

Albion Park High School
Year 11 - Scope and Sequence

Year 11	Term1 Frames Study	Term2 Flesh/Portraiture and the Figure	Term3 Wrapped up/ Weaving
Excursions	Art Express Study Session		
Duration	10 weeks	10- 12 weeks	6 -8 weeks + 2 weeks Prelims
Rational:	<p>This unit covers the Syllabus component, The Frames. It uses the Frames in both Critical and Historical investigations as well as during artmaking activities.</p> <p>The aim is for students to apply what they learn about the Frames and how they can be used to analyse and interpret meaning in the artworks of famous artists, and apply what they learn to create meaning in their own artworks and artmaking practice. To have them recognise the importance of acknowledging their concerns, ideas and technical abilities, and how forms of art studied throughout junior years, inspired their material choices. They learn to evaluate what strengths and weaknesses they have in material practice, become comfortable with constructive advice and criticism from the teacher in both the development of conceptual strength and technical skill.</p>	<p>This unit explores the Syllabus component, The Conceptual Framework, while incorporating aspects of what they learnt about the Subjective and Cultural Frame in the previous term. It looks at the topic of flesh and considers how the figure and portraiture have been the main subjects in art throughout history, whether to glorify humanity, to explain human relationship, to tell stories, to document people in context, or commissioned to record family, power roles or experiences, physically, psychologically or spiritually.</p> <p>The aim is for students to apply what they learn about in the theoretical studies to their own artmaking practice and recognise the importance of acknowledging their place in the artworld, how the world can be a source of inspiration and how to create meaning, communicating important aspects of their world through their artwork.</p>	<p>This unit explores the Syllabus component, The Practices, focusing on Art Criticism, Art History and the Artmaking Practice. They will explore role of the critical and historical practice and their contribution in the construction of meaning.</p> <p>By observing and exploring historians', critics' and artists' practices and approaches, students will learn to evaluate their importance in documenting historical time periods in communicating ideas about cultural context and the ways values, beliefs and concerns were illustrated through artworks.</p> <p>The aim is for students to apply what they learn about in the studies of artists, critics and Historians to their own artmaking practice and recognise the importance of acknowledging their audience in creating and contributing to meaning, how the opinions of audiences can influence recognition, that different interpretations are possible and that artmaking materials and forms 2D, 3D and 4D influence the ways artworks are viewed. E.g. Textiles = women's work, or reflect the desires/wants/thoughts of a community.</p> <p>The aim is for them to learn how structural choices of your materials contribute to or assist in creating meaning</p>
Artmaking Practice	<p>Students will explore 2 Frames inspired artworks following their critical and historical investigations. In this unit, they will have the ability to show their technical skill in a material and form of their choosing and also experiment with materials and techniques. Something they will need to do at the beginning of the HSC BOW.</p> <p>Structural Frame Artwork: Students explore ways of structurally representing their ideas about identity through a personal choice of material. They will consider the metaphor, "The mark you make" and use their thumbprint as stimulus. This will endeavor to give students a subtle direction to take in their artwork that helps them consider symbolism, complexity and layered meaning rather than obvious forms of representation. A quality assessed by the HSC markers.</p> <p>Postmodern Frame Artwork: In this artwork students explore ways of representing meaning in their artworks through the use of Postmodern Frame techniques. The aim of this task is to have students not only use historical artworks as a form of inspiration, but to consider their place in art history and how their artworks communicate ideas to audiences.</p>	<p>This topic is all about teaching students what is required of a Body of Work. It helps them understand the expectations of the HSC Course. This unit is about the experience of drawing, seeing drawings and the possibilities of extending traditional concepts using the parameters of drawing.</p> <p>Students learn that the work they produce is intimately related to the materials they choose and that all you need to draw is an implement that makes a mark. They will learn how to radically alter marks, how different pencil marks will appear on surfaces and how a blunt pencil and a sharp pencil have individual characteristics.</p> <p>Students will see everything in their environment as having the potential use for either their immediate or future artistic endeavor.