



**St Patrick's College
Strathfield**

Visual Arts
Year 10 Program

'Metropolis'

ST PATRICK'S COLLEGE STRAITHFIELD: VISUAL ARTS – Elective Course (Stage 5)				
Program Registration:	Class: Year 10	Year:	Teacher:	
Subject Matter :	<i>METROPOLIS</i>		Forms: Drawing, Painting & Printmaking	
Duration:	100 hours	Date Commenced:	Date Completed:	
Processes:	Explore, Develop and Resolve			
<p>Rational: This program explores the theme of the urban environment as a subject matter in art. Starting with a historical study on the modernist period of Futurism, students explore how artists began to interpret their fast and changing world. Students will create artworks that reflect the practice and techniques of modernism and Futurism. It focuses on the history and development of the Futurist movement, the progression to semi-abstraction and the development of ‘future’ worlds / environments by artists. This is explored through focus artists such as Fritz Lang, Umberto Boccioni, Robert Delaunay, The Bauhaus, Grace Cossington-Smith, Jeffery Smart and Cyril Power, Claude Flight and Wolfgang Sievers.</p> <p>The purpose of the program is to introduce students to historical issues of progress and change within the world and how this can impact an artist’s intentions and practice. They will gain an appreciation of drawing and painting, developing skills in tone, shape, size and composition. The students will create a body of work that allows the students to develop their skills and achieve a sense of refinement and technical accomplishment within their own practice.</p> <p>Students will undertake a detailed study of drawing, painting and print making practices. Students will work individually but practice evaluating and assessing each other's works.</p> <p>The program is for boys as part and developed for students at Stage 5 - year 10. The program is to be completed over 20 weeks.</p>				
Frames	Subjective	Structural	Cultural	Post Modern
Conceptual Framework	Artist	Artwork	World	Audience
Outcomes	5.1, 5.2, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			
Artists/ Art movements	Fritz Lang, Umberto Boccioni, Robert Delaunay, The Bauhaus, Grace Cossington-Smith, Jeffery Smart and Cyril Power, Claude Flight and Wolfgang Sievers.			

OUTCOMES	SPECIFIC CONTENT FOCUS FOR THIS UNIT	
5.1 develops range and autonomy in selecting and applying visual arts conventions and procedures to make artworks	Students learn about: <ul style="list-style-type: none"> the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by values and beliefs about the individual, social structures, the artworld and power 	Students learn to: <ul style="list-style-type: none"> investigate and apply selected conventions, activities, traditions and customs of the field of visual arts and design to make art where meaning is shaped by values and beliefs about the individual, social structures, the artworld and power
5.2 makes artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience	<ul style="list-style-type: none"> how artists work in groups and in collaboration with others 	<ul style="list-style-type: none"> build their research, approaches to experimentation, procedures, skills and strategies and develop judgement in the practical action of using diaries and making of artworks
5.3 makes artworks informed by an understanding of how the frames affect meaning	<ul style="list-style-type: none"> the world as the source of ideas and concepts to make art 	<ul style="list-style-type: none"> make artworks that build a body of work using an extended range of materials and techniques and various investigations of the world
5.4 investigates the world as a source of ideas, concepts and subject matter in the visual arts	<ul style="list-style-type: none"> the audience function as ongoing yet changeable as artworks inhabit subjective, structural, cultural and postmodern viewing contexts 	<ul style="list-style-type: none"> invent, adapt and develop strategies and procedures to investigate the world to make artworks
5.5 makes informed choices to develop and extend concepts and different meanings in their artworks	<ul style="list-style-type: none"> how artists develop their intentions 	<ul style="list-style-type: none"> investigate and apply selected conventions, activities, traditions and customs of the field of visual arts and design to make art where meaning is shaped by values and beliefs about the individual, social structures, the artworld and power
5.6 demonstrate developing technical accomplishment and refinement in making artworks.	<ul style="list-style-type: none"> belief, value and meaning in artmaking in the structural frame 	<ul style="list-style-type: none"> 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
5.7 applies their understanding of aspects of practice to critical and historical interpretations of art	<ul style="list-style-type: none"> concepts of art as intertextual and as a way of recontextualising other art 	<ul style="list-style-type: none"> build their research, approaches to experimentation, procedures, skills and strategies and develop judgement in the practical action of using diaries and making of artworks
5.8 uses their understanding of the function of and relationship between artist – artwork – world – audience in critical and historical interpretations of art	<ul style="list-style-type: none"> concepts of art as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<ul style="list-style-type: none"> make artworks that build a body of work using an extended range of materials and techniques and various investigations of the world
5.9 demonstrates how the frames provide different interpretations of art	<ul style="list-style-type: none"> concepts of art as a system of symbolic communication through which particular forms of aesthetic information are transmitted 	<ul style="list-style-type: none"> develop their artistic intentions in the making of art and how practice becomes more informed as they continue to make art
5.10 demonstrate how art criticism and art history construct meanings.	<ul style="list-style-type: none"> how the conceptual framework can be applied to understanding the practices of artists, critics and historians and the artworld 	<ul style="list-style-type: none"> seek to explain the different artistic practices of selected artists and groups and different artistic movements
	<ul style="list-style-type: none"> how the frames offer alternative ways to think about the purposes of practice including those of the artist, critic and historian 	<ul style="list-style-type: none"> investigate how different artists in different times and places develop their intentions and recognise some of the constraints they work within

OBJECTIVES AND OUTCOMES		
Making Art	Critical Study	Historical Study
<p>OBJECTIVE: Students will engage in the making of artworks</p> <p>OUTCOMES: To demonstrate achievement students will:</p> <p>Knowledge and Understanding Understand that subject matter can influence different artists and their own interest in the world. Understand how the different properties of symbolism, perspective, colour, tone, and shape can be used to create an artwork. Understand that artworks can be made that involve their own interpretive activity.</p> <p>Skills Explore the techniques of painting and drawing to communicate ideas about their world. Use the properties of painting and drawing using progressos, acrylic paint, pen, pencil, paper, ink and wash.</p> <p>Values and Attitudes Enjoy experiences in artmaking and value the different ways that artworks can be made.</p>	<p>OBJECTIVE: Students will engage in critical studies of artworks</p> <p>OUTCOMES: To demonstrate achievement students will:</p> <p>Knowledge and Understanding Know that the works of Fritz Lang, Umberto Boccioni, Robert Delaunay, The Bauhaus, Grace Cossington-Smith, Jeffery Smart and Cyril Power, Claude Flight and Wolfgang Sievers. Understand the social and cultural developments within world history that lead to a change in artist practice.</p> <p>Skills Use new vocabulary and concepts within art history to successfully describe artworks. Suggest different meanings and interpretations in the works they make.</p> <p>Values and Attitudes Appreciate differing viewpoints and value the different ways that artworks can be interpreted and understood.</p>	<p>OBJECTIVE: Students will engage in historical study of artworks</p> <p>OUTCOMES: To demonstrate achievement students will:</p> <p>Knowledge and Understanding Understand that the work of Case study artists and how these artists represented their time and place. Understand that there is a relationship between forms, materials and techniques and the historical significance of artworks. Comprehend that works can be explained historically in different ways.</p> <p>Skills Explain in oral and written accounts how the artworks of the artists studied represent their particular relationships with the structural and cultural frames. Explain, in oral and written accounts, how the historical significance of artworks is influenced by the properties of forms, materials and techniques.</p> <p>Values and Attitudes Understand and value the historical significance of time and place on an artist's practice.</p>

PRACTICES	
Making:	Students will create a large A2 movie poster for 'Metropolis', this will be completed using Charcoal, Black Pen, Gouache, Pencil Wash and Black Paper. Students will also develop a Lino Block print of an inner city scene, this will be printed in 3 overlapping colours
Critical Study:	Recognise how the movement of Futurism allowed artists to capture the fast changing aspects of their world. They critically analyse the conventions of Modernism using the subjective, structural and cultural frames along with a strong focus on the 7 elements of art. Students will also develop a clear understanding of the relationship between the Artists world and their Conceptual Practice.
Historical Study:	Students understand and explain how the historical interpretations of art practice have been shaped by the world and the techniques of a variety of artists work. They will gain an understanding about key events in art history such as the development of the Futurist Manifesto and the creation of the Bauhaus. They will recognise the link between world events and developments within an artist's influences.
VALUES FOCUS:	Sense of the Sacred; An understanding of the relevance of the unknown in the creation of artworks.
LITERACY FOCUS:	They respond to their own works by writing a critical review. The students personally respond to images of the urban environment in art and use the Conceptual Framework, Artist Practice and The Frames scaffolds to explain and articulate each work.
ICT SKILLS:	Research tasks to create artist profiles on case study artists using word processing programs and search engines.
RESOURCES	
Artmaking Materials:	Acrylic Paints, Heavy weighted large format drawing paper, Progresso, Pens and Pencils, Lino Block, Ink and wash.
Critical and Historical study:	Posters: Poster file DVD: Metropolis Reference book; British Prints from the Machine Age 1914 - 1939 Textbook: Artwise Online Resources: Youtube Futurism Clips.

ASSESSMENT**Artmaking:****Critical Study and Historical Study:****Task 1;****Date;****Weighting; 25%****Task 2;****Date;****Weighting; 25%****Task 3****Date;****Weighting; 25%****Task 4;****Date;****Weighting; 25%**

TEACHING, LEARNING AND ASSESSMENT ACTIVITIES

Artmaking	Critical and Historical Studies
<p>1. Teacher introduces the unit of work, focusing on describing the art movements covered within the topic, along with the artmaking tasks. Student's workshop the title of the unit 'Metropolis', developing a title page. HW Task; Students are to collect images of urban spaces and metropolis cityscapes. Using these images students create a collage in their VAPD.</p> <p>5. Using the PowerPoint resource teacher provides students with examples of movie poster of the movie trailers students have watched. Teacher and students explore the idea of perspective and how each movie poster uses this drawing technique. Teacher leads students through a drawing exercise focusing on 2D and 3D drawing principles.</p>	<p>2. Using the PowerPoint resource, teacher introduces the students to the Modernist movement of Futurism. Students record the definition of Futurism and summarise notes on the Futurist manifesto. Students watch <i>Youtube</i> clip's of Futurist digital art. Using their textbook, <i>Artwise Two 7-10</i>, students read and work through notes on Umberto Boccioni, p152 – 155.</p> <p>3. Teacher reintroduces students to the Conceptual Framework and Artist Practice. Students are lead through a discussion on the relationship between the Artist's World and the Artist's Conceptual Practice/ influences. Students explore the notion of artist's using influences from their world as an idea or contributing factor in their own practice. Teacher builds a link between the Futurist movement and the use of changing worlds/ environments of artists as their subject matter. HW Task; Students complete worksheet on Wolfgang Sievers.</p> <p>4. Using the PowerPoint resource students watch the <i>Youtube</i> trailer <i>Metropolis, Fifth Element, Blade Runner and Dark Night</i>. Student's workshop how these movies create an idea of a city and urban metropolis. Student's record examples and ideas form class discussion within their VAPD.</p>

TEACHING, LEARNING AND ASSESSMENT ACTIVITIES

Artmaking	Critical and Historical Studies
<p>7. Students are to create a large A2 movie poster for <i>Metropolis</i>. Students are to use images and photos of Sydney land marks and the CBD skyline to develop their movie poster. Teacher again qualifies to students the need to see their urban environment through a design perspective. Art techniques of cropping, enlarging, overlapping and perspectives are explored. Using black pen, charcoal, pencil and paper students build their own metropolis inspired by Sydney features.</p> <p>11. Students are to source an image which conveys a busy city scene. Using this as inspiration for a lino print students begin drawing their own Futurist image focusing on movement and rhythm within the composition. Teacher provides students with a handout of Delaunay, Flight's and Cyril Power's artworks, encouraging them to use these as inspiration. Design is completed with students VAPD's</p> <p>12. Teacher introduces students the artmaking technique of Lino Printing. Teacher leads students through a safety demonstration of using lino tools and cutting the lino surface. Students are shown differing styles of cutting and how to create texture with the lino mark. Students trace their design onto lino surface and begun cutting. Student's print their Lino design using black and the three primary colours. Prints are signed and window mounted.</p>	<p>6. Teacher qualifies the showing of the movie <i>Metropolis</i> and what they expect students to understand from the movie. Students create Positive and Negative columns with their VAPD. Throughout the showing of the movie students are asked to provide examples of positive and negative ideas about industrialization and the rise of the machine age. Students and teacher workshop the ideas of Futurism and the issues raised within the movie.</p> <p>8. Using the textbook and PowerPoint resources students explore the work of Jeffrey Smart and Grace Cossington-Smith. Teacher leads students through an analysis of how these two Australian artists explored the positive and negative aspects of their city environments. Students will explore Cossington-Smith's work <i>Bridge in Curve</i>, 1926, and Smart's <i>Corrugated Giaconda</i>, 1976.</p> <p>9. Using their textbook, <i>Artwise Two 7-10</i>, students explore the work of Robert Delaunay, p156-157. Students will focus on the work <i>Eiffel Tower</i>, 1910-11. Teacher leads students through a discussion of how Delaunay uses colour and abstraction to display movement and fast pasted action.</p> <p>10. Teacher and students explore the work of artist Claude Flight. Working from Flight handout students discuss and analyse his works, particularly <i>Brooklands Motor Racing</i>, 1929.</p> <p>13. Evaluation; Students display their lino prints for a group evaluation and feedback. Students are asked to select one work which they feel displays rhythm, movement and action. Within their VAPD students articulate their selection within a written response.</p>