

Unit Description [copy from syllabus]	Unit Objectives [copy from syllabus]
<p><i>In Unit 3, students frame a self-directed inquiry question in response to a teacher-facilitated direct stimulus or first-hand experience. Through independent investigation of their inquiry question and application of critical thinking skills, students build knowledge about art, artist and audience to generate a personal focus and commence a body of work. They explore the concept 'art as knowledge' as they employ new knowledge inspired by their personal interests, beliefs and observations of the world.</i></p> <p><i>Students use the contemporary, personal, cultural and/or formal contexts to study selected artists and explore expression, different layers of meaning and diverse interpretations of artworks. In this unit, students enrich their knowledge and aesthetic experience of their world through making and responding. Informed by their knowledge of art practices, experiences, history and influences, they embark on a body of work that visually and intellectually engages the audience – perhaps through sensory experiences, or by provoking conversation, inspiring action or challenging expectations.</i></p> <p><i>Students use inquiry learning to develop, research, reflect and resolve artworks using visual language, media areas and approaches selected for effective communication of intended meaning and their acquired knowledge. They recognise that art knowledge can be constructed and imaginative. Constructed knowledge challenges perceptions and the status quo, is intellectually engaging, innovative, provocative, can present alternative futures, and may involve interpretation from a different context. Imaginative knowledge can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief. Students may connect to other learning and subject disciplines to enrich their intellectual inquiry and approaches.</i></p> <p><i>As audience, students consider what one can learn from works of art and how prior knowledge of culture and society influences our systems of decoding visual language. As artists, students consider what knowledge an artist requires to inform their art practice, and what knowledge and understanding an artwork can convey.</i></p>	<p><i>Students will:</i></p> <ol style="list-style-type: none"> <i>1. Implement ideas and representations to communicate knowledge gained through self-directed inquiry</i> <i>2. Apply literacy skills to communicate knowledge of art practices and individualised ideas</i> <i>3. Analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts</i> <i>4. Evaluate art practices, traditions, cultures and theories to inform student-directed making and responding</i> <i>5. Justify decisions and informed viewpoints using knowledge gained through self-directed inquiry</i> <i>6. Experiment with visual language, expression and media in response to a self-directed inquiry</i> <i>7. Create meaning through the knowledge and understanding of materials, techniques, technologies and art processes gained through self-directed inquiry</i> <i>8. Realise responses to communicate meaning defined by the self-directed inquiry.</i>

Assessment Plan:				
Task 1: Investigation - Report	15%	Objectives to be assessed	Conditions	Date
<p>Unit 3 explores the concept of 'Art as knowledge'. This investigation provides opportunities for you to enrich your knowledge and aesthetic experience of the world through critical thinking, making and responding in the contemporary, personal, cultural and/or formal contexts.</p> <p>As an artist, you will travel to range of local locations as stimulus for research and experiments that will inform the focus for your art practice.</p> <p>As audience, you will consider what you can learn from works of art and how prior knowledge and experiences can influence the way visual language is read and understood.</p> <p>Inquiry phase 1 is the initial stage in the self-directed body of work.</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 4. evaluate relevant primary sources and secondary sources in formulating ideas 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. 	<ul style="list-style-type: none"> • Written report • 1000 - 1500 words • Visual support, including relevant annotated artworks, images, diagrams and/or experimental representations • Experimental artworks are included to support individual interpretation of researched art practices, and are presented using appropriate methods for the mode of delivery 	<p>Week 6 – Drafts due</p> <p>Week 8 – Good Copy Due</p>
Task 2 – Project	25%	Objectives to be assessed	Conditions	Date
<p>This assessment focuses on a problem-solving process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to develop a solution to a problem through the student focus. It may include a single resolved artwork or a collection of resolved artworks, with each being as important as the other. This assessment occurs over an</p>		<p>Students will:</p> <ol style="list-style-type: none"> 1. implement ideas and representations to communicate concept, context and the chosen focus 2. apply literacy skills using relevant visual art terminology and language conventions to communicate concept and focus in an artist's statement 3. analyse and interpret visual language and expression in artworks to explore student-directed focus and contexts 4. evaluate art practices, traditions, cultures, and theories that impact on decisions and communication in artworks 5. justify viewpoints and selection of visual language and expression supported by knowledge of artwork of self and others 6. experiment to explore ideas relevant to the focus and in response to the inquiry 	<ul style="list-style-type: none"> • Students must be given continuous class time to resolve Project – inquiry phase 2. • Student-selected media area/s • Single resolved artwork, or a collection of resolved artworks, related to each other in some way, with each one being as important as the other. • Photographic evidence of resolved work, including details as required 	<p>Week 3 – Consultation</p> <p>Week 6 – Prelim artwork presentation</p> <p>Week 11 – select artworks</p> <p>Week 12 – display artworks, write</p>

<p>extended and defined period of time. Students may use class time and their own time to develop a response.</p>		<ol style="list-style-type: none"> 7. create meaning through knowledge and understanding of materials, techniques, technologies and art processes that complement the chosen focus 8. realise visual responses to communicate artistic purpose and acquired knowledge. 	<ul style="list-style-type: none"> • Photographic evidence to demonstrate display of work realised in physical form, or intended display demonstrated through digital or virtual forms • Artist's statement/s that assist/s audience understanding of body of work focus and critical thinking • Submission as per QCAA guidelines 	<p>statements</p> <p>Week 14 – annotate artworks</p> <p>Week 15 – Good Copy due</p>
<p>Task 3 – Examination (External)</p>	<p>25%</p>	<p>Objectives to be assessed</p>	<p>Conditions</p>	<p>Date</p>
<p>An extended written response is based on the sustained application of students' cognitive abilities. Students are required to analyse, interpret, evaluate and justify information in the development of a response to an unseen question in a written mode. This may involve solving a problem, expressing and justifying a viewpoint, analysing and interpreting artwork to communicate meaning, or applying concepts or theories.</p> <p>The extended response examination requires:</p> <ul style="list-style-type: none"> • a response to an unseen question selected from various options and unseen stimulus • sustained analysis, interpretation, evaluation and justification to fully answer a question • a response in the form of an analytical essay that expresses a viewpoint. 		<p>Students will:</p> <ol style="list-style-type: none"> 1. implement decoding skills to read visual language and communicate understanding of ideas and representations in artworks 2. apply literacy skills using relevant visual art terminology, reference to artworks and language conventions to recognise and distinguish features of selected artworks and practices 3. analyse and interpret visual language, expression and meaning in artworks through a specified context 4. evaluate art forms to appraise the significance of relevant similarities, differences and ideas 5. justify a viewpoint supported by evidence of artistic processes, intentions and expression 8. Realise a written response to demonstrate knowledge about how artists employ artistic qualities to create meaning. 	<ul style="list-style-type: none"> • Time: 2 hours plus 10 minutes planning time • Mode: written • Length: 800–1000 words • unseen stimulus will be succinct enough to allow students sufficient time to engage with them • students will be provided with contextual information during the examination to support understanding of the stimulus 	

Monitoring and Reviewing:

Strategies for Monitoring Student Progress	Date	Planned Reviews at Key Intervals	Date
Checkpoints outlines in Task Sheets to monitor student progress.		Checkpoints as per Task Sheets	

Underpinning Factors:

Guaranteed Vocabulary:		Literacy Skills	21 st Century Skill/s	
Self-directed Stimulus First-hand experiences Independent Application Critical thinking Audience Focus Body of work Knowledge Interests Beliefs Observations Contemporary Personal Cultural Formal Context Expression Layers of meaning	Diverse Aesthetic experience Sensory experience Provoking conversation Inspiring action Challenging expectation Inquiry learning Develop Research Reflect Resolve Visual language Media Art knowledge Constructed knowledge Status quo Human condition Prior knowledge Systems Society influences Communication	<ul style="list-style-type: none"> • comprehending texts – navigate, read and view visual art texts, interpret and analyse visual art texts • composing texts – compose spoken, written, visual and multimodal visual art texts, use language to interact with others • text knowledge – use knowledge of text structures • grammar knowledge – express opinion and point of view • word knowledge – understand visual art vocabulary, use spelling knowledge • visual knowledge – understand how visual elements create meaning 	<ul style="list-style-type: none"> • critical thinking – analytical thinking, decision-making, reflecting and evaluating, intellectual flexibility • communication – effective oral and written communication • personal and social skills – character (resilience, self-awareness) • creative thinking – curiosity and imagination, generating and applying new ideas, seeing or making new links • collaboration – interacting with others 	
		Numeracy Skills	Cognitive Verbs	
		<ul style="list-style-type: none"> • recognising and using patterns and relationships 	Comprehend Construct Document Analyse Contrast Critique Express Investigate	Identify Symbolise Apply Reflect Create Develop Experiment Manipulate

TEACHING AND LEARNING PLAN:

Weeks	Unit Objectives	Subject Matter	Learning Experiences [reflecting DQ 3, 4, 5 and 6]	Possible Resources
Week 5, Term 4		<p>Reflecting</p> <ul style="list-style-type: none"> - reflect on, thoughtfully consider and explore alternatives to guide future research, development and resolution of their body of work <p>evaluate</p> <ul style="list-style-type: none"> - a range of primary sources and secondary sources, art practices and art approaches from diverse traditions, cultures and theories to guide investigation and inform student focus and making - knowledge from other subject disciplines that can enrich intellectual flexibility and provide innovative approaches for their focus and body of work 	<p>Lesson 1: Reflection on Knowledge Conduct a reflection activity to make explicit connections to students' prior learning:</p> <ul style="list-style-type: none"> • recall and review subject matter, inquiry processes, contexts, concepts, media and focus • students independently reflect and identify their strengths in experimental folios and artists they admire • hold student and teacher one-to-one conferences to ensure that strengths and weaknesses have been identified <p>Lead a discussion to explore the concept, 'Art as knowledge'. Students brainstorm:</p> <ul style="list-style-type: none"> • <i>How do artists communicate knowledge through artworks or experiences?</i> • <i>How do artists visually and intellectually engage audiences through sensory experiences, or by provoking conversation, inspiring action or challenging expectations?</i> <p>IA1 Task Sheet Introduction: Task sheet handed out to students and deconstructed with students. Excursion notes to be handed out.</p>	<p>REFLECTION WORKSHEET TO BE CONSTRUCTED</p> <p>IA1 Task Sheets Excursion Notes</p>
		<ul style="list-style-type: none"> - the roles of artists and their function in a range of contexts - meaning of focus and concepts that can be communicated through various contexts, visual objects, imagery and expression - their depth of knowledge in response to their inquiry question, and identify areas for further investigation 	<p>Lesson 2: Art as Knowledge Art as Knowledge Prior Learning Worksheet: Students complete worksheet designed to investigate their knowledge of the concept.</p> <p>Direct Instruction: Discuss art knowledge that can be constructed and imaginative:</p> <ul style="list-style-type: none"> • constructed knowledge challenges perceptions and the status quo; is intellectually engaging, innovative, and provocative; can present alternate futures; and may involve interpretation from a different context • imaginative knowledge can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief 	<p>Concept of Knowledge Worksheet.pdf</p> <p>Laptops to collect image artworks samples of both type sof knowledge represented in artworks.</p>
		<ul style="list-style-type: none"> - how artists can challenge, reinforce or manipulate ideas, beliefs and meaning through making and displaying artworks - the display of artworks to 	<p>Lesson 3: Exploring Personal Aesthetic Students observe a broad range of artworks (50 reproductions of a range of contemporary artworks including 2D, 3D and new media) – students pass the images around the table and select 3–4 they feel a connection to. For each artwork, students:</p> <ul style="list-style-type: none"> - record artist, title, media, date and carefully examine each work; sketch the images in visual diary 	<ul style="list-style-type: none"> - reproductions of a range of contemporary artworks including 2D, 3D and new media - access to a range of 2D, 3D and time-based media

		<p>gain insight into audience reaction and the realisation of intentions</p> <p>justify</p> <ul style="list-style-type: none"> - their choices of key artists and selected approaches using informed, self-directed, personal viewpoints - a position when making informed judgments about an artist's body of work by synthesising information and ideas, such as the artist's background knowledge, influences and aesthetic choices <p>Developing</p> <ul style="list-style-type: none"> - develop an aesthetic that becomes increasingly personal and selective 	<ul style="list-style-type: none"> - research artworks and practices to identify essential features and relationships: who, what, when, where, how and why - examine and compare how artistic components relate to each other and communicate meaning (visual conventions break down) - analyse artworks and practices through contemporary, personal, cultural and formal contexts to examine ideas and information through multiple viewpoints - interpret meaning in artworks and practices, and come to conclusions about how this knowledge can be transferred to their own art-making to construct personalised responses - evaluate the ideas, value, and significance of visual language and expression in artworks considering a range of historical and contemporary art-making practices, art-making traditions, cultural meaning, and theoretical approaches - research where and how the works have been displayed, and document how the audience reacted: <i>How does this impact on artists' intended messages?</i> - articulate their growing awareness of their own personal aesthetic by discussing and documenting why these works stood out for them - Students begin planning an artwork in response to the artworks they have selected as connected to 	
Week 6, Term 4		<p>Researching</p> <ul style="list-style-type: none"> - experiment with - materials, techniques, technologies and art processes that reflect the influences of key artists - selection, manipulation and exploitation of media to give form and meaning to ideas, images and objects - research individual approaches as they react to stimulus through an inquiry question to deepen analytical thinking and build constructed and imaginative knowledge <p>Resolving apply</p> <ul style="list-style-type: none"> - literacy knowledge and skills to understand form and structure of extended paragraphs and written or 	<p>Lesson 1: Making Experiments</p> <p>Students:</p> <ul style="list-style-type: none"> - experiment with media, visual language and expression to create an artwork in one to two lessons - using inspiration without appropriation from each of the selected artworks in the previous activity, reflect on and present their artworks to the class explaining how the selected artworks inspired ideas and/or representations 	<p>A range of making media available for student use.</p> <p>Access to a range of 2D, 3D and time-based media</p>
			<p>Lesson 2: Making Experiments continued</p> <p>Students continue and finalise experiments from previous lesson.</p> <p>Review the reflection process used when writing and talking about art in relation to concept, context and focus:</p> <ul style="list-style-type: none"> - analyse: identify the essential elements, features, components and structures that communicate meaning - interpret: explain meaning and viewpoints communicated through visual language, expression and media - evaluate: assess the communication of intended meaning - justify: present evidence to support viewpoints 	<p>A range of making media available for student use.</p> <p>Access to a range of 2D, 3D and time-based media</p> <p>Worksheet to scaffold the four cognitive processes for reflection?</p>
			<p>Lesson 3: Excursion</p> <p>Students meet outside classroom ready to depart on full day excursion. Students to bring their visual diaries, pencil cases and any recording/picture</p>	