</p> <p>Key Learning Activities</p> <ul style="list-style-type: none"> • Contour Drawings • Gesture and Modeled Drawing • Organisation, structure and composition • Tone • Photography and gridding • Using Masters for technical guidance • Contemporary ways of creating marks • Hyperrealism, enlarging • Subjective Major Drawing 	<p>The artmaking component of this topic is rope making and weaving. They investigate the cultural and historical use of weaving and fabric mediums through selected cultures, considering function and recognition as an art form, or lack thereof, in art history. They will consider communication with audiences through Structural Frame choices of material, design, function, pattern, colour, repetition, shape and direction. They will also consider the stories woven into traditional forms and apply this to their own artmaking., acknowledge the importance of their opinion in communicating aspects of their world through artworks.</p> <p>This topic will require them to use new techniques and skills that many may find tedious and challenging. The goal in this is also to learn to love and sustain focus in the form they choose for the HSC, as it will need to be sustained for a year.</p>
Critical and Historical Practice	<p>This unit focuses on critical analysis and interpretations. Students are given very minimal information about artists or historical contexts and are required to construct short answer responses to questions. Students are asked to rely on their study of individual Syllabus Frames to help them analyse and interpret</p>	<p>This unit explores the syllabus component, The Conceptual Framework, while incorporating aspects of what they learnt about the Subjective and Cultural Frame in the previous term. They explore historical and contemporary artmaking practice and evaluate the importance of flesh in communicating cultural and</p>	<p>Students will investigate the role of the art critic and art historian through readings and media tutorials to gain a deeper understanding of how to analyse artworks.</p> <p>Historical study on the Renaissance and Modernist periods, and the respective concerns of the societies in context will help students</p>

	<p>meaning of virtually unseen artworks,. This aims to prepare students for Section 1 of the Preliminary and HSC Exams, by teaching them how to analyse, interpret and structure responses to unfamiliar artworks. It also aims to build their confidence when confronted with new artworks. It utilizes the school's FLAME structure, reinforcing what is taught within the school. The structure provided is also planned and configured in a way that can be expanded upon and used to construct their extended responses in future terms. Again this is done to develop confidence in their approach to exams and written responses</p>				<p>personal concerns and how artworks demand emotive and thoughtful responses from their audiences, applying this to their own artmaking.</p>				<p>understand the development of style and representation, and how it is influenced by aspects of and changes in the world, culture and accepted conventions.</p>			
Forms	Various				2D Drawing				3d Repurposed materials, rope making and weaving			
Frames	Structural	Cultural	Subjective	Postmodern	Structural	Cultural	Subjective	Postmodern	Structural	Cultural	Subjective	Postmodern
Conceptual Framework	Artwork	Artist	World	Audience	Artwork	Artist	World	Audience	Artwork	Artist	World	Audience
Key artists and artworks	<p>Del Kathryn Barton Peter Booth Anne Zahalka and Charles Meer Morimura</p>				<p>Egon Sheil Leonardo da Vinci Chuck Close Ben Quilty Kathe Kollowitz Patricia Piccinini</p>				<p>Jenny Crompton Botticelli Manet Viki West Critics and Historians: Panofski Vasari</p>			
Outcomes	<p>Art Making: P1, P4, P6 Theory: P7, P8, P10</p>				<p>Art making: P1, P2, P3, P6 Theory: P8, P9,</p>				<p>Art Making: P1, P2, P3, P4, P5, P6 Theory: P7, P8, P9, P10</p>			
Practical Assessment	Frames Based Art Making. VAPD and 2 small artworks				Media Experimentation, Drawing and VAPD 25%				Woven artwork, experimentation, VAPD 25%			
Theory Assessment	Art Criticism and Art History Short Answer Responses 20%								Prelim Exams 30%			
Guiding Question	<p><i>"Postmodern artists challenge traditions, conventions and assumptions in art to present their political, social and cultural beliefs" – artmaking</i></p> <p><i>Structural – How does Del Kathryn Barton use the structural elements in her artwork, "Come of Things" to convey her meaning to a wide audience?</i></p> <p><i>Cultural - Analyse how Anne Zahalka's "The Bathers" appropriates Charles Meere's "Australian Beach Pattern" to comment on Australia's changing culture."</i></p> <p><i>Postmodern – Analyse how Yasumasa Morimura's "Criticism and the Lovers" borrows images and ideas from historical artist Paul Cezanne's "Apples and Oranges" to question what audiences consider important today.</i></p> <p><i>Subjective - Analyse how Peter Booth's "Painting" represents experiences and provokes reactions from his audiences.</i></p>				<p><i>Art should comfort the disturbed and disturb the comfortable.</i> Banksy With reference to this quotation, examine how art can be a social commentary in response to world events and/or issues. (2014)</p> <p><i>Most artists have critical and productive relationships with their culture.