ADVICE TO TEACHERS

This document helps to describe the nature and sequence of teaching and learning necessary for students to demonstrate achievement of course outcomes.

It suggests appropriate learning activities to enable students to develop the knowledge and skills identified in the course outcome statements.

Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills, and different learning styles. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

COURSE SPECIFIC ADVICE

This Art and Design Theory level 3 Teaching and Learning Supplement must be read in conjunction with the Art and Design Theory level 3 course document and relevant External Assessment Specifications and Examination Guidelines.

It contains advice to assist teachers delivering the course and can be modified as required. This Teaching and Learning Supplement is designed to support teachers new to or returning to teaching this course.

In Art Theory and Criticism, students learn how to evaluate and explain the significance of particular artists, artworks, audience responses and representations of the world. Practice within art theory and art criticism requires an understanding of how layers of interpretation can be used to speculate about the meanings of artworks, and locate them in critical narratives and significant histories. Students learn about artworks and significant ideas in the visual arts as they have been critically and historically interpreted and explained, at a certain time and over time. This may take into account art critical and art historical views about such things as artistic practice and artists. Artworks studied will include art, craft, and design as two- and three-dimensional works (including architecture), and four-dimensional and time-based works. Students investigate points of view made in critical and historical writing about artists, artworks or styles, audience responses and changing interpretations of the world and consider how well-reasoned accounts are developed. In art criticism and art history students learn how judgement contributes to the development of well-reasoned accounts. Judgement plays a prominent role in art criticism in terms of arguing a case about the qualities of an artwork or an issue or event of some significance and also plays a central role in how a case may be assembled in art history. Judgement involves a knowledge of the different value positions which will affect how information is interpreted and explained.

Students learn alternative ways to generate and shape their critical and historical investigations of concepts and meanings in the visual arts. Case studies and other investigations provide opportunities for them to develop alternative positions about meaning and value that employ subjective, cultural, structural and postmodern views. Students learn to build descriptions, narrative accounts, interpretations, comparisons and judgements.

Students learn how to select relevant instances of artists, their artworks, interpretations of the world, and audience responses in assembling their accounts. Students learn about the importance of representation in the
artworks they investigate at a certain time, over time and in different places. Representations in artworks vary greatly by way of how artists interpret ideas, issues, events and art, and how the circumstances, beliefs and technologies of particular times affect what is produced. Students learn how art theory and criticism provide for the exchange of opinions and viewpoints that are informed by a knowledge of practice.

Students learn about art theory and criticism by reading and reviewing critical and historical interpretations of particular artworks, artists, responses and ideas; by visiting and evaluating exhibitions and relevant Internet sites and following debates about relevant issues in the mass media. Students can contribute to discussions, exchanges and research, and prepare and present oral and written accounts. (Adapted from Visual Arts - NSW Board of Studies, 2015).

### COURSE CONTENT

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*Note that preparation time for Unit 6 may overlap with other units.

#### Unit 1
**Visual Analysis and Interpretation**

This unit requires knowledge and understanding of formal characteristics and terminology. Learners develop visual skills in order to analyse and interpret the formal visual features, stylistic elements and devices used by artists, designer and architects.

**Key Concepts:**

**Materials, techniques and processes:**
The ways in which these are employed and what effect they have on the appearance and interpretation of art, design or architectural works

**Elements, principles and devices:**
The formal features of art, design or architectural works and how these are combined or manipulated for effect

**Visual narrative, visual language, visual synthesis:**
The context, elements and principles and structural devices that relate to art, design or architectural works

**Examples of learning activities**

Learners:

- work in small groups (or individually) to analyse an art, design or architectural work paying particular attention to only one element of design.

- explore the definition of each visual element, principle or device by finding an example of each in an art, design or architectural work.

- spend some time viewing an artwork and then ask them provide:
  - 3 facts they can observe from viewing the artwork
• 2 insights – 2 patterns, themes, concepts, links, similarities, differences, observations…
• 1 question – 1 question about the artwork.

produce a mini exhibition Marquette using a three-dimensional artwork, or by grouping two and three-dimensional art works together; consider concepts/techniques during the curating and present a report to the class about the reasons behind the curatorial decisions.

visit a large gallery and, working in small groups, select five art works - the quality and aesthetics of which are agreed upon; find an artwork that is less pleasing and as a group, reach consensus on this negative response; present a report as a slide show, with notes and shared presentation.

**Unit 2**

**Themes and Styles**

This unit introduces learners to the significant themes and styles of art, design or architecture.

**Key Concepts:**

**Form and function:**
The relationship between purpose and appearance and the different forms of art, design or architectural works in relation to aesthetic and functional roles

**Intention and purpose:**
The meaning the artist, designer or architect wishes to convey and the reason the work exists or is created/used.

**Examples of learning activities:**

Learners:

- undertake an exploration of how certain minority groups address a common theme.

- present a Pecha Kucha about particular art, design or architectural themes and styles. Pecha Kucha is a presentation style in which 20 slides are shown for 20 seconds each (6 minutes and 40 seconds in total).

- view excerpts from narrative films about artists, designers or architects; compare the artist’s personal interests and experiences; this may be completed through written responses or visual organisers.

- analyse and interpret the work of at least three artists, designers or architects through a discussion of the artist/designer/architect’s personal interests and experiences in reference to a selection of works.

- visit a gallery and select a number of artists and artworks to research; identify the artist’s personal interests and experiences; analyse, interpret and respond to a minimum of one artwork.

- analyse, interpret and discuss the cultural background of one artist, designer or architect and how this has influenced their work.
select one historical and one contemporary artist, designer or architect of personal interest; prepare a multimedia presentation that analyses the artist/designer/architect’s interests and experiences and how these have influenced the creation of at least two works by each artist/designer/architect.

undertake small research topics that cover particular themes and/or styles e.g.

- Discuss the approaches by artists to the topic of Witchery, during the 16th, 17th and 18th centuries
- Discuss the influence of European Social Realist artists on the art of Australia during the 1940s and 1950s
- Consider the political influences of the architecture from the first half of the twentieth century on the art produced during the same period
- Discuss: How did the art of Japan influence art and design in other nations during the 19th and 20th centuries?
- Compare the artwork produced during the Second World War, in any nation, with that produced between the wars in Germany, the United States or the USSR
- Collect examples of art works produced across any five hundred years (any defined period really) and compare these to political portraits produced during the same time
- Examine the religious messages depicted within the still life genre during the 17th and 18th centuries
- How does the group of magnum photographers differ now in comparison to the group’s origins?
- Discuss the effect of Classicism on the art work of the 16th and 17th Centuries
- Research graffiti/street artists from the 1980s and compare their work with that of the recent graffiti/street art; find a variety of commentaries that discuss graffiti and street art to inform learners own understanding of graffiti/street art; analyse the distinct differences between graffiti and street art; explore the work of artists such as Banksy, Jean Michel Basquiat and Keith Haring.

**Unit 3** Movements

In this unit, learners research significant art, design or architectural movements. They identify key features of selected movements.

**Key Concepts:**

- Key practitioners and movements
- Key artists, designers, architects and movements across the breadth of Visual Art history and contemporary practice

**Subjects and Genres:**

- The subjects represented in art, design or architecture and the how and why they have been represented in particular ways

**Historical, social and cultural contexts:**

- The influence of these contexts on the creation of art, design or architectural works and how these contribute to the works interpretation and meaning
Examples of learning activities:

Learners:

select two works from the same genre that are similar in content but made by two different artists/designers/architects. Have students compare and contrast the two works, considering both similarities and differences in:

- style
- technique
- materials

further investigate their art movement of choice and explain how the movement started, where it began and when; describe the key influences on the artists, designers or architects in this movement.

create a piece of work that clearly shows the characteristics of some of the art movements.

consider to what extent a new movement is a direct response to previous movements; design a sequential chart that records basic information and characteristics of recognised movements, including an example of an artist, designer or architect from each movement.

select a significant work that they are interested in; research what other significant developments were occurring at the same time as the work was made, including Science, Technology, Literature, Music, Politics and Popular Culture; create a concept map of their findings.

produce a mind map of a particular art, design or architectural movement, highlighting influences and connections, relevant artists, social, political and cultural contexts etc. The Mind Map can be used as a means of outlining content and structure for a written response.

compare the ideas, traditions, values or beliefs that influence artists, designers or architects; comment on cultural structures associated with gender, politics, religion, and race; the investigation should focus on how artists reflect and communicate the values of their societies; make reference to at least four artists.

Unit 4  
Comparative Studies

In this unit learners explore representations of a theme or concept through a comparison of art, design or architectural works. They explore the ways two distinct art/design/architectural works represent a concept through differing or related ideas, values, attitudes, and perspectives.

Key Concepts

Comparison and contrast:
The similarities and differences between practitioners, their works, viewpoints and styles

Evaluation and synthesis:
The ability to construct a viewpoint from evidence based research and use that research to form a coherent viewpoint or rationale
Examples of learning activities:

Learners:

identify other examples of dual or opposing elements that have been combined into art, design or architectural works, for example: inside/outside, positive/negative, static/dynamic, order/chaos, life/death, masculine/feminine, good/evil, power/submission, nature/culture.

respond to specific topics that encourage learners to compare and contrast artists, designers or architects and art/design/architecture concepts e.g.

- Explore self-portraiture by presenting a visual study of at least six self-portraits from both historical and contemporary artists, and discuss the way the artists have constructed the self-portrait to reflect their identity and experiences
- Research how authors, musicians, dancers and poets have presented the idea of landscape; using these ideas as a starting point, develop a folio of creative visual responses that presents your own understanding of landscape in a variety of materials, techniques and processes; document the development of the ideas in a written or visual form
- Interpret, compare and contrast artworks that represent the Mother and Child from different cultures such as Indigenous, European, Asian or African art; present the work in a multimedia format
- Research historical and contemporary representations of gender in art and discuss the way the artists have depicted the figure; students must reference artworks by at least four artists in their discussion; consider examples of work by Botticelli, Michelangelo, Bernini, Ingres, Renoir, Schiele, or Jenny Saville
- Interpret, compare and contrast artworks from Indigenous and Asian cultures; choose one Indigenous and one Asian artist and a minimum of one artwork by each artist; as a starting point, Indigenous artists include Fiona Foley, William Barak, Lin Onus, Emily Kame Kngwarreye, Christian Thompson, Ginger Riley, Judy Watson, Destiny Deacon, Michael Riley, or Gordon Bennett; consider the work of Asian artists including Anish Kapoor, Shirin Neshat, Zhang Xiaogang, Ai Weiwei, Simryn Gill, Ah Xian, Yayoi Kasama or Nam June Paik
- Select two artists who have documented the historical and contemporary idea of war and conflict; artists could include Peter Booth, Otto Dix, Käthe Kollwitz, Eugene Delacroix, Ben Quilty, George Gittoes and Francisco Goya y Lucientes
- Compare and contrast the work of feminist artists such as Judy Chicago and Louise Bourgeois and discuss how these artists have influenced artists such as the Guerrilla Girls, Sarah Lucas or Tracey Emin
- Investigate artists, designers or artists who are working with issues of the environment and sustainability; select one historical artist and one contemporary artist and compare their work!
How does the work of female artists/designers/architects differ from that of their male counterparts?; what are the issues that male and female artists/designers/architects may investigate?; consider the work of artists/designers/architects from a range of cultures such as Asia, Africa, South America; consider the representation of women artists in museums and galleries with reference to one artist and two selected artworks supported by a range of commentaries; use the work of the Guerilla Girls as a starting point for research; see also artworks by Australian artists such as Danielle Freakley, Emily Floyd, Laresa Kosloff, Julie Rrap, Lyndal Jones, and Patricia Piccinini.

**Unit 5**
**Arts Criticism**

Learners research a range of texts to gain an understanding of the language, structure, style and conventions of arts criticism.

**Key Concepts:**

**The role of the audience and the critic:**
The positioning of an audience through construction of an argument or hypothesis as well as skills of critical appraisal and the incorporation of personal voice.

**The role of the curator:**
The process of grouping works into coherent sequence and the evaluation of curatorial statements for style, meaning, commentary and interpretation.

**Examples of learning activities:**

Learners:
- read and collect exhibition/performance reviews; critically analyse reviews for style, research, balance, use of persuasive language etc;
- follow the reviews of a few reviewers/critics and consider how the personal standpoint/values base of the reviewer reflected in their critique.
- curate an exhibition in which each selected work has a link to the next;
- produce a small exhibition catalogue that describes the relationship between each of the works in the exhibition and explains the thematic being explored; consider the influence of the times on each artist/designer/architect’s work and present images of each work in their catalogue, including correct titles and descriptions of each artwork.
- consider the role of the artist in making an artwork and that of the viewer; consider how this may have changed in contemporary art practice, i.e. interactive art and the viewer/audience as participant.
- visit contemporary art exhibitions and galleries to discuss issues related to the work of selected artists; what is the role of art/design/architecture in contemporary society?
- listen to sound files of artists/designers/architects, critics and curators and identify issues about the work and artists/designers/architects discussed; use these commentaries to develop a personal point of view.
to debate a selected art/design/architecture issue with reference to selected works.

consider the ‘Art for all’ belief that underpins Gilbert and George’s art; discuss and debate the idea that sometimes some art is not for everyone, depending upon their personal understanding of art; use examples of art by Gilbert and George as well as commentaries about their work to inform your point of view.

explore the issue of censorship in art with reference to one artist and two selected artworks supported by a range of commentaries; should art be censored? For what reason? When should artworks be censored? How does censorship affect communities? who wants the art to be censored?; investigate religious and political censorship of art, such as Andres Serrano’s ‘Piss Christ’, comic depictions of Mohamed, art destroyed or damaged for reasons of religious belief, for example the ‘Buddhas of Bamyan’ destroyed by the Taliban.

describe ways in which art/design/architecture can be a form of social and political discourse; consider how work associated with war, difference and suppression leads to greater social and political awareness in our world; use commentaries to support the development of an informed opinion with reference to selected works.

Unit 6
Major Study

In this unit, learners will use their research and knowledge, informed by previous units, to develop a Major Study of 4000 – 6000 words which allows them to examine in detail a question or theme of interest concerning an aspect of art, architecture and design, undertaken through a visual arts lens.

Key Concepts:

Critical analysis:
Identifying pertinent aspects and relating implications with a accuracy, depth and insight

Use of source material:
Appropriate selection of primary and secondary sources to support inquiry/analysis

Examples of learning activities:
Learners:

- search through the bibliographies of four art, design or architectural monographs; use these to establish a primary list of possibilities for further research and create a second bibliography of sources; establish what makes them interesting and write two or three paragraphs explaining their experience.

- find antecedents to the subjects of monographs they have read and discuss the influences and relationships between their works; present these findings in list form, using correct referencing and a final bibliography.
research artists/designers/architects and significant works from the past and present that are considered to be relevant to the concepts and ideas identified; document examples of these and annotate with information on subject matter, techniques, materials, art elements and principles

SUPPORTING STUDENT RESPONSES AND ELABORATIONS

The work requirements outlined in the course document should form the minimum assessment tasks for each of the units and are scaffolded in terms of depth and word limit to allow for the development of the learners understanding. Teachers will need to acknowledge these requirements when designing their scope and sequence however, additional assessment (particularly of a formative nature) may be included to support and enhance the learning program. The learning activities, described in the preceding section, may support, facilitate and enrich learners’ understandings in preparation for completion of the following work requirements.

An outline of a suggested approach to supporting student research is described below:

- Ask learners to write a letter telling the teacher about their experience of art from their earliest days. Identify artists and experiences that are significant to them.
- Have learners visit the library (school, local and University of Tasmania) and find twenty artists, by sitting and trawling and spending time art history books, monographs etc. Have students, keep a list, start a bibliography. Demonstrate to students how the library cataloguing system works.
- Have students compile a list of artists that is built alongside ideas that each learner develops, and is guided by, in discussion with their teacher.
- Ask learners to discuss their potential ideas and refine these until they have settled upon one or two possible research topics/questions.
- Have students write a two thousand word report of their research, discoveries and experiences …once this is submitted and comments are recorded by the teacher, in negotiation, the final topic/question is set.
- During the entire first six months students, through all minor papers, retain a list of artists they learn about and find interesting. This means that the learning along the way influences their major paper development.
- Request a draft of the major study every two weeks and then hand out a final set of editing suggestions/guidelines/advice. This then helps learners to really craft their writing and ensure that the paper is designed well.
- In Mid-September, print and layout along tables the current draft and consider the physical layout and readability, cohesion and expressiveness, argument etc. Referencing and Bibliographies are checked with every draft.

Another approach is for students to consider artworks through a series of ‘frameworks’ e.g.

**Formal Framework**

- visual analysis:
  - How have the elements of art (line, colour, tone, texture, shape and form) and the principles of art (such as focal point and space) been applied?
  - What effect has this created?
  - How do these qualities contribute to the meanings and messages of the work?
- **technique:**
  - What materials and techniques have been used?
  - How do the materials used or the technical skills impact upon the creative responses?
  - Is this due to inherent qualities of the materials or to their use by the artist?
- **style:**
  - Does the artist work in a distinctive style?
  - How do the stylistic qualities of the artwork contribute to meaning?
  - How do they reflect the cultural context of the artist?
  - How do the creative responses relate to other works produced by the artist?
  - What physical aspects or presentation of the artwork suggest symbolic meaning? This may include the use of art elements and principles; the compositional arrangement of figures or objects; the medium or the technique used by the artist; the style in which it is created

**Personal Framework**
- Can the art-making be linked to people, places or experiences of personal significance to the artist, the artist's personal feelings, thinking, aspirations, beliefs, desires (conscious or subconscious) or preoccupations, or to memories or dreams?
- How does the experience and background of the viewer affect the interpretation of the artwork?
- What qualities of the artwork may be symbolic of the artist or what symbols are representative of the personal culture and identity of the artist?

**Cultural Framework**
- How do the social, political, cultural or religious contexts of the time contribute to the meaning of the creative response?
- How have historical or contemporary events shaped the intention of the artworks meaning?
- Are the meanings the viewer interprets the same as those intended by the artist?
- How do the gender values reflect the social context of the time the work was produced?
- How do these values compare to the values of today?
- How can culturally relevant symbols be used to interpret the meanings of the artworks?

**Contemporary Framework**
- How have ideas of parody, irony, satire, appropriation, collaboration or non-traditional art practices and art forms been used?
- How are new media and other art forms (such as video, digital, projection, installation, interactive, street art, sound and performance art) challenging traditional ideas of the importance of viewing and experiencing object-based art in museums and galleries?
- How does this impact on your understanding of the artworks?
- How can the concepts or presentation of ideas and issues be seen to symbolise broader questions for the student or for society?
- How can artworks of the past be interpreted in light of contemporary ideas and issues?

It is important that teachers delivering this subject make use of the folio guidelines and other related support material from TASC in order to develop a comprehensive program of work which meets the needs of learners prior to external assessment.
It should be noted that all units are taught sequentially however there is a general consensus that the consideration of topics for the major study is an ongoing process and planning around this may occur concurrently with other units.

RESOURCES

References
Queensland Curriculum and Assessment Authority 2015, *Visual Arts*, Queensland Government Spring Hill, QLD, viewed 11 March 2015,

Board of Studies NSW 2015, *Visual Arts*, Board of Studies Teaching and Educational Standards Sydney, NSW, viewed 28th February 2015,

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