

Looking in and looking out



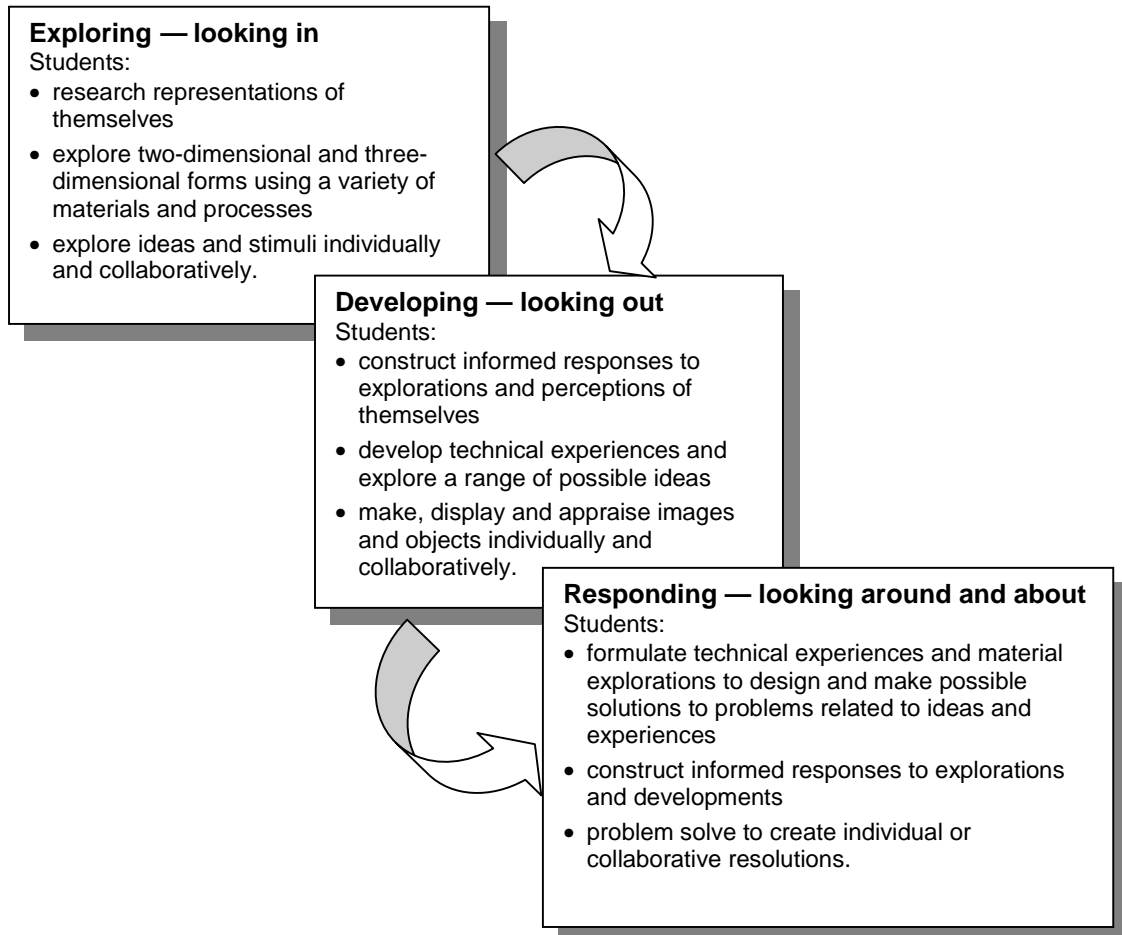
Strand
Visual Arts

Purpose

Students are provided with opportunities to make, display and appraise images and objects using themselves as the stimulus for looking in, looking out, looking around and about their lives. They create and solve sensory problems as they explore, develop and respond to visual, auditory and tactile stimuli.

Overview

Activities in this module are designed to promote student-centred learning, using the planning phases of exploring, developing and responding. These phases are processes that should be viewed as an interrelated sequence of activities for teachers to select from and modify to suit the needs of individual students.



