

E630 ART (YEAR 12) - 2008-2009

Rationale

Art is a means by which people communicate with one another in a visual form, passing on values of the past and present which help to generate a sense of identity.

A knowledge and understanding of the visual arts will enable students to participate more effectively in and contribute to the diverse aspects of Australian cultural life.

Art combines knowledge, imagination, appreciation and evaluation. These aspects are necessary for perception, creative thinking and self-expression, for critical awareness and the development of practical skills in the visual arts.

General Aims

Through the study of this subject it is expected that students will:

- perceive and understand visual relationships in the environment
- demonstrate the ability to understand and use the elements and principles of art and design
- make responses to personal visual experiences
- develop skills in processes and techniques required in the production of art works
- demonstrate the ability to think, feel and act creatively with visual art materials
- acquire a knowledge of aspects of visual arts heritage
- develop skills in describing, analysing, interpreting and evaluating works of art.

Educational Objectives

Objectives are set out for each section of the subject:

- Section 1 – Visual Inquiry
- Section 2 – Studio Practice
- Section 3 – Art History and Criticism

Section 1 Visual Inquiry

On completion of this section of the subject students will be able to:

- demonstrate competence in inquiry related to their physical and social environment
- recognise and critically assess the ways that artists, designers and craftspeople have responded to their environments on both present and past times
- show evidence of the development of personal discrimination in the selection and use of appropriate media and techniques for self-expression
- demonstrate the ability to chronologically organise ideas, concepts and observations in a visual diary
- demonstrate recognition of elements and principles of design in works of art and in the environment.

Section 2 Studio Practice

On completion of this section of the subject students will be able to:

- experiment with art materials and processes and determine their effectiveness in achieving personal, expressive form
- demonstrate competence in the expression of individual ideas and feelings through the use of a variety of media
- organise, evaluate and reorganise work in progress.

Section 3 Art History and Criticism

On completion of this section of the subject, students will be able to:

- demonstrate a knowledge and understanding of both Australian and international art related to the themes selected for study
- demonstrate the use of critical language skills for describing and evaluating works of art.

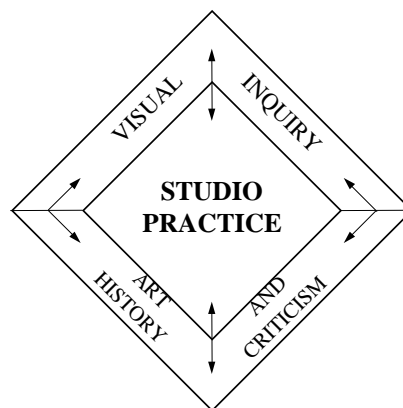
Teaching – Learning Program

The topics, or objectives within topics, can be taught in any order in keeping with the needs of teachers and students.

The syllabus content has been divided into three sections:

- Section 1 – Visual Inquiry
- Section 2 – Studio Practice
- Section 3 – Art History and Criticism

These three sections should be seen as interrelated and interactive.



Studio Practice is the focus. Visual Inquiry and Art History and Criticism support the development of the Studio Practice.

Every student must complete and submit for assessment, work in Section 1, Section 2 and Section 3.

When preparing programs of work, teachers should ensure that suitable resources and facilities are available to the students in the chosen areas of study.

Students intending to study Art at a tertiary level should retain all sections of their work on completion of the subject assessment.

First-hand experience of the natural and built environments during school camps and field trips provide students with opportunities to investigate, explore, research and respond in an authentic and purposeful manner. First-hand experience of art works during art gallery visits and the analysis of actual art works in other settings will develop students' critical skills and enhance knowledge and understanding.

Where possible, it is strongly recommended that camps, field trips and art gallery visits form an integral part of the subject.

Students should be encouraged to use appropriate art language in all components of the subject. Written material completed by students should reflect their ability to understand and use conventions of standard English to convey meaning.

The use of technologies such as computers and digital cameras, where appropriate, is acceptable however substantial evidence of traditional hand skills must be demonstrated.

Section 1 Visual Inquiry

Students will submit for external assessment, a Visual Diary related to the chosen Studio Practice area. The Visual Diary should be A3 size.

The Visual Diary should contain:

- spontaneous and analytical drawings
- personal reflections
- historical references relevant to the studio works with evidence of the student's analyses and opinions
- evidence of the thought processes and development of ideas which culminate in the student's studio works.

Visual Inquiry should also demonstrate an understanding of art elements and principles. These are not intended to be treated as a series of isolated exercises but rather in relation to the Visual Inquiry leading to the development of the studio works.

The visual language used should contain elements of design, such as:

- line
- colour
- texture
- value
- shape (2D)
- form (3D).

These, together with light, sound and time, may be explored singularly and in combination using established principles such as:

- repetition
- contrast
- harmony
- balance.

Works produced should visually express:

- proportion
- scale
- space
- volume
- movement
- tension
- pattern

- rhythm.

A variety of media and methods should be used, such as:

- drawing
- three-dimensional modelling and construction
- light-sensitive materials
- sound-sensitive materials.

Historical references included in the Visual Diary must relate directly to the students' studio work or to visual inquiry that may be concerned with technique or media. These references should generally be of a visual nature.

Visual Inquiry is an essential component in the development of the studio works.

Section 2 Studio Practice

Students will select ONE of the following studio areas:

- Ceramics
- Creative Photography
- Graphic design
- Painting
- Printmaking
- Sculpture
- Textiles

Students are required to complete THREE projects in the chosen studio area. They will specialize and work in a single studio area however the flexibility exists to incorporate aspects of other studio areas in the development of their studio projects. Each project will incorporate visual inquiry, design development, relevant historical and personal references leading to the production of a studio piece. In some instances the studio practice may result in one or more related pieces being produced within any one project

Display of Studio Pieces

Schools will make available for viewing at an exhibition or a display, all three finished studio pieces as a whole body of work.

Schools will be required to notify the Curriculum Council of the date of the exhibition or display by the end of Term 2.

There is no expectation that the work be mounted or framed or that any expense be incurred in the presentation of the display.

Ceramics

Ceramics have technical, functional and sculptural aspects. Students should demonstrate control over the medium and an understanding of the technical and aesthetic possibilities of ceramics, including firing processes and surface decoration. All three projects must be fired.

Creative Photography

Creative photography is concerned with the principles of composition, technical knowledge of photography and aspects of visual language. Students are expected to use photography as a means of expression and communication, exploring the visual potential of the photographic medium.

Graphic Design

This study area will give students an insight into graphic design and the conventions of graphic communication and may include the use of digital technologies and three dimensional design. Students should demonstrate an understanding of visual language and graphic design skills and processes.

Painting

In this study area, students will select from a range of media, techniques and supports to demonstrate an understanding of the process of painting. Students should also demonstrate an understanding of the principles of composition and the use of visual language in the production of their work. One project may be pastel.

Printmaking

In this study area, students will develop an understanding of printmaking conventions. Students should use appropriate materials and techniques to demonstrate control of printmaking skills and processes. At least one project must be an edition of three or more.

Sculpture

Sculpture is concerned with the three dimensional use of form, space and surface. Students should demonstrate an understanding of sculptural techniques, skills and processes and be encouraged to explore a range of media. This may include the use of ceramic materials.

Textiles

Textiles should provide students with a range of experiences in working with contemporary and/or traditional materials, fibres and fabrics. Students should demonstrate an understanding of skills, processes and techniques in their exploration of media.

Section 3 Art History and Criticism

Students will study BOTH Australian and International Art of the late 18th century to the present day.

Students' essays, tutorials and assignments should be based on the selected themes and should be organised in a separate Art History file (which is not required for submission in the Visual Diary).

Australian Art

Students will select ONE of the following themes for study:

- The Heidelberg School and its Precursors 1860-1900
- Australian Art 1930 to 1960
- Australian Art since 1960

- Western Australian Art and Design
Students are required to study the CORE UNIT (Responses to the Environment) and ONE of the four modules:

Module 1	Colonial Viewpoints (c1826-1890)
Module 2	Regional Variations (c1890-1939)
Module 3	Modernism (c1930-1960's)
Module 4	Contemporary Responses to the Environment (1955-present).

International Art

Students will select ONE of the following themes for study:

- Art and Social Comment in the 19th Century
- Dada and Surrealism
- Pop Art
- Art, Technology and Utopia
- Impressionism and its Context
- Modern Design.

Details for the Art History and Criticism themes are published in Syllabus Advice Notes for Art History available from the Curriculum Council.

Exhibitions

Advice will be given annually for any additional study that may be based on major art exhibitions to be held during that year.

Time Allocation

The subject has been designed to be completed through a structured education program of approximately 110 hours in any suitable contexts and series of learning experiences. Typically the subject will be studied over the period of one school year. For administrative reasons schools wishing to vary this delivery pattern (e.g. over a shorter period or over a longer period up to two school years) are required to notify the Chief Executive Officer of the Curriculum Council.

Subject Completion

Students must complete the school's structured educational and assessment program for a subject in order to be eligible to receive a grade unless there are exceptional and justifiable circumstances. In situations where the school considers that insufficient information has been gathered to justify the award of a grade for the subject, a result of U (for unfinished) should be allocated. The Curriculum Council offers the flexibility for the U to be converted to a grade after the final grades have been submitted. Further details on assessment and grading are provided in Volume I of the Syllabus Manuals.

Examination Details

The examination will consist of a Visual Diary (50%) which is submitted for external assessment and a written paper (50%) on art history/criticism/analysis.

The Visual Diary will contain three separate projects related to a chosen studio practice area. Details of the specification for the Visual Diary may be seen in the syllabus under the heading 'Visual Inquiry'. It is mandatory that photographs of completed studio work be included in the diary at the conclusion of the inquiry.

The written paper will have a duration of two and a half hours and will consist of three parts. Candidates are required to answer one question from each section. Answers are to be written in essay form. Questions are worth equal marks.

Section 1: Unseen Image Analysis. This section contains only one question which is compulsory.

Section 2: Australian Art. There will be a choice of questions.

Section 3: International Art. There will be a choice of questions.

Note:

Students must submit, with their Visual Diary, a written declaration that the work is authentic.

Resources

Note 1: The resources in this list were available at the time of printing, but please be aware that their subsequent availability cannot be guaranteed.

Note 2: '(OP)' identifies resources that are out of print but still valuable if teachers can locate them in their department or library.

There are no specific texts prescribed for this subject. The following reference list does not include recent publications nor is it intended to be inclusive. It is recommended that teachers consider a wide range of reference material in the development of their programs.

Adams, L., *A History of Western Art*, McGraw-Hill, Boston, 2004

Arnason, H.H., *A History of Modern Art* (5th ed.), Prentice Hall, Upper Saddle River, NJ, 2004.

Hirsh, E.P., *Writing About Art: What? How? Why? Who?*, Longman, Melbourne, 1996. (OP)

Janson, A., *A History of Art* (vols I and II) (rev. ed.), Prentice Hall, Upper Saddle River, NJ, 2004.

Kleiner, F.S., and Mamiya, C.J., *Gardner's Art Through the Ages* (12th ed.), Wadsworth Publishing, Belmont, CA, 2005.

McNamara, A., *Design and Practice for Printed Textiles*, Oxford University Press, Melbourne, 1995.

Rosenblum, R., and Janson, H.W., *Nineteenth Century Art* (2nd ed.), Prentice Hall, London, 2005.

Sayre, H., *Writing About Art* (5th ed.), Pearson Education, Frenchs Forest, NSW, 2005.

Selz, P., *Art in Our Times: a Pictorial History 1890-1980*, Harcourt Bruce Jovanovich, New York, 1981.

(OP)

Stangos, N., (ed.), *Concepts of Modern Art*, (3rd ed) Thames and Hudson, London, 1994.

Wallschlaeger, C., and Busic-Snyder, C., *Basic Visual Concepts And Principles For Artists, Architects And Designers*, McGraw-Hill, North Ryde, NSW, 1992. (OP)

Williams, D., *In Our Own Image: The Story of Australian Art 1788-1986* (4th ed.), McGraw-Hill, North Ryde, NSW, 2002.

Websites

Olga's Gallery

<http://www.abcgallery.com/index.html>

Guide to Art on the internet: Artcyclopedia -The Fine Art Search Engine

<http://www.artcyclopedia.com/>

BBC - BBC Four - Audio Interviews - Painters

BBC - BBC Four - Audio Interviews - Cartoonists

BBC - BBC Four - Audio Interviews - Sculptors

<http://www.bbc.co.uk/bbcfour/audiointerviews>

National Gallery of Australia Home

<http://www.nga.gov.au/>

Mark Harden's Artchive

<http://www.artchive.com/>

WebMuseum: Artist index

<http://www.ibiblio.org/wm/paint/auth/>

Artists - Art Styles

<http://www.princetonol.com/groups/iad/lessons/middle/artists.htm>

ArtLex online dictionary of artists and art terms

<http://www.artlex.com/>

JAAS Links - All Major Australian Art Galleries:

<http://www.julianashntonartschool.com.au/links>

Aussie Educator- A total education web page for Australia

-The Arts

<http://www.teachers.ash.org.au/aussieed/thearts.htm>

Support Material

Support material for this subject can be ordered through the Curriculum Council Publications Catalogue and is available on the Curriculum Council website (<http://www.curriculum.wa.edu.au>).

Assessment Structure

Assessment structures are an integral part of all Accredited Subjects.

The structure specifies:

1. the components and learning outcomes to be included in assessment
2. weightings to be applied to these components
3. the types of assessment considered appropriate for the subject.

Table 1

Syllabus Content	Weighting percentage
Studio	50-60
Visual Inquiry	20-25
History of Art	20-25

Table 2

Learning Outcomes	Weighting percentage
Knowledge and understanding	30-40
Skills and Processes – related to expression and production	60-70

Table 3

Types of Assessment	Weighting percentage
Studio	
projects, practical activities	
progressive assessment	35-45
display*	15
Visual Inquiry	20-25
Art History	20-25

* 5% to be assigned to each studio piece as a final assessment.

The assessment program must provide students with the opportunity to demonstrate achievement of the requirements of the subject.

AND

Students must complete the requirements of the subject.

Grade-Related Descriptors

Grade-Related Descriptors describe the student performance standards that are used to award grades in this subject. Schools delivering this subject have been provided with a copy of the document. Additional copies may be purchased from the Curriculum Council.

