

PROGRAMMING IDEAS

The following sample programs were produced by teachers who attended the New HSC implementation Workshops

PROGRAM OVERVIEW

VISUAL ARTS

St Leo's College, Wahroonga.

Preliminary Course - 2000 - Three Terms

ART CRITICISM/ART HISTORY	ARTMAKING
<p>PROGRAM.1 (Introduction to the Practices)</p> <p><i>“Rauschenberg” (4 Weeks-8 Hours)</i></p> <p>Outcomes - P7, P10</p> <ul style="list-style-type: none"> • “What is Art Criticism?” Introduction to art criticism and profile of art critic Robert Hughes (pp 126-129 textbook - “Artforms” by Preble.) • “What is Art History?” Introduction to art history. Chronology/Different Histories. (“Senior Artwise” by Israel) • Critical/Historical study of Robert Rauschenberg. “Artforms” pp 456-458 and other sources. Construct 2 pieces of writing on Rauschenberg - Critical Study and Historical Study. 	<p>PROGRAM.1 (Introduction to the Practices)</p> <p><i>“Drawing/Still Life” (4 weeks-7 hours)</i></p> <p>Outcomes - P1, P3, P4</p> <p>Construct a still-life drawing beginning with director observation of an arrangement of objects set up in the classroom. Emphasis will be placed on experimenting with a range of drawing materials, as well as the inclusion of elements of collage. Representation will be introduced as a key element of artmaking. Language and concepts of the Structural Frame will underpin how the artwork is approached - intuitive, imaginative, immediate sensory experiences. Relationships between Rauschenberg’s working practices and those they are engaging in are highlighted as they progress.</p>
<p>PROGRAM.2 (Introduction to Conceptual Framework)</p> <p><i>“The Art of Social Comment” (14 weeks-22 hours)</i></p> <p>Outcomes - P8, P10</p> <p>“What are the Agencies in the Artworld, and what art their roles and relationships?” Revisit past activities and consider them in regards to the Conceptual Framework. This is fleshed out with a study of Goya’s “The Third of May”, and Guernica”. Construct a piece of writing on each which addresses aspects of the Conceptual Framework with awareness of how ideas are represented.</p>	<p>PROGRAM.2 (Introduction to Conceptual Framework)</p> <p><i>“The Art of Social Comment” (14 weeks-22 hours)</i></p> <p>Outcomes – P2, P3, P4, P5, P6</p> <p>A range of current topical issues are presented from which students are to select. Explore chosen topic and a preferred drawing medium, develop ideas for a drawing, and then construct the drawing using the preferred drawing medium.</p>

<p>Studies of the following will address the roles and relationships between artist-world-artwork-audience -</p> <ul style="list-style-type: none"> ◆ Art of the Weimar Republic - Dix, Killwitz, Grosz, Beckman etc. ◆ Artists responses to Environmental Issues - Martin, Senbergs, Waller, Booth etc. <p>Artists responses to Indigenous Issues - Bennett, Moffat, Foley, Nikolls etc.</p> <p>Construct an essay which explores one of the Studies in greater depth. Essay is to address the Conceptual Framework.</p>	<p>The roles and relationships of the artist – world – artwork-audience will be a focus of their progress through this task. (Refer to AES Conference Report p.24). Conceptual Strength and Resolution will be introduced as vital aspects of artmaking. Language and concepts of the Cultural and Structural Frames to underpin how the artwork is approached.</p>
<p>PROGRAM. 3 (Introduction to the Frames)</p> <p><i>“Transforming the Found Object”</i> (14 weeks-22 hours)</p> <p>Outcomes – P9, P10.</p> <p>“What are the Frames?” Revisit past activities and consider them in regards to the Frames.</p> <p>Study of artists who have utilised found objects in this work. Janet Laurence/Fiona Foley collaborative piece will be covered by addressing each of the Frames. A chronological study will follow which covers the development of the use of the found object in 20 century sculpture – Picasso (structural), Duchamp (cultural), Nevelson (subjective/structural), Gascoigne (subjective), Valamalesh (postmodern). Construct writings that address most pertinent Frames relating to artists’ work./</p>	<p>PROGRAM. 3 (Introduction to I Framework)</p> <p><i>“Transforming the Found Object”</i> (14 weeks-22 hours)</p> <p>Outcomes – P2, P3, P4, P5, P6.</p> <p>Introduction to sculpture – What is it?/ positive and negative space/process of assemblage/modern and contemporary use of the found object.</p> <p>Construct a sculpture which is a response to a found object of interest, utilising the process of assemblage. Frames will come into play as they are exploring, developing and resolving ideas. Conceptual nature of piece could be based on memories, emotions, interests, fetishes, desires, phobias, and/or visual qualities. A rich layering of sophisticated meanings and possible interpretations will be expected. Conceptual Strength and Resolution will be basis of assessment for sculpture. Consideration for the Agencies of the Artworld need to be made.</p>