</i> Explore this statement with reference to a range of examples where these relationships are demonstrated. (2011)</p> <p>Analyse how artworks represent and document cultural histories. (2013)</p> <p><i>Art does not need to imitate life.</i> With reference to this statement, analyse how and why artists have used approaches other than realism. (2014)</p> <p><i>Great art is the outward expression of an inner life in the artist, and this inner life will result in his personal vision of the world.</i> Edward Hopper Discuss this statement with reference to how artists communicate concepts using a visual language. (2013)</p> <p><i>Contemporary audiences often expect to be stimulated or entertained when engaging with artworks.</i> Explain how audience expectations influence the intentions and actions of artists. (2012)</p> <p><i>As part of their practice, artists navigate emotional states and rational choices.</i> Discuss this statement with reference to a range of examples. (2012)</p>				<p><i>Our understanding of artists and their work is enriched through the contribution of Art Critics and Art Historians</i></p>			

		Analyse how emotion is used in artworks to provoke and generate discussion about ideas and issues. (2012)	
Resources	<p><i>In The Picture; Framing the Visual Arts</i>, Linda Chee, Lauren Broos, Lisa Slade (Peter Booth)</p> <p><i>Caves to Canvas; Third Edition</i>, Donald Williams, Barbara Vance Wilson 2008</p> <p><i>Peter Booth, Human/Nature</i>, Jason Smith, 2003</p> <p><i>Postmodernism; Movements in Modern Art</i>, Elanor Heartney, Yasumasa Morimura,</p> <p>Del Katheryn Barton,</p> <p><i>In The Picture; Framing the Visual Arts</i>, Linda Chee, Lauren Broos, Lisa Slade (Peter Booth)</p> <p><i>Postmodernism; Movements in Modern Art</i>, Elanor Heartney</p> <p>Basquait - Yasumasa Morimura</p> <p><i>Artwise 7-10 2nd ed</i> – Glennis Israel - Morimura</p> <p><i>Del Kathryn Barton</i>, Julie Ewington, 2004</p> <p><i>Postmodernism; Movements in Modern Art</i>, Elanor Heartney, 2001 –Morimura</p> <p><i>Senior Artwise 2nd ed</i> – Glennis Israel – Peter Booth</p> <p><i>Art, Research and Theory</i> - Margaret Marsh, Michelle Watts, Craig Walyon – Morimura,</p>	<p><i>"Drawing in Early Renaissance Italy"</i> by Francis Ames-Lewis</p> <p><i>"Portraiture", 2004, Shearer West</i></p> <p><i>Bodies and minds-</i> Charles Nodrum Gallery - Russell Drysdale, <i>"Man and Woman", 1960</i></p> <p><i>"Body", The Art Gallery of NSW – Bookman. Schwartz– Egon Schiele</i></p> <p><i>"The Figure; A step-by-step approach to the drawing and construction of the figure", Walt Reed</i></p> <p><i>Kathe Kollwits Life in Art, 1975, Mina C Klein and H. Arthur Klein</i></p> <p><i>Kathe Kollwitz: Women and Artist, 1976, Martha Kearns</i></p> <p><i>Experimental Drawing; Creative Exercises Illustrated by Old and New Masters, Robert Kaupelis, 1980</i></p> <p><i>Caves to Canvas; Third Edition, Donald Williams, Barbara Vance Wilson 2008</i></p> <p><i>Senior Artwise 1st Ed. Glennis Israel, 2000</i></p> <p><i>The Figure; A step-by-step approach to the drawing and construction of the figure", Walt Reed</i></p> <p><i>Senior Artwise 2 – Glennis Israel – Picinini</i></p> <p><i>A.R.T 2 Practice – Margaret Marsh, Michelle Watts, Craig Walyon - Picinini</i></p>	<p><i>The Nude in Art" with Tim Marlow, 2000 DVD</i></p> <p><i>"Private Life Of A Masterpiece: The Complete Series" – BBC - Boticelli and Manet – DVD</i></p> <p><i>Manet and the Painters of Contemporary Life" (PB), Dr Alan Krell, 1996</i></p> <p><i>Colour theory. DVD (Episode 7, Vicki West) / with Richard Bell.2012</i></p> <p><i>"Botticelli", 2005, Frank Zolliner</i></p> <p><i>Every Picture Tells A Story: S01 EP7, Foxtel, Smooth/Arts Manet, 2003</i></p> <p><i>Caves to Canvas; Third Edition, Donald Williams, Barbara Vance Wilson 2008</i></p> <p><i>"Body" The Art Gallery of NSW – Bookman. Schwartz – Manet</i></p> <p><i>Every Picture Tells A Story: S01 EP7, Foxtel, Smooth/Arts Manet, 2003</i></p> <p><i>The Shock of The New – Robert Hughes</i></p> <p><i>The Great Artists: A library of their lives, times and paintings,- Manet – Manet Book 25, Funk and Wagnalls Inc, 1978</i></p> <p><i>Senior Artwise 2nd ed – Glennis Israel – Manet</i></p> <p><i>A.R.T 2 Practice – Margaret Marsh, Michelle Watts, Craig Walyon – Critical and Historical Practice and Critics and historians,</i></p>
Mandatory Course Requirements Formative Assessment	<p>The mandatory requirements for this subject both the exploration of ideas and materials chosen independently by the student and through the guided study of technical artmaking allows for informal discussions and individualized assistance. This allows for affirmative assessment to take place, considering an individual's progress throughout. Also the use of a VAPD to experieiment and attempt new skills is another good source of evidence for formative assessment.</p> <p>Informal questioning, discussions and written responses provide lots of opportunity for formative assessment</p>	<p>Artmaking</p> <p>Art Historical and Art Critical</p>	<p>The study of at skills in at least 1x2D art form and 1x3D art form</p> <p>Teaching all syllabus components separately. No assumed knowledge as this is a beginners course</p>