 Case study 1

Unit title: “Free snags with tabouli”

A stage 6 case study for NSW Visual Arts Students.

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McAuley, A. (2018).

HSC Visual Arts Program

Case study 1

Unit Title: “Free snags with tabouli”

Date:

Teachers name:

Term:

Key Content Areas

Focus areas in table below are bold.

| Frames | Subjective | Cultural | Post- Modern | Structural |
| --- | --- | --- | --- | --- |
| Conceptual Framework | Artist | Artwork | World | Audience |
| Practice | Artist | Movements | Society | Events |

Objective

Students will develop knowledge, skills and understanding of how they may represent an informed point of view about the visual arts in their critical and historical accounts.

| Content | Outcomes | Outcomes |
| --- | --- | --- |
| Practice | H1: initiates and organises art making practice that is sustained, reflective and adapted to suit particular conditions | H7: applies their understanding of practice in art criticism and art history |
| Conceptual framework | H2: applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work | H8: applies their understanding of the relationships among the artist, artwork, world and audience |
| Frames | H3: demonstrates an understanding of the frames when working independently in the making of art | H9: demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art |
| Representation | H4: selects and develops subject matter and forms in particular ways as representations in art making | H10: constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts |
| Conceptual strength and meaning | H5: demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways |  |
| Resolution | H6: demonstrates technical accomplishment, refinement and sensitivity appropriate to the artistic intentions within a body of work |  |

[Visual Arts Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/dfd8d346-73a1-4fee-9665-50ab6ca5a872/visual-arts-st6-syl-amended-2016.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000.

Key Competencies

Key competencies encouraged to help develop and foster high-order thinking skills which can then be applied to the outside world.

| Competency | Application |
| --- | --- |
| Collecting, analysing and organising Information | Students are to collect information about their own art making practice and that of others. They are encouraged to sort through information, placing it into appropriate categories such as frames, conceptual framework and practice. It is mandatory for them to keep a sequential record in their visual arts process diary that reflects the collecting, sorting, analysing, organising and problem solving of ideas towards the practical component of this course. The art criticism and history component requires ongoing collecting, analysing and organising on information given and researched. |
| Using mathematical ideas and techniques (numeracy) | Students develop mathematical skills in relation to space. Their body of work is restricted in size and scale, weight and cubic volume and thus requires mathematical consideration in the design and layout of their works of art. Measuring, judging and analysing art works from a timeline and relating the specific work to a scale encourages the development of mathematical problem solving.Extensive mathematical problem solving is also essential in any digital photographic and animation platform. |
| Solving problems | Problem solving is a central focus of this course. Students are encouraged to learn from their mistakes and examine old and new techniques to help redefine their art making practice. They also look at other historical and contemporary artists that problem solve materially and conceptually. |

[Visual Arts Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/wcm/connect/dfd8d346-73a1-4fee-9665-50ab6ca5a872/visual-arts-st6-syl-amended-2016.pdf?MOD=AJPERES&CVID=) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2000.

Literacy

Developing a diverse range of literacy strategies is paramount to this course

An extensive range of literacy strategies are employed to help assist students in writing, analysing and understanding art critical and historical content of this course. This can include comparisons, text selection, expression and viewpoints of opinions, fact interpretation and recording that is informed by evidence including artist, historian or critic quotes. Focus on text types and essay styles including explanation, description, investigation and analysis of artworks. Developed responses that express ideas through comprehension and interpretation of images and information, metalanguage and developing an argument. Refining skills in grammar, vocabulary and the structure, content and purposes of an introduction, body and conclusion in formal writing. Development of mind maps and responses to media publications, for example a brochure and magazine interview.