Stephen Andrews

ART MAKING OVERVIEW STAGE 6 VISUAL ARTS PRELIMINARY COURSE

THE INTERNATIONAL ART PRACTICE OF MAKING THE INVISIBLE VISIBLE

CONTENT	OUTCOMES	INDICATORS	LEARNING ACTIVITIES	RESOURCES
PRACTICE	Prelim 1 EXPLORES THE CONVENTIONS OF PRACTICE IN ART MAKING	Student can articulate an understanding of the different conventions of Art/Craft/Design. Students can identify & associated the processes of different art forms eg. painting, drawing, sculpture,	<ul style="list-style-type: none"> Students to explore "What is Art?" Student exposure to experimentation with media being used by Eastern & Western contemporary artists. Above media time-lined in the context of its history of use in the practice of Art. 	<ul style="list-style-type: none"> Biennales of Sydney The Asia-Pacific Triennials of Contemporary Art Art Express
CONCEPTUAL FRAMEWORK	Prelim 2 EXPLORES THE ROLES AND RELATIONSHIPS BETWEEN THE CONCEPTS OF THE ARTIST, THE ARTWORK, THE WORLD AND THE AUDIENCE	Students can demonstrate an understanding of the different, though interconnected roles and interests of the museum, the curator, the viewer, the critic, the historian, the artist, the art market and the integrity of the work as ART for ART's SAKE.	<ul style="list-style-type: none"> Students to develop, profile and submit a work for a class exhibition representing a cross section of media and class talent, Students (as a team) select a space to promote the work as ART, cull works as suitable & representative of the set theme & stage and promote the exhibition. Students will write a critique comparing their decisions to past Art Exhibitions. 	<ul style="list-style-type: none"> Documentation and Press coverage of Art Express (SVH reviews curator's essays, Gallery's and Dept of Ed annual reports, exhibitor's notes. The role of FRINGE Galleries & activity.
FRAMES	Prelim 3 IDENTIFIES THE FRAMES AS THE BASIS OF UNDERSTANDING EXPRESSIVE REPRESENTATIONS IN ARTMAKING	Students can identify and explain the characteristics of and quote examples of Art concerned with Post Modernism Culture, Subjectivity, and Structure.	<ul style="list-style-type: none"> Students exposed to contemporary and historical visual examples of works addressing different philosophies of the frames. Students to Represent a known historical work as a series of works. Each work will stem from the same content but be reworked to address a different frame. 	<p>Subjective-work dealing with personal and psychological experiences Cultural-explorations of culture and society</p> <p>Structural-works that communicate using the system of signs</p> <p>Postmodern-works that challenge mainstream/historical values and ideas.</p>
REPRESENTATION	Prelim 4 INVESTIGATES SUBJECT MATTER AND FORMS AS REPRESENTATIONS IN ARTMAKING	Student can justify and make suitable choices of art forms to best communicate the voice of chosen subjectivity.	<ul style="list-style-type: none"> Students to experiment with the scope and effectiveness different art forms have in conveying the various elements & principles of Art. eg rhythm, space, texture, etc Students to build categorical vocabulary of subjectivity eg, places & spaces, other living things, issues & theories, people, objectives etc. 	<ul style="list-style-type: none"> Aesthetic analysis formats for the various art forms Catalogues from exhibitions that have dealt with thematic subjectivity
CONCEPTUAL STRENGTH AND MEANING	Prelim 5 INVESTIGATES WAYS OF DEVELOPING COHERENCE AND LAYERS OF MEANING IN THE MAKING OF ART	<p>Student demonstrates understanding of the languages of signs & symbols.</p> <p>Student is able to document and make coherent the relationships between progressive stages of a work's resolution (VAPD & series of works)</p>	<p>Historically use of symbolism was overt - Modern art used symbolic use of colour & form - Contemporary art uses appropriation to re-present meaning.</p> <ul style="list-style-type: none"> After exposure to informed examples of the above students to present a thematic (eg representation of landscape) trip of symbolically, notated examples from a Historical, a Modern and a Contemporary period of Art. 	<p>Erwin Panofsky's work on 3 levels of interpretation (Iconography/iconology etc) <i>Ref lists from 1997 R.A. S. Art & Media-Ways Symbol & Sign have been used as representation...</i></p> <p>Anythings on allegory, semiotics, Ways of Seeing</p>
RESOLUTION	Prelim 6 EXPLORES A RANGE OF MATERIAL TECHNIQUES IN WAYS THAT SUPPORT ARTISTIC INTENTIONS	Student demonstrates technical control sensitivity to the confines of chosen media & intention of the work. Student can produce evidence of research into media behaviour.	<ul style="list-style-type: none"> Students select an international subject of concern and present a related, personal exploration of it in 3 different media. Series of work to be fully documented/evaluated in VAPD, including at least 2 comparative observations of how other artists have worked with this theme. 	<p>Current periodicals eg. <i>Flash Art, Art Asia Pacific, Contemporary Visual Arts incorporating World Art</i>, etc Newspaper articles, World Wide Web, TV & film documentaries., Thematic book lists in <i>Recommended Areas of Study</i> publications</p>

