

The object of my obsession



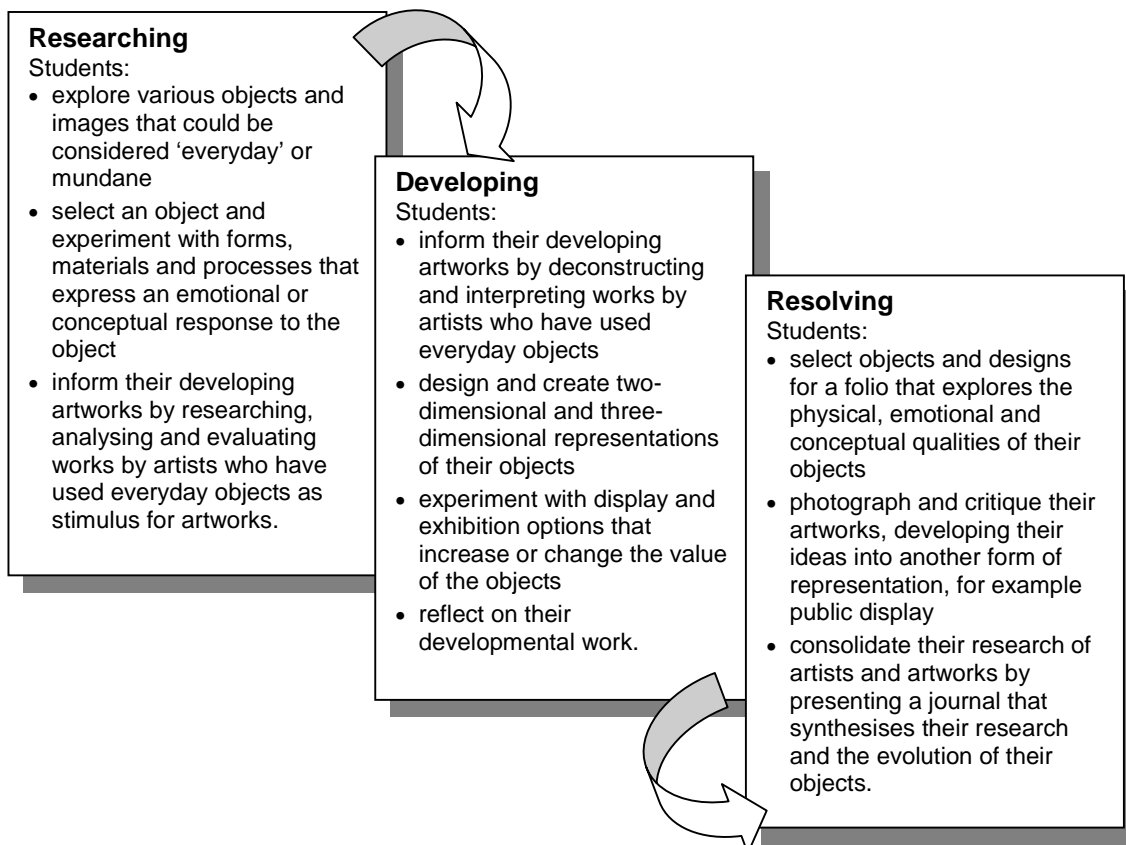
Strand
Visual Arts

Purpose

Students explore everyday objects and select one that will become 'the object of their obsession'. They research and evaluate the works of visual artists who have used everyday or mundane objects as stimuli for artworks. Students create a visual folio that records their observations and explorations of their objects focusing on expressing their emotional responses in various media. Students challenge and deconstruct meanings that may be associated with their objects and find new ways of representing their physical, emotional and conceptual characteristics. They make, display and appraise images and objects that express and communicate their responses to 'the object of their obsession'.

Overview

Activities in this module are based on a learner-centred approach and are organised into three phases of researching, developing and resolving. Visual arts activities in the researching phase follow through to the developing and resolving phases.



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 exploration of an image or object from everyday life. Students make, display and appraise images and objects based on their responses to the image or object.

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 reading and viewing written texts and images, writing notes and critiques, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include applying spatial concepts and measurement skills. Lifeskills included are personal development skills and self-management skills.

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

Module organisation

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

1. To develop a unit of work using each phase as it appears in the module.

Phase 1 — *Research* provides opportunities to explore and experiment with forms, materials and processes and to investigate ideas and make, display and appraise images and objects.

Phase 2 — *Develop* provides a range of activities that help students to transform ideas and explorations of elements and concepts to communicate possible visual responses.

Phase 3 — *Resolve* makes links between practical activities and the new knowledge and understanding the students are developing.

2. To use the activities in each phase 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 a sample unit overview. Also consider drawing on the experience of local artists, craftspeople, or designers who have relevant expertise.

In each phase (researching, developing and resolving), activities are suggested that explore this stimulus and involve students in making, displaying and appraising images and objects. The activities are adaptable and can be modified to suit any alternative stimulus chosen by the teacher and student. Care needs to be taken to ensure that adaptations to activities provide opportunities for students to demonstrate the identified learning outcomes.

At the end of each phase you will find suggested Focus questions that may be useful throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

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 suitability 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 6

Students interpret personal themes and social and cultural issues by applying elements, concepts, experiences, feelings, ideas and observations of their worlds.

Students synthesise and contextualise research from a range of cultural and historical contexts to create and communicate a personal aesthetic through sensory documentation of processes in visual arts.

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

Students' works reflect an understanding of the functions and purposes of art that they and others make and display in public and community contexts.

- VA 6.1a Students make images and objects to interpret chosen social and cultural issues.
- VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.
- VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.
- VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural 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 6 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 • balance • composition • depth • non-representation • proportion • space • symbolism • representation |
| processes | <ul style="list-style-type: none"> • communicate a personal aesthetic in visual design |
| display and
exhibition | <ul style="list-style-type: none"> • functions and purpose of public and community art |
| functions | <ul style="list-style-type: none"> • persuasion |

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 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 6.1a Students make images and objects to interpret chosen social and cultural issues.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • make images and objects that are explorations of personal responses to selected everyday images or objects. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheets • visual folio • visual journal. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • analyse the physical characteristics of everyday images and objects by making visual records? • express a personal response that is evoked by a selected image or object, illustrating explored ideas that have been independently developed? • develop a visual folio based on their research and exploration of a selected image or object? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> • independently apply elements and concepts and manipulate materials and processes with purposeful intent? • use symbolism and representation to create meaning in their visual images and objects? • create interpretive images and objects that visually represent and interpret responses to a selected image or object? • independently apply elements and concepts in innovative ways to communicate a strengthened visual sense and solve visual problems?
<p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • create drawing folios that contain explorations of responses to a selected everyday image or object. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheets • visual folios. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • experiment with and apply materials and processes to communicate personal intentions? • create folios or journals that explore personal responses to a selected image or object? • create a collection of two-dimensional images and three-dimensional objects to reflect research and development of ideas? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> • independently create a visual journal or folio to show developmental processes? • articulate ideas and thoughts through various forms? • independently research, analyse and develop experiments with materials and processes? • communicate and construct personal meanings that show processes and products?

This table is continued on the next page ...

Outcomes	Gathering evidence	Making judgments
<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 6.2 Students make and display images and objects to reflect an understanding of the functions and purpose of public and community art.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • make and display images and objects to reflect an understanding of the meanings that may be associated with everyday objects when used in artworks. <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • reflection sheets. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • individually and/or collaboratively develop options for displays and exhibitions that enhance meaning? • analyse the display contexts of images and objects through experimentation with space, balance and direction? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> • design everyday objects to be presented for a particular space and place? • analyse the function and context of displays within cultural and historical time-frames? • analyse the meanings and effects of displays on audiences?
<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>VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • justify responses to research on a still-life artist. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • anecdotal records. 	<p>Level 5 Do students:</p> <ul style="list-style-type: none"> • analyse and evaluate still-life artworks to interpret how meanings can be constructed by viewers and how they can be changed? • use visual arts language and terminology when evaluating images and objects? <p>Level 6 Do students:</p> <ul style="list-style-type: none"> • synthesise information and conceptualise art works from various historical and cultural contexts? • justify responses to synthesised research? • consistently use complex visual arts language appropriately?

Background information

Familiar, everyday objects have frequently been used as subjects or sources of inspiration in art making in various social, cultural and historical contexts. Flora, fauna, household furniture or architecture, ephemera, local landscapes and landmarks have been appropriated to identify places and spaces, symbolise ideas or emotions, or convey meanings that may be overt or hidden. Whether the artworks serve public or private functions, the choices of materials, techniques and media, and the ways in which the objects are perceived and interpreted visually, inform viewers about the contexts in which they were made and displayed. They also challenge them to formulate responses and derive personal meanings.

Artists such as Rosalie Gascoigne create abstract patterns based on natural and manufactured materials and objects, such as road signs, flooring and corrugated iron, to form association with the geographical and cultural contexts from which they came. Rene Magritte evoked a familiar environment but juxtaposed startlingly contrasted images to convey a sense of mystery. Marcel Duchamp reinterpreted a common household utensil when he made a cup and saucer out of fake fur.

Encourage students to analyse the works of artists such as Gascoigne, Duchamp and Magritte, as well as others such as George Segal, Andy Warhol, Jim Dine, Candy Jernigan, Pablo Picasso, Salvador Dali, Margaret Preston, Tom Risley and Tim Storrier. This will inform their own experimentations with forms, materials, elements, concepts and processes.

Terminology

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

additive media	Dada	Post-impressionism
collage	Fluxus artists	juxtaposition
conceptual	found objects	subtractive techniques
Cubism	Modernism	Surrealism

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
- 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.

Print

Aland, J. & Darby, M. 1997, *Australian Artlook*, Rigby Heinemann, Melbourne.

Chamberlin, L. 1998, *Art Smart*, McGraw-Hill, Roseville, NSW.

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

Drury, N. 1992, *Images in Contemporary Australian Painting*, Craftsman House, Sydney.

Drury, N. 1994, *Images 2: Contemporary Australian Painting*, McGraw-Hill, Roseville, NSW.

Drury, N. 1998, *Images 3: Contemporary Australian Painting*, Craftsman House, Sydney.

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

Williams, D. & Wilson, B. 1998, *An Introduction to Western Art: From Caves to Canvas*, McGraw Hill, Roseville, NSW.

Mittler, G. 2000, *Art in Focus*, Glencoe/McGraw-Hill, New York.

Ragans, R. 2000, *Art Talk*, Glencoe/McGraw-Hill, New York.

Rees, V. 1998, *Art-i-facts book 2 — An Exploration of Ideas in Drawing*, McGraw-Hill, Roseville, NSW.

Electronic

Websites

(All websites listed were accessed in May 2002)

Dictionary of Art Terms: www.aliceville.com/artdic_0.htm

Eckersleys Art: www.eckersleys.com.au/

Museums Online: www.musee-online.org/

Queensland Art Teachers' Association: www.qata.qld.edu.au/

Rosalie Gascoigne: www.arts.monash.edu.au/visual_culture/projects/diva/rgascoigne.html

The international Dada archive: www.lib.uiowa.edu/dada/index.html

The secret of Marcel Duchamp: www.bbc.co.uk/works/s3/duchamp

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/

Queensland Museum
Corner Grey and Melbourne Streets, South Brisbane Q 4002
www.qmuseum.qld.gov.au/

Activities

Phase 1 — Researching

Students:

- explore various objects and images that could be considered 'everyday' or mundane
- select an object and experiment with forms, materials and processes that express an emotional or conceptual response to the object
- inform their developing artworks by researching, analysing and evaluating works by artists who have used everyday objects as stimulus for artworks.
- create a drawing folio that records their responses.

Outcomes	Activities	Gathering evidence
<p>VA 6.1a Students make images and objects to interpret chosen social and cultural issues.</p> <p>VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p>	<p>Stimulus: Select an object from a class lucky dip that will become your 'object of obsession'.</p> <p>Students:</p> <ul style="list-style-type: none"> • discuss and question the characteristics of, and values associated with, these selected objects and the contexts of their uses • draw their objects from observation, imagination and memory, focusing on art and design elements and concepts • create a series of drawings that documents their explorations of the intricacies of their objects, using different media • interpret their emotional responses to aspects of the object, or associations they make with the object, in their drawings, using surface treatment and tonal variation (see Student resource 1 for sample tasks) • experiment with creating different grounds or surfaces for their drawings • display and critique their drawings • research selected artists' works that use everyday objects in various contexts • deconstruct the meanings that may be associated with selected objects to visually reconstruct new symbolic meanings • examine how elements of display and exhibition could enhance the meaning of their artwork. 	<p>VA 6.1a and 6.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i>

Focus questions:

- What is meant by an 'everyday object'? What is a precious object? How might they be differentiated?
- Who determines the value of an object? How might the value of an object change across cultural and historical contexts?
- How can the qualities and characteristics of drawing media change when it is applied to different surfaces?
- How can artists create an emotional response in the viewer through representing everyday objects?
- How can artists enhance meanings through displays and exhibitions?
- What is conceptual art?

Teaching considerations

Encourage students to experiment with materials, processes and ideas to develop an understanding of the physical, emotional, spiritual and conceptual characteristics of objects, exploring:

- line (contour, lyrical, mechanical, implied, organisational, blurred)
- shape (positive and negative)
- texture and surface (actual, simulated, transferred, invented)
- colour (real, symbolic, emotional)

Provide a range of opportunities for students to experiment with and develop two-dimensional forms.

Phase 2 — Developing

Students:

- inform their developing artworks by deconstructing and interpreting works by artists who have used everyday objects
- design and create two-dimensional and three-dimensional representations of their objects
- experiment with display and exhibition options that increase or change the value of the objects
- reflect on their developmental work.

Outcomes	Activities	Gathering evidence
<p>VA 6.1a Students make images and objects to interpret chosen social and cultural issues.</p> <p>VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p> <p>VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p>	<p>Students:</p> <ul style="list-style-type: none"> • deconstruct the meanings and representations of artworks by artists such as Rosalie Gascoigne, Pablo Picasso, Marcel Duchamp and others (see Student resource 2) • design sculptures and create artworks in response to teacher-led workshops in moulding, carving and construction • analyse their objects to develop conceptual meanings rather than literal meanings • make two-dimensional and three-dimensional representations of their objects, using materials such as wire, string, sticks, raffia, clay, liquid latex, plaster moulds, found objects, pencils, pens, ink, collage materials, oil and chalk pastels, and charcoal • explore processes such as modelling, joining, twisting, shaping, stretching • document the development of their representations • explore various environments for displays and exhibitions • reflect on their developmental work and critique the displays and photographs of their own and others' works. 	<p>VA 6.1a and 6.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher consultation</i> • <i>focused analysis</i> • <i>peer- and self-assessment</i> <p>VA 6.2</p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>observation</i> • <i>teacher consultation</i>

Focus questions:

- What is deconstruction? What purposes can it serve in visual arts?
- How can new meanings be reconstructed?
- What are Dada, cubism, surrealism, ephemeral, environmental art forms?
- How can I take advantage of the properties of clay?
- What techniques are needed when constructing with fabric?
- Explore repetition, pattern, asymmetrical and symmetrical space in composition designs.

Teaching considerations

- Allow students to exploring a wide range of two-dimensional and three-dimensional media.
- Select display options for a public forum rather than a personal forum.
- Involve students in peer critiques during the developmental phase.

Phase 3 — Resolving

Students:

- select objects and designs for a folio that explores the physical, emotional and conceptual qualities of their objects
- photograph and critique their artworks, developing their ideas into another form of representation, for example public display
- consolidate their research of artists and artworks by presenting a journal that synthesises their research and the evolution of their objects.

Outcomes	Activities	Gathering evidence
<p>VA 6.1a Students make images and objects to interpret chosen social and cultural issues.</p> <p>VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p> <p>VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p> <p>VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.</p>	<p>Students:</p> <ul style="list-style-type: none"> • select some of their representations and arrange them compositionally to be displayed and photographed • select a photograph of their displayed works to use as the basis for a painted interpretation, digital interpretation or sculptural interpretation. • create gestural and resolved charcoal interpretations based on the selected photographic image • explore subtractive and additive media techniques • create a painting, design or sculpture that is the culmination of the developmental work and research • display and critique their own and others' artworks, analysing how and why meanings might be constructed by the viewers of the works • present and critique their visual folios and journals, documenting the processes of their research and the development of their culminating artwork and its display. 	<p>VA 6.1a and 6.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>focused analysis</i> • <i>peer- and self-assessment</i> <p>VA 6.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>observation</i> • <i>student–teacher consultation</i> <p>VA 6.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> • <i>peer- and self-assessment</i>

Focus questions:

- Which developmental works provide evidence of conceptual ideas for your object? What is the evidence?
- What is a resolved artwork?
- How would you evaluate the communication power of your folio?
- What is public display?

Teaching considerations

- Encourage students to transform their completed object into another art form, for example a sculptural object in an installation, a painting as a series of digital prints or photographs.
- Use the visual journal to display the processes and ideas and the visual folio as evidence of experiments and resolved works.

Sample unit overview

Teacher resource 1

Time Allocation — 10 weeks

Stimulus — Students select an everyday object and explore its physical characteristics through drawing, painting and construction. Students research selected artists and artworks that relate to the use of everyday objects, examining the qualities and styles of representation that are evident. They examine the emotional, symbolic and conceptual nature of the works adapting ideas to their own work.

Focus core learning outcomes: Visual Arts VA 6.1a, VA 6.1b, VA 6.2, VA 6.3				
Week	Contexts	Features	Process phases	Assessment
1	Students research selected artists' works that use everyday objects in various contexts, for example Jan Vermeer, Jean-Baptiste Chardin, Marcel Duchamp, Pablo Picasso, Rene Magritte, Jim Dine, Andy Warhol, Claes Oldenburg, Margaret Preston, George Segal, Candy Jernigan, Salvador Dali, Max Ernst, , Tom Risley and Tim Storrier.	Students research the use of everyday objects from selected eras and cultures/societies. They examine images, the content, and the display of these works comparing and contrasting them. They collect and document different examples from relevant artists.	Researching In groups, students discuss how everyday objects have been used historically and culturally in art and suggest intended meanings of selected works. They develop a range of concept ideas about their selected objects, for further exploration.	<i>Teacher observation</i>
2	Students brainstorm ideas, using a concept map for their chosen object using the work of researched artists as a reference. They start initial designs for developmental ideas and display compositions.			<i>Students interaction and concept maps</i>
3 & 4	Students design sculptures and create artworks in response to teacher-led workshops in two-dimensional and three-dimensional techniques such as: <ul style="list-style-type: none"> • drawing techniques • painting techniques • digital image rendering • photography • printmaking techniques • moulding • carving • construction. 	Students experiment with sample two-dimensional and three-dimensional designs and structures related to their objects. The designs may be produced by manual or electronic means.	Developing Students experiment with materials, processes and techniques to make a series of drawings, digital, printed, fabric and sculptural structures.	<i>Focused analysis (teacher)</i> <i>Visual folio of experiments with materials, and techniques, composition layout and sculptural forms</i>
4 & 5	Students make two-dimensional and three-dimensional representations of their objects, using various found materials such as wire, string, sticks, raffia, clay, liquid latex, plaster moulds, found objects, pencils, pens, ink, collage materials, oil and chalk pastels, and charcoal.			

Sample unit overview (continued)

Teacher resource 1

Week	Contexts	Features	Process phases	Assessment
6 & 7	<p>Students consider exhibition options for presentation of their objects. The display should clearly communicate their research, development and additional concepts relating to meaning.</p> <p>They photograph their work in situ.</p> <p>Students reassess their ideas for re-creating their objects and discuss and develop another way of representing them.</p>			
8 & 9	<p>Students select a photograph of their displayed works to use as the basis for a painted interpretation, digital interpretation or sculptural interpretation.</p> <p>Students explore subtractive and additive media techniques to create a painting, design or sculpture that is the culmination of the developmental work and research.</p>	<p>Students resolve their folio of work that includes concept ideas, preliminary drawings and design work, compositional plans for display, sculptures/objects and a painting related to their object.</p>	<p>Resolving</p> <p>Students install their objects in either a virtual or an actual display. They describe, analyse, interpret and evaluate their work and that of other artists.</p>	<p><i>Teacher observation</i></p> <p><i>Student–teacher consultation</i></p> <p><i>Artist’s folio and questioning</i></p>
10	<p>Students describe, analyse and interpret how they have researched their object and related artworks. They critique their own works and that of other artists, analysing how and why meanings might be represented.</p>	<p>Students make a presentation to the class based on their research of artworks that use everyday objects.</p>		<p><i>Focused analysis:</i></p> <p><i>extended writing</i></p>

The object of my obsession

Student resource 1

Complete the tasks with reference to your selected object.

1. Draw the inside of your object, or a cross-section of it.
2. What do you think the object is usually used for? Why? How many other uses could you find for the object?
3. Find five images of your object in magazines or newspapers. Analyse the ways in which the object has been displayed or used.
4. Select some unusual textures with which to cover your object. How do these textures affect viewers' possible interpretations of the purpose and function of the object?
5. Photograph your object from various angles. Which angles do you prefer? Why?

Sample research task

Student resource 2

Choose and identify two contrasting artworks by artists who have used everyday objects in their works in different ways. Give a brief biographical background for each artist.

Section 1: What do the artworks look like?

Describe:

- elements that have been used, such as line, shape, colour and texture
- concepts such as proportion, symbolism, composition, depth, abstraction, representation and non-representation
- the subject matter
- forms, materials and processes.

Section 2: What is the image or object really about?

Analyse:

- use of elements and concepts — why have they been used in the ways they have?
- how the forms, materials and processes may be identified and compared.

Use appropriate language to analyse the artworks. For example, 'In this picture, the proportions of a "real" chair have been exaggerated and altered. When we drew a chair, we looked very closely at how it looked. This artist may have been trying to convey a particular message about this chair by changing the proportions.'

Section 3: What do you think about the artwork?

- Comment on your interpretations of the key characteristics of the image or object.
- Comment on the ways in which the elements and concepts have been used, and the meanings that are conveyed by this use.
- Did the artwork appeal to you? Explain the reasons for your aesthetic judgment.

Section 4: Evaluate the artworks, based on the research you have done.

- How might meanings be constructed by the viewers of these artworks?
- How could those meanings be changed?

Use appropriate visual arts language and terminology when evaluating the images and objects.

Written task

Write an essay evaluating the two artworks you have chosen. Use the responses you have given to each of the sections above to guide your essay-writing.

Suggested structure for the essay:

<i>Introduction</i>	State the artworks you have chosen. Describe why you chose them.
<i>Body of the essay</i>	Paragraph one — describe, analyse, interpret and evaluate artwork 1 Paragraph two — describe, analyse, interpret and evaluate artwork 2 Paragraph three — compare key points in each of the artworks
<i>Conclusion</i>	Summarise all your main points
<i>Bibliography</i>	Include a reference list of all resources used
<i>Appendix</i>	Include a photocopy of the two artworks.

Acknowledgments

This module was developed collaboratively with Deborah Ruellan, Head of Department, The Arts, at Albany Creek State High School and Education Queensland.

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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