

Albion Park High School
Year 12 - Scope and Sequence 2017 - 2018

Stage 6/ Year 12	Term4 10 Weeks	Term1 9.5 Weeks	Term2 10 Weeks	Term3 9 Weeks
Excursions		Art Express Study Sessions Art Gallery of NSW Biennale		
Case Studies 10 hours each	Case Study 1: Cultural Warriors- Feminism Case Study 2: Cultural Warriors- Primitivism and the Other	Case Study 3: The Power in Protest	Case Study 4: Modernism	Case Study 5: Mapped Out: Evocation of Place or Case Study 6: Portraiture – Real/Virtual
Focus Question/s	<p>Feminism: <i>Cultural Frame:</i> Explain how ideologies and/or beliefs are reflected in the practice of artists. Refer to two artists in your answer.</p> <p>Primitivism and the Other: <i>Historical Practice:</i> Examine how knowledge of history can enables the viewer/audience to understand the meaning and context of the work. Refer closely to how artists have commented on Aboriginal Identity.</p>	<p>Student’s choose: <i>Conceptual Framework:</i> “Investigate ways artists have created significant artworks in response to significant world events. In your answer, refer to specific artists and artworks.”</p> <p><i>Postmodern Frame:</i> “How do artists use satire, humour and playful ideas to comment on society? In your answer, refer to a range of artworks.”</p> <p><i>Practices – Artmaking Practice:</i> “Referring to at least two artists, discuss how contemporary artmaking practices have evolved with the use of new technologies and materials. Discuss how the artist is using this to challenge traditional boundaries. “</p> <p><i>Conceptual Framework: Artist-Artwork:</i> Artists are no longer the makers of their art but have become managers and coordinators. Argue a case for or against this statement using artists, and/or architects and/or designers and/or filmmakers.</p>	<p>Student’s choose: <i>Historical Practice:</i> “Analyse how artworks represent and document cultural histories” 2013 HSC</p> <p><i>Cultural Frame:</i> “Artworks shape the way we understand culture” With reference to this statement, explain how artists raise awareness of economic, political or social issues.”2007 HSC</p> <p><i>Conceptual Framework:</i> Examine how artists you have studied perceived and transformed the everyday world around them in their artmaking. 2007 HSC</p> <p><i>Subjective Frame:</i> “Artists are intuitive, creatively expressing their personal experiences and imaginings”. Discuss with reference to a range of artists.</p> <p><i>Subjective Frame:</i> Discuss the significance of imagination in art.</p> <p><i>Structural Frame:</i> “Artists are concerned with a visual language and symbols to structure and convey meaning in their work.” Discuss this statement with reference to various artists.</p>	<p><i>Conceptual Framework:</i> Assess the importance of time and place to interpretations of works such as installations, happenings and site-specific works.</p> <p><i>Conceptual Framework:</i> ‘The artist does not draw what he sees, but what he has to make others see’ – Edgar Degas, 1834 - 1917. Examine how artists represent their world.</p> <p><i>Subjective Frame:</i> ‘The great artist retains an ever-renewing sense of discovery and expresses that feeling to his or her audience.’ – John McDonald, Art Critic. Do you agree or disagree with John McDonald? Present your point of view using evidence, including artists and their works.</p> <p><i>Structural Frame:</i> Evaluate the ways different artists represent ideas and interests in the world through the development of a visual language</p> <p><i>Postmodern Frame/Historical Practice:</i> ‘What I like so much about contemporary art is its ambiguity, its uncertainty. It is precisely this quality that engages and unsettles us’. How does this view challenge traditional ideas about art?</p>
Rational:	When we consider a culture we think of the values, beliefs and attitudes of people who make up the society at a particular time. Throughout art history there is a clear under representation of minorities such as the female, indigenous and diaspora artist, except in the form of subject or object of another’s	Students will learn about art as a form of protest and power. They learn what drives an artist to protest through their work, and what the difference between Protest Art, Resistance Art and Activist Art is. They will begin to understand the historical beginnings of art being used to insight change	Through a study of artists from the modernist period, students gain a deeper understanding of the forces that have shaped today’s art world. Students learn about the significant world events that characterized the Modernist period. They understand that Western art was considered elite, particularly	C5: This case study will look at the relationship between earth and each other. It will discuss ideas such as navigating the landscape, personal and cultural associations, fictitious realms, utopia, constructed- built, transformation, degradation and intervention. Students consider their/our

	<p>artwork. Students will investigate the reasons behind this lack of representation in art through studies of historical artworks and how they represent specific contexts, including ideologies and cultural values. They will then look critically at contemporary works and how they fight to right past wrongs, raise awareness and gain recognition for their respective minorities.</p>	<p>and provoke thought, and will then begin to understand how postmodern artists use their artworks as statements and forums for change in the world.</p>	<p>that of France and the Salon an important exhibition of what fit the social norms/what was considered good art and the place where Art Critics first became an important aspect of the art world. Their study includes the Industrial Revolution and the resultant rise of the middle classes, developments in architecture, factory made items, new wealth's creation of activities and nightlife, such as café's in the day and dance halls, shows and brothels.</p> <p>They learn about the invention of the camera and it's impact on the art world; the beginnings of the idea that art could be used to express feelings, thoughts and emotions; the wars and artist's responses; the way travel and the art of exotic places impacted/influenced creation; and finally the questioning of what is considered art? Was art dead?</p>	<p>interconnection and dependency on the environment. They look at places and spaces and how humans interact with them. They develop an understanding about architectural constructions and their functions while exploring the idea of ownership, loss of habitat and resultant destruction of ecosystems, contemplating what that might mean for their/our future on this planet.</p> <p>C6: Students investigate the changing role of portraiture to remain an ever-current genre/topic for representation. They are going to explore issues of self, identity, truth/real and constructed/virtual/illusion by looking critically at contemporary artist's artworks and practice. Students will look critically at how portraiture remains important in a world of 'selfies' and self-absorbed.</p>
<p>Critical and Historical Practice:</p>	<p>5 weeks Students complete 2 case studies at 20 hours. During these case studies, they will be exposed to a large variety of artists and their works, and will answer a number of short answer questions, working on their short answer responses. They will also complete 2 essay responses utilizing the information gleaned from each case study.</p>	<p>2 weeks Students will complete 1 case study where they will focus on 3 main artists. This case study will focus on the development of their essay writing skills.</p>	<p>Maximum of 2 weeks – student directed This case study is research based and student lead. Students must create their own case study, which includes 3 artists and a study of Clement Greenberg. They must present their information in a PowerPoint presentation, giving a brief overview of the modernist style and information about the artist and their works. They will then complete an in-class essay using a page of notes. The essay questions (as above) are given prior to the in-class task. This case study is designed to specifically target section 2 of the exam and develop their skills in essay writing.</p>	<p>3 weeks depending on artmaking This case study is subject to change. I like it to evolve in response to the results of the Trial Exam, considering the students' poorest responses and targeting areas that need improvement. Depending on the submission date for the Bodies of Work, depends on how much can be done theoretically in this Term. Students will complete at least one case study, focusing on art forms they are unfamiliar with in preparation for section 1 of the exam.</p>
<p>Artmaking Practice</p>	<p>5 weeks Students use this term to investigate possible ideas and explore and experiment with the materials they are considering using for their HSC Body of Work. They will be given time to gain inspiration from art history and from previous Art Express artworks as a beginning point for their understanding of what is expected of them as a HSC student/artist. They must document all their experimentation and processes in their Visual Arts Process Diaries and will present their</p>	<p>7weeks Students begin to create their artworks in their chosen medium. This Term is about refining their technical skill.</p>	<p>8 weeks Students continue to refine their artworks and begin to consider how well their works communicate their ideas. They consider presentation and how to add conceptual strength through persona symbolism, and acknowledgement of or reference to other artists and their works. Students look critically at their works and decide on the number of works they are aiming to complete and develop a timeline to achieve this.</p>	<p>4- 6 weeks depending on Trials and submission dates Students are refining and modifying their works and completing the final touches to their works, photographing presentation, ensuring their VAPD is well documented and up-to-date. They should be photographing the final presentation of their works, writing artist's statements, naming their works and preparing them for the markers.</p>

	ideas to the teacher, so conceptual strength can be ascertained.																			
Art Making Forms	Individual exploration of materials and forms. VAPD documentation pivotal Research Experimentation				Individual materials selected and beginning artworks with developing technical refinement				Individual materials selected and beginning artworks with developing technical refinement				Completion, refinement and resolution of artworks and VAPD							
Historical and Critical Forms	C1: Painting, sculpture, photography, body art, performance, public art/protest art C2: Painting, Photography, Sculpture, digitally manipulated images				Installation, temporal, street and public art, art that uses technology, contemporary drawing using gunpowder				Painting, sculpture, assemblage, collage, printmaking, architectural design, mixed media, photography, light sculpture/installation, graphic art				C5: Sculpture, Video/time based, Painting, Performance, Printmaking, Drawing, Architecture C6: Oil painting, Aerosol – stencil painting, Time-based, Photography, Virtual- online, Performance – documented forms, Drawing and mixed media.							
Practice	Critical		Historical		Artmaking		Critical		Historical		Artmaking		Critical		Historical		Artmaking			
Frames	Structural	Cultural	Subjective	Postmodern	Structural	Cultural	Subjective	Postmodern	Structural	Cultural	Subjective	Postmodern	Structural	Cultural	Subjective	Postmodern	Structural	Cultural		
Conceptual Framework	Artwork	Artist	World	Audience	Artwork	Artist	World	Audience	Artwork	Artist	World	Audience	Artwork	Artist	World	Audience	Artwork	Artist		
Key artists/artworks	Feminism: Venus of Willendorf c. 25000 BC –Limestone Titian Klimt Artemisia Gentileschi Judy Chicago Gurilla Girls Janine Antoni Frida Kahlo Cindy Sherman Vanessa Beecroft Nandipha Mntambo - Orlan Barbara Kruger Marina Abramovic – Performance using her body as subject Primitivism and the Other Paul Gauguin Imants Tillers (w.1985) Clifford Possum Tjapaltjarri Tracey Moffatt- <i>Adventure Series</i> - 2004 Gordon Bennett (Australian b. 1955) (w.1997-2007) Antony Gormley – <i>Asian Field</i> -1989-2003 Michael Cook – <i>Majority Rule</i> - 2014				Picasso Otto Dix Diego Riviera Ai Weiwei Tehching Hsieh Banksy – Middle East – War torn areas- Dismal Land – Ad for it Ken and Julia Yonetani Cai Guo-Qiang – Beautiful environmental work Marliyn Schneider				Students choose from the following: Edgar Degas Claude Monet Henri de Toulouse-Lautrec Vincent Van Gough Georges Seurat Henri Rousseau Henri Matisse Andre Derain Antoni Gaudi Edvard Munch Ernst Ludwig Kirchner Franz Marc Egon Schiele Pablo Picasso Giacomo Balla Umberto Boccione Piet Mondrian Wassily Kandinsky				Henry Moore Mark Rothko Jackson Pollock Marcel Duchamp Raoul Hausmann Salvador Dali Rene Magritte Max Ernst Meret Oppenheim Richard Hamilton David Hockney Jasper Johns Andy Warhol Roy Lichtenstein Audrey Flack Robert Smithson James Gleeson - surrealist Jonathan Jones – abstraction				Mapped Out: Jane Simpson – temporal James Turell – light installation Jonathan Jones – light installation Andy Goldsworthy – Nature Janet Laurence – Art and nature Fiona Hall - Shaun Gladwell –installation/photography Jasper Knight - Printmaking Alfredo and Isabel Aquilizan Sam Smith Peter Sharp Frank Gehry - Architecture Zaha M. Hadid – Architecture Yinka Shonibare – textiles Portraiture: Joshua Yeldham Carved Photograph/etched Luke Cornish (ELK) – stenciled/street artist Gazina Babeli – Virtual Exhibition Chuck Close – Photo-based portrait paintings and printmaking Tony Albert – Aboriginal Youth Soren Solkaer – photography of graffiti artists and illegal graffiti – voyer – portraits having narratives Adnate – street artist – self portrait Vernon ah Kee – Indigenous artist – family			

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Resources	<i>Senior Artwise 1st and 2nd ed</i> – Glennis Israel <i>Senior Artwise 2</i> – Glennis Israel <i>Artwise 7-10 2nd ed</i> – Glennis Israel <i>Ways of Seeing</i> – John Berger <i>A.R.T 2 Practice</i> – Margaret Marsh, Michelle Watts, Craig Walyon <i>“Art and Feminism”</i> : Helena Reckitt, Peggy Phelan, <i>Cindy Sherman</i> - Moma <i>Art, Research and Theory</i> - Margaret Marsh, Michelle Watts, Craig Walyon <i>Illusions of Identity, The Art of Nation</i> – Anne-Marie Willis <i>Art, Research and Theory</i> - Margaret Marsh, Michelle Watts, Craig Walyon <i>Senior Artwise 2</i> – Glennis Israel <i>Clifford Possum</i> by Vivien Johnson					<i>The Shock of The New</i> – Robert Hughes, A.R.T2 Margaret Marsh, Michelle Watts, Craig Walyon <i>Senior Artwise 2</i> – Glennis Israel <i>Artwise 7-10 2nd ed</i> – Glennis Israel <i>Senior Artwise 1st and 2nd ed</i> – Glennis Israel <i>Ai Weiwei</i> DVD <i>A User Generated Film</i> – Banksy Does New York					<i>The Shock of The New</i> – Robert Hughes A.R.T2 Margaret Marsh, Michelle Watts, Craig Walyon <i>Senior Artwise 2</i> – Glennis Israel <i>Artwise 7-10 2nd ed</i> – Glennis Israel <i>Senior Artwise 1st and 2nd ed</i> – Glennis Israel					<i>Artwise Contemporary 11-12</i> - Glennis Israel A.R.T2 Margaret Marsh, Michelle Watts, Craig Walyon <i>Senior Artwise 2</i> – Glennis Israel <i>Artwise 7-10 2nd ed</i> – Glennis Israel <i>Senior Artwise 1st and 2nd ed</i> – Glennis Israel				
Outcomes	H1	H2	H3	H4	H5	H1	H2	H3	H4	H5	H1	H2	H3	H4	H5	H1	H2	H3	H4	H5
	H6	H7	H8	H9	H10	H6	H7	H8	H9	H10	H6	H7	H8	H9	H10	H6	H7	H8	H9	H10
Summative Practical Assessment						Development of Body of Work VAPD Mark 20%										Final Body of Work Assessment Mark 30%				
Summative Theory Assessment						Case Study Short Answer Responses and 3 Essays 25%										Trial Exams 25%				
Mandatory Course Requirements	The mandatory requirements for this subject allow for many opportunities for formative assessment.										Artmaking					Body of Work submitted prior to HSC				
Formative Assessments	Continual one-on-one guidance through the development of the BOW																			
	Informal questioning, discussions and written responses provide lots of opportunity for assessment during Case Studies										Art Historical and Art Critical					5 Mandatory Case Studies (Max of 10 Hours each)				