



ART PRODUCTION TEACHING AND LEARNING SUPPLEMENT

Teaching and Learning Supplement

ART PRODUCTION (ART315117)

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 Production level 3 Teaching and Learning Supplement must be read in conjunction with the Art Production 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 who are new to or returning to teaching this course.

Art Production is the fourth in a suite of five Art courses. Art Production requires learners to demonstrate their skills and knowledge in one specialised artistic studio for the duration of the course (a list of suggested studios can be found in the syllabus document). As a level 3 course of study, Art Production requires sound literacy as well as practical skills. There is an expectation that teachers are able to appropriately guide and support the development of student responses.

In Art Production, learners develop their practical skills and their analysis and criticism of art. Artmaking techniques will be developed to advanced levels (in whatever the preferred medium) to facilitate the expression of learners ideas. Providers will need to ensure they have the appropriate resources and technology to ensure the full realisation of offered studios (see the resources section of the syllabus document for further details). Learners will be expected to develop research skills in order to achieve the course requirements.

Art Production 3 is designed as a standalone course of study and also provide learners with the skills and knowledge to enable them to continue on to further studies in Art Studio Practice 3 if desired. Successful completion of Art Production 3 is a **requirement** for students to enrol in Art Studio Practice level 3.

Art Production is comprised of four units of study. All units include practical work and theoretical study. The units are designed to be delivered sequentially.

COURSE CONTENT

	Unit Title	Indicative Times
Unit 1	Visual Thinking – Interpreting art	33 hrs
Unit 2	Investigating and interpreting through art making	36 hrs
Unit 3	Art in context	36 hrs
Unit 4	Realisation and resolution	45 hrs

TEACHING AND LEARNING

Unit 1 Visual Thinking – Interpreting art	This unit requires learners to understand and apply visual thinking skills in order to analyse and interpret the works of others as well as refine their own artmaking processes.
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They are exposed to artworks from pre and post 1990 and respond verbally, practically and in written form to clarify and expand their understanding of art as a means of communication.

Deconstructing and appraising materials techniques and processes as well as ideas, concepts and approaches is a focus.

Key Knowledge:

- the principles and elements of design
- the use of materials, techniques and processes specific to studio areas
- ways in which artists work is influenced by socio/historical and cultural context
- how meaning is made and communicated in artwork.

Key Skills:

- using vocabulary to describe and analyse own work and the work of others
- applying techniques, processes and technologies to own artmaking
- employing the principles and elements of design to communicate artistic intent.

Examples of learning activities

Learners:

create a virtual exhibition of artworks that interest and inspire them from pre and post 1990

deconstruct 2 contrasting works and annotate the principles and elements of design which can be identified

discuss the relationship between structural aspects of the work of Chuck Close, Salvador Dali; Andy Warhol and John Baldessari and their personal philosophy and/or experiences

consider the following: 'self-portraiture has been described as an artist's 'inner dialogue'; they discuss this statement by analysing and interpreting the work of Rembrandt van Rijn, Francis Bacon and Cindy Sherman

respond to the following issues and questions:

- discuss the use of ideas of self in the artworks
- discuss the personal meanings intended by each artist in selected artworks
- discuss how the selected artist has responded personally to a subject in their artwork

undertake a 'How do we react' activity; work through the art process to explore emotional responses to specific experiences that have been documented in the form of music, song lyrics, poetry, newspaper article, and personal writing; the events could be political, social, cultural and environmental.

Unit 2 Investigating and interpreting through art making

In this unit learners use their artmaking to develop responses inspired by ideas, concepts and observations. Learners explore Pre-Modernism, Modernism and Post-Modernism, using their investigations to support and drive own artmaking and the development of a visual aesthetic.

Processes for experimentation and refinement are a focus.

Key Knowledge:

- influences and inspirations in own and others' artwork
- primary and secondary visual influences
- broad exposure to art making/makers.

Key Skills:

- processes for developing and refining artwork
- applying techniques and approaches demonstrating expressive and technical competence
- selecting, manipulating and refining media to create communicate artistic intent.

Examples of learning activities

Learners:

study the influence of art from the past on the processes, subject matter and philosophies behind the works of contemporary artists e.g. Ron Mueck, Glenn Brown and Yinka Shonibare

using artworks from the past and the present discuss how two of the following have made an impact on art practice:

the camera on the Impressionists, e.g. Juan Francisco Casas

- technology, e.g. use works by William Hogarth and interactive diaries to compare and contrast the impact of printing in the 18th Century and the internet in the 21st Century on art
- archaeology, e.g. research the impact of prehistoric Spanish artwork on Picasso and antiquities on the work of Stephanie Syjuco
- colonialism, e.g. the impact on the work of Gauguin and the work of Jean Michel Basquiat
- war, e.g. the impact on the work of Francisco Goya and George Gittoes

use mind maps to organise thoughts – brainstorm key aspects such as subject matter, material usage, techniques, artistic inspiration/influences, style of working and art forms

research the techniques and processes used by a preferred artist in their chosen medium and apply these to an artwork of their own

plan for production by creating thumbnail sketches that document how the work is going to look as a whole, including mock-ups

Unit 3

Art in context

This unit supports learners to consider context, viewpoint and commentaries in relation to artworks. They explore the roles of the artist and the audience as well as the context in which art is made and also viewed.

Diverse approaches to both the creation of art work and the ideas and approaches behind works of art are explored in relation to societal changes including post-modernism, post-colonialism, globalization and environmental issues.

The making and documenting of artwork as well as reflection and refinement are areas of focus.

Key Knowledge:

- the effect of context on artmaking
- how points of view influence the interpretation of artwork
- how the display and presentation of artwork influences opinion
- processes for reflecting and refining artwork to give coherence.

Key Skills:

- applying processes for developing and refining artwork
- using appropriate techniques and approaches to communicate artistic intent
- thorough documentation of key ideas and concept that lead to the creation of resolved works
- conveying point of view in own artwork.

Examples of learning activities

Learners:

experiment with artworks that were created in Unit 2 to further develop and refine techniques and processes

consider the art elements and principles as a way of refining and resolving artworks and as a way of effectively communicating selected directions or concepts

explore art ideas or issues and associated artists that can prompt discussion and inspire:

- the use of animals in art e.g. Damien Hirst, *Butterfly Trek* Madone; Julia deVill, *Orcus*, 2010; Nathalia Edenmont, *Mask or Star*
- the portrayal of Christ in art e.g. Raphael, *Mond Crucifixion*, 1502; Andre Camara, *Crucifixion at Oxford Circus*, 2009 performance photographed by Camara, 2009
- Art and Political Censorship e.g. Yue Minjun, *Pink Man Laughing*; Ai Wei Wei, *Grass Mud Horse*, 2009
- Shock Art e.g. Patricia Piccinini, *The Gathering*, 2007; Erik Ravelo, *Untouchables*, 2013
- Women in Art e.g. Jenny Saville, *Propped*, 1992; Artemisia Gentileschi, *Judith Slaying Holofernes*, 1612
- Validity of Performance Art: e.g. Marina Abramovic, *The Artist is Present*, 2012; Mike Parr, *Cathartic Action: Social Gestus No 5 (Armchop)*, 1977
- Collaboration e.g. Jeff Koon, *Puppy*, 1992; Patricia Piccinini, *Young Family*, 2002–2003

curate a virtual exhibition exploring a specific view point, issue or commentary

view traditional and non-traditional exhibition spaces and discuss the implications for an audience

create 2 artworks that explore opposing points of view, consider the different application of principles and elements which contribute to the perspective

Unit 4

Realisation and resolution

In this unit learners develop a cohesive body of work inspired by ideas, concepts and observations. They document and analyse their thinking using their inquiries throughout the course as points of reference.

The culmination of this Unit requires learners to have produced a cohesive body of work suitable for exhibition with extensive support materials documenting their process.

Learners are required to complete a major research task related to their own practice utilizing their expanded awareness of visual art language and context.

Key Knowledge:

- the characteristics of a cohesive body of work
- ways in which art is presented to enhance visual aesthetic and communicate intent
- broad exposure to art making/makers.

Key Skills:

- processes for developing and refining artwork
- refining techniques and approaches which demonstrate expressive and technical competence
- presenting artwork for an audience.

Examples of learning activities

Learners:

- investigate the presentation and display of artworks in their chosen medium
- select and refine artworks with a view to ensure cohesion and clarity of artistic concept and intention
- reflect of the way experimentation and investigation in the visual diary has led to the creation of the final body of work
- annotate and explore their reflections/experimentation making clear links to theory and research
- discuss the ways in which art theory and research has developed/influenced their own artmaking
- explore concepts or issues related to their own practice in a broader context of art

SUPPORTING STUDENTS RESPONSES AND ELABORATIONS

The course aims to develop skills and knowledge and enable learners to engage with art work, artists and artmaking. Student research, practical experience and responses may be supported by:

- o facilitating collaborative group projects where learners are able to work together to create in a supported and non-threatening environment.
- o modelling of appropriate technique by teacher, artist in residence, visiting artist etc.
- o creating supportive group discussion where opinions are respectfully heard; encouraging all learners to contribute to group discussions
- o encouraging a wide range of activities in both the practical component as well as the theoretical component; visits to galleries, museums, exhibition etc. Flexibility of delivery is desirable and outcomes can be further supported and achieved through guided online or library research (art books, virtual galleries, interviews with artists etc.
- o utilising a range of communicative skills: writing short response, template responses, creating visual charts/timelines, posters, illustrated workbooks/diaries and multimedia presentations to increase understanding and support learning styles

Throughout the course learners are required to document their experimentation, thoughts, opinions, ideas in a visual diary. The use of visual diaries is a significant component of the course and providers are encouraged to ensure these are utilised thoroughly and correctly.

In this course there is a requirement for students to complete a body of work consisting of a minimum of eight completed artworks (or equivalent). It is advisable that new providers consult TASC guidelines as to the current expectations regarding exhibition and consider aspects of presentation such as:

- o Resolution (e.g. photography)
- o Size (e.g. photography)
- o Cohesion
- o Appropriate thematic content

In Art Production, learners are required to reflect on and respond to Artwork, Artist and related topics aligned with unit content. Learners complete 4 minor assignments plus a major research assignment. It is important that providers are able to support the literacy skills required to complete these pieces to a high standard. This may include:

- o Modelling of responses
- o Deconstruction and reconstruction of sample responses
- o Collaborative practice responses
- o Appropriate essay structure
- o Topic sentences

- Appropriate referencing and citations
- Use of examples
- Justification/explanation of opinion in formal writing



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