

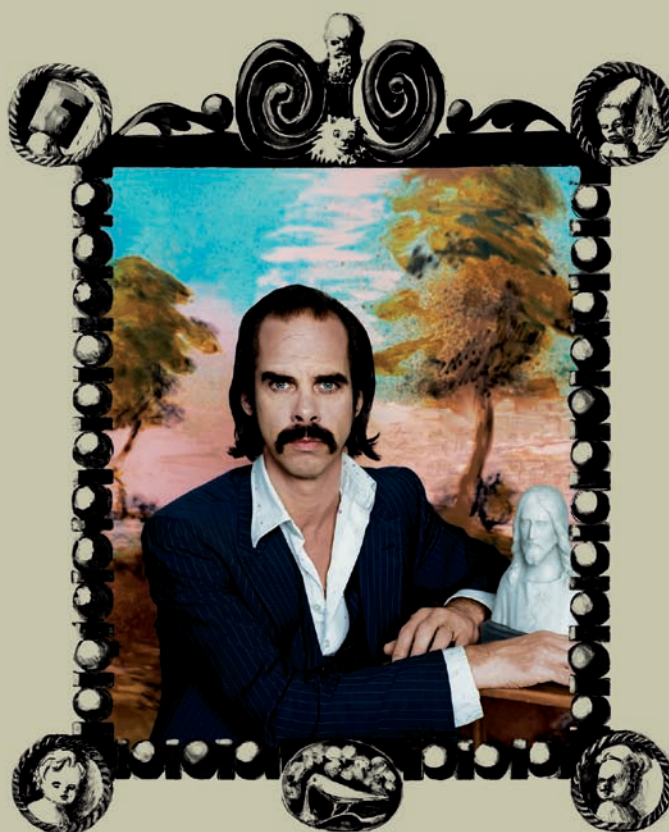
Western Australian Museum - Perth and the Arts Centre, Melbourne present

Arts

Visual Arts

NICK CAVE

THE EXHIBITION



Photograph by Polly Borland / original painting by Tony Clark. Commissioned by the Arts Centre, 2007

EDUCATION RESOURCE

Iconic Australian musician, songwriter and author Nick Cave is now the subject of his own exhibition.

Go behind the music and into Nick's imagination and the sources of his unique vision through original lyrics, notebooks, artwork, photography and books. There will also be objects from the musician's own library and office, and rare and previously unavailable video and documentary footage.

INTRODUCTION

The following material is written to aid teachers and students of Visual Arts. With appropriation this package would be suitable for students in Stage 2 or 3 Courses who have visited *Nick Cave – the Exhibition* at the Western Australian Museum – Perth (23 May – 19 July 2009).

The exhibition is a collective memory of Nick Cave as an artist, each item serving as a marker or *momento mori* of Cave's experiences and evolution. "The Collection provides a unique understanding of the connection between places in which Nick Cave has lived in reality and through his imagination, and his artistic interpretation of them." (Page 45 *Nick Cave Stories*). Cave not only commemorates places of importance but important phases of his career. As this is the basis of the exhibition, this is the basis of the enclosed material.

The package contains (a) activities to be used in conjunction with viewing the exhibition, and (b) a task brief. Teachers may choose to utilise either or both of these components. The activities encourage engagement with Nick Cave – the artist, the art associated with Nick Cave and the students' wider community. The task brief further extends students, and places the aforementioned work in the context of traditions of remembrance, encouraging students to reflect on their own lives and employ the principals of *momento mori*.

momento mori translates as 'remember you must die'.
It is also a description of an object of remembrance.

USEFUL WEBSITES

<http://www.museum.wa.gov.au/exhibitions/NickCave>

<http://www.youtube.com/watch?v=6ew4tll-wRc>

<http://www.nick-cave.com/>

This education resource has been developed by
Paul Reynolds, Bunbury Senior High School, Western Australia.

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PRE-EXCURSION

In pairs brainstorm and list the memorials and public art within your community.

Can you think of other memorials or public art in areas outside your community?

What do they commemorate / celebrate?

Do you think they are as relevant as when they were installed or has the original meaning or purpose changed or evolved over time?

Give reasons.

Before the exhibition:

View

<http://www.youtube.com/watch?v=D5C6nkk4Wvc>

<http://www.youtube.com/watch?v=6ew4tIl-wRc>

EXHIBITION

Using the Critical analysis worksheet analyse the maquette of the proposed artwork 'Homecoming' by Corin Johnson (1969-), 2007.

Critical Analysis	
Artist and title of artwork: Media: Size:	
Subjective	1. Describe your interpretation of the artwork. Is the artwork mainstream or not mainstream? What is the work about? Clearly explain the ideas and feelings that are being communicated in the work.
Structural	2. Identify the materials and techniques that have been used to create the work. How does the organisation of the work contribute to the ideas, meanings or atmosphere communicated? How have the elements and principles been used in the work?
Cultural	3. Does the artwork raise any questions, issues, ideas or comments related to gender, identity, race, religion, time, place or politics? Are there any signs and symbols used by the artist specific to a particular culture?
Postmodern	4. Discuss any references you can see in the work? Have any images been appropriated or re-contextualised? Why do you think the artist has made these references? How do they change or contribute to the meaning of the work? How are signs and symbols being reinvented to create new meaning? Is there a sense of irony or humour about the work?

On completing the critical analysis worksheet, what do you think Nick Cave is trying to convey about himself by commissioning this project?

Look at 'The Sacred Heart Of Jesus' bust C1950-60s

Make notes about the story associated with the artwork. What association does Nick Cave have with this artwork?

AV material-the marble bust story

Sound box- MDF box with door opening- Story of Suzie, The marble bust and the Mick Geyer library

Look at the Sections from 'Clark's Myriorama', 1997

Make notes about the story associated with the artwork. What association does Nick Cave have with this artwork?

'Nick Cave', 2007 Photograph by Polly Borland/ Original painting by Tony Clark

Given the representations of Nick Cave throughout the exhibition why do you think this one was chosen? Consider the inclusion of 'The Sacred Heart Of Jesus' bust and the Section from 'Clark's Myriorama' as well as the physical representation of Nick Cave.

Compare this with Hanea Studio West Berlin, Bleddyn Butcher, 1986. What are the similarities/differences?

Nick Cave has a collection of Louis Wain 'Cat Paintings'.

How would you describe these Cats?

Why do you think Nick cave has such a collection?

After the exhibition, research Louis Wain; does this change your opinions?

Look at Nick Caves' 'picture' books, in particular the 'Sacred and Profane' notebook.

List what particular characteristics you notice about them. These could be common or unusual symbols, icons, methods of recording, subject of recording.

2. How do your social and cultural experiences impact on reading of it?
3. How would the meaning change if he was wearing something else, board shorts for example?

References:

Acknowledgements

<http://www.youtube.com/watch?v=D5C6nkk4Wvc>

<http://www.youtube.com/watch?v=6ew4tIl-wRc>

<http://www.theartscentre.com.au/whats-on/event.aspx?id=755>

<http://www.theage.com.au/news/music/cave-makes-an-exhibition-of-himself/2007/11/09/1194329514563.html>

Barrand J & Fox J, Nick Cave Stories, Victorian Arts Centre Trust, Melbourne 2007

School-based assessment outline

Unit Stage (can be adapted for either stage 2/3 unit) - Memento mori.		Outcome 1 Visual Arts ideas	Outcome 2 Visual Arts skills, techniques and processes	Outcome 3 Responses to Visual Arts	Outcome 4 Visual Arts in society
Assessment type	Assessment type	Weighting	Task description		
Production This is a body of work that incorporates resolved artwork/s and documentation of thinking and working practices.		50%	You will create your own Memento mori. Memento mori is a latin phrase that may be translated as "Remember that you are mortal," "Remember you will die," "Remember that you must die," or "Remember your death". It names a genre of artistic creations that vary widely from one another, but which all share the same purpose, which is to remind people of their own mortality. It is also a description of an object of remembrance. In Medieval and Victorian times, people kept 'memento mori' of loved ones, a lock of hair, a memorial spoon, a clay death mask.		
Critical analysis: Response to, analysis and evaluation of art-works.		25%	Task 2: Critical analysis Use the frames to analyse a range of artworks. Your critical analysis skills will be assessed in-class under examination conditions.		
Investigation Case studies involving research and visual analysis focused on Australian and international arts practice.		25%	Task 3: Investigating artists, styles and influences Research the media, techniques and style used by artists. Use your investigation and case studies to inform the development of your own art practice.		
Art Interpretation					

STUDENT TASK SHEET

Unit:

Type: Production

Outcomes: Outcome 1: Visual arts ideas and
Outcome 2: Visual arts skills, techniques and processes

Content: Art making

Unit context: Concepts: tradition and innovation, ceremony and ritual

Styles and approaches: roles of artists in different societies, postmodernism

Materials: inter-media investigations, found objects

Meanings and messages: cultural perspectives

Purposes: celebration and ritual, representation of an issue

Task:

Students are to produce a body of work in design development and final artwork based on the theme of Memento mori. Students need to document and commentate both visually and in written form on the development of ideas.

You are expected to explore materials and experiment with various ways of interpreting the theme in the production of your body of work.

Time for the task

(Includes class time and requires out of class work time also.)

- This is a semester long unit that requires self direction and independent work.
- Activities are to be completed during the week identified in the program outline.
- Tasks not completed in class are to be completed in your own time or in accordance with schools assessment policy.

What you need to do

Inquiry

Produce a series of drawings and/or photographs exploring the theme Memento mori. Complete studies of science specimens, skeletons, plants, flowers etc...

- Make notes and collect images.
- Flower/vegetable/plant decomposition-take photographs, make sketches-daily/weekly.
- Realism, detail and distortion:
- Mirror- self portrait (aspects)
- Pen and ink
- Observational drawings.
- Aspects of environment.
- Objects of meaning.

Demonstrate your understanding of visual language through the following:

- Annotations for proposal and design development.
- Elements and principles
- Artist statement

Visual Influence

Complete design development activities based around the work of at least two artists. Look at the work of other artists working in your studio area for ideas and inspiration. Make meaningful studies of the artist's works and use their ideas in your studio development. Evidence of your interrelationships should be **throughout** the studio development.

Art Forms, Media and Techniques

Media experimentation including:

- Charcoal drawing
- Mixed media work incorporating collage, photography, drawing, and copy-free artwork.
- Ink and wash
- Fine liner

Art Practice

Resolved Artwork

Choose your best design idea and produce it as a resolved mixed media artwork. Refer to your media testing when executing your final work.

Attribution

Ensure you attribute reference to all visual sources used in the development of your artwork. (e.g. the book an image came from, web address where information was downloaded or full details of artist and their work).

Presentation

Thinking and working practices

Document digitally or otherwise your process and thinking through to finished work (audio files, powerpoint, folio...etc).

Display of work

Organise exhibition materials and set up the work/s for public display.

Reflection

Ongoing reflection

Maintain annotations that describe the process of experimentation and ideas development. Use a visual journal, digital or otherwise, to plan, evaluate and describe your work.

Artist Statement

Use your annotations and self evaluation to write a 300 word artist statement about the resolution of your ideas and development of the final artwork.

Finish artist statement and photo of final work for electronic exhibition.

Creativity and innovation				
10-9	8-7	6-5	4-3	2-1
Work is strong and ambitious demonstrating originality, creativity and flair.	Work is expressive and shows a sound level of creativity and originality.	Work is imaginative and shows some elements of creativity and originality.	Work shows limited creativity and originality.	Minimal evidence of originality, creativity or engagement.
Score:				
Communication of ideas				
10-9	8-7	6-5	4-3	2-1
Ideas successfully communicated in articulate and expressive work.	Ideas effectively communicated in direct and uncomplicated work.	Literal, obvious or superficial ideas communicated.	Limited ideas communicated.	Ideas insufficiently or ineffectively communicated.
Score:				
Use of visual language				
10-9	8-7	6-5	4-3	2-1
Highly developed application of visual language demonstrated in artwork. Visual relationships strongly evident.	Competent application of visual language demonstrated in artworks. Visual relationships soundly established.	Simple application of visual language demonstrated in artwork. Slight evidence of visual relationships.	Limited application of visual language demonstrated in artwork. Visual relationships unclear.	Minimal application of visual language demonstrated in artwork. Lacks evidence of visual relationships.
Score:				
Use of media				
10-9	8-7	6-5	4-3	2-1
Highly competent selection and use of media demonstrating consistent application and handling.	Appropriate selection and use of media demonstrating satisfactory application and handling.	Basic selection and use of media demonstrating sufficient application and handling.	Limited selection and use of media demonstrating inappropriate application and handling.	Minimal exploration and use of media demonstrating insufficient application and handling.
Score:				
Skills and processes				
10-9	8-7	6-5	4-3	2-1
Highly considered selection and application of skills and processes used to resolve the work.	Appropriate selection and application of skills and processes used to resolve the work.	Basic selection and application of skills and processes used to resolve the work.	Limited selection and application of skills and processes used to resolve the work.	Insufficient or ineffective selection and application of skills and processes used to resolve the work.
Score:				

Total /50

Creativity and innovation				
10-9	8-7	6-5	4-3	2-1
Work is outstanding, shows exceptional creative thinking and exhibits a distinctive style.	Work is strong and ambitious demonstrating originality, creativity and flair.	Work is expressive and shows a sound level of creativity and originality.	Work is imaginative and shows some elements of creativity and originality.	Work shows limited creativity and originality.
Score:				
Communication of ideas				
10-9	8-7	6-5	4-3	2-1
Ideas skilfully communicated in sophisticated and highly coherent work.	Ideas successfully communicated in articulate and expressive work.	Ideas effectively communicated in direct and uncomplicated work.	Literal, obvious or superficial ideas communicated.	Limited ideas communicated.
Score:				
Use of visual language				
10-9	8-7	6-5	4-3	2-1
Extensive and sophisticated application of visual language demonstrated in artwork. Complex visual relationships evident.	Highly developed application of visual language demonstrated in artwork. Visual relationships strongly evident.	Competent application of visual language demonstrated in artworks. Visual relationships soundly established.	Simple application of visual language demonstrated in artwork. Slight evidence of visual relationships.	Limited application of visual language demonstrated in artwork. Visual relationships unclear.
Score:				
Use of media				
10-9	8-7	6-5	4-3	2-1
Highly refined selection and use of media demonstrating sensitive application and handling.	Highly competent selection and use of media demonstrating consistent application and handling.	Appropriate selection and use of media demonstrating satisfactory application and handling.	Basic selection and use of media demonstrating sufficient application and handling.	Limited selection and use of media demonstrating inappropriate application and handling.
Score:				
Skills and processes				
10-9	8-7	6-5	4-3	2-1
Informed selection and excellent application of skills and processes used to resolve the work.	Highly considered selection and application of skills and processes used to resolve the work.	Appropriate selection and application of skills and processes used to resolve the work.	Basic selection and application of skills and processes used to resolve the work.	Limited selection and application of skills and processes used to resolve the work.
Score:				

Comments _____

Total /50

STUDENT TASK SHEET

Unit:

Type: Critical Analysis

Outcomes: Outcome 3: Responses to visual arts and
Outcome 4: Visual arts in society

Content: Art interpretation

Unit context: Concepts: tradition and innovation, ceremony and ritual

Styles and approaches: roles of artists in different societies, postmodernism

Materials: inter-media investigations, found objects

Meanings and messages: cultural perspectives

Purposes: celebration and ritual, representation of an issue

Task:

Critically analyse and compare the work of selected artists. Using the frames, discuss the formal organisation and the meanings communicated in the work.

Your critical analysis skills will be developed throughout the semester and formally assessed in an end-of-unit (mock) examination.

Time for the task

13 weeks (includes class time and requires out of class work time also.)

- Critical analysis skills using the frames will be practiced during class time.
- Students will practice analysis under examination conditions throughout the semester.
- Final critical analysis performance will be based on a semester one (mock) examination.

What you need to do

Visual Analysis

Examine artworks: the frames

Study the artworks of a range Australian and international artists including: JosÈ Guadalupe Posada, Hans Memling, Sarah Lucas, Pablo Picasso, Edward Collier, Tim Silver, eX de Medici, Juan Ford, Tony Garifalakis, David Griggs, Rhys Lee, Ricky Swallow, Kirra Jamison, Ben Quilty, Amanda Marburg, Peter Graham, Fiona Hall and Sam Leach. Select at least three artists and analyse their work using the frames;

1. subjective
2. structural
3. cultural
4. postmodern

Comparative analysis

Compare the artworks with reference to their style, form, techniques, influences and intentions. Make notes about the artist and their work and structure your response in essay format.

Personal Response

Justify your opinion

Discuss the relationship between the elements and principles used in the work and the meanings communicated. Identify the compositional devices used. Use strong art language and descriptive words when responding to artworks to support a personal argument.

Meaning and Purpose

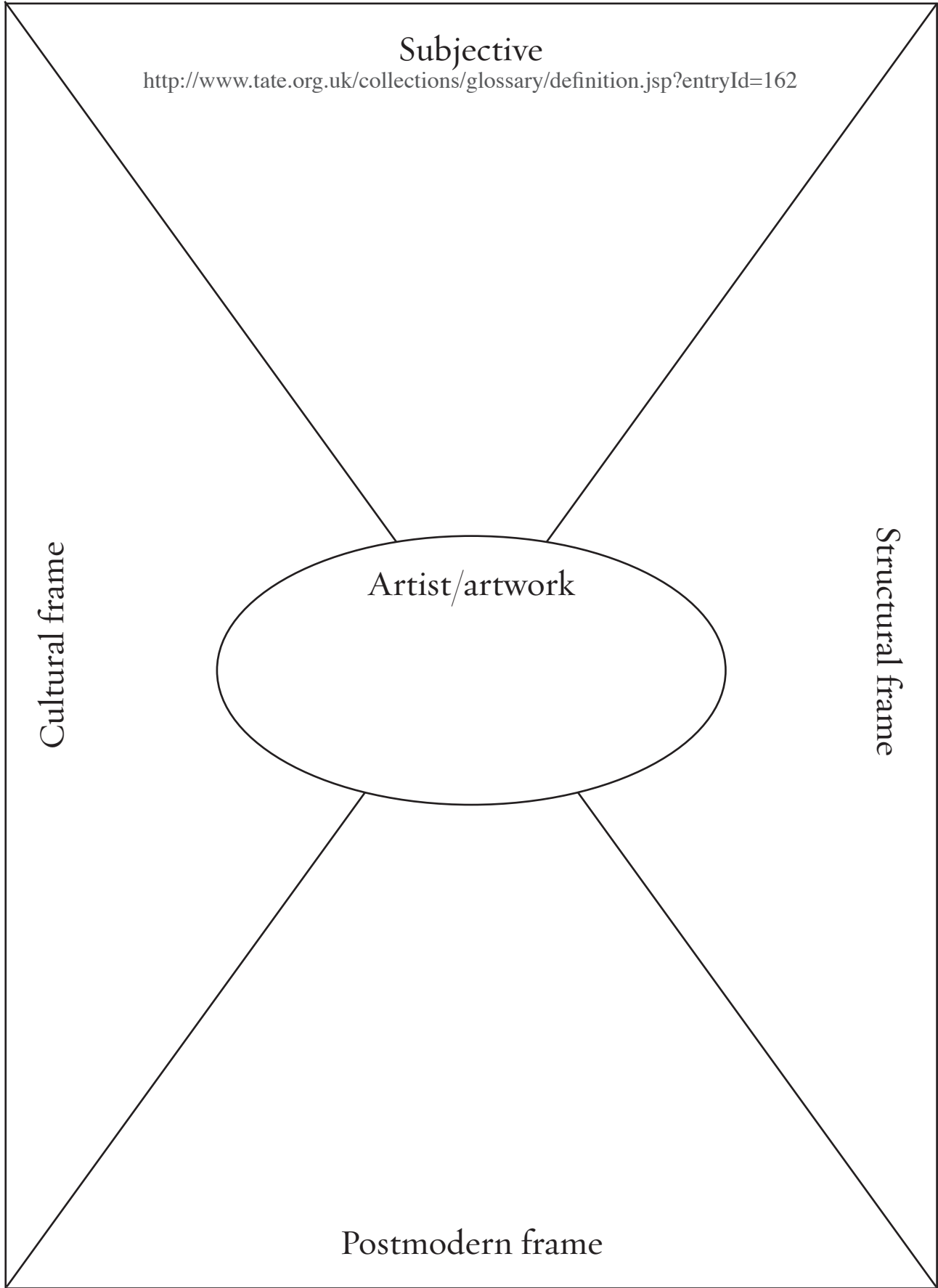
Interpreting artworks

How effective do you think the work is in describing the concept relating to the ideas and meanings being communicated?

Social, Cultural and Historical Contexts

Time and place

Discuss any social, cultural, economic, political or historical references in the work. Can you identify it stylistically? Is it contemporary or more traditional in its approach? Summarise the context in which the artwork has been produced.



Stage two:

Critical Analysis	
Artist and title of artwork: Media: Size:	
Subjective	1. Describe your interpretation of the artwork. What is the work about? Clearly explain the ideas and feelings that are being communicated in the work.
Structural	2. Identify the materials and techniques that have been used to create the work. How does the organisation of the work contribute to the ideas, meanings or atmosphere communicated? How have the elements and principles been used in the work?
Cultural	3. Does the artwork raise any questions, issues, ideas or comments related to gender, identity, race, religion, time, place or politics?
Postmodern	4. Discuss any references you can see in the work? Have any images been appropriated or re-contextualised? Why do you think the artist has made these references? How do they change or contribute to the meaning of the work?

Visual analysis <ul style="list-style-type: none"> Identify and discuss key features of artwork/s Recognise how the artwork/s have been constructed Discuss materials, techniques and processes used in artwork/s Interpret and make judgements about the artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Detailed analysis of artwork that explains both the aesthetic qualities and conceptual meanings communicated with selective use of art	Objective analysis of artwork and identification of key meanings communicated, using appropriate	Basic analysis of artwork focused mainly on the formal aspects and/or key features, using a limited range of art language.	Analysis of artwork restricted to being largely descriptive and/or emotive with limited use of art language.	Inadequate analysis of artwork with minimal use of art language.
Personal response <ul style="list-style-type: none"> Express personal opinions about the artwork/s Support opinions with evidence from artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Ideas skilfully communicated in sophisticated and highly coherent work.	Ideas successfully communicated in articulate and expressive work.	Ideas effectively communicated in direct and uncomplicated work.	Literal, obvious or superficial ideas communicated.	Limited ideas communicated.
Meaning and purpose <ul style="list-style-type: none"> Offer reasons for why the artwork was produced Interpret the meanings communicated by the art work/s Discuss alternative readings of artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Informed and thorough discussion of concepts, meaning, purpose and value of artwork/s, synthesising varied or conflicting interpretations.	Comprehensive interpretation of meanings communicated in artwork/s.	Straight forward and literal interpretation of artwork/s and its meaning.	Limited description of artwork/s.	Little or no attempt to discuss the meaning and purpose of artwork/s. Inadequate response.
Social, cultural and historical contexts <ul style="list-style-type: none"> Discuss the context of artist practice and gives examples of their work Discuss the social, cultural and historical influences on the work of selected artists Identify the impact of artists on broader context of art practice, production and reading. 				
10-9	8-7	6-5	4-3	2-1
Extensive explanation of the context and critical discourse surrounding artist/s and their work.	Sufficiently detailed explanation of the context surrounding artist/s and their work.	Satisfactory explanation of the context surrounding artist/s and their work.	Limited explanation of the context surrounding artist/s and their work.	Insufficient information about the context surrounding artist/s and their work.

Total /50

Visual analysis <ul style="list-style-type: none"> Identify and discuss key features of artwork/s Recognise how the artwork/s have been constructed Discuss materials, techniques and processes used in artwork/s Interpret and make judgements about the artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Comprehensive analysis that synthesises aesthetic, theoretical and contextual interpretation and reading of artwork/	Detailed analysis that explains both the aesthetic qualities and conceptual meanings	Objective analysis of artwork and identification of key meanings communicated, using appropriate art language.	Basic analysis focused mainly on the formal aspects and/or key features, using a limited range of art language.	Analysis restricted to being largely descriptive and/or emotive with limited use of art language
Personal response <ul style="list-style-type: none"> Express personal opinions about the artwork/s Support opinions with evidence from artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Use evidence to justify own viewpoint and personal opinions that take into account alternative	Articulates own viewpoint and supports personal opinions with reference to specific features of artwork/s.	Provides reasons for personal conclusions about artwork/s based on subjective and objective evidence.	A few simple reasons offered to support opinions and personal conclusions about artwork/s.	Personal opinions about artwork/s stated but not supported with reasons or evidence.
Meaning and purpose <ul style="list-style-type: none"> Offer reasons for why the artwork was produced Interpret the meanings communicated by the art work/s Discuss alternative readings of artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Debate concepts, meaning, purpose and values of artwork/s offering a complex, engaging and insightful reading and interpretation.	Informed and thorough discussion of concepts, meaning, purpose and value of artwork/s, synthesising varied or conflicting interpretations.	Comprehensive interpretation of meanings communicated in artwork/s.	Literal interpretation of artwork/s and their meaning.	Limited description of artwork/s.
Social, cultural and historical contexts <ul style="list-style-type: none"> Discuss the context of artist practice and gives examples of their work Discuss the social, cultural and historical influences on the work of selected artists Identify the impact of artists on broader context of art practice, production and reading. 				
10-9	8-7	6-5	4-3	2-1
Articulates a complex and in-depth explanation of the critical discourse surrounding artists and their work.	Extensive explanation of the context and critical discourse surrounding artist/s and their work.	Sufficiently detailed explanation of the context surrounding artist/s and their work.	Satisfactory explanation of the context surrounding artist/s and their work.	Limited explanation of the context surrounding artist/s and their work.

Total /40

STUDENT TASK SHEET

Unit: IBVAR
Type: Investigation
Outcomes: Outcome 3: Responses to visual arts and
Outcome 4: Visual arts in society
Content: Art interpretation
Unit context: Concepts: tradition and innovation, ceremony and ritual
Styles and approaches: roles of artists in different societies, postmodernism
Materials: inter-media investigations, found objects
Meanings and messages: cultural perspectives
Purposes: celebration and ritual, representation of an issue

Task:

Investigate the style, techniques and subject matter explored by selected Australian and international artists. Critically analyse and compare their works. Ensure you provide information about each artist including: their background, stylistic influences and historical context of their arts practice.

Your investigation assignment is to be submitted in an essay format. You should demonstrate connection between your case study research and your art making activities.

What you need to do

Visual Analysis

Compare the style and artistic approach of selected artists and artworks.

Select two artists (Australian and/or international) to compare and contrast. Select any two major artworks as the basis for your comparison. Describe each artwork in detail, discussing subject matter, medium, techniques, intention and stylistic approach.

Personal Response

What makes it appealing?

Use your analysis as the basis for a comment on each artist's respective influence on your own art making. In your opinion, how important is each artists work to defining new directions in art? Support your argument by giving reasons for your opinion.

Meaning and Purpose

What were these artists trying to achieve?

Discuss the meaning and purpose of the artwork. What ideas are communicated or concepts challenged by the artist in their work? Consider concepts of culture, consumerism (materialism), mass production, technology, high and low art, mass media, icons, celebrity, identity and other social values or ideas, such as stereotypes. Discuss only those related to the selected artists/artworks.

Social, Cultural and Historical Contexts

Contextualising visual arts practice.

Investigate the emergence of each artist and their work within broader social, cultural and historical contexts. Briefly outline each artist's background, influences and artistic training. What have other critics and historians said about the artists and their artwork? What historical, social, religious political or artistic influences can you detect in their artworks?

Visual analysis <ul style="list-style-type: none"> Identify and discuss key features of artwork/s Recognise how the artwork/s have been constructed Discuss materials, techniques and processes used in artwork/s Interpret and make judgements about the artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Comprehensive analysis that synthesises aesthetic, theoretical and contextual interpretation and reading of artwork/	Detailed analysis that explains both the aesthetic qualities and conceptual meanings	Objective analysis of artwork/s and identification of key meanings communicated, using appropriate art language.	Basic analysis focused mainly on the formal aspects and/or key features, using a limited range of art language.	Analysis restricted to being largely descriptive and/or emotive with limited use of art language.
Personal response <ul style="list-style-type: none"> Express personal opinions about the artwork/s Support opinions with evidence from artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Use evidence to justify own viewpoint and personal opinions that take into account alternative	Articulate own viewpoint and support personal opinions with reference to specific features of artwork/s.	Provides reasons for personal conclusions based on subjective and objective evidence.	Few reasons offered to support opinions and personal conclusions.	Personal opinions stated but not supported with reasons.
Meaning and purpose <ul style="list-style-type: none"> Offer reasons for why the artwork was produced Interpret the meanings communicated by the art work/s Discuss alternative readings of artwork/s. 				
10-9	8-7	6-5	4-3	2-1
Debate concepts, meaning, purpose and values of artwork/s offering a complex, engaging and insightful reading and interpretation.	Informed and thorough discussion of concepts, meaning, purpose and value of artwork/s, synthesising varied or conflicting interpretations.	Comprehensive interpretation of meanings communicated in artwork/s.	Literal interpretation of artwork/s and their meaning.	Limited description of artwork/s provided.
Social, cultural and historical contexts <ul style="list-style-type: none"> Discuss the context of artist practice and gives examples of their work Discuss the social, cultural and historical influences on the work of selected artists Identify the impact of artists on broader context of art practice, production and reading. 				
10-9	8-7	6-5	4-3	2-1
Articulates a complex and in-depth explanation of the critical discourse surrounding artist/s and their work.	Extensive explanation of the context and critical discourse surrounding artist/s and their work.	Sufficiently detailed explanation of the context surrounding artist/s and their work.	Satisfactory explanation of the context surrounding artist/s and their work.	Limited explanation of the context surrounding artist/s and their work.
Inextricable connections between aesthetic and theoretical aspects of case studies and	Significant formal and conceptual connections identified between case studies and	Strong and clear connections made between case studies and development of own practice	Illustrates some links between case studies and development of own practice	Simple or obvious links made between case studies and development of own practice

Total /50

Week	Learning program Time duration 1 semester (15 Weeks)	Assessment	Teacher checkpoints
I	<p>Introduction</p> <ul style="list-style-type: none"> · Overview of Visual Arts unit stage 2/3. · Unit content · Responsibilities, goal setting and independent work. <p>Assessment Tasks</p> <ul style="list-style-type: none"> · Production, Critical Analysis & Investigation. · Expectations and requirements · Due dates and school submission policy. <p>External Assessment</p> <ul style="list-style-type: none"> · Written examination paper · Production examination – selecting work for submission, size limitations · Artist statement (300 words) · Due dates. <p>Unit Focus: Commentaries: Memento mori.</p> <p><i>You will create your own Memento mori. Memento mori is a latin phrase that may be translated as “Remember that you are mortal,” “Remember you will die,” “Remember that you must die,” or “Remember your death”. It names a genre of artistic creations that vary widely from one another, but which all share the same purpose, which is to remind people of their own mortality. It is also a description of an object of remembrance. In Medieval and Victorian times, people kept ‘memento mori’ of loved ones, a lock of hair, a memorial spoon, a clay death mask.</i></p>	<p>Introduce</p> <p>All tasks for unit and requirements.</p>	
I	<p>Art interpretation (see critical analysis)</p> <p>Introduction to a variety of Australian/international artists: Past and present</p> <ul style="list-style-type: none"> · Approaches to self representation · Self portraits and artist’s studios. · Research · Critical study using the frames. <p>Reflection of <i>Nick Cave – the Exhibition</i>: visit, activities and notes.</p> <p>Art making</p> <p>Introduction to portraiture</p> <ul style="list-style-type: none"> · Using graphite and other dry media · Drawing approaches and techniques · Observed portrait drawings using mirror. <p>Self portrait studies with wet and dry media</p> <ul style="list-style-type: none"> · Using wet media, pen and ink wash · Drawings and studies of personal spaces, objects · Skull, white conte/pastel on black sugar paper. 		<p>Overview of Australian artists and selected artworks</p> <p>Note-taking.</p> <p>Show examples of self portraits</p> <p>Demonstrate drawing media and techniques.</p> <p>Mirrors and drawing media</p> <p>Demonstration of media techniques.</p>

Week	Learning program Time duration 1 semester (15 Weeks)	Assessment	Teacher checkpoints
2	<p>Art interpretation</p> <p>Mike Parr: Exploring personal identity</p> <ul style="list-style-type: none"> Contemporary approaches to self portraiture, Mike Parr Drawing, printmaking, performance, and contemporary installation work Biographical study Critical study. <p>Art making</p> <p>The printed line: Scratching and inscribing</p> <ul style="list-style-type: none"> Drawing with line and other elements Dry point etching 		<p>About Mike Parr</p> <p>Analysis of selected works.</p> <p>Demonstrate printmaking techniques and processes.</p>
3	<p>Art making</p> <p>Features and form: face and self portrait</p> <ul style="list-style-type: none"> Life and figure drawing using model Figure-field relationships and proportion Gesture and timed drawings. <p>Art interpretation continued (see critical analysis)</p> <p>Introduction to a variety of Australian/international artists: Past and present</p> <ul style="list-style-type: none"> Approaches to self representation Self portraits and artist's studios. Research Critical study using the frames. <p>Art making</p> <p>Working with colour: The human face and form.</p> <ul style="list-style-type: none"> Colour mixing and colour theory Colour application and painting techniques Colour balance, harmony and contrast. 	<p>Homework</p> <ul style="list-style-type: none"> Parts of the face Layout and composition. Thumbnail sketches Finish colour studies. 	<p>Life drawing model</p> <p>Drawing with line and other elements.</p> <p>Overview: analysis of style and selected works.</p> <p>Developing compositions emphasising art elements and principles.</p>
4	<p>Art interpretation</p> <p>Gormley:</p> <ul style="list-style-type: none"> Lake Ballard project Angel of the North Permanent installation at Gateshead, England 1998 Steel 22 x 54 x 2.20 m Biographical and critical study. <p>Art making</p> <p>Represent yourself looking happy. Represent yourself looking sad. Consider surroundings/people/objects that influence your emotions-brainstorm</p> <ul style="list-style-type: none"> Mixed media Observational drawings 	<p>Homework</p> <ul style="list-style-type: none"> Complete self portraits. 	<p>Overview: reasoning behind the installations</p> <ul style="list-style-type: none"> Sketches. Notes. Self reflection.

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5	<p>Art interpretation Using the frames to analyse artworks</p> <ul style="list-style-type: none"> · Structural and postmodern · Subjective and cultural. <p>Art making Realism, detail and distortion: Draw/ photograph yourself every day for a week</p> <ul style="list-style-type: none"> · Continue inquiry and drawing studies · Media techniques and exploration. · Observational drawings. 		<p>About Mike Parr</p> <p>Analysis of selected works.</p> <p>Demonstrate printmaking techniques and processes.</p>
6	<p>Art interpretation Investigation: Case study research</p> <ul style="list-style-type: none"> · Read and note take <p>Art making Realism, detail and distortion: Draw/ photograph flowers /vegetable/fruit plant decomposition every day for a week</p> <ul style="list-style-type: none"> · Continue inquiry and drawing studies · Media techniques and exploration. · Observational drawings. <p>Art making Influences: interests, fears, joys and inspiration</p> <ul style="list-style-type: none"> · Using written prose or poetry · Development and refinement of work. <p>Art making Reflections: Developing a concept</p> <ul style="list-style-type: none"> · Exploring self and place 	<p>Homework</p> <ul style="list-style-type: none"> · Finish for homework. <p>Production</p> <ul style="list-style-type: none"> · Mixed media collage. 	<p>Make links to art making.</p> <p>Show examples.</p> <p>Make links to art making.</p> <p>Inquiry and media exploration</p> <p>Individual instruction and demonstrations at point-of-need</p>
7	<p>Art making Computer manipulated images: Applying artistic filters</p> <ul style="list-style-type: none"> · Design development. <p>Art interpretation Investigation: Case study research</p> <ul style="list-style-type: none"> · Read and note take. <p>Art making Canvas: Preparing for your studio</p> <ul style="list-style-type: none"> · Canvas or board · Using impasto and other grounds. · Other media or mixed media approaches 	<p>Homework</p> <ul style="list-style-type: none"> · Complete self portraits. 	<p>Overview: reasoning behind the installations</p> <ul style="list-style-type: none"> · Sketches. · Notes. · Self reflection.

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8	<p>Art interpretation</p> <p>Case studies:</p> <ul style="list-style-type: none"> · Read and note take · Biographical and critical study. <p>Art interpretation</p> <p>Investigation: Case study research</p> <ul style="list-style-type: none"> · Read and note take. <p>Art making</p> <p>Design development: Final ideas</p> <ul style="list-style-type: none"> · Refining ideas for final art work. 	<p>Homework</p> <p>Collect catalogues.</p> <p>Homework</p> <p>Determining direction for artwork.</p>	<p>Make links to art making.</p> <p>Self reflection and personal direction.</p> <p>Make links to art making.</p> <p>Self reflection and personal direction</p>
9	<p>Art interpretation</p> <p>Art gallery guides: Catalogues and artist statements</p> <ul style="list-style-type: none"> · Read artist statements, exhibition catalogues, books and journals · Explaining work and ideas. <p>Art making</p> <p>Design Development</p> <ul style="list-style-type: none"> · Planning and composition · Commence work. <p>Art interpretation</p> <p>Critical analysis: Comparing artwork</p> <ul style="list-style-type: none"> · Comparative image analysis. <p>Art making</p> <p>Design development and refinement</p> <ul style="list-style-type: none"> · Continue work. 	<p>Critical analysis</p> <ul style="list-style-type: none"> · In class essay. 	<p>Drafting and rewriting artist statements.</p> <p>Self reflection and personal direction.</p> <p>Structuring ideas.</p> <p>Self reflection and personal direction.</p>
10	<p>Art interpretation</p> <p>Australian National Gallery: Website</p> <ul style="list-style-type: none"> · Exploring online art galleries · Independent research · Use frames to compare two artworks. <p>Art making</p> <p>Art practice: Studio work</p> <ul style="list-style-type: none"> · Execution of final artwork. <p>Art interpretation</p> <p>Critical analysis: Using the four frames</p> <ul style="list-style-type: none"> · Comparative image analysis. <p>Art making</p> <p>Art practice: Studio work</p> <ul style="list-style-type: none"> · Execution of final artwork. 	<p>Homework</p> <ul style="list-style-type: none"> · Complete self portraits. 	<p>Structured overviews and note taking.</p> <p>Self reflection and personal direction.</p> <p>Note taking.</p> <p>Self reflection and personal direction.</p>

Week	Learning program Time duration 1 semester (15 Weeks)	Assessment	Teacher checkpoints
II, 12, 13	Art interpretation Examination preparation <ul style="list-style-type: none"> · Format of exam and sample questions · Assessment criteria · Answering the question · Sample responses · What makes an excellent answer · Using art language · Structuring paragraphs. Art interpretation Examination preparation <ul style="list-style-type: none"> · Critical analysis and case study review. Art making Art practice: Studio work <ul style="list-style-type: none"> · Execution of final artwork. 		Managing time
14	Art interpretation <ul style="list-style-type: none"> · Comparative image analysis. Art making Art practice: Final artwork <ul style="list-style-type: none"> · Completing studio work. Art interpretation Examination preparation <ul style="list-style-type: none"> · Sample responses · What makes an excellent answer · Using art language and using paragraphs. Art making Art practice: Exhibition preparation <ul style="list-style-type: none"> · Completing studio work. 		Managing time in examinations.
15	Hand in and display work <ul style="list-style-type: none"> · Hand in body of work for final assessment · Finish artist statement and photo of final work for electronic exhibition. · Display artwork · Critique of artworks. 	<ul style="list-style-type: none"> · Check all assessments tasks are completed. 	Complete final assessment of unit work.

Websites for help:

<http://www.artmuseum.uq.edu.au/index.html?page=86684&pid=63796>

http://www.brendamaygallery.com.au/pages/exhibition_details.php?exhibitionID=41

<http://www.ngv.vic.gov.au/rigg2006/JuliadeVille.html>

http://www.egetal.com.au/index.php?option=com_content&view=article&id=123:elan-vital&catid=55:current-2007&Itemid=68

http://news.bbc.co.uk/2/shared/spl/hi/pop_ups/07/health_facing_up_to_death/html/1.stm

<http://www.romeartlover.it/Mememori.html>

<http://www.mementomori.org/>

<http://brightbytes.com/collection/memento.html>

http://www.likecool.com/The_Sensory_Deprivation_Skull--Furniture--Home.html