Frames
 Cultural
 Structural
 Post Modern

Concept/Theme
 FIBRES & FABRICS
 FORM/MEDIA

Conceptual Framework
 Artwork
 Audience

Art History/Art Criticism

Cultural meaning imbued in fibre & fabric Arts.

Historical study Outcomes: P7 & P9

- * Investigate **cultural** use of fabric mediums, **images and symbols** through selected cultures:
 - * Chinese calligraphy on silk
 - * Bayeaux tapestry
 - * Persian rugs
 - * Russian Icons
 - * Jutta Fedderson
 - * New Guinea highland
 - * Narelle Jubelin
 - * Contemporary artists & design awards
- * Consider communication with audiences and designs from above cultures as structural elements & forms - colours
 - pattern/repetition
 - shape/direction
 - linear/rhythmic

Critical study Outcomes: P7, P8 & P9

- * Evaluate concepts of - head wear
 - iconography
 - fabric as art
 - decorative forms
- * Consider post modern views of costume, cultural wear, decoration & the mythology of wearing headdresses.

Art Making

Art as personal expression of ideas through fibres & fabrics.

Outcomes: P1, P2 & P6

- * Investigate the decoration methods available for students on various fabrics eg gutta on silk
- * Design & create a small wearable object called "Headpiece" (Helmet) brainstorm options available eg mask, hat, helmet, ceremonial headpiece, crown, etc.
 - Investigate cultural links-personal (from own heritage) or chosen.
- * Consider construction methods & decoration.
- * Students will need to create a papier mache head on which to display their headpieces