Explicit, complex and specific metalanguage is taught to help with the understanding and use of symbolism, visual elements, principles and technical considerations. Focus on the understanding and application of basic syllabus art metalanguage and terminology from the three content areas is also essential

Assessment

School based, internal assessment 50 % theory, 50 % practical

Weightings divided

Development of the body of work (40%), art criticism and art history (40%), school discretion based on student/ teacher needs (20%)

HSC Visual Arts Program

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Unit Title: “Free snags with tabouli”

| Lesson sequence and content | Art criticism and art history | Practical |
| --- | --- | --- |
| Ongoing registration of completed activities in the program. | [Assessment:](https://educationstandards.nsw.edu.au/wps/wcm/connect/eda4d157-95c4-428e-86e0-a7c5e43d9b07/assessment-and-reporting-in-visual-arts-stage-6.PDF?MOD=AJPERES&CVID=) 1. An example of a HSC NSW visual art yearly assessment scheduleThis unit can be assessed and can be included in a weighting mark (one of the four) or not assessed as an individual unit, instead, used to help students to answer their trial Higher school certificate and actual Higher school certificate examination.
2. An example of a HSC NSW visual art theory assessment task aligned with this unit.
3. An example of a Stage 6 NSW Creative arts, life skills theory assignment aligned with this unit, (not assessed).
 | The body of work must be assessed internally (by the class teacher) as well as externally (NESA markers).For this purpose, if starting this unit in term 4, waiting to assess practical in the second term (term1 the following year) is more advisable because student’s can then be marked on a bigger range of progress (diary and ongoing progression of major work).1. An example of a HSC NSW assessment task sheet – practical
2. An example of a Stage 6 NSW Creative arts (modified) assignment.
 |
| Case study 1: Free snags with tabouliSign off registration in this column when / if completed with an initial and date completed.Can be signed off digitally or on a hard copy and stored. | Term 1: Theory research and study Main goal of this unit is to prepare students to:* Increase their knowledge of the art world to improve their critical/historical and art making practice.
* Understand the expectations of a section 11 essay, possibly use this case study information to inform their response.
* Be able to answer concise and accurate section 1 responses in relation to possible questions about society, culture, or postmodernism
* Grow confident at responding to the three key content areas, practice, conceptual framework and frames.
 | An example of what you can write in the practical part of the program.All practical ideas and techniques are explored though screening you-tube clips, displaying images, giving students access to art books, articles, personal web searches, individual and group technical demonstrations by the class teachers and specialist visitors and critiques.All expressive forms are encouraged and individualised techniques are supported based on student’s skills and interest.Students at the end of this term are to have committed to an idea and start it during the holidays. |
| Weeks 1 & 250% teaching time on case study50% teaching time on body of work production.However it can be as low as 40% theory, this is up to the teacher in charge, depending on student needs. | Based on the Cronulla riotsBe mindful that there is sensitive material in this case study and teachers are encouraged to approach topics only after setting the guidelines in your class about respect and acceptance of difference in the classroom and community.Start with the Introduction booklet Print off a copy of the introduction booklet for the students, also upload all the booklets to google class room ( or another online cloud based system) so they can access the interactive aspects ( download videos and other extension information)Students are to create a personal word bank from each booklet in their theory books.Read through page 3 of the introduction booklet with students ( project onto a screen)With the class watch, listen, interpret and discuss the following video ( or part of it depending on time):* [Cronulla Riots](http://www.sbs.com.au/cronullariots/documentary) http://www.sbs.com.au/cronullariots/documentary

Chapters to watch- pause between each and discuss with the class* Refection's on Cronulla
* Being Lebanese-Australian
* Rising tensions
* Fuelling the fire: Alan Jones
* Riot day
* The retaliation: An eye for an eye
* A dangerous Aftermath
* The Nation reflects

Read through page 4 of the introduction booklet titled “Multicultural Australia”.Class discussion question:* After watching the SBS documentary of the Cronulla riots, reflect on Australia's multicultural policy, specifically looking at “Principle 4” and “Rights and Responsibilities”

Discussion can be in small groups, student directed or the class teacher could discuss with the whole class. Students are encouraged to write down key words in their theory book to accompany all discussions.Read through page 5 & 6 of the introduction booklet titled “Craig Greenhill”Key photojournalist: Craig GreenhillTheme: Current eventsSyllabus connections:* Frames, Conceptual Framework, Practice

Key art works addressed:* "Cronulla Riots"-Photography

Discuss this statement with the class:* ‘If I wasn’t on that train we wouldn’t have proof of Australia’s shameful violence’

[Click and explore the artist’s web site with the class](https://saltwaterimages.fotomerchant.com/press)After looking at Craig Greenhill's folio online discuss the following:* What makes his works successful?
* What technical considerations has he focused on? ( look at aperture, focus, light, movement, composition)
* How is he capturing a reflection of Australian culture?
* Documentary photography captures the truth society often doesn’t want us to see.

