

Unit Description [copy from syllabus]	Unit Objectives [copy from syllabus]
<p><i>In Unit 1, students look at their material world through the concept of 'art as lens', applying different lenses or viewpoints. They explore how artists work through processes to create new ways of thinking, meaning and representation. Beginning with tangible forms as inspiration, they examine and respond to focuses of people, places and objects, producing figurative and non-figurative representations.</i></p> <p><i>Students apply the contexts, foregrounding the personal and contemporary contexts to analyse and interpret visual communication and meaning in artworks. Students will be exposed to multiple viewpoints by examining the artist's value systems that underpin or influence the way subject matter is perceived and represented. Students use a range of materials, techniques and processes to create a folio of experimental work in response to artist research and personal observations.</i></p> <p><i>Students experiment with a range of approaches to improve technical skills, foster curiosity and creative thinking, and inspire innovative art practices. They are guided through the inquiry learning process to develop, research, reflect and resolve responses through learning experiences that facilitate investigation and experimentation.</i></p> <p><i>As audience, they consider their connection to the images and objects artists use, and how artists' viewpoints and representations challenge audience perspectives. As artists, they consider how different lenses might filter accurately or distort viewpoint, and through these lenses, they communicate how they look at and respond to the world.</i></p>	<p>Students will:</p> <ol style="list-style-type: none"> 1. Implement ideas and representations to generate individual solutions for the depiction of the material world 2. Apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others 3. Analyse and interpret art practices through the personal and contemporary contexts 4. Evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative representations of the material world 5. Justify representation of artists' personal viewpoints 6. Experiment in response to artists' contemporary representations of people, place and objects 7. Create meaning through the knowledge and understanding of a range of two-dimensional, three-dimensional and time-based materials, techniques, technologies and art processes 8. Realise responses to communicate meaning through multiple viewpoints.

Assessment Plan:				
Task 1: Investigation - Report	%	Objectives to be assessed	Conditions	Date
<p>Unit 1 explores the concept of 'Art as Lens'. This investigation provides opportunities for students to enrich their knowledge and aesthetic experience of the work through critical thinking, making and responding in the contemporary and personal contexts.</p> <p>As an artist, you will travel to a selected location as stimulus for research and experiments that will inform the focus</p>		<p>Students will:</p> <ol style="list-style-type: none"> 1. Implement ideas and representations through an inquiry question to generate relevant solutions in response to the defined stimulus. 2. Apply literacy skills using relevant visual art terminology, referencing and language conventions to recognise and distinguish features of artworks and practices. 3. Analyse and interpret visual language, expression and meaning in artworks and practices through contexts and viewpoints. 4. Evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative 	<ul style="list-style-type: none"> • Written report • 800 – 1000 words • Relevant annotated artworks, images, diagrams and/or experimental representations 	<p>Weeks 2 – 9</p>

<p>of people, places and objects.</p> <p>As audience, you will consider how the lenses used to explore the material world influence the way visual language is read and understood.</p>		<p>representations of the material world.</p> <ol style="list-style-type: none"> 5. Justify viewpoints supported by ideas and information presented through the stimulus. 6. Experiment with visual forms, materials and processes in response to stimulus and experiences. 8. Realise visual, written or spoken responses to communicate focus. 		
Task 2 – Experimental Folio	%	Objectives to be assessed	Conditions	Date
<p>Unit 1 explores the concept of ‘Art as Lens’ through contemporary and personal contexts. This experimental folio provides opportunities for students to explore how artists apply different lenses or viewpoints to create new ways of thinking, meaning and representation.</p> <p>As an artist, you will consider how different lenses can change the meaning of objects to communicate personal viewpoints.</p> <p>As audience, you will consider your own connections to the objects artists represent, and how artists challenge our perspectives by applying different lenses.</p>		<p>Students will:</p> <ol style="list-style-type: none"> 1. Implement ideas and representations to generate individual solutions for the depiction of the material world 2. Apply literacy skills using relevant visual art terminology and language conventions to articulate concept and focus in an artist’s statement. 3. Analyse and interpret features and relationships of visual language that communicate personal and contemporary contexts. 4. Evaluate art practices, traditions, cultures, and theories to explore influences on visual communication and diversity in experimental work. 5. Justify representation of personal viewpoints supported by knowledge of an artwork of self and others. 6. Experiment in response to artists’ contemporary representations of people, place and objects to explore multiple lenses. 7. Create meaning through the knowledge and understanding of a range of two-dimensional, three-dimensional and time-based materials, techniques, technologies and art processes. 8. Realise responses through selection of experimental work to demonstrate inquiry learning. 	<ul style="list-style-type: none"> • Students must be given continuous class time to develop Making 1 • Selection of 4 – 8 developmental artworks (selected artworks do not require resolution. They should be based on demonstration of engagement in inquiry learning processes, divergent thinking and experimentation with ideas, representation and media) • Reflection – Evaluation of the influences and viewpoints expressed in their own art making and developing art practice • Teacher directed media area/s (2D, 3D and/or time based) 	<p>Weeks 2 - 15</p>

Monitoring and Reviewing:

Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date

Underpinning Factors:

Guaranteed Vocabulary:		Literacy Skills	21 st Century Skill/s
Material world Concept Lens/Lenses Tangible forms Figurative and non-figurative representations Context Subject matter Inquiry Learning Distort Contemporary Personal Viewpoint	Analyse Apply Communicate Consider Create Evaluate Examine Experiment Explore Generate Implement Interpret Justify Realise	<ul style="list-style-type: none"> • Visual knowledge – understanding how visual elements create meaning • Composing texts through writing: using language to interact with others • Composing text to document observations and experience with object • Word knowledge; understanding learning area vocabulary • Comprehending texts, navigating, reading and viewing secondary source articles; grammar knowledge; expressing opinion and point of view 	<ul style="list-style-type: none"> • Communication – using visual language and symbols to communicate with diverse audiences • Personal and Social Skills – adaptability, being open to new ideas • Creative Thinking – generating and applying new ideas through creative and imaginative approaches • Collaboration – interacting with others, recognising and using diverse perspectives, participating and contributing to collaborative artworks • Critical Thinking – problem solving • ICT Skills – accessing and analysing information
		Numeracy Skills	Cognitive Verbs
		<ul style="list-style-type: none"> • Spatial reasoning to realise two-dimensional shapes and three dimensional objects • Using measurement to document statistical data about objects • Measurement using and aligning grids; using spatial reasoning to visualise two dimensional shapes and three dimensional objects 	

TEACHING AND LEARNING PLAN:

Weeks	Unit Objectives	Subject Matter	Learning Experiences [reflecting DQ 3, 4, 5 and 6]	Possible Resources
Term 1 Week 1			Lesson 1: Public Holiday Lesson 2: CAA Introduction Lesson Getting to know the class, goal setting, understanding the New Senior. Lesson 3: Steve McCabe Writing Workshop Students in the Excelsior Centre for workshop.	
Term 1 Week 3		Developing <ul style="list-style-type: none"> Implement investigation of diverse art practices through teacher-facilitated inquiry questions Create visual responses to communicate personal and contemporary ideas and become familiar with visual language, materials, techniques, processes and technologies of <ul style="list-style-type: none"> Two-dimensional artworks, such as line, tone, colour, shape and texture; composition, balance, repetition, contrast, harmony, emphasis and unity. Researching <ul style="list-style-type: none"> Analyse and compare past and present artworks through the contemporary context to interpret 21st century art ideas and issues, and how these challenge engagement, communication and meaning Experiment with a range of lenses in visual responses that represent the material world, such as: <ul style="list-style-type: none"> Figurative and non-figurative devices inspired by art practices of various artists. Exploitation of relevant 	Lesson 1: No Lesson Lesson 2: Introduction <ul style="list-style-type: none"> Inquiry Learning Model: Introduction to inquiry learning processes, contemporary context and personal context through inquiry questions and concept of Art as Lens: <ul style="list-style-type: none"> Researching: How do artists react to stimulus? Developing: How do artists generate solutions to visual problems? Reflecting: How do artists consider ideas and information, media techniques and processes? Resolving: How do artists communicate individual ideas as visual, written or spoken responses? Introduction to Visual Conventions FA2 Task Introduction: Students are introduced to FA2 and the task requirements (Experimental Folio). Excursion note to be handed out Lesson 3: Art as Lens <ul style="list-style-type: none"> Preview: Watch the short film <i>The Lab: Decoy – A portrait session with a twist</i> as a demonstration of artist lens Lead discussion of how prior knowledge, internal and external influences impact how an artist represents an idea. What is a lens? Something we apply to the way in which we can view the world. <i>How many lenses can you think of?</i> Stimulus collaborative drawing activities: Use different lenses to observe and represent objects using figurative and non-figurative techniques. Supply objects as stimulus. Use the following methods: <ul style="list-style-type: none"> Blind Drawing - Blindfolded to draw objects, focus on not looking and loss of sense. On a grapevine – only one student can see the object, while subsequent students copy and draw from the previous students' drawings. Discussion: <i>Is there a right and wrong way to represent something in art?</i> Students to record their response in visual 	<ul style="list-style-type: none"> Inquiry Learning Model handouts Visual Conventions handouts FA2 Task Sheets Excursion notes <ul style="list-style-type: none"> <i>The Lab: Decoy – A portrait with a twist</i>, https://www.youtube.com/watch?v=F-TyPfyMDK8 A range of complex, everyday objects suitable to develop observational and technical skills. A range of drawing materials and surfaces. FA1 Task Sheets.

		<p>art conventions, elements and principles to enhance viewpoint</p> <p>Reflecting</p> <ul style="list-style-type: none"> Evaluate visual language, processes and intentions in artworks that purposely distort representations to emphasis and communicate the artist's viewpoint. Reflect on the impact of different lenses that filter and distort representations in artworks as they consider ideas and information, media, techniques and processes 	<p>diaries.</p> <ul style="list-style-type: none"> FA1 Task Introduction: Students are introduced to FA1 and the task requirements (Extended Response). 	
Term 1 Week 4	1, 2, 3, 4, 5, 6, 7,	<p>Reflecting</p> <ul style="list-style-type: none"> Reflect on the impact of different lenses that filter and distort representations in artworks as they consider ideas and information, media, techniques and processes Evaluate how: <ul style="list-style-type: none"> Artists assign and represent symbolic value on various people, places, and objects through traditional and no-traditional approaches in artworks. Visual language, processes and intentions in artworks that purposely distort representations to emphasize and communicate the artists' viewpoint. <p>Researching</p> <ul style="list-style-type: none"> Research visual communication of diverse art making lenses or viewpoints as they react to 	<p>Lesson 1: Focus: People, Places and Objects</p> <ul style="list-style-type: none"> Direct Instruction: What do each of these things mean? How do we view each of the focuses? It depends on the context/lens that we apply (e.g. personal etc.). What do you think? Present students with a range of photographs (people, places and objects) and ask them to note down the first reaction that springs to mind. How do our experiences influence the way we view something? What's the focus? Present a range of different artworks that fit into any of the focuses and have student's categorize them based on their first reactions. Teacher Think Aloud: Conduct an analysis of key artwork, using the visual conventions and determine artistic meaning based on first reaction and the little bit of artist information provided. Artwork Analysis: Students are engaged with a range of contemporary artists (in groups on posters), with inquiry questions used to discuss artwork and artist practice. Identification of key visual conventions and how they have been used in the piece for artistic purpose. Students share findings. Homework: Bring in a personal object. <p>Lesson 2: What is context?</p> <ul style="list-style-type: none"> Brainstorming all the different contexts What is a personal context? Class is separated in half. Each half micro-analyses intent of artwork and elements/principles used to communicate 	<ul style="list-style-type: none"> 6 A2 posters with focus artworks and inquiry questions on them (poster pens for annotating) <p>Artists:</p> <ol style="list-style-type: none"> Therese Ritchie (<i>You Know Me</i> series, 2012), Laith McGregor (<i>Balloon Beard</i>, 2008), Del Kathryn Barton (<i>You are what is most beautiful about me, a self-portrait with Kell and Arella</i>, 2008), Janet Laurence (<i>The green that was</i> (<i>Crimes against the landscape</i> series), 2008), Marian Drew (<i>Still Life/Australiana</i> series, 2003–2009), Euan Macleod (<i>Gallipoli</i> series, 2015), <p>Hong Chun Zhang (<i>My Life Strands</i>, 2009), Deborah Kelly (<i>The Miracles</i>, 2012).</p>
		<ul style="list-style-type: none"> Ricky Swallow, <i>Killing Time</i>, 2003-2004 https://www.artgallery.nsw.gov.au/collection/works/125.2004/ A range of drawing materials and surfaces A range of complex, everyday objects 		

		<p>stimulus.</p> <ul style="list-style-type: none"> Examine how artists are influenced by life and experiences, and consider how their own feelings and background influence their physical and emotional reactions as an audience. <p>Resolving</p> <ul style="list-style-type: none"> Apply literacy knowledge and visual arts terminology to understand form and structure of extended paragraphs and written report responses. 	<p>meaning.</p> <ul style="list-style-type: none"> Ricky Swallow, <i>Killing Time</i> (2003 – 2004) Reading Micro Lesson <ul style="list-style-type: none"> Metamorphosis of a personal object into an isolated viewpoint to magnify and abstract (magnified view of something that represents you/individual). How does an artist’s practice reflect the influences of their life and experiences? What is a contemporary context? Vernon Ah Kee, <i>acontentedslave</i> (2015) Reading Micro Lesson <ul style="list-style-type: none"> Recontextualisation of an everyday object through pattern, repetition, text, displacement and manipulation of techniques and processes to achieve new meaning. Emphasis on modern technologies and processes. Extension: Artist statement/annotations on artworks and use of context and visual languages. 	<p>suitable to develop observational and technical skills</p> <ul style="list-style-type: none"> Reading documents on the art piece Vernon Ah Kee, <i>acontentedslave</i>, 2015 https://blog.qagoma.qld.gov.au/goma-q-vernon-ah-kee/ A range of drawing materials and surfaces A range of complex, everyday objects suitable to develop observational and technical skills Reading documents on the art piece
			<p>Lesson 3: Links between Stimulus and Art</p> <ul style="list-style-type: none"> Students are presented with a range of artists who make meaning as a result of stimulus exploration. Links of various kinds are made clear. Artist Research: Students conduct their own artist research, gathering a minimum of 2 key artists, in response to their own stimulus exposure/media experimentations. Artist bank as starting point provided. Book Laptops this lesson. Homework: Complete artist research and collect a third artist. 	<ul style="list-style-type: none"> A range of making materials and surfaces. Artist Bank: Jennifer Mills (<i>What's in a name</i>, 2009-11), Therese Ritchie (<i>You Know Me</i> series, 2012), Laith McGregor (<i>Balloon Beard</i>, 2008), Del Kathryn Barton (<i>You are what is most beautiful about me, a self-portrait with Kell and Arella</i>, 2008), Janet Laurence (<i>The green that was (Crimes against the landscape</i> series), 2008), Louise Forthun (<i>Light Fantastic</i>, 2011), John Mawurndjul (<i>Milmilngkan</i>, 2007), David Noonan (<i>Untitled</i>, figurative screen prints, 2008), Amanda Marburg (<i>1000 Boss Drivers</i>, 2005), Marian Drew (<i>Still Life/Australiana</i> series, 2003–2009), Euan Macleod (<i>Gallipoli</i> series, 2015), Hong Chun Zhang (<i>My Life Strands</i>, 2009), Deborah Kelly (<i>The Miracles</i>, 2012). Laptop Trolley
<p>Term 1 Week 5</p>	<p>1, 2, 3, 4, 5, 6, 7, 8</p>		<p>Lesson 1: Introducing the Report Genre</p> <ul style="list-style-type: none"> Genre Introduction: Pose key questions; <i>what is a report used for? What sort of things would you write about?</i> Definition of cognitive verbs: Analyse and Interpret Stages and phases of a report are introduced. 	<ul style="list-style-type: none"> Exemplar: Report

		<ul style="list-style-type: none"> • Exemplar: Class works through the exemplar, identifying the stages and phases in addition to the key language elements used in the text. 	
		<p>Lesson 2: Beginning the Extended Response Task (Report)</p> <ul style="list-style-type: none"> • Students conduct research about their selected artist works, in preparation for the commencement of their Extended Response Task. • Students begin writing their Extended Response Task, closely following the Text Coded Exemplar/Stages and Phases. 	
		<p>Lesson 3: Excursion</p> <ul style="list-style-type: none"> • Students are on excursion for half of the day to a selected location. The purpose of this trip is for students to interact with the people, places and objects of the location and gather stimulus in a range of forms. • Key question: <i>How does the lens we apply change a representation or viewpoint?</i> • Examine the location through an objective lens, using all senses, and document in written, visual and spoken forms). • Research and document objective information e.g. material structure of object, history of use; and subjective information e.g. anecdotes, personal stories, song • Group Reaction Sharing Circle: Gather opinions and perspectives of others in reaction to the stimulus using questioning techniques – categorize comments as objective or subjective (based on personal feelings, emotions, and aesthetics). 	<ul style="list-style-type: none"> • John Crooks to drive bus • Sunscreen • First aid kit • Emergency contact information
Term 1 Week 6		<p>Lesson 1: Excursion Recap – Sharing of Stimulus</p> <ul style="list-style-type: none"> • 3, 2, 1 Summary: Students document 3 pieces of stimulus gathered from the excursion location, 2 reactions/emotive responses to the stimulus and 1 lens/viewpoint that they want to explore further. Summary to be shared with the class. • Media Experiments in response to Stimulus: Students conduct experimental work as a result of stimulus exploration. Students consider how they can use their gathered stimulus/experiences as the basis for meaning making. <i>How will you communicate your desired values/viewpoints?</i> 	<ul style="list-style-type: none"> • A range of media for student selection (drawing media: charcoal, pencil, pastel, painting media: oils, watercolour, acrylic, digital media: Photoshop)
		<p>Lesson 2: Media Experimentation <i>continued</i> Students continue with their media experiments from the previous lesson.</p>	
		<p>Lesson 3: Media Experimentation <i>continued</i> Students continue with their media experiments from the previous lesson.</p> <ul style="list-style-type: none"> • Media Experiments Reflection: Students reflect on the 	

			<p>techniques, processes and media choices made during their experimentation. Students are guided through quality reflective practice through the use of guiding questions:</p> <ul style="list-style-type: none"> • <i>How does my media choice link to my artistic intention?</i> • <i>What viewpoint did I wish to communicate?</i> • <i>How can I manipulate the way that the audience interprets this viewpoint?</i> • <i>What lenses have you used and how have you used them to communicate how you look at and respond to the world?</i> 	
Term 1 Week 7			<p>Lesson 1: The Psychology of Seeing as an Artist</p> <ul style="list-style-type: none"> • Preview: Students make lists to describe impressions and reactions to artworks that use representational techniques and artworks that are experiential. • How do artists communicate? Students identify techniques and conventions that artists use to communicate visually. • Experimental Task: Students draw, using techniques that convert the object into lines, shapes and colours instead of the object as concept (e.g. blind contour, isolated sections, image turned to grid, altering orientation). 	
			<p>Lesson 2: The Psychology of Seeing as an Artist <i>continued</i></p> <ul style="list-style-type: none"> • Experimental Task <i>continued</i>: Students continue with the experimental task that they began the previous lesson. The focus is on how we as artists <u>see</u> objects/figures/images. • Gallery Walk: Students participate in a gallery walk, followed by time to reflect on their piece, guided by key reflective questions. 	
			<p>Lesson 3: Elements of Effective Report Writing</p> <ul style="list-style-type: none"> • Referencing and citations • Bibliography construction • Structuring imagery/appendices • Students continue drafting /editing their extended response task in preparation for next week's due date. 	
Term 1 Week 8			<p>Lesson 1: Draft Extended Response Task Due</p> <ul style="list-style-type: none"> • Reiteration of drafting requirements: <ul style="list-style-type: none"> ○ References ○ Bibliography ○ Imagery/Appendices with captions ○ Students have the lesson to complete their draft Extended Response (Report) and submit a hard copy and digital copy. 	
			<p>Lesson 2: The Psychology of Seeing as an Artist <i>continued</i></p> <p>Experimental Task: Students explore spatial devices used to communicate depth and distance and 'twist' them to manipulate and</p>	

			<p>challenge the communication of real space (e.g. overlapping, foreshortening, aerial perspective, manipulation of negative space, cut the image and reconstruct using abstraction techniques).</p> <ul style="list-style-type: none"> • 	
			<p>Lesson 3: The Psychology of Seeing as an Artist <i>continued</i></p> <ul style="list-style-type: none"> • Experimental Task <i>continued</i>: Students continue with the experimental task from the previous lesson. • Gallery Walk: Students participate in a gallery walk, followed by time to reflect on their piece, guided by key reflective questions. 	<ul style="list-style-type: none"> •
Term 1 Week 9			<p>Lesson 1: Beauty and Aesthetics</p> <ul style="list-style-type: none"> • Think-Pair-Share: To address the following questions: <ul style="list-style-type: none"> ○ <i>Must art be beautiful or skilful to be good/effective/successful? How are ideas of beauty manipulated by artists?</i> • Ideas of Beauty: discuss and compare artworks that demonstrate traditional ideas of beauty and aesthetics with artworks that challenge through grotesque forms, provocative materials, disturbing subject matter and/or naïve approaches (implied or purposeful absence of skill) • Beautiful Objects: Students brainstorm a list of objects that might be associated with beauty or be aesthetically pleasing. • Experimental Task: Students photograph or draw objects using techniques to communicate beauty, value, majesty, e.g. lighting, soft focus, hyper-realism, colour intensity. 	<ul style="list-style-type: none"> • Jana Sterbak, Vanitas: Flesh Dress for an Albino Anorectic, 1987 (ongoing): mannequin, steak, salt. • CBA News 28 February 2012, 'Meat Dress Sculptor wins Governor General's Art Award', https://www.cbc.ca/news/entertainment/meat-dress-sculptor-wins-governor-general-s-art-award-1.1255728
			<p>Lesson 2: Beauty and Aesthetics <i>continued</i> Experimental Task <i>continued</i>:</p>	
			<p>Lesson 3: Writing Lesson</p>	
Term 1 Week 10			<p>Lesson 1: Beauty and Aesthetics <i>continued</i> Experimental Task <i>continued</i>: Students create a two dimensional work that challenges the previous representation of the object through the removal of beauty or skill, e.g. harsh mark making, destruction of surface, application of impermanent/non-traditional media.</p>	
			<p>Lesson 2: Beauty and Aesthetics <i>continued</i></p> <ul style="list-style-type: none"> • Experimental Task <i>continued</i>: • Gallery Walk: Students participate in a gallery walk, followed by time to reflect on their piece, guided by key reflective questions. 	
			<p>Lesson 3: Experimental Folio Check In Writing Lesson</p>	
Term 2			<p>Lesson 1: Good Copy Extended Response Task Due</p>	
			<p>Lesson 2:</p>	

Week 1			Lesson 3:	
Term 2 Week 2			Lesson 1:	
			Lesson 2:	
			Lesson 3: Experimental Folio Check In	
Term 2 Week 3			Lesson 1:	
			Lesson 2:	
			Lesson 3:	
Term 2 Week 4			Lesson 1:	
			Lesson 2:	
			Lesson 3:	
Term 2 Week 5			Lesson 1:	
			Lesson 2:	
			Lesson 3:	
Term 2 Week 6			Lesson 1:	
			Lesson 2:	
			Lesson 3: Final Experimental Folio Due	

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]:

Selected location for the Investigation – Report depends on class numbers and selection may include any of the following: Magnetic Island, The Strand/Jezzine Barracks, Ross River, Riverway, Mount Stuart, Castle Hill, Palleranda,