<p>Frames Subjective Cultural Structural</p>	<p>Concept/Theme LANDSCAPE</p>	<p>Conceptual Framework Artist Artwork Audience</p>
<p>Art History/Art Criticism</p> <p>Art as a record of the LAND with all its global meanings.</p> <p>Historical study Outcomes: P7, P8, P9</p> <ul style="list-style-type: none"> * Explore the various contexts of images of the land through subjective studies from selected cultures, styles, artists. * Appreciate the meanings (structural frame) given to such works by the artist & audience. How is it connected to their time & place. <p>Selection</p> <ul style="list-style-type: none"> * Aboriginal * Australians-Heysen * Rees, Williams & Whitely * Western Traditions - Renaissance * - Da Vinci Impressionists - Monet * Eastern Traditions - Chinese <li style="padding-left: 150px;">Japanese * Contemporary <p>Critical study Outcomes: P7 & P9</p> <ul style="list-style-type: none"> * consider works which challenge our understandings of the depiction of the land: Rosalie Gascoigne Statements after & before her death. John Davis Others could include - Blue Poles/Pollock John Olsen * Consider cultural bias for reality in landscape painting - understanding & depth of such arguments. Set up a debate about this issue. 	<p>Art Making</p> <p>Art as personal recording of LAND through various mediums</p> <p>Outcomes: P1, P3, P4</p> <ul style="list-style-type: none"> * Local environment study - a collection of sketches, drawings, 'samples' eg frottage collage material, etc. * Record of a special place - Where, how, what & for what reason? What does the place/land mean to you & where does this meaning come from? (subject and cultural frames) * Structural changes to the collection: Create an installation, a 'mixed media' piece or performance restrictions? video, photos... Language-communications through media, systems, signs & symbols. Found objects & conventions. * 2D & 3 D relationships in compositions collage/drawing (structural frame) * Documentation format is left open for student selection after consultation. VAPD must be presented with the final work & must be always present in class to evaluate and gauge 'audience' response. 	

Frames	Style	Conceptual Framework
<ul style="list-style-type: none"> ✓ Subjective ✓ Cultural ✓ Structural Postmodern 	Modernism	<ul style="list-style-type: none"> ✓ Artist ✓ Artwork ✓ World ✓ Audience
Art History/Art Criticism Term 3, 8 weeks		Art Making Term 3, 8 weeks
<p>Historical Study: Outcomes; P7 P8 P9 P10</p> <p>Exploring seven significant modernist styles throughout history in Europe and America, in terms of philosophy, conventions and representations of Modernist practice.</p> <ol style="list-style-type: none"> 1. Fauvism: Vlaminck; structural conventions & the qualities of the artwork. 2. Cubism: Picasso and Braque; structural conventions. 3. Impressionism: Renoir, Degas, Monet; The Salon, social, economic and political influences. 4. Post Impressionism: Van Gogh, Cezanne; individual artist styles. 5. German Expressionism: Munch; Subjective influences. 6. Pop Art: Warhol, Lichtenstein; representations of the world through popular cultural icons, Warhol's 'factory' - artist's approach. 7. Abstract Expressionism: Pollock; Subjective influence. <p>Critical Study: Outcomes; P7 P8 P9</p> <p>Identifying the incorporation of, and response to, traditional practice and appreciating how audiences have responded to modernist artworks.</p> <ol style="list-style-type: none"> 1. Abstract Expressionism: The National Gallery in Canberra's purchase of Pollock's 'Blue Poles' and public/audience reaction. 2. Pop Art: Audience initial outrage as a response to high art. 		<p>Outcomes: P2 P3 P4 P6</p> <p><u>Form:</u> Print making <u>Concept:</u> Based on a theme/topic concept/issue found in a Modernist art movement.</p> <ol style="list-style-type: none"> 1. Through their investigations into modernist art practice, students select a concept found in a modernist art movement or dealt with by a modernist artist. The concept could be from a subjective, cultural or structural perspective. Example: Interiors Matisse Structural Isolation Van Gogh Subjective Primitivism Gauguin Cultural 2. In their VAPD, students complete sketches, drawings, colour schemes, experiments, plans, etc based on their chosen concept. Their final design needs to portray their concept strongly. Consider: reduction process, complementary colours, wood grain, perspective (resolution). 3. Transfer design to wood block or lino. Consider variety of line cuts, positive and negative space, reduction printing based on two colours. 4. Print an edition of four, mediate and mount one print. 5. Evaluation: group (audience) and individual (artist). Consider qualities of the artwork and how signs and symbols communicate meaning to audiences through structural devices.