[Look at a range of his photos of the Cronulla riots with the class.](https://www.dailytelegraph.com.au/news/nsw/if-i-wasnt-on-that-train-we-wouldnt-have-proof-of-australias-shameful-violence/news-story/43500de94f4f49ed72856ceaf74c8b31) | Start of their body of work.Look at the 12 different expressive forms and [art express works:](https://artexpress.artsunit.nsw.edu.au/)General mandatory requirements:* Every student needs an art diary
* Every student must document their progress
* Every student must demonstrate that it is their own work.
* Every student must adhere to the size, time and weight restrictions as determined by [NESA](http://educationstandards.nsw.edu.au/).

[Look at the notes from the marking centre](http://www.boardofstudies.nsw.edu.au/hsc_exams/hsc2011exams/notes/visual-arts.html). |
| Weeks 3 & 4 | Introduce Artist Abdul AbdullahBooklet 2, 6 pages. Print off a copy of booklet 2 for the studentsRead page 1 of booklet 2, projecting up on a screen in the classroom if possible.DiscussTheme: Events, political art, contemporary issues.Syllabus connections:Frames, conceptual framework and practiceKey art works addressed:* "Them and us", photography.
* "Self-portrait you see monsters", photography.
* "Radical” oil, acrylic, resin and pen on board

Read through the key terms/words and explain them.[Click and explore the artist’s web site](https://abdulabdullah.com/section/463261-2018.html) Ask students:What was your personal view about some of his artworks you looked at on his web site?Critically look at the image 'Home#1* What was his conceptual concerns?
* How has he created the work?

Read page 2 & 3 of booklet 2, projecting up on a screen in the classroom if possible.Discuss:Abdul Abdullah's practice explores the identity and experience of marginalised members of the Australian community. Why is he concerned about this? How does his concept relate to his subject matter* What did he mean by diverse practice?
* Why does he value ideas over materials?

Watch, listen, interpret and discuss the following videos with the class over two separate times:* ["Abdul Abdullah: The Bad Guy'](https://abdulabdullah.com/artwork/3654291-ABDUL-ABDULLAH-THE-BAD-GUY.html)
* ["Don't call me aussie- combating prejudice through art"](https://tedxsydney.com/talk/dont-call-me-aussie-combating-prejudice-with-art/)

Lead discussion question: * How has the artist Abdul Abdullah reflected events in society to inform his art practice?

Read the statement from the commissioner on page3.Read page 4 of booklet 2, projecting up on a screen in the classroom if possible.Discuss key artwork:* Them and us, c type print, by Abdul Abdullah

Watch, listen, interpret and discuss the video clip with your class ( time permitting) from SBS news: * [Winner of the 2011 Blake Prize for Human Justice](https://abdulabdullah.com/artwork/2241804-The-Blake-Prize.html)

Students to find out:* What is the Blake art prize for?
* Who is awarded it?
* Where and when is it held?

In class discuss:Abdul Abdullah won the 2011 Blake Price for Human Justice:* Why did you think his work was judged to be the best representation of 'human justice'? (subjective)
* What key aspects of Australian culture did Abdul Abdullah focus on?(cultural)
* What technical refinements did he achieve in creating the work?(Material practice)
* The artist is standing in the picture (closest figure to the viewer) and thus was not the photographer, does that change how you view the work? Should he claim it as his own? (post-modern)

Read page 5 of booklet 2, projecting up on a screen in the classroom if possible.Discuss key artwork:You see monsters, c type print, by Abdul Abdullah* How is Abdul Abdullah demonstrating the ironic nature of belonging and alienation at the same time?

