

## Stage 4 Year 7 Unit of Work: Rethink Your Face

**Duration:** This unit is intended to be taught over one 13-week trimester, with 5 x 1hr periods per fortnight

### Unit description

This unit is designed for the **mandatory course** in Visual Arts. Content is explored through the postmodern and structural frames, the function of and relationships between the artwork and the audience and a range of Drawing, Photographic and ICT conventions, strategies and procedures.

The focus is on students exploring how artworks inform audiences of ideas relevant to the time and place in which they are created. They investigate drawing, photography and ICT media, procedures and techniques to give form to their sense of self in relation to their physical traits, personality, interests and cultural background. In developing their artworks, students consider the various ways that portraits can be represented for example, idealistic, appropriated, exaggerated and symbolic. Students also consider the relationship between the composition of their artwork and how it communicates ideas to the audience.

In the critical and historical studies of art, students investigate how artworks use parody, irony, appropriation and ideas that challenge the mainstream and conventions of art. They also learn how the symbolic language of artworks can be read and understood at a certain time and over time. They will investigate artworks through Contemporary Australian and Western Historic perspectives.

The teaching, learning and assessment activities take into account the varied experiences of the visual arts by students and build on this learning. The students experience assessment in various ways – Teacher Assessment, Peer Assessment, Self Reflection and Evaluation.

A Year 7 class may focus on the richness of their cultural environment, conventions of portraiture and the consideration of composition in the context of their artwork as a means to communicate with an audience.

<b>Assessment Schedule: Rethink Your Face</b>		
<b>Activity</b>	<b>Week Due</b>	<b>Weighting</b>
1. Photographic Studies – Studio Portrait	4	20%
2. Drawing Studies – The Portrait	8	20%
3. Visual Arts Diary-Making	10	10%
4. Visual Arts Diary-Critical/Historical Study	10	30%
5. Digital Manipulated Image – Self Portrait	12	20%

Parent/Caregiver Signature.....Date.....



Outcomes	Specific content focus for this unit	
<p><b>A student:</b></p> <p>4.1 uses a range of strategies to explore different artmaking conventions and procedures to make artworks</p> <p>4.2 explores the function of and relationships between the artist – artwork – world – audience</p> <p>4.3 makes artworks that involve some understanding of the frames</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>4.5 investigates ways to develop meaning in their artworks</p> <p>4.6 selects different materials and techniques to make artworks</p>	<p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>• the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by different values and beliefs</li> <li>• the material, physical and virtual form of artworks intentionally made by artists</li> <li>• how artists invent, adapt and develop strategies and procedures to investigate the world to make artworks</li> <li>• artworks that relate to their own background and experience</li> <li>• how artists develop their intentions</li> <li>• belief, value and meaning in artmaking in the <b>structural</b> frame</li> <li>• belief, value and meaning in artmaking in the <b>postmodern</b> frame</li> </ul>	<p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>• investigate the field of visual arts and design and approximate some conventions, activities, traditions and customs of the field to make art</li> <li>• make artworks using a range of 2D, including drawing, 3D and/or 4D forms, materials and techniques and various investigations of the world</li> <li>• adapt and develop strategies and procedures to investigate the world to make artworks</li> <li>• record investigations and information gathering in their diary</li> <li>• develop artistic intentions arising from relationships between artist – artwork – world – audience</li> <li>• investigate and employ a range of conventions including codes, symbols and signs and consider how communication is embedded in the material and conceptual organisation of artworks and offer a way to develop representations of ideas and interests in the world in the making of art</li> <li>• modify, interpret or appropriate images from a variety of sources in the development of representations of ideas and interests in the world in the making of art and seek to question concepts about art as precious, unique and singular</li> </ul>

Outcomes	Specific content focus for this unit	
<p><b>A student:</b></p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between artist – artwork – world – audience</p> <p>4.9 begins to acknowledge that art can be interpreted from different points of view</p> <p>4.10 recognises that art criticism and art history construct meanings</p>	<p><b>Students learn about:</b></p> <ul style="list-style-type: none"> <li>artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists</li> </ul>	<p><b>Students learn to:</b></p> <ul style="list-style-type: none"> <li>explore and seek to explain the artistic practices of selected artists/groups of artists identifying conventions and procedures</li> <li>use a range of reading strategies to evaluate critical interpretations of art</li> <li>investigate the works of selected artists as an aspect of their artmaking practice</li> </ul>
	<ul style="list-style-type: none"> <li>Australian and international artists, designers, architects from different times and places with a focus on those with an iconic status and others who are relevant to the cultural and personal interests of students. Consideration should be given to: <ul style="list-style-type: none"> <li>contemporary artists and modern artists</li> <li>artists from different times and cultures</li> <li>Aboriginal and Indigenous artists</li> <li>female and male artists</li> <li>those who use conventional and/or more contemporary technologies</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>discover how artists develop their intentions relative to their artworks, the audience and the world and recognise some of the constraints they work within</li> <li>recognise how different kinds of artists work individually and collaboratively</li> </ul>
	<ul style="list-style-type: none"> <li>different kinds of artworks in 2D, 3D and 4D forms including their symbolic, representational, physical and material properties</li> </ul>	<ul style="list-style-type: none"> <li>investigate the expressive and stylistic possibilities of different media and techniques used by artists and recognise how these aspects contribute to the kinds of artworks they make</li> </ul>
	<ul style="list-style-type: none"> <li>different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists</li> </ul>	<ul style="list-style-type: none"> <li>adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions)</li> </ul>
	<ul style="list-style-type: none"> <li>belief, value and meaning about artwork from the <b>structural</b> frame</li> </ul>	<ul style="list-style-type: none"> <li>identify and seek to explain how artists and audiences can read artworks as images or texts by understanding conventions including codes, symbols and signs and how these are embedded in the material and conceptual organisation of artworks</li> </ul>
	<ul style="list-style-type: none"> <li>belief, value and meaning about artworks from the <b>postmodern</b> frame</li> </ul>	<ul style="list-style-type: none"> <li>identify how artworks may be explained and interpreted as intertextual, including those that make use of time-based and digital technologies, and pose a challenge to more conventional and established conceptions of art as precious, unique and singular</li> </ul>

<b>Teaching, learning and assessment activities</b>	
<b>Artmaking</b>	<b>Critical and Historical Studies</b>
<p><b>1.</b> Students are given details of course content if this is their first Visual Arts unit for the year (see handouts). The course content includes: details of their program of study for the year - scope and sequence etc, outcomes to be met, critical and historic study guides, frames, conceptual framework and practice information. These are then used throughout the year with each of the three units of study for the mandatory course in Year 7. Students introduced to the unit (see ‘Description of Unit’ which includes details of their assessment schedule).</p> <p><b>3.</b> Students are to create a personal profile by collecting and documenting things that they feel are a reflection of their own person for homework. Images and text are scanned for use later.</p> <p><b>4.</b> Introduction to Photography Skills. Composition – elements, principals, devices. Cameras – digital and SLR, functions, handling and purpose. Props and lighting both natural and structured to create settings, mood and character.</p>	<p><b>2.</b> Introduction to critical writing practice. Teacher guided activity – students study the artwork “Rethink Your Face” by <b>Vicki Varvaressos</b> and answer the questions set in both structural and postmodern frames (see image-class set and notes). Emphasis also placed on sentence structure.</p> <p><b>5.</b> Study of Photographic images by <b>Max Dupain</b> (see visual support sheet). Students look for evidence of composition, props and lighting. To be used as visual reference for their studio portraiture later.</p>
<p><b>Evidence of learning</b></p> <p><b>1, 2, 4 and 5</b> Oral and written responses and discussion demonstrate students’ initial understanding of critical study, the frames and conceptual framework relationships between the artwork and audience. Students write well structured sentence responses. Students demonstrate confidence in responding to observed photography skills.</p> <p><b>3</b> Completed homework presented in plastic file to be kept for future work.</p>	
<p><b>Feedback</b></p> <p><b>1, 2, 3, 4 and 5</b> Teacher observation and written feedback of collection and written responses in student Visual Arts diary. Oral feedback during discussion and response in Visual Arts diary.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

<b>Teaching, learning and assessment activities</b>	
<b>Artmaking</b>	<b>Critical and Historical Studies</b>
<p><b>6. Assessment No.1</b> Photographic Portraits using the SLR and Digital Cameras (see task and feedback sheets). Students plan (see support sheet) and submit two portraits one from each of the two cameras provided. Students use a studio setting to control lighting and props as well as the outdoors to contrast the effects and potential of the portrait as a means to communicate a particular character and concept. Students evaluate their photographs (see evaluation sheet). Photos are scanned for use later.</p> <p><b>8. Assessment No. 2</b> Students practice drawing skills on proportions and contour style of themselves using mirrors. Students explore exaggeration, expressionism and distortion from their drawings. Students study the visual properties of <b>Picasso’s Weeping Woman</b>” to assist in this practice (see support sheet). Three drawn portraits are to be submitted for this assessment.</p>	<p><b>7.</b> Students research and study conventions of portraiture and appropriation (see visual and support notes). Students respond to stimulus questions on the intranet and research on the internet the following artists and their work: <b>Leonardo da Vinci</b> – The Mona Lisa, <b>Marcel Duchamp</b> – LHOOQ and <b>Andy Warhol</b> – Marilyn. (See support information-also on intranet).</p>
<p><b>Evidence of learning</b></p> <p><b>6</b> Completed photographic portraits demonstrate students’ knowledge and understanding of processes of using the cameras and selecting composition, props and lighting.</p> <p><b>7</b> Oral and written responses and discussion demonstrate students’ initial understanding of the structural and postmodern frames and the relationship between the artwork and the time and place that it was created in and the purpose/ideas that were communicated.</p> <p><b>8</b> Completed drawings demonstrate knowledge and understanding of conventions, styles and techniques in drawing.</p>	
<p><b>Feedback</b></p> <p><b>6, 7 and 8</b> Teacher observation and oral feedback and observation of work in student Visual Arts diary.</p> <p><b>6 and 8</b> Oral feedback and discussion during task and observation of student progress. Written feedback marking of Assessment Tasks No. 1 and No. 2 according to guidelines (see assessment for learning activities feedback sheets)</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

<b>Teaching, learning and assessment activities</b>	
<b>Artmaking</b>	<b>Critical and Historical Studies</b>
<p><b>9.</b> Introduction to the Corel Photo/Paint program. Students follow a set tutorial (see snapshot sheets to support). They learn the toolbar functions and how to import images. Students experiment with their photographs scanned earlier to become familiar with the program. The emphasis is on layering, distortion and expressionism to create interesting potential effects for their computer generated portrait to follow.</p>	<p><b>10.</b> Study of the painting “Thrills, Pills and Computer Games” by <b>David Wadleton</b>. In this image the students observe the use of signs, symbols and codes that are relevant to the meaning and idea that he is communicating. Students investigate the compositional elements, principles and devices that Wadleton has employed to enhance the meaning and visual interest of this work. The students are asked to consider the relevance of this artwork to the particular time created and their relationship to the artwork.</p>
<p><b>Evidence of learning</b>  <b>9</b> Recording of the functions and experimentation of techniques.  <b>10</b> Recording of features and functions of the artwork studied and interpretation of meanings in relation to the postmodern frame. Evidence of understanding of the structural frame – signs and symbols in the artwork and relation to an audience.</p>	
<p><b>Feedback</b>  <b>9</b> and <b>10</b> Teacher observation and oral feedback and observation of examples in student Visual Arts Diary. Oral feedback and discussion during task and observation of student progress.</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies.

<b>Teaching, learning and assessment activities</b>	
<b>Artmaking</b>	<b>Critical and Historical Studies</b>
<p><b>12. Assessment No. 5</b> – Students are to create a computer generated self portrait using the Corel Photo/Paint program (see guidelines and feedback sheets). They are to employ their collected and documented personal profile, at least one of their portrait photographs, their understanding of the techniques of the Corel program, their understanding of the postmodern and structural frames to communicate with an audience.</p>	<p><b>11. Assessment s No.3 and No.4</b> –The students VAD is an account of all the processes involved in their artmaking and art study practice. In their Visual Arts Diaries students should have all the collected images, drawings, designs, plans, recorded notes and handed out sheets for the unit of work so far. Students need to make sure that all work is in place, that headings are visible and that their work is completed with care. (see guidelines and feedback sheets to support)</p>
<p><b>Evidence of learning</b></p> <p><b>11</b> Visual and written responses and organization of Visual Arts Diary demonstrate students’ awareness and understanding of Practice in artmaking and art study.</p> <p><b>12</b> Application of Corel Photo/Paint techniques and response to personal identity.</p>	
<p><b>Feedback</b></p> <p><b>11</b> Teacher observation and oral feedback of students’ Visual Arts diary throughout the unit. Marking of Assessments No. 3 and No. 4 according to guidelines</p> <p><b>12</b> Teacher observation and oral feedback throughout activity. Marking of Assessment Task No. 5 according to guidelines</p>	

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in artmaking and critical and historical studies