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Overview for Areas/Units of Study for the Preliminary Course

Tm	Content	Title/Topic	Wks	Range of Examples: Across time, place and form	Form	Literacy Strategies	Resources
1	Artwork Artist World Audience Postmodern Subjective Cultural Structural	<u>Concept:</u> Investigating the field of art from different perspectives in Australia. Introducing Content.	7	<u>Cultural:</u> Glover, Heidelberg (Roberts), Art Nouveau. <u>Structural:</u> Aboriginal <u>Subjective:</u> Hester, Whiteley <u>Postmodern:</u> Barbara Kruger, Max Dupain, Anne Zahalka	Painting	Modelling Mind mapping Scaffolding Explanation	Whiteley video, prints, Heidelberg video, texts, Internet, Corel PhotoPaint.
1-2	Audience Artist Artwork Structural Cultural Postmodern	<u>Theme:</u> Australia's National Identify.	6	Tucker, ' <i>Victory Girls</i> '; Perceval, ' <i>Survivial</i> ', The Archibald Prize, Casey, ' <i>Got the Bastard</i> ', Moffatt, ' <i>Untitled from the series Something More</i> '; Duterrau, ' <i>The Conciliation</i> '; Parr, ' <i>The National Picture</i> '.	Cont. Painting Start Sculpture	Explanation Mind Mapping Scaffolding Reporting	Internet, Excursion to Archibald Prize, texts, Duterrau and Parr video.
2	Artist Artwork World Subjective Cultural Structural	<u>Theme & Form/Media:</u> The Human Form in Sculpture.	6	Representations of the Human Figure in Egyptian and Classical Greek and Roman sculpture, Renaissance/Michelangelo, Henry Moore, Herbert Flugelman, Jean Arp, Hossein Valamanesh...	Sculpture	Reporting Explanation	Michelangelo biography video, texts, prints.
3	Audience World Artist Artwork Cultural Structural Subjective	<u>Style:</u> Modernism.	8	Fauvism (Vlaminck), Cubism (Picasso, Braque), Impressionism (Renior, Monet, Degas), Post-Impressionism (Van Gogh, Cezanne, Gauguin), German Expressionism (Munch), Pop Art (Lichtenstein, Warhol), Abstract Expressionism (Pollock).	Print Making	Explanation Scaffolding	Texts, prints, slides, Lichtenstein video, Pollock video, Internet.

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Unit of Work

Frames	Topic	Conceptual Framework
<ul style="list-style-type: none"> ✓ Subjective ✓ Cultural ✓ Structural ✓ Postmodern 	Tea Cup	<ul style="list-style-type: none"> ✓ Artist ✓ Artwork ✓ World ✓ Audience
Art History/Art Criticism Term 6 weeks		Art Making Term 6 weeks
<p>Art history/Art criticism</p> <p>Historical Study: Outcomes; P8 P9</p> <p>3. Examine artworks by Cezanne, Picasso, Braque, Preston... Margaret Preston - cultural, modernism feminism. Olive Cotton - structural - light, shadow Charles Blackman - Alice series - subjective Meret Oppenheim - Post Mod.</p> <ul style="list-style-type: none"> • study history of Tea cup functions in relation to audience <p>Critical study Outcomes: P8 P9</p> <ul style="list-style-type: none"> • relationship between function and aesthetics • cultural - different Tea-ceremonies eg Japan • compare/contrast 2 of artworks studied 		<p>Art making</p> <p>Outcomes; P2 P3 P4 P5 P6</p> <p>Sequence of experiences</p> <ol style="list-style-type: none"> 1. Watch Alice in Wonderland. 2. Draw still life - structural, subjective. 3. See Historical study. 4. Produce still life drawing based on one or more of No 3. 5. Make cup/saucer/mug in papier mache. 6. Have a Tea-Party using own cup and appropriate dress. 7. Photograph the above in progress. 8. Manipulate photographs - collage → screen print, lino etc. 9. Record process in VAPD in relation to concept development and resolution of materials.

Tudor Price-Jones - Temora High School
 Kylie Bush - Coleambally Central School
 Wendy Splang - Cootamundra High School
 Pam Garstang - Coolamon Central School
 Margaret Jordan - Lockhart Central School

SOUTHERN CROSS SCHOOL - written by S. Hodgson, P Powell, C. Rose

Frames	"EATING OUT" TERM 1 2000	Conceptual framework
Subjective ✓ Cultural ✓ Structural ✓ Postmodern		✓ Artist ✓ Artwork World ✓ Audience
Outcomes: P2 P3 P4 P5 P6 P8		
Artmaking		Historical and critical study
<ul style="list-style-type: none"> • <u>Using collage</u> construct "Bizarre Last Supper": refer to Last Supper in art history as a concept. Use appropriated images from photocopies of art historical examples and include text where appropriate or use a combination of computer generated images (post modern frame) • Brainstorm: individual lead up work for Dinner Party Installation individual work <ol style="list-style-type: none"> 1. <u>Word association</u> listing everything to do with dinner party. 2. <u>Select</u> an artist from any period or culture in art history, any technique or medium, to be the <u>mystery dinner guest</u>. May also be from performing arts, 20th icon. Think about cultural/historical issues. 3. <u>Research</u> visually and theoretically to have a complete profile of your guest. 4. Notate research in VAPD. 5. Develop symbol/s for your guest, to become a motif/s applied to installation "The Dinner Party" in all its aspects (structural frame). 6. <u>INSTALLATION</u>: - discuss installations as artworks. Should include <ul style="list-style-type: none"> { • invitation design { • menu plan { • fibre/banner { • ceramics { • printmaking <p>preliminary studies and experiments recorded in</p>	<p>THE DINNER PARTY - Judy Chicago</p> <ul style="list-style-type: none"> • <u>Discussion</u> of the selection process she used to decide on the women she included in the piece and their historical significance. • Their cultural background (cultural frame) <p>Essay: Investigate the role of the artist and how it changes through history from anonymous artisan to individual genius to facilitator/coordinator (In point form)</p> <ul style="list-style-type: none"> • <u>FOCUS STUDY</u> Chronological organisation, visual verbal approach select one of the following <ol style="list-style-type: none"> 1. Ceremonial Meals eg. Wedding feasts, funeral scenes. 2. Representations of Food eg. Still lifes, vegetable portraits 	<p>CRITICALLY ANALYSE</p> <ul style="list-style-type: none"> • Last Supper - Da Vinci • Last Supper - Tintoretto • Last Supper - Bouts <p>comparing compositions devices and techniques as well as what the paintings reveal about 2D representation</p> <p>THE DINNER PARTY Analyse the variety of techniques and artists integrated to form the installation</p> <ul style="list-style-type: none"> • Investigate the notion of artworks as physical/virtual objects • Investigate the nature of space and people's movement through it in an installation <p>Relationship of physical audience to a gallery installed work, and critics response see Hughes & Lucie-Smith.</p>
<ul style="list-style-type: none"> • <u>INSTALLATION</u> will be video taped when set up in library <ol style="list-style-type: none"> i) to record audience response over a period of a week ii) as the basis of a performance piece to present to class iii) photographed as a unit and as a "joiner" photograph to complete recording and investigations in VAPD <p><u>REFERENCES</u>: eg Books "Contemporary Australian Collage" "In the Picture" "Contemporary Australian Printing" "Artifacts 2"</p> <p>Periodicals: Textile Filare Forum Ceramics and Perception</p>	<ol style="list-style-type: none"> 3. Farming a Gathering eg Berbizon ptrs Aboriginal Billens 4. Genre Meals eg Renoir, Vera Lehndorff ("In the Picture") 5 hour duration. <p><u>REFERENCES</u>: eg Internet:- Modern Painters magazine Book:- The Art Book In the Picture Jamsen's History of Art</p> <p>American Visions by Robert Hughes</p> <p>Discovering Art</p>	<p>Write a critic's response to your own artwork as if reviewing the installation in a gallery. Write a catalogue statement to be published in a gallery/or a didactic wall panel.</p> <p><u>REFERENCES</u>: eg Internet - Herriot.Watts University (Gateway)</p> <p>- Smithsonian Institute Books: Art Wise by Israel Art Today by Edward Lucie -Smith</p> <p>American Visions - Robert Hughes Video & Book</p> <p>The Shock of the New - Robert Hughes</p> <p>Periodicals: Art in America</p>

MURRAY HIGH SCHOOL

CONTENT - Artist - Artwork - World		OUTCOMES - P2 P3 P4 P6 P8 P9		TIME - Terms 1 & 2	ASSESSMENT TASKS	
Painting - The Human Image 15th Europe & 20th		FRAMES - Cultural, Structural, Subjective, Postmodern				
<p>TOPICS</p> <ol style="list-style-type: none"> 1. Is it a masterpiece? What does Mona think? 2. Reacting to Romanticism - The human condition - the artists speak out. 3. Issues of parody in portraits of the 20th century. 		<p>HISTORICAL CRITICAL STUDY</p> <ol style="list-style-type: none"> 1. The role of portrait painting before and during the Quattrocento, High Renaissance in Italy (Michelangelo, Raphael, Da Vinci) and outside Italy in Flanders (Van Eyck-Arnofinl and his Bride). <ul style="list-style-type: none"> - Vasari - critic. Research the role of this critic, his affect on art at the time, his influence, - Did he contribute to the way we think about art from this time frame? - Investigate the changes in style of portrait painting and the contributing factors for these. Focus on the relationship between artworks and audience - Refer to communication through signs and symbols (structural) of cultural ideas 2. The investigation of artists who were making a social comment through their painting. (Hals, Rembrandt) - Reacting to class and inequality in the artists society at that time. - The portrayal of people (Daumier, Van Gogh). Artists expressing human conditions such as sorrow, reality of (Beckman, Albright...) 3. Investigate various postmodern artworks of similar subject matter. How have the works been recontextualised? - Changes in representations. (Fiona Hall,... Appropriations of Munch, Gainsborough,... 		<p>ARTMAKING</p> <ol style="list-style-type: none"> 1. Photography - Students take a portrait photograph - it should be a family member or old friend. The composition (including setting objects) should convey meaning about that persons identity and personality. The artist's relationship with the person should also be communicated through the photograph. 2. Drawing. Self Portrait. - This work will demonstrate the students' media based approach to looking at themselves students will work in a subjective frame. (refer to Whitely, German expressionists) Examples of these artists works should be evidenced in the student's v.a.p.d. 3. Computer graphics - Appropriation. Students will choose an artwork they have come across during their historical study. They will deconstruct this image and recontextualise it by placing themself in the work. The will experiment with photocopying and digital imaging. 4. Students discuss issues and process of representation. 		<ol style="list-style-type: none"> 1. V.A.P.D. Evidence of experimentation with media, photography procedures and records, processes with regard to self portraits. Specific artists (researched and analysed) who have influenced <p>the student in their own artmaking.</p> <p>A record of the processes and procedures involved in producing a digital image.</p> <ol style="list-style-type: none"> 2. <u>ARTMAKING</u> <u>PORTRAIT</u> <u>PHOTOGRAPH</u> <u>DRAWING</u> <u>SELECTED SELF PORTRAIT</u> <u>COMPUTER GRAPHIC</u> 3. <u>CLASS TEST</u>
<p>PRACTICE</p> <p>Investigating the role of portrait painting in society.</p> <ul style="list-style-type: none"> - The views, Interests & beliefs of the time. - Various representations for the same subject matter over time. - The role of the art critic (bias) interpretation by the artist/audience. - The ways in which students think about practice in their own artmaking. 						
CONCEPTUAL FRAMEWORK	WORLD Looking at the artwork in the context of when it was made - technology, social influences	ARTWORK Structural devices the artist uses, media, representations, use of symbols, signs	AUDIENCE Meanings gained from various sources, historians, critics recall value.	ARTIST The role of the artist at the time. How what why etc.	CRITICALLY ANALYSE A CONTEMPORARY PORTRAIT	