Watch, listen, interpret and discuss the following video in class:* [“You See Monsters trailer”](https://www.acmi.net.au/events/you-see-monsters-q/)

Read page 6 of booklet 2, projecting up on a screen in the classroom if possible.Discuss key artwork:"Radical” oil, acrylic, resin and pen on board, by Abdul Abdullah.Teacher to:Make up booklets of lined paper from an actual examination, this assist them in working out correct pace and accustoms them to the written paper. Answer the following in a written response:15min questions .The teacher to project timer on to screen, with start and stop cues, this make writing much more engaging and assists with time management. Frames:* Post-modernist artists can seek to expose the marginalised and mistreated, refer to "Radical" by Abdul Abdullah in your response.

Conceptual framework: * Examine how an artist can display his political opinions in an artwork, refer to Abdul Abdullah’s art in your response.

Practice:* An artist’s idea is more important than his materials, discuss this looking at the practice of Abdul Abdullah.
 | Students are to start their ideas in their visual art process diary, researching themes, techniques, traditional and contemporary practice of a wide range of artists from one or more of the expressive forms.[Process diary samples](https://www.artgallery.nsw.gov.au/insideartexpress/process-diaries/)[A video clip outlining various themes in art](https://www.youtube.com/watch?v=gFTALiSRCXo) |
| Weeks 5 & 6 | Introduce Artist Vernon Ah KeeBooklet 3, 6 pages. Print off a copy of booklet 3 for the studentsRead page 1 of booklet 3, projecting up on a screen in the classroom if possible.DiscussTheme: Events, political art, contemporary issuesSyllabus connections:Frames, Conceptual Framework, PracticeKey art works addressed:* “Austracism”- Printed text on board, 2003
* "Can’t chant"- Installation, 2007

Read through the key terms/words and explain them.[Click and explore some of the artist’s work](http://www.milanigallery.com.au/artist/vernon-ah-kee)What was your personal view about some of his artworks you looked?Critically look at the t-shirt design"Australia drive it like you stole it"Discuss with the class:Ah Kee uses a double entendre (phrase that can have more than one meaning) to convey his message.* In class discuss the different meanings this could have.
* Why has Ah Kee used a t-shirt to deliver his message?
* Is text art?

Read page 2 of booklet 3, projecting up on a screen in the classroom if possible.DiscussVernon Ah kee's practice explores the history and language of colonisation with contemporary black/white political issues.* How can art help inform people about important issues?

Reference “ABC” (Ah Kee, 2011).Read page 3 of booklet 3, projecting up on a screen in the classroom if possible.Watch, listen, interpret and discuss in class:["Indigenous art"](https://cs.nga.gov.au/detail.cfm?irn=129593)Students are to write down some words into their personal word bankRead page 4 of booklet 3, projecting up on a screen in the classroom if possible.Watch, listen, interpret and discuss the following video in class (time permitting):* ["Vernon Ah Kee 16 x9 jdw"](https://www.youtube.com/watch?v=ZDVU5eZ3kFU)
* [Download the accompanying booklet of the Australian artists and artworks from here a copy of this could be printed off for students.](http://www.australiavenicebiennale.com.au/vernon-ah-kee-artists-booklet/)

Read page 5 of booklet 3, projecting up on a screen in the classroom if possible.Discuss in class the key artwork:* "Can’t chant"- Installation, 2007 by Vernon Ah Kee
* Art Critic Wendy Shaw commented the "Cant chant" provides commentary on the riots. Elaborate on what she meant by that?
* She also uses the term neocolonial Australia, discuss this term.

Read page 6 of booklet 3, projecting up on a screen in the classroom if possible.Discuss in class the key artwork:* "Can’t chant"- Installation, 2007 by Vernon Ah Kee

Answer the following in a written response:15min questions. The teacher to project timer on to screen, with start and stop cues, this make writing much more engaging and assists with time management.Frames:* Examine how Vernon Ah Kee's work "can’t chant" is a personal expression of his political views. Refer to the text extract in your answer.

Conceptual framework:* Art work can be a direct reflection on events in the world, looking at Vernon Ah Kee's text on the wall, "we grew here" discuss this.

Practice:* Art can be a political statement. Refer to the practice of Vernon Ah Kee in your answer.

The teacher to project timer on to screen, with start and stop cues, this make writing much more engaging and assists with time management. | Students continue to develop their ideas in their process diary and / or start their body of work, with guidance and critique from the classroom teacher. |
| Weeks 7 & 8 | Introduce Artist Fiona FoleyBooklet 4, 6 pages. Print off a copy of booklet 4 for the studentsRead page 1 of booklet 4, projecting up on a screen in the classroom if possible.Discuss with the classTheme: Events, political art, contemporary issuesSyllabus connections:* Frames, Conceptual Framework, Practice

Key art works addressed:* "Land Deal" - Installation
* "Forbidden"- Installation
* "HHH" – Costume /textiles
* "Nulla 4 Eva"- Photography

[Click and explore the artist’s web site](http://fionafoley.com.au/)Critically look at the image and discussSculpture titled 'The Annihilation of the Blacks' by Fiona Foley.* How does Foley comment on racial injustice in her sculpture?

Read page 2 of booklet 4, projecting up on a screen in the classroom if possible.[Click onto the link Witnessing to Silence installations images](https://www.uapcompany.com/studio/brisbane-magistrates-court)Watch, listen, interpret and discuss the following video with the class ( time permitting):* [Fiona Foley - part 1](https://www.youtube.com/watch?v=4LvweA0fGzE)

Discussion questions:* Why does she use the term "Dispersed"?
* She places bullets in the letter 'D' what does this symbolise?

Read page 3 of booklet 4, projecting up on a screen in the classroom if possible.Lead discussion questions:Key artwork: "Land Deal" – Installation* How has the artist referenced history in her contemporary installation?
* How does some of Foley’s objects relate to the ‘land deal’ written by John Batman?

Look at key terms and encourage dialogue, students could also write down their answers and that of others.Read page 4 of booklet 4, projecting up on a screen in the classroom if possible.Key artwork: "HHH" – Costume /textilesWatch, listen, interpret and discuss the following video ( time permitting):* [Fiona Foley - part 2](https://www.youtube.com/watch?v=LW5FfraqP-g)

Cultural frame questions:* What are the connotations of the phrase ‘white supremacists’?
* Identify and discuss the ways in which Foley has inverted meaning and thus inverted racism.

Read page 5 and 6 of booklet 4, projecting up on a screen in the classroom if possible.Key artwork: "Nulla 4 Eva#3"- PhotographyAnswer the following in a written response:20min. The teacher to project timer on to screen, with start and stop cues, this make writing much more engaging and assists with time management.* How is the artist Fiona Foley reflecting issues about cultural pluralism in her work "Nulla for Eva #3"?

Look at key terms and encourage dialogue, students could also write down their answers and that of others.15min.* Artists contemplate connections between past and present to inform an audience. Discuss this referring to the image "Nulla 4 Eva IV" below by artist Fiona Foley.
 | Near the end of the term it is important to provide feedback regarding their progress and included this in their visual art process diary. This can be a feedback form or a tick and comment in their diary. Deep and meaningful discussions are paramount to a student’s success. Be positive, encouraging, play to their strengths and gently offer directions for their ideas.It is quite normal for many students to change their minds many times.A group critique on the positive aspects of student’s works and or ideas is encouraged. |
| Weeks 8-10 | At the conclusion of this unit students are expected to take an in class 45 min written test based on three ‘unseen’ artist that reflect similar themes as the ones looked at in more depth.Booklet 5 – written test and linked to the theory assessment task above. |  |

Feedback

It is an essential tool to provide timely, specific, [meaningful feedback to students](http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/effective-feedback). This was achieved in the following ways:

 .

See an example below (please amend to suit your specific needs)

* Oral feedback from the teacher which included individual student discussions and group discussions and critiques.
* Criteria sheets
* Reinforcement cues, comments and ideas written in their process diary by the class teacher.
* Peer assessment
* Mind mapping
* Progress mini exhibitions
* Self-progress reports.

Program evaluation:

A written statement from the teacher about the overall success of the program.

An example:

The cultural and post-modern ideas are often a difficult concept for students. The extensive handouts provided in sequential order proved a successful teaching aid. At the end students were able to confidently answer section 1 questions on specific topic questions and could use aspects to inform their section 11.

Practical - most students work well on developing their ideas some were a little slow to start or changed their minds.

Implementation and review:

Program implemented end of term \_, date .

Future modification recommended? .

Registration

This unit was completed:

Term:

Week:

Date:

Class teacher signature: