

■ My Story

Johnson from week 1 to 19

Aesthetics

Objectives

IB.MYP.ART.A.3

Objective A: Investigating

The student: i. investigate a movement or genre in their chosen arts discipline, related to the statement of inquiry ii. analyse an artwork or performance from the chosen movement or genre.

IB.MYP.ART.B.3

Objective B: Developing

The student: i. practically explore ideas to inform development of a final artwork or performance ii. present a clear artistic intention for the final artwork or performance in line with the statement of inquiry.

IB.MYP.ART.C.3

Objective C: Creating / Performing

The student: i. create or perform an artwork.

IB.MYP.ART.D.3

Objective D: Evaluating

The student: i. appraise their own artwork or performance ii. reflect on their development as an artist.

Statement of Inquiry

We explore and **express** how personal **narratives** shape our **identities and relationships**, influencing the ongoing process of **identity formation**.

■ Related Concept(s)

Expression
Narrative

■ Global Contexts

Identities and
Relationships

■ Exploration

Identity Formation

■ ATL's

Thinking Skills: 8D Ask questions to facilitate understanding

■ Number of Hours

50

■ Factual question(s)

What are the Elements of Art?

What are the Principles of Design?

What purpose does Visual Art serve?

What purpose does Media Art serve?

■ Conceptual question(s)

Why do people create art?

How do different cultural beliefs shape the way art is interpreted and created?

■ Debatable question(s)

Why are aesthetics important to the success of an artwork?

Which art form is more powerful – Visual or Media?

■ Summative assessment

Outline of summative assessment task(s) including assessment criteria:

Task 1: Claymation Short

- Develop story board to build their Claymation for
- Using their Visual Art Skills develop a set and the Claymation figures
- Develop and direct the use of Claymation figures in their short.
- Students document both the conceptual and processes used to produce their media work.

Task 2: Hermannsburg Pot

- Development on Visual Art Skills
- Use of storytelling techniques in the depiction of the painting on the pot.
- Working in a 3D and 2D manner.
- Investigating and exploring First Nation Perspectives.
- Students to document process in digital process diary

■ Relationship between summative assessment and statement of inquiry

Relationship between summative assessment task(s) and statement of inquiry:

Task 1:

Students will unpack how media artists express their emotions through a Claymation short. Taking inspiration from Inside Out students will explore their personal experiences and emotions to develop a short in groups of 2 or 3. Through this, they will be able to demonstrate their ability to tell a narrative through media arts that is accessible to all viewers.

Task2:

Students' personal response to a creative challenge, exploring the concepts behind the expression in the development of their own Hermannsburg pot which demonstrates their personal narrative. Students will explore how the potters of Hermannsburg express their experiences and how painting allows them to present their personal narratives to the audience.

Throughout the art-making process, students will document their practical and conceptual thoughts in their Digital VAPD.

Australian Curriculum Achievement Standards

<https://www.australiancurriculum.edu.au/f-10-curriculum/>

By the end of Year 8, students analyse how visual conventions, visual arts processes and materials are manipulated in artworks they create and/or experience. They evaluate the ways that visual artists across cultures, times, places and/or other contexts communicate ideas, perspectives and/or meaning through their visual arts practice. They describe respectful approaches to creating and/or responding to artworks.

Students generate, document and develop ideas for artworks. They reflect on their visual arts practice. They select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning. They curate and present exhibits and/or displays of their own and/or others' artworks and/or visual arts practice for audiences.

By the end of Year 8, students analyse the use of media arts concepts to construct representations that communicate ideas, perspectives and/or meaning in media arts works they produce and/or experience. They evaluate use of media arts concepts in media arts works from across cultures, times, places and/or other contexts. They describe respectful approaches to creating and/or responding to media arts works.

Students select and manipulate media languages and media technologies, and use production processes to construct representations. They produce media arts works that communicate ideas, perspectives and/or meaning. They present their work to an audience. They plan where and how they could distribute their work using responsible media practice.