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using the core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. The context for learning in this module is the student, focusing on individual, physical, emotional or spiritual qualities and characteristics that make each student unique. Some students may not wish to explore and develop ideas related to themselves. Allow those students to choose another person whose qualities and characteristics they could explore and to which they could develop a range of responses.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, reading texts and viewing images for information, note taking, interpreting and evaluating visual and auditory texts, constructing visual and auditory texts, selecting words for their associated imagery, conveying information and expressing and justifying viewpoints. Numeracy practices include awareness of space and spatial relationships, identifying and making use of patterns and sequences and the timing and sequencing of use of materials. Lifeskills included are personal development skills, social skills, and self-management skills.

Some students with physical or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

This module uses a three-phase planning framework of exploring, developing and responding, consisting of processes that are interrelated, non-hierarchical and non-sequential. The framework may be used in two different ways:

1. A unit of work may be developed using each phase as it appears in the module.
 - Phase 1** — *Exploring* provides opportunities to research and experiment with forms, materials and processes and to investigate ideas to make, display and appraise images and objects.
 - Phase 2** — *Developing* provides a range of activities that assist students to transform ideas and explorations of elements and concepts in order to communicate possible visual responses. Phase 2 will take the longest time.
 - Phase 3** — *Responding* makes links between practical activities and the new knowledge and understanding the students are developing.
2. The activities in each phase may be used as suggestions of possible pathways for the development of a unit of work that is adapted to suit the needs and interests of students and the expertise of the teacher. See Teacher resource 1 for suggested pathways to develop a unit of work.

At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities. See Teacher resource 2 for suggestions about organising a visual arts classroom.

Activities in this module may be used as suggestions of possible pathways for students to explore, develop and respond to experiences, feelings and ideas. In each phase, three activities are provided. Select and combine activities from any of the stimuli in each phase ensuring that a balance of making, displaying and appraising is maintained.

Activities in each phase are listed in the following order:



Activity group one — using visual stimuli such as photographs, objects and artworks



Activity group two — using auditory stimuli such as music, words, language and sounds



Activity group three — using tactile stimuli (such as the texture of objects) and olfactory stimuli (a variety of odours).

Decisions about selecting and combining forms, materials and processes should be made in relation to students' individual needs and prior learning, and should take account of student-selected content and available resources. Students, in consultation with teachers, choose forms and processes appropriate for communicating their intentions.

The time required for implementation of this module may vary as teachers select from the range of activities offered. The module may be implemented for a duration ranging from six weeks to a term in length.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Visual Arts strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 5

Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others' artworks. Students understand developmental processes and document sensory responses to making in visual arts.

Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.

- VA 5.1a Students make images and objects to express personal responses to researched ideas.
- VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.
- VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.
- VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.

Core content

Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging, using various surfaces, wet and dry media, found and made objects and a variety of processes. Students explore multiple contexts including personal, public and community contexts in display, and cultural, social, spiritual, historical, political and economic contexts in making and appraising images and objects.

This module provides a learning context for the following core content from Level 5 of the syllabus in addition to the core content from previous levels:

- | | |
|---|---|
| elements | <ul style="list-style-type: none"> • colour • line • shape • texture |
| concepts
(principles of design) | <ul style="list-style-type: none"> • abstraction • composition • symbolism |
| processes | <ul style="list-style-type: none"> • research, analyse and evaluate ideas in response to specific concepts |
| display and exhibition | <ul style="list-style-type: none"> • visual responses to researched artists/designers/craftspeople |
| functions | <ul style="list-style-type: none"> • functional design • social purposes. |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

Outcomes	Gathering evidence	Making judgments
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 5.1a Students make images and objects to express personal responses to researched ideas</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • make images and objects that are explorations and developments of perceptions of themselves. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • visual folios • criteria sheets. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> • deconstruct and reconstruct images of themselves to convey particular meanings? • make interesting compositions that are representations of themselves? • experiment with a variety of techniques to explore ways of interpreting their own image or the concept of 'self'? • compare and contrast how artists have achieved the individual's expression in selected portrait images and objects? • use descriptive and emotive approaches in their work combining selected design elements and concepts? • apply additional design concepts such as exaggeration, distortion and elongation to their artwork? • record the development of their design processes? <p>Level 5 Do students:</p> <p>5.1a</p> <ul style="list-style-type: none"> • construct intended meanings through visual folios/journals? • develop a series of photographic images that narrate a story about a central character? • experiment with various art mediums and explore combinations of two-dimensional and three-dimensional objects in compositions? • focus on specific design elements when creating images of themselves? <p>5.1b</p> <ul style="list-style-type: none"> • research images of themselves to make artworks that communicate intentions? • document sensory responses to research about themselves? • record and annotate responses to researched information? • research a selection of portrait/self-portrait artists and experiment with their different techniques and art styles of representation?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • make and display images and objects influenced by research and analysis of the work of artists/designers/craftspeople. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • annotated work samples • criteria sheets. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> • make and display self portraits with a specific audience in mind? • communicate ideas through display? • develop a series of images and/or objects that relate to a physical or conceptual representation of self? • install a collection of found objects that represent a self-portrait? • use appropriation to create a conceptual display representing the idea of ‘identity’? <p>Level 5 Do students:</p> <ul style="list-style-type: none"> • use their research and analyses of the work of relevant artists/designers/craftspeople to inform their own making and displaying? • construct and manipulate meaning through display? • construct a virtual or real exhibition/display of researched art works that specifically relate to the concept of ‘identity’? • use text, image and sound in combination for a temporal display?
<p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • evaluate the concept of ‘portrait’ using artists’ works such as Brett Whitely’s <i>Self Portrait in the Studio</i>, Davida Allen’s <i>What Is a Portrait</i>, Vincent Van Gogh’s <i>Self Portrait</i>, Andy Warhol’s <i>Marilyn</i>, William Robinson’s <i>Stunned Mullet</i> <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • annotated work samples • criteria sheets. 	<p>Level 4 Do students:</p> <ul style="list-style-type: none"> • analyse the forms, materials and processes used in selected art images and objects that explore the concept of self? • evaluate the importance of ‘expression’ in portraiture? • research a selection of portrait artists and their works from past and present contexts? • justify interpretations of their own and others’ portraits? <p>Level 5 Do students:</p> <ul style="list-style-type: none"> • research and evaluate their own and others’ images of themselves? • make judgments based on knowledge of context and artists’ intentions? • investigate and document non-traditional techniques of portraiture/identity including artists who use sound, light, electronics and plastic surgery among other techniques?

Background information

The context of 'self' is relevant to students as they continue to develop and change during the lower secondary years of schooling. This module is designed to provide students with opportunities to explore, develop and respond to issues that relate to their identities and sense of belonging. Students may draw on other curriculum areas, past and present ideas, feelings, experiences and observations to make or expand on existing personal artworks. The issue of 'self' as discussed in this module will require sensitivity and understanding by both teachers and students, especially when working with some individuals and groups of students.

Encourage students to research and explore a variety of images and objects from different artists, cultures and times that specifically manipulate the meaning of 'self' and 'identity'.

Suggested artists:

Davida Allen	William Dobell	Charles Robb
Laurie Anderson	Kate Durham	William Robinson
Francis Bacon	Lucien Freud	Cindy Sherman
Gordon Bennett	David Hockney	Vincent Van Gogh
Michelangelo Buonarroti	Natalie Paton	Rembrandt van Rijn
Peter Callas	Pablo Picasso	Andy Warhol
Robert Campbell Jr	Patricia Pucinini	Brett Whiteley

You may also wish to examine artists in the 1st, 2nd, 3rd and 4th Asia Pacific Triennial exhibitions

Students may look generally at exploring their physical characteristics, particularly their growth/appearance from life to death, or they may concentrate on exploring another aspect of their identity, for example, their gender (masculinities/femininities), cultural values and ethics, interests or socio-economic status. Their works can be narratives or persuasive images and objects.

You may wish to focus on the art concepts of distortion, contrast, abstraction and representation/non-representation in order to provide a range of views of 'self'.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

contemporary art	portrait	sound art
curriculum vitae	self-portrait	virtual
e-zines	series	

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Visual Arts can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Printed materials

Teacher resources

Aland, J. and Darby, M. 1997, *Australian Artlook*, Rigby Heinemann, Australia.

Catalano, G. 1997, *Building a Picture — Interviews with Australian Artists*, McGraw-Hill, Australia.

Carroli, L. and Holubizky, I. 1999, *Soapbox Installation Practices and Artists*, Institute of Modern Art, Brisbane.

Dolphin, L. 1999, *Evidence — The Art of Candy Jernigan*, Chronicle Books, San Francisco.

Hockney, D. 1993, *That's the Way I See It*, Thames and Hudson Ltd, London.

Jane, S. 1996, *Photography — Production and Appreciation*, Jacaranda Wiley Ltd, Brisbane.

Klepac, L. (ed), 2000, *Australian Painters of the Twentieth Century*, Beagle Press, China.

Lenton, T., Darby, M., Miller, S. and Sibbel, H. 1981, *Praxis, A Guide to Art/Craft Curriculum Development*, Education Department of Victoria, Edlink, Melbourne.

Melville, S. and Rollinson, J. 1996, *Australian Art and Artists*, Science Press, Australia.

Rees, V. 1991, *Art-i-facts — Book Two*, McGraw-Hill, Australia.

Williams, D. and Simpson, C. 1996, *Art Now: Contemporary Art Post 1970, Book 2*, McGraw-Hill, Australia.

Electronic materials

Websites

(All websites listed were accessed in April 2002)

Eckersleys Art Supplies: www.eckersleys.com.au/

Museums Online: www.musee-online.org/

Queensland Art Teacher's Association: www.qata.qld.edu.au

Work Place Health and Safety Public Performance Policy:
<http://education.qld.gov.au/policies/doem/>

Organisations

Regional Galleries Association of Queensland
Level 3, 381 Brunswick Street,
Fortitude Valley Q 4006
Exhibitions programs (07) 3250 1226
www.rgaq.org.au/




Queensland Art Gallery
Melbourne Street,
South Brisbane Q 4002
www.qag.qld.gov.au/

Activities

Phase 1 — Exploring

Students:

- research representations of themselves and others in a range of cultural and historical contexts
- explore two-dimensional and three-dimensional forms using a variety of materials and processes
- explore ideas and stimuli individually or collaboratively.

Outcomes	Activities	Gathering evidence
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p>	<p>Choose one activity group or a combination of activities across the three stimuli.</p> <p> Activity group one: visual stimuli Students:</p> <ul style="list-style-type: none"> • find and order photographic, drawn or other images of themselves from the past and present • take manual or digital photographs to capture images that reflect representations of themselves • draw their reflections by looking in the mirror, a puddle or glass. They use different angles, lighting, backgrounds and draw their outlines or shadows • find images and objects that are portraits of people from the past and present • explore the qualities of found, made, natural, still life and unidentifiable objects that are significant to them or that they find appealing. 	<p>VA 5.1a Assessment techniques:</p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i>
<p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p>	<p> Activity group two: auditory stimuli Students:</p> <ul style="list-style-type: none"> • listen to, collect and draw images of their favourite songs and/or bands • listen to sounds in their school or home environments and represent the sounds as visual records • select, collect, listen to and display words, poems and riddles that may have some significance to them • collect and explore images from picture books, comics, CDs/videos/DVDs, magazines, e-zines, diaries, letters, and so on, that are or could be accompanied by speech • research contemporary artists who incorporate sound, such as Laurie Anderson, Chen Yan Yin and Peter Callas. 	<p>VA 5.1b Assessment technique:</p> <ul style="list-style-type: none"> • <i>teacher observation</i>
<p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p>	<p> Activity group three: tactile and olfactory stimuli Students:</p> <ul style="list-style-type: none"> • explore the textures of chosen objects and invent new or unusual textures • create and display visual records of the ways familiar things feel and smell • make textural collages to represent themselves • make a series of experimental clay texture tiles in response to feelings or experiences. 	<p>VA 5.3 Assessment techniques:</p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i>
		<p>VA 5.1b Assessment technique:</p> <ul style="list-style-type: none"> • <i>focused analysis</i>
		<p>VA 5.1b Assessment technique:</p> <ul style="list-style-type: none"> • <i>teacher observation</i>

Focus questions

- What is a portrait and how have artists/designers/craftspeople represented themselves in various ways?
- What are the meanings and purposes behind the images and objects made using 'self' as a stimulus?
- How does the camera represent you? How do you represent yourself?
- How do you think others see you and how do you see them?

Teaching considerations

This module is to be implemented in conjunction with available human and physical resources. The combination of forms, materials and processes selected is dependent on their availability and on the prior experiences of students. You may construct a range of learning experiences that provide opportunities for students to explore some or many of the activities suggested through visual folio and journal explorations.

Due to the nature of the activities within this phase, there could be issues raised by students that will need to be treated sensitively. As students are being asked to explore representations of themselves and others, it is important to provide a supportive environment in which they feel safe to take risks during this process. Students may need guidance in respecting, and being sensitive to the comfort levels of individuals as they explore the concept of 'self'.

Not all students may have photographic records of themselves, and some may not have access to magazines, videos, CDs and DVDs due to religious, cultural or social reasons. Providing a range of possibilities will ensure that students can select appropriately.




The following teaching and learning strategies will assist students to explore the processes of making, displaying and appraising images and objects.

- Make thumbnail sketches on various surfaces and document experiments and research in visual folios and journals.
- Collect and display images and objects relevant to the task such as portraits and caricatures.
- Create an A to Z file of ideas, with words starting with each letter of the alphabet.
- Create a concept/mind map identifying as many ideas as possible from one or more of the stimuli listed.
- Visualise the concepts attached to words, 'my favourite things', opposites, and so on.

Phase 2 — Developing

Students:

- construct informed responses to explorations and perceptions of themselves
- use technical experiences and material explorations to develop their ideas, thoughts, observations and experiences
- make, display and appraise images and objects individually and collaboratively.

Outcomes	Activities	Gathering evidence
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/ craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/ designers/ craftspeople from a variety of historical and contemporary contexts.</p>	<p>Choose one activity group or a combination of activities across the three stimuli.</p> <p> Activity group one: visual stimuli Students:</p> <ul style="list-style-type: none"> • establish a focal point by holding the camera low, medium or high, while photographing themselves in their world • develop drawings and sculptural forms in response to the stimuli that are drawn from unusual viewpoints and have interesting surfaces • create and collage images photocopied from magazines, illustrations and material experiments to document ideas and research about themselves in their visual journals • electronically manipulate and modify scanned images or digital videos of themselves • exhibit their works-in-development • research artists such as David Hockney, Davida Allen, Rembrandt, Brett Whiteley, Lucian Freud, Francis Bacon and Cindy Sherman. Look at the ways they have represented themselves through their work. <p> Activity group two: auditory stimuli Students:</p> <ul style="list-style-type: none"> • play with words from their favourite songs to develop visual and sound collages. They document experiments with materials and processes to show their development of images and words • make a sound scape based on memories of a visit or holiday • listen to the sound of their heartbeats or breaths to develop rhythmic lines and abstract shapes when exploring composition • arrange letter shapes and words with images of themselves to communicate how they feel. <p> Activity group three: tactile and olfactory stimuli Students:</p> <ul style="list-style-type: none"> • make an interactive 'self-arama' that is developed from their collections of sensory explorations • create tactile environments that are inviting to be in; that are life-size or miniature • develop personal associations of colours with feelings, textures with sounds and shapes with smells to make images and objects. 	<p>VA 5.1a and 5.1b <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>VA 5.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>focused analysis</i> <p>VA 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>VA 5.1a and 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>teacher observation</i> <p>VA 5.1a and 5.1b <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i>

Focus questions

- What is a visual folio of 'self' in visual arts?
- How do you see yourself and how do you think you see others?
- Who are artists/designers/craftspeople and what do they make?
- What do your made images and objects say about you?

Teaching considerations

Plan to provide a range of opportunities for students to create personal responses to their developing ideas within a safe and supportive learning environment. Experiment with various strategies to develop students' abilities to formulate and solve their own visual arts problems. Encourage students to share their ideas with each other in informal settings and engage students in practical workshops to develop their technical proficiency and ability to apply understandings to solve sensory problems.

Ensure students have a chance to revisit and reuse images and objects created in previous lessons so they have opportunities to build on what they know and can do with what they know.

The development of a visual folio engages students in exploration and experimentation with visual, auditory and tactile stimuli to record developmental processes. A visual folio may contain a range of two-dimensional and three-dimensional images and objects.




Choose one or more of the following strategies to assist students to explore and develop ideas. Possible strategies at this phase may include:

- developing thumbnail sketches on various surfaces to make possible compositions
- collaging and electronically manipulating collected and relevant images of themselves
- developing an A to Z of ideas (words starting with each letter) to construct words that relate to perceptions of themselves. For example, the words brainstormed for **ME** could become **M**essy Sam combined with **E**xtraordinarily creative. This will provide ideas when making and displaying artworks.
- developing concept/mind map ideas by selecting and refining choices to develop experiments with various forms, materials and processes.

Phase 3 — Responding

Students:

- formulate technical experiences and material explorations to design and make possible solutions to problems related to ideas and experiences
- construct informed visual, auditory and tactile responses to explorations about perceptions of themselves
- problem-solve to create individual or collaborative resolutions.

Outcomes	Activities	Gathering evidence
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/ craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/ designers/ craftspeople from a variety of historical and contemporary contexts.</p>	<p>Choose one activity group or a combination of activities across the three stimuli.</p> <p> Activity group one: self portrait, with or without self</p> <p>Students:</p> <ul style="list-style-type: none"> • make, display and appraise images and objects that are explorations and developments of their ideas about themselves. The responses may be computer animations, illustrations, information designs, a series of photographs, grouted ceramic tiles, installations and clay and found objects. • research two- and three-dimensional portrait artists and analyse their styles of representation. <p> Activity group two: hearing echoes</p> <p>Students:</p> <ul style="list-style-type: none"> • make, display and appraise images and objects that are explorations and developments of themselves or other people. They create real or virtual curriculum vitae, promoting their personal characteristics and qualities. Students may also create a visual and sound collage of themselves or others for a chosen audience. • evaluate their own work, the work of their peers and the works of others such as Kate Durham's <i>Heavy Metal</i>, <i>Stationary Designs</i> and Laurie Anderson's <i>Duet on Ice</i>. <p> Activity group three: my place and space</p> <p>Students:</p> <ul style="list-style-type: none"> • make, display and appraise images and objects that represent a personal place and space such as an installed real or virtual environment that has real or illusionary tactile or olfactory qualities. • evaluate their work and the work of others such as Bill Viola, <i>I Do Not Know What It Is I Am Like</i> and Kathy Temin, <i>Indoor Monument: Soft Dis-play</i>. 	<p>VA 5.1a and 5.1b <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>VA 5.2 and 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>VA 5.1a and 5.1b <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> <p>VA 5.2 and 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>peer- and self-assessment</i> <p>VA 5.1a and 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> <p>VA 5.2 and 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>peer- and self-assessment</i>

Focus questions

- What materials, techniques and processes have you used to communicate your ideas of 'self'?
- Explain how your choice of materials, techniques and processes was appropriate for your ideas. Why? Why not?
- How will your responses be displayed and how will the display affect the meaning of the developed images and/or objects?
- What artists/designers/craftspeople have influenced your work? Which aspects of their work? How were you influenced?

Teaching considerations

In this phase, students are making choices and bringing their ideas to fruition. They communicate their intentions and critically reflect on their understandings of themselves. They may develop their own solutions to challenges and respond to artists', designers' and craftspeople's ideas. Analysis and evaluation of students' works should be structured carefully in a safe and supportive environment so that students feel comfortable with their own qualities and characteristics.












It is helpful to map suggested pathways for students to make, display and appraise images and objects (see Teacher resource 1). At the same time, planning should allow scope for the unplanned and unknown to enable students to create diverse solutions to challenges.

Encourage students to informally or formally present their ideas to their chosen audience/s, considering the limitations and possibilities of real, virtual or proposed display spaces in and outside the classroom. You could document students' ideas and understandings of processes through photographic or video records to assist in making judgments of students' demonstrations of core learning outcomes.

Examples of pathways to develop units of work **Teacher resource 1**









Option one:

Forms — drawing, sculpture and installation
Materials — a range of surfaces, wet and dry media, natural and made objects
Processes — modifying, enhancing, reconstructing, deconstructing

Exploring	Developing	Responding: my place and space
<p>Students:</p> <ul style="list-style-type: none">  find and order photographic, drawn or other images of themselves from the past and present  take manual or digital photographs to capture images that reflect representations of themselves  find artworks that are portraits of people from the past and present  select, collect, listen to and display words, poems and riddles  make textural collages to represent themselves. 	<p>Students:</p> <ul style="list-style-type: none">  establish a focal point — hold the camera low, medium or high while photographing themselves in their world  electronically manipulate and modify scanned images or digital videos of themselves  arrange letter shapes and words with images of themselves to communicate how they feel  create a tactile environment that they want to be in, either life-size or miniature. 	<p>Students:</p> <ul style="list-style-type: none">  make, display and appraise images and objects that represent a personal place and space such as an installed environment, virtual or real, that has real or illusionary tactile qualities  evaluate their work and the work of others such as Bill Viola's <i>I Do Not Know What It Is I Am Like</i> and Kathy Temin's <i>Indoor Monument: Soft Dis-play</i>.

Option two:

Forms — drawing, sculpture and installation
Materials — a range of surfaces, wet and dry media, natural and made objects
Processes — modifying, enhancing, reconstructing, deconstructing

Exploring	Developing	Responding: self-portrait, with or without self
<p>Students:</p> <ul style="list-style-type: none">  draw their reflections by looking in the mirror, a puddle or glass. They use different angles, lighting and backgrounds and draw their outlines or shadows  find artworks that are portraits of people from the past and present  collect and explore images from picture books, comics, CDs, videos, DVDs, magazines, e-zines, diaries and letters that are or could be accompanied by speech. 	<p>Students:</p> <ul style="list-style-type: none">  create and collage images that are photocopies from magazines, illustrations and material experiments to document in their visual journals, ideas and research about themselves  research artists such as David Hockney, Davida Allen, Rembrandt, Brett Whiteley, Lucian Freud, Francis Bacon etc. Look at the way they have represented themselves  develop personal associations of colours to feelings, textures to sounds and shapes to smells to make images and objects. 	<p>Students:</p> <ul style="list-style-type: none">  make, display and appraise images and objects that are explorations and developments of their ideas about themselves. The responses may be computer animations, illustrations, information designs, a series of photographs, grouted ceramic tiles, installations and clay and found objects  evaluate the concept of portrait using works such as Brett Whiteley's <i>Self-portrait in the Studio</i>, Davida Allen's <i>What Is a Portrait</i>, Andy Warhol's <i>Marilyn</i>.

What is a portrait?

Teacher resource 2

This resource provides a guide to the analysis of portraits.

Edmund Feldman's model for art criticism

- Step 1: *Description* — taking an inventory of everything found in the work of art; the subject matter and use of elements.
- Step 2: *Analysis* — determining the relationships among the things found in the work of art.
- Step 3: *Interpretation* — determining the meaning of the artwork.
- Step 4: *Judgment* — determining the degree of artistic merit in the work. This judgment is made on the information gained in steps 1, 2 and 3.

The most common mistake made in art criticism is jumping to conclusions — deciding too quickly about the value or meaning of what is seen. We have to give ourselves time to see as much as can be seen in a work and then decide what it means and is worth.

Gene Mittler's model is based on Bruner's four stages of decision-making

- Stage 1: *Primitive categorisation* — a primitive operation that places an object in an initial category.
- Stage 2: *Cue search* — an attempt to search for cues that could allow the object to be placed in a more precise category.
- Stage 3: *Confirmation check* — an attempt to check the validity of the categorical placement.
- Stage 4: *Confirmation completion* — a completion of the cue search by confirming the categorical placement of the object.

To apply this approach, a student would be encouraged to make primitive categorisation and then move to a cue search. Feldman's four steps of description, analysis, interpretation and judgment are employed at this stage. An art appreciation model that does not move beyond stage one would be inadequate. Therefore Mittler believes that the main focus should be on stages two and three.

What is a portrait? (continued)

Teacher resource 2

Steps	Art criticism	Art history	Suggested questions
Description Literal qualities and/or formal qualities (elements of art)	Students take an inventory of the subject matter and/or the elements of art found in the work of art.	Students determine when, where and by whom the work was completed.	What is it? What is it made from? Who made it? How was it made? Where was it made? When was it made? What does it look like?
Analysis Formal qualities (principles/concepts of art)	Students determine how the work of art is organised or put together; concern centres on how the art principles/concepts have been organised in relation to the art elements.	Students identify the features in the work of art and compare these with features found in other works to determine its artistic style.	What type of lines, shapes, colours and texture appear in the artwork? How have the art and design concepts been produced and what relationship do they have to the art and design elements? What is the dominant element/concept in the composition and how and why is it produced? Compare and contrast this work with another of a similar theme.
Interpretation Expressive qualities	Students determine the possible feelings, moods or ideas communicated by the artwork.	Students investigate the influences of time and place upon the artist.	What is the artist trying to express in this work? What is the story or meaning of the artwork? Why was it made? Why is it made from these materials? Is the style of work representational or non-representational? Why? Does the style and form of the work increase what the artist wants to say? What other works influenced this work? How is the mood or atmosphere of the work created and how does it relate to the meaning of the work? Does the work relate to a cultural or historic context? How? What influence does the time and place have on the meaning of the work?
Judgment	Students make personal decisions about the degree of artistic merit in the artwork. This decision takes into account all they have learned about the work during the previous art criticism steps.	Students make decisions about the work's importance in terms of its historical and cultural context, and justify their decisions.	Why is the artwork successful or not successful in communicating its meaning? Why are the art and design elements and concepts positioned in the work in a certain compositional structure? Why were these materials chosen and how do they relate to the influence and style of the work? Why does the artist choose this particular process and how is it unique? How does the genre of the work influence or determine the style? Why do you like or dislike the work? Why is the work significant historically and culturally?

Visual arts task sheet

Student resource 1

Time Allocation: 6 weeks

In this unit the stimulus is 'YOU'. The activities listed are about the individual qualities and characteristics that are unique to you. Through drawing, sculpture and installation you will make, display and appraise images and objects.

Looking in

Exploring:

- Look in the mirror to draw your reflection or draw your reflection from a puddle or glass. Draw what you feel on the inside as well as your outline or shadow. Use different angles (low, medium and high), lighting (soft, harsh, natural) and backgrounds (real or invented).
- Find artworks that are portraits of people from the past and present.
- Collect and explore images from picture books, comics, CDs, videos, DVDs, magazines, e-zines, diaries and letters that are or could be accompanied by speech.

Looking out

Developing:

- Develop personal associations of colours to feelings, textures to sounds and shapes to smells to make images and objects.
- Research artists such as David Hockney, Davida Allen, Rembrandt, Brett Whiteley, Lucian Freud, Francis Bacon etc. Look at the way they have represented themselves.
- Create and collage images photocopied from magazines, illustrations and material experiments to document ideas and research about yourself in your visual journal.

Looking around and about

Responding: self-portrait, with or without self

- Make, display and appraise images and objects that are explorations and developments of your ideas about yourself. They may be computer animations, illustrations, information designs, a series of photographs, grouted ceramic tiles, installations and clay and found objects.
- Evaluate the concept of portrait using artists such as Brett Whiteley's *Self Portrait in the Studio*, Davida Allen's *What Is a Portrait*, Andy Warhol's *Marilyn*.

Assessment

Visual folio and journal

Informal questioning and discussion

Short written responses

	Level 4	Level 5
VA #.1	<ul style="list-style-type: none"> • deconstruct and reconstruct images of themselves to make meaning • make interesting compositions that are representations of themselves 	<ul style="list-style-type: none"> • research images of themselves to make artworks that communicate intentions • construct intended meanings through visual folios/journals • document sensory responses to research of themselves • record and annotate responses to researched information
VA #.2	<ul style="list-style-type: none"> • make and display self-portraits with a specific audience in mind • communicate ideas through display 	<ul style="list-style-type: none"> • use their research and analyse relevant artists/designers/craftspeople to inform their own making and displaying • construct and manipulate meaning through display
VA #.3	<ul style="list-style-type: none"> • analyse their own and others' images of themselves • justify interpretations of others' portraits 	<ul style="list-style-type: none"> • research and evaluate their own and others' images of themselves • make judgments based on knowledge of the context and the artist's intentions

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This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

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