

<b>Teacher(s)</b>	Kev Watson	<b>Subject group and discipline</b>	Visual Arts		
<b>Unit title</b>	Observational Paintings of Magnified Botanical Forms	<b>MYP year</b>	8	<b>Unit duration (hrs)</b>	27

### Inquiry: Establishing the purpose of the unit

Key concept	Related concept(s)	Global context
Change	Presentation Audience	Orientation in Time and Space Scale, duration, frequency and variability
<b>Statement of inquiry</b>		
When natural forms are <b>presented</b> in radically enlarged <b>scale</b> it can greatly <b>change audiences'</b> appreciation of those forms.		
<b>Inquiry questions</b>		
<b>Factual</b> — What kind of natural forms did Georgia O'Keefe <b>change</b> the <b>scale</b> of? <b>Conceptual</b> — How does the sense of what constitutes negative space <b>change</b> when we zoom-in on objects? <b>Debatable</b> — Is it possible to create observational artworks where objects are <b>presented</b> close-up without making them feel somewhat claustrophobic?		

Objectives	Summative assessment	
<p><b>Criterion A: Knowing and understanding</b></p> <ul style="list-style-type: none"> <li>i. demonstrate knowledge of the art form studied, including concepts, processes, and the use of appropriate language</li> <li>ii. demonstrate knowledge of the role of the art form in original or displaced contexts</li> <li>iii. use acquired knowledge to inform their artwork</li> </ul> <p><b>Criterion B: Developing skills</b></p> <ul style="list-style-type: none"> <li>i. demonstrate the acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrate the application of skills and techniques to create, perform and/or present art.</li> </ul> <p><b>Criterion C: Thinking Creatively</b></p> <ul style="list-style-type: none"> <li>i. outline a clear and feasible artistic intention</li> <li>ii. outline alternatives, perspectives, and imaginative solutions</li> <li>iii. demonstrate the exploration of ideas through the developmental process to a point of realisation</li> </ul> <p><b>Criterion D: Responding</b></p> <ul style="list-style-type: none"> <li>i. outline connections and transfer learning to new settings</li> <li>ii. create an artistic response inspired by the world around them</li> <li>iii. evaluate the artwork of self and others</li> </ul>	<p><u>Task 1 (Research &amp; Reflective task)</u></p> <p>Di: In their process journals, make regular reflective entries that represent an evolving awareness of connections between what they are learning about the drawing and painting of ‘zoomed-in’ natural forms and the observational work they have done previously on the programme.</p> <p><u>Task 2 (Written task)</u></p> <p>Ai, Diii: Write an essay which discusses specific still life paintings and other paintings of natural forms, and analyses them with regards the principles and elements of art.</p> <p>Aii, Dii: In the same essay, include paragraphs describing the relationship between artworks and their cultural and historical contexts.</p> <p><u>Task 3 (Skills development tasks)</u></p> <p>Bi: In their process journals, complete several tasks which demonstrate acquisition of new skills relating to composition, perspective and mark-making.</p> <p><u>Task 4 (Practical realisation task)</u></p> <p>Aiii, Bii: Create a still life painting that is organised using compositional techniques common to those used by Georgia O’Keefe.</p>	<p><b>Relationship between summative assessment task(s) and statement of inquiry</b></p> <p>Through engagement with the creative process, students will have researched and reflected on the concepts of change, presentation and audience. In addition, students will articulate their appreciation of these concepts in essay form. Finally, the production of a final artwork featuring greatly enlarged natural forms along with an artist’s statement will provide final evidence of the students’ understanding and interpretation of the statement of inquiry.</p>



