

Visual Arts Faculty
Year 11 Visual Arts Unit 1 The Self and Significant Object & Curator in Action 2025

LEARNING PLAN - The Significant Object

Timing	Learning Intentions The goal of these lessons is to...	Learning Experiences To achieve this goal we will...	Success Criteria I will know I have achieved this goal when I can...	Resources
Introduction				
Week 1	<ul style="list-style-type: none"> Define and understand the key concepts of the unit Develop an understanding of the role of the conceptual framework: artist, audience, artwork, world 	<ul style="list-style-type: none"> View the Preliminary Visual Arts syllabus and understand the requirements and expectations of the visual arts course Join the Google Classroom and keep informed throughout the term Homework - get a good A4 Visual Arts Process Diary Use Google Slides, to create a DVAD for my progress, research, snapshots, inspiring/influencing artists and reflections. Create a title page in the VAPD - Year 11 Visual Arts and the current year - include imagery to show interests and skills - complete for homework Then, create a topic divider after the title page in the VAPD - Unit 1 The Self and Significant Object again include imagery to show interests and skills. Complete for homework Be introduced to the concept of an artwork as a method of recording a moment in time and history. How the objects depicted in artworks are historically and culturally grounded. Brainstorm the many ways artists can document moments, drawing, photographing, interviewing, using 'artistic license' etc. 	<ul style="list-style-type: none"> Confidently define the key concepts of the unit in my own words Use the key concepts in the correct context See the Google Classroom and can use it competently 	<p>NESA Visual Arts Stage 6</p> <p>Intro to course - Why is a VAPD important?</p> <p>Conceptual Framework Presentation</p> <p>Frames Table</p>
Vanitas: Still Life and the Significant Object				
Week 2	<ul style="list-style-type: none"> Further develop an understanding of the role of the conceptual framework: artist, audience, artwork, 	<ul style="list-style-type: none"> Develop a Visual Arts Glossary Look at the role of the artist and how it has transformed over time. 	<ul style="list-style-type: none"> Recognise and apply some of the key terms in my written and verbal responses Identify and discuss the 	<p>History of Still life - presentation</p>

	world	<ul style="list-style-type: none"> Brainstorm advantages, techniques, features & methods used throughout history to 'capture' images: <p>Photography: photojournalism, freeze frame, Artist: Eadweard Muybridge.</p> <p>Painting: Still Life Artist: Paul Cezanne</p> <p>Printmaking: Still Life Artist: Margaret Preston</p> <ul style="list-style-type: none"> Study the concept and purpose of a still life. Research and document examples of still life works and record findings in the VAPD Research still life works by: Johannes Vermeer, Paul Cezanne, Francis Bacon, Pablo Picasso, Olive Cotton, and Margaret Preston Look at specific samples of artists and their notebooks/ techniques for documentation. E.g.: Donald Friend, Michelangelo, and Christo and Jean Claude etc. Refer to work samples of past VAPDs, and HSC VAPDs on the Art Express website. Write a Statement of Intent for this task. 	<p>techniques and features used in the past and apply my understanding</p> <ul style="list-style-type: none"> Write a Statement of Intent that explains my artmaking intentions for this term 	<p>History of still life - comprehension questions</p> <p>Learning Glossary</p> <p>Term 1 Glossary - key terms</p> <p>Still Life Artist Research Task</p> <p>VAPD - Influencing artist research class task</p> <p>Art Express website.</p> <p>How do i write an artists statement</p> <p>Scaffold: Statement of Intent</p>
Artmaking				
Week 3		<p>ART MAKING:</p> <ul style="list-style-type: none"> Be guided through a series of activities that demonstrate how to use various materials, techniques, and styles. For example, pencils, inks, acrylic, charcoal bring in a significant object from home. This will become the subject matter of their Term 1 BOW. introduced to observational and memory-drawing skills by using continuous line drawing, cross-hatching etc.... In groups, students set up a still Life arrangement in the classroom. Students record the Still Life in their VAD from as many viewpoints and ways possible, including: photos, drawings, collages etc. Allow one week of lessons (2-3) and then dismantle the arrangement. 	<ul style="list-style-type: none"> Demonstrate my skills in using various mediums to draw or paint the objects or arrangements in front of me. All my examples have been displayed in the classroom or art department foyer. Demonstrate my ability to carefully observe and render the object/s I have been asked to draw 	

		EXHIBITION REVIEW: <ul style="list-style-type: none"> Refer to the Assessment Task - PART B - Some class time will be given for the preparation and completion of this task Research, use the scaffold and read examples of what an Exhibition Review looks like, its structure and what is addressed. View an Exhibition (this can be on the excursion to the AGNSW) and record your research. 		<p>Example of an exhibition review from the AGNSW Look Magazine 2022</p> <p>Scaffold Starting Point</p>
Research Influencing artists and Artmaking				
Week 4	<ul style="list-style-type: none"> Develop an understanding of Artists Practice and their response to their world Develop research and investigative skills Develop and apply practical skills in painting, printmaking and photography 	<ul style="list-style-type: none"> Research and Investigate the significant object / still life in painting, using a variety of resources. Focusing on locating influencing artists who utilise the same or similar objects in their own paintings. Once an artist of influence has been located, students will develop a very brief historical timeline in class using internet/art library research. The timeline must show 5 examples, which depict a historical overview of the artist's work. This must extend through to cover their whole practice. A very brief 50-word explanation must be given on each artwork included. <p>ARTMAKING:</p> <ul style="list-style-type: none"> Develop skill in canvas painting. Students are required to purchase an appropriately sized and shaped stretched canvas. Canvas size limitations are the same as NESA in 2D works and should reflect the nature of the significant object and how it is to be represented to the audience. Any variation is to be discussed with the teacher first. Be introduced to a range of painting techniques and procedures including the use of mediums, tools and equipment. Flat colour, scumbling, washes, stippling, sgraffito, broken colour, impasto, the use of sponges, palette knives and rollers and mixing techniques. Record all experiments and experiences in VAPD and Blog. Student's to seek teacher feedback. 	<ul style="list-style-type: none"> I have researched artists and artworks depicting still lives and recorded my findings in my VAPD and there is evidence of my findings posted on my DVAD. I have created a timeline with at least 5 examples providing an overview of the artist's' life and practice. I have written a succinct explanation of each artwork. This will assist me when revising for the exams later in the year. 	
Artmaking				

Week 5	<ul style="list-style-type: none"> Continue to develop and apply practical skills in painting, printmaking and photography 	<ul style="list-style-type: none"> Provide students with options to create an appropriate photographic artwork (for the printmaking and photographic component), using PhotoShop, Studio space and lighting appropriate for creating a 2D photographic image. Students are required to produce an A4 (minimum) as part of their final submission. Introduce students to a range of printmaking techniques and procedures including the use of mediums, tools and equipment. Block printing – single/multi-coloured lino prints Drypoint etching Screen/stencil printing Small samples of the above techniques should be tried by students Create an artwork that reflects the student's final choice of printmaking techniques. It should complement the nature of the significant object and how it is to be represented to the audience. Record all experiments and experiences in VAPD. 		Lino Handout Drypoint Handout
Artmaking				
Week 6-10	<ul style="list-style-type: none"> Continue to develop and apply practical skills in painting, printmaking and photography 	ARTMAKING: <ul style="list-style-type: none"> Students are required to create a composition for a final BOW based on the Significant Object / Still Life. Students will need to create a different composition for all artworks (paint + print + photograph). Discuss ideas with the teacher. Students finalise a proposal/Statement of Intent for their artwork and confirm intentions with the teacher for approval and advice. Enable students to continue developing their Body of Work, and working on any aspects of the task that is required. Student's to continue to seek teacher feedback/advice. 		
Artmaking, Display and Evaluation				
Week 11	<ul style="list-style-type: none"> Evaluate artmaking and developmental/technical skills 	<ul style="list-style-type: none"> Enable students to continue developing their Body of Work, and working on any aspects of the task that is 		

		<p>required. Student's to continue to seek teacher feedback/advice.</p> <ul style="list-style-type: none"> • Enable students to display and evaluate their work. Display artworks, as directed in the art department foyer or as directed by the teacher. 		
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Our Goal This term is to:

Develop an understanding of how artists use their world as a source of inspiration for artworks. Develop knowledge and skills, informed by their understanding of practice, the Frames and Conceptual Framework to create new artworks. Students will have the opportunity to develop skills in creating a Body of Work utilising a range of expressive forms and artmaking techniques.

We will achieve this by:

- Exploring the conventions of practice in artmaking.
- Investigating how artists use a significant object to represent their ideas in a variety of ways.
- Recognising what can be revealed about the artist, their world and audience through their artworks.
- Investigating ways of developing coherence and layers of meaning in their artmaking.
- Exploring a range of material techniques in ways that support artistic intention.