		<p>spoken report responses</p> <ul style="list-style-type: none"> - visual art terminology when recognising and distinguishing features of artworks and practices of self and others - language conventions to construct written responses that analyse, interpret, evaluate and justify visual language, expression and meaning in artworks - referencing conventions to acknowledge sourced information and ideas when researching artists and their practices, and developing artwork approaches - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning 	<p>capturing devices.</p> <p>Responding: Prior to the visit, students use a graphic organiser to collect existing knowledge of a familiar location; share their experiences in small groups; collaborate to compile combined class knowledge</p> <p>During the visit, guide questions and activities to direct student responses to -</p> <p>personal context</p> <ul style="list-style-type: none"> - How do you feel when you enter this space? - What physiological reactions do you have when you enter this space? - As you move through the space, what personal impact are you having upon the space? - Do you have any personal family stories about or connections to this location? - Engage your five senses – use multimodal techniques to document what you see, taste, touch, smell, hear <p>cultural context</p> <ul style="list-style-type: none"> - What is the written and unwritten history of this place? - How has the use of this space changed and evolved over the years? - Is there any evidence of the traditional owners of this place or the cultural groups that historically were important to the development of this location? - What are the different socio-economic groups and subcultures that interact in this space? - What variety of cultures and races interact in this space, and what evidence is there of these cultures? - What harmonies or conflicts exist between the people who use this space? - What different transactional relationships are happening in the space? (e.g. buyers, sellers, producers, consumers, tourists, locals, chefs, mums) use multimodal techniques to document languages (words, phrases and text) used in this space <p>contemporary context</p> <ul style="list-style-type: none"> - What data, readings and records can you take to capture the types of activities in the space? - What technology could you use to isolate one type of sensory information from this environment? - How are spaces and boundaries defined in this space? - Map the location to show its features, landforms and contours. <p>formal context</p> <ul style="list-style-type: none"> - What are the dominant forms, lines, colours, textures and shapes encountered in natural objects or built structures? - What symbols and codes can you identify that are unique to this place? - Create a series of observational and analytical studies of some of the most unusual fruits and vegetables you observed. Take rubbings and collect frottage of the textures encountered in the site. Represent the signs and symbols you observed in the location. Collect evidence with a focus on a single element of design (e.g. the colour green) and represent this evidence to try to communicate something about the diversity of the site. 	<p>Worksheet designed to contain information relevant to the range of contexts</p>
<p>Week 7, Term 4</p>			<p>Lesson 1: Independent investigation – understanding the art world Students view Alain de Botton's video <i>What is Art for?</i> And use the themes in the video to collaboratively develop generic inquiry questions, e.g.</p> <ul style="list-style-type: none"> - Art keeps us hopeful: Why does prettiness in art matter? - Art makes us less lonely: How does art reflect the human experience? - Art rebalances us: How does art reflect the needs of society? - Art helps us to appreciate stuff: How does art communicate what is genuinely worth appreciating? - Art is propaganda for what really matters: How can art motivate an audience to have concerns for causes? 	<p><i>What is art for?</i> Alain de Botton's animated guide Art and design, www.youtube.com/watch?v=ZVIQOytFCRI</p>

		<p>Discuss generic inquiry questions in relation to key artists' intentions and audience reactions to their work consider the question: <i>What is my art for?</i></p> <p>Concept Formation: Lead a discussion about the concept of 'Art as knowledge'.</p> <ul style="list-style-type: none"> - Students debate perceptions of constructed and imaginative knowledge. - Assist students to define and make personal connections through discussion and individual reflection. - Students provided with table detailing possible ideas for developing a focus based on specific stimulus experiences. 	<p>Worksheet for developing ideas based on specific stimulus experiences – see textbook</p>
		<p>Lesson 2: Concept Formation <i>continued</i> Students work towards forming concept focuses informed by relevant artist research.</p> <p>Homework: Research Template filled out for two artists who work within same focus area as student.</p>	<p>Book computers</p> <p>Homework worksheet</p>
		<p>Lesson 3: Breaking down the Exemplar Students look at the Exemplar for the <i>Extended Response – Report</i> (IA1). Text coding and identifying the structural elements in the exemplar.</p> <p>Teacher-Student Consultation: Teacher to conduct one-to-one conferences to assist students to implement the concept and their inquiry question throughout their investigation. The following prompts are posed to students:</p> <ul style="list-style-type: none"> - the main idea/s from the stimulus I am responding to - the focus of my work - the new knowledge I am seeking - the contexts and viewpoints I will explore (reflect on influences and layers of meaning) - the relevance of artists I have selected for inspiration and guidance - possible art form/s and media - my inquiry question 	<p>Exemplars for IA – Extended Response Report</p> <p>Students respond to consultation questions during meeting (written into visual diary)</p>
Week 8, Term 4		<p>Lesson 1: Case study: Key artist 1 – Judy Watson Discuss how Watson responds to stimuli through constructed knowledge to create a body of work.</p> <ul style="list-style-type: none"> - View Judy Watson's body of work (see videos in resources). <p>Guiding questions:</p> <ul style="list-style-type: none"> - How does Watson use scientific knowledge to inform her art-making during her residence on Heron Island? - How does this add meaning to her work? - When making 'tow row', Watson sought the expertise of the museum to conduct historical and geographical research and select the object as subject matter for her sculpture. How did this knowledge and expertise impact on the communication of her intended meaning? - What role does observation play in Watson's art-making? 	<p>Judy Watson - Visual Artist's Residency at Heron Island, March 2009, www.youtube.com/watch?v=rTm_hcqGX30</p> <p>Judy Watson – Milani Gallery: http://www.milanigallery.com.au/artist/judy-watson</p> <p>Create worksheet around artist case study</p>

			<ul style="list-style-type: none"> - What role does collaboration play in realising the sculptural works? - What interpersonal skills does Watson need to use to ensure her plans became a reality? - How are the works reflective of personal context? <p>Students engage in reflections in regards to how they can be inspired by Judy Watson. Students construct brainstorm and sketches of ideas in response to the Judy Watson Case Study.</p>	
			<p>Lesson 2: Artist Research Students collect additional artist research and sketch potential experimental ideas because of artist engagement. Ideas annotated in terms of media, focus etc.</p>	Book computers
			<p>Lesson 3: Writing the Extended Response Introduction Students commence writing their introduction for IA1 – Extended Response: Report. Teacher begins with a guided break down of the phases within the Introduction.</p>	
Christmas Holiday Break				
Week 1, Term 1			<p>Lesson 1: Experiments in Response to Artist Engagement Students create preliminary experiments in response to artist investigation. Students to complete a <i>Syllabus Components Deconstruction</i> table prior to commencing experimental piece.</p>	
			<p>Lesson 2: Experimental Work <i>continued</i> Students continue to complete Experimental works. At this stage, the students should have a minimum of two experimental pieces completed.</p>	
			<p>Lesson 3: The Interpretation Stage Students commence the writing of the interpretation paragraphs for their Extended Response. Homework: Complete Interpretation paragraphs – Due Monday.</p>	
Week 2, Term 1			Lesson 1:	Interpretation Paragraphs due today. Detentions if incomplete.
			Lesson 3: Writing Lesson	
Week 3, Term 1				
			Lesson 3: Prelim artwork and Responding draft due	
Week 4, Term 1				
			Lesson 3: Responding Task due	
Week 5, Term 1				
Week 6, Term 1				

Week 7, Term 1				
			Lesson 3: Select Artworks as evidence	
Week 8, Term 1				
			Lesson 3: Display artworks	
Week 9, Term 1				
Week 10, Term 1				
			Lesson 3: Sketch and annotate artworks	
Week 1, Term 2				

YEAR-TO-YEAR INFORMATION:

Differentiation [for small groups or individuals]: