpoints have influenced their practice and shaped their artwork.

- Students to be introduced to the role of the Artists' Statement by the teacher.
- Students to read several sample artists' statements. Short class discussion about what the statements address and provide for the audience.
- Students given a scaffold on how to write an artist's statement and draft their statement during class time. Their statements should explore the intentionality behind their work, their practice of constructing their work, and any appropriate inspiration for their work. The engagement with writing an artist statement should be concerned with refocusing students on the subjective nature of their work. With students near resolution of their artwork, they should be steered towards encouraging students to resolve their artworks with a clearly defined and explored concept
- Students must be made aware that an edited and polished artist's statement must be submitted with their mini BOW next week.

### Scaffolding Extended Response

- Teacher to provide students with an Band 6 example extended response either from the BOS Standards Package or from past student work and BOS HSC Extended Response marking criteria.
- Class to read through the response and then have a short discussion about what the student has included in the response that makes it a Band 6.
- Teacher to provide students with a comprehensive scaffold outlining how to write an extended response for HSC Visual Arts.
- Teacher to introduce the extended response question as being: "examine how artists you have studied perceive and transform the everyday world around them in their artmaking." (2007 HSC Exam).
- View the artwork *Something More* by Tracey Moffatt, and using knowledge about artist's practice and background, construct a whole class response in dot-points (using a laptop with projector or whiteboard).

### Drafting a Response in Class

- Students should be given time to select one of the five artworks studied and construct a response based on the class model.

### Homework

- As preparation for the in-class informal assessment, students should be made aware of the following website: [http://hsc.csu.edu.au/visual\\_arts/requirements/assessment/3355/unpackaging.htm#top](http://hsc.csu.edu.au/visual_arts/requirements/assessment/3355/unpackaging.htm#top) as it gives step by step approaches to responding to HSC written questions. They should also be working towards completing and perfecting notes and a draft response to use for the in-class writing task next week.

### **Finishing Drawings**

- Students should be given final class time to finish any incomplete drawings. All drawings must be completed at the start of Week 10.

### **Selection of Drawings and Experimenting with Exhibition Layout**

- Students must select their best drawings for exhibition. Students should be reminded that they should select the drawings that they feel accurately explores and best resolves their intentions and concept.
- Students should be allocated an exhibition space in the classroom to begin experimenting with how they want their drawings to be displayed with their assemblage.
- Students should try a variety of displays and document these with photographs in their VAPDs.
- Students must write short reflections about each layout and how they feel it contributes/detracts from the overall resolution of their artwork.

## **Week 10**

### **Selecting an Exhibition Layout**

- Teacher should consult with each student in order to help the student come to a resolved decision in the end presentation of their artwork.
- Based on their experimentation and investigation of exhibition layout, as well as the feedback and consultation with the teacher, students must choose a layout they feel best resolves their work and adds something to their concept's representation.
- Students should be encouraged to document this final selection process in their VAPD.

### **Setting up work for Exhibition**

- Students should arrange their work in their chosen layout in the exhibition space.

### **Class Exhibition**

- The class should be engaged in a class exhibition. The teacher should open the exhibition in a formal way, and then invite each student to briefly describe their artwork, their intentionality, inspiration and resolution to the rest of the class.
- The students should be then given time to view all the artworks.

### **In Class Writing Task**

- Under exam conditions, students are given one lesson to respond to the question “examine how artists you have studied perceive and transform the everyday world around them in their artmaking” using two of the artworks by Moffatt and Gascoigne studied in this unit.

### **Self-Assessment of Writing Task**

- Teacher to provide a general feedback summary to the class highlighting what they achieved and what they need to work on in writing extended responses.
- Students should each individually be provided with a marking criteria and go back over their response to mark it. During this activity, the teacher should approach each individual student to discuss their result including identification of strengths and weaknesses and what they can do to improve their writing.
- Students should independently write a list of three goals to achieve in writing extended responses in future.
- Students are then asked to use their response as a draft, and rewrite the response in hindsight of their mark and goals.

**Self Evaluation**

- At the end of the exhibition, the students are to answer set reflective questions about their approach to this assessment task in their VAPD. Questions should consider the student's role as an artist including their material and conceptual practice, and also evaluate their time-management skills.
- The teacher should encourage the students to be honest in their reflection and evaluation. Students should be directed to identify what they managed well in their completion of a mini BOW, and also make recommendations to themselves about what they could improve on in future.

**Teacher to collect VAPDs for final informal assessment for this unit.**