Service as Action

- In our visual arts class, we are dedicated to advancing Sustainable Development Goals by practising responsible consumption and production. This commitment involves repurposing materials through recycling and using recycled materials where possible to create artwork.
- Foster collaboration between seasoned art students and newcomers or those requiring extra support. Encourage mentorship across various disciplines and skill sets. This not only builds a sense of community within the art studio but also facilitates the development of leadership skills among students.
- Establish a rotating schedule for students to take on responsibilities, including cleaning and organizing different zones in the art studio. This approach nurtures a sense of ownership, instills pride, and imparts valuable lessons in responsibility.
- Create opportunities for students to showcase their artistic talents around the school and at the end-of-semester CAPA Showcase. By doing so, we not only celebrate their creativity but also contribute to the formation of a robust sense of community within the artistic cohort.

Essential Key Terms

Line
Shape
Colour
Tone
Perspective
Space
Texture
Form
Balance
Contrast
Emphasis
Movement
Rhythm
Unity
Pattern
Composition
Time
Space
Sound
Movement
Lighting
3 Dimensional
2 Dimensional
Claymation
Story
Film
Camera Angle

■ Learning Objectives

Visual Art -

Exploring/Responding (Investigating)

Identify and describe the elements of art

Identify and describe the design principles

Developing Practices and Skills (Developing)

Create style specific artwork

Identify own or others artistic intent

Develop culturally appropriate responses to Indigenous Culture

Identify and apply safe art practices

Creating/Making (Creating/performing)

Apply the principles of design

Apply the elements of art

Evaluating

Reflect on their own artwork using appropriate metalanguage

Reflect on feedback received from peers and teachers

Media -

Exploring/Responding (Investigating)

Define storytelling

Identify and describe the elements of media

Define imagination

Developing Practices and Skills (Developing)

Create style specific artwork

Identify own or others artistic intent

Develop culturally appropriate responses to Indigenous Culture

Identify and apply safe art practices

Develop Claymation skills.

Creating/Making (Creating/performing)

Apply the elements of Media

Interpret scripted work

Plan and rehearse a play

Evaluating

Reflect on their own artwork using appropriate metalanguage

Reflect on feedback received from peers and teachers

■ Content (Australian Curriculum Descriptions)

In this band, learning in Visual Arts builds on each student's prior learning and experiences. Students learn in and through visual arts practices. They use visual arts processes and available analog/physical and/or digital materials in purposeful and creative ways, and continue to develop their connection with and contribution to the world as artists and as audiences. They work individually and in collaboration with peers and teachers. Students explore visual arts in local, regional, national and global contexts, such as visual arts in countries or regions of Asia, including use of visual arts in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with living visual artists and expand their awareness of the diversity of artworks and visual arts practices. In this band, the focus is on students:

1. exploring and responding to
 - artworks and visual arts practices across cultures, times, places and/or other contexts; for example, through exploration of works in physical or virtual spaces or engagement with artists
 - the diversity of visual arts created by First Nations Australians and how this work demonstrates respect for Indigenous Cultural and Intellectual Property rights
2. developing practices and skills
 - creative practices and skills for developing ideas, themes and their visual arts practice
 - critical practices by taking opportunities to reflect on, evaluate or respond to their own work or the work of others; for example, developing intentions for artworks based on exploration, inquiry and research
3. creating artworks in 2D, 3D and/or 4D (time-based forms) and/or multi-disciplinary forms to communicate ideas and intentions using visual conventions, visual arts processes and materials
4. presenting artworks to audiences, in physical and/or virtual spaces; for example, for a specific target audience.

■ Learning experiences, classroom activities and teaching strategies

Week	Lesson
1	Introduction to the Year 8 Visual Arts Course • Breaking down the Unit Outline ◦ Factual Questions ◦ Conceptual Questions ◦ Debatable Questions • ATL Focused Lesson Exploring The Elements of Art: • Exploring Line -Theory and Practical • Exploring Colour - Theory and Practical
2	Exploring The Elements of Art: • Exploring Tone/Value -Theory and Practical • Exploring Shape - Theory and Practical
3	Exploring The Elements of Art: • Exploring Form -Theory and Practical • Exploring Texture - Theory and Practical
4	Exploring The Elements of Art: • Exploring Space -Theory and Practical • Exploring Perspective - Theory and Practical
5	Introduction to Assessment Task 1 - Claymation • Planning Storyline • Building a Background
6	Assessment Task 1 - Claymation • Building Characters
7	Assessment Task 1 - Claymation • Filming

Week	Lesson
8	Assessment Task 1 - Claymation • Post Production • Reflection
9	Introduction to using Clay • Pinch Pot Monsters
10	First Nations Story Telling • Jimmy Pike • Hermannsburg Potters ◦ Holiday Homework - Pot Design
11	Assessment Task 1 - Hermannsburg Pot • Pot Building
12	Assessment Task 1 - Hermannsburg Pot • Pot Building
13	Assessment Task 1 - Hermannsburg Pot • Lid Building
14	Assessment Task 1 - Hermannsburg Pot • Pot Painting
15	Assessment Task 1 - Hermannsburg Pot • Pot Painting
16	Assessment Task 1 - Hermannsburg Pot • Reflection

Week	Lesson
17	Keith Haring Exploration
18	Zentangle Exploration
19	Geometric Animals
20	Resetting the Art Room

Formative assessment

- Observation in class
- Pre-tests/questionnaires to gauge students' prior knowledge
- Feedforward sessions
- Weekly feedback provided in practical lessons concerning technique and skills
- Regular monitoring of Visual Arts Process Diaries

Differentiation

- Practical tasks will be accompanied by demonstrations and a step-by-step guide which has a written discription and visual prompts.
- Various levels of technical skills provided for students to work at their individualized level/experience.
- Students who require greater assistance are always positioned at the front, close to the teacher to ensure direct assistance if required.
- Theory/research tasks are scaffolded into short, manageable questions and mixed with some observation and some independent research, as well as some class discussion.
- Students have the opportunity to individualise their VAPD's using images and other creative elements to demonstrate their understanding.
- Evaluation and reflection is individual and based on the starting point of each student and the progress being made.
- Pratical tasks provide students with creative control over a number of elements. This allows them to individualise their task/learning and to demonstrate their full capacity. Providing this opportunity also ensures student ownership of their work.

MODIFIED STUDENTS:

- Students are checked in with each lesson to ensure they have a clear understanding of the epectations of the lesson.
- Theory tasks and reflections are limited to 1 – 3 questions
- Questions ask students to describe and explain, instead of analysing
- Teacher will scribe or work 1:1 during theory lessons to help record students' answers if additional support staff are not avaiable.

Resources

The Elements of Art:

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[[clickView:Space|<https://img.clickviewapp.com/v1/thumbnails/5662598?size=small&bgColor=000|bf2bf1c8|0|640|360>]]

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Powerpoints

Artwise 7-10 (Book)

HITP Strategies

Throughout this unit **FULL PARTICIPATION** strategies will be used. This includes non-volunteer, choral response, and demonstration.

Daily review will also be used.

■ Reflection: Prior to teaching

This unit will be adjusted and adapted based on the curriculum taught in 2022. We have thoroughly reviewed and restructured it to align with the requirements outlined in the new 2023 IB Arts Guide.

I am excited to witness the growth of the Hermannsburg task from last year, along with the addition of the Media task in line with the latest curriculum updates.

After teaching this unit in Semester 1, I observed that a significant number of students had not completed all elements of each task. In response, I have adjusted the assessment tasks to have a universal, by-design approach, aiming to help students keep track of all aspects of the task and understand the requirements.

This adjustment and adaptation are crucial to ensuring alignment with the curriculum taught in 2022. We have meticulously reviewed and restructured the curriculum to meet the specifications outlined in the new 2023 IB Arts Guide.

I am particularly enthusiastic about observing the growth of the Hermannsburg task from the previous year and welcoming the addition of the Media task in accordance with the latest curriculum updates. These enhancements not only reflect our commitment to staying current with educational standards but also provide students with a more comprehensive and dynamic learning experience.

Reflecting on my experience teaching this unit in Semester 1, I noted a significant number of students who did not complete all elements of each task. In response to this observation, I have proactively adjusted the assessment tasks, aiming to instill a universal approach by design. The primary objective is to assist students in keeping track of all aspects of the task and clearly understand the requirements placed upon them.

By adopting this universal approach, we aim to enhance clarity and transparency in task expectations. This adjustment is intended to empower students with a structured framework that guides them through each element of the assessment, ultimately facilitating a more effective and successful learning experience.

As we implement these changes, we are dedicated to maintaining a supportive learning environment that encourages students to excel and reach their full potential. The ongoing evolution of our

curriculum ensures that we remain at the forefront of educational advancements, offering students a dynamic and engaging arts education that prepares them for success in the ever-changing landscape of the arts.

■ Reflection: During teaching the unit

This midpoint reflection highlights the student engagement generated by the claymation task, signaling a notable success within our Arts curriculum. The introduction of this hands-on activity has sparked genuine enthusiasm among students, showcasing their passion for the creative process involved in claymation. This dynamic addition has not only captured their interest but has also provided a unique outlet for self-expression and creativity.

A key contributor to this success is the universal design incorporated into our assessment approach. The adjustments made to assessment tasks, guided by a universal, by-design approach, have created a more inclusive and supportive learning environment. This approach ensures that students of diverse learning styles can navigate tasks with clarity and understanding. The positive response to the claymation task indicates the effectiveness of these adjustments, enhancing clarity and transparency in task expectations.

The positive engagement with the claymation task is a testament to the success of the universal design principles implemented in our curriculum. This milestone encourages us to further explore innovative and engaging approaches that resonate with students, fostering a positive and inclusive learning environment. The midpoint reflection marks a moment of acknowledgment for the achievements in student engagement and the effectiveness of our pedagogical adaptations, motivating us to refine and expand our strategies for continued success in Arts education.

It is gratifying to reflect on the enhanced success of the Hermannsburg Pot assessment in the current semester. Notably, the decision to allow students greater freedom to experiment with the vessel form has produced positive results. This semester witnessed a more diverse range of artistic expressions, with some students choosing to craft imaginative mugs within the Hermannsburg Pot framework. This shift towards encouraging experimentation has not only sparked creativity but has also provided students with a sense of ownership over their projects. The increased success of the Hermannsburg Pot assessment attests to the positive impact of fostering artistic exploration within a structured framework, contributing to a richer and more dynamic learning experience for our students.

■ Reflection: After teaching

This unit has consistently demonstrated success, prompting us to refine our approach for future planning. Our next step involves intricately planning each Performing Arts discipline separately. As part of this evolution, we are transitioning towards a dedicated full-term unit for Visual Arts. This strategic move allows for the nuanced separation of the different Performing Arts subjects into distinct units, fostering a more specialized and comprehensive learning experience.

In the new unit, we aim to maintain our successful approach while delving into a more focused exploration of each Performing Arts discipline. As we transition to a full-term unit dedicated to Visual Arts, our commitment to the fundamental elements of art remains steadfast. Furthermore, we are dedicated to incorporating perspectives from First Nations and Torres Strait Islander cultures. This intentional inclusion ensures a rich and diverse learning experience, fostering a deeper understanding of artistic expression within the context of cultural diversity.

We have decided not to include the Hermannsburg Pots project in our curriculum next year. The primary reason behind this choice is our practical consideration of not having dedicated wet and dry art rooms. Since we lack the appropriate facilities to keep clay out throughout the year, we want to avoid any potential complications. Additionally, the logistics involved in the firing process pose a challenge due to the required turnaround time. This along with the fact that during Semester 2, our Year 9 and 10 art classes will be engaging in clay-related projects, adding to the demand on our limited resources. This strategic decision ensures a more efficient use of our available facilities and resources while still providing engaging and enriching experiences for our students.

Despite the decision not to pursue the Hermannsburg Pots project, we remain committed to incorporating an Aboriginal Art influence or focus within our curriculum. We believe in the importance of exposing students to the rich cultural heritage of Australia's Indigenous peoples. As an alternative to the pottery project, we are actively exploring other creative avenues that align with our curriculum objectives. This ensures that our students continue to engage with and appreciate the diverse artistic expressions rooted in Aboriginal Art while accommodating the logistical constraints of our current facilities.