Early Stage 1 — About Me

Subject Matter: People
Unit Duration: 4–6 lessons
Forms: Drawing, Painting

In this unit, students explore their uniqueness and individuality in their making of artworks and recognise that other artists think about the uniqueness of people when they make portraits of them. Students will make self portraits developing their observational skills and considering the qualities and relationships between features and how these are represented in their picture making. Students will experiment with a range of media and make individual and group works based on their experiences. Students will also develop some imaginative works as they collectively use their hands as a stimulus for pattern making.

Content

Students in Early Stage 1 will

learn to:
• think about themselves as artists in their artmaking (within a limited understanding of the artist’s function)
• explore different kinds of things and experiences in their making of artworks
• make drawings, paintings, sculptures etc about things of interest to them and their experiences
• use a variety of media, techniques and tools to create different effects
• look at details within their own and others’ artworks and talk about associations with their own experience and the effects of the works

learn about:
• who artists are, what they do, what they make
• how their interest in things and experience affects what they and others represent in pictures and other kinds of artworks
• the properties of drawings, paintings, sculptures etc, what they are about and what they are made from
• the properties of some media, tools and techniques and how they can be used to create interesting effects
Outcomes and Indicators

Making

VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences
- investigates relationships in their artmaking eg the features of the face and how parts are connected to one another
- talks about significant features and relationships within their artworks.

VAES1.2 Experiments with a range of media in selected forms
- explores the qualities of different drawing media eg crayons, inks, pencils, textas
- recognises how qualities such as colour, thickness, length and density of lines can assist them to depict features of the face
- explores pattern making through repetition, overlapping, changing direction
- uses scissors to cut shapes from paper and assembles these in a variety of ways by overlapping, gluing, and sticking.

Appreciating

VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks
- identifies some of the ways artists depict the qualities of the face in an artwork
- talks about different media and effects that artists achieve
- talks about artworks they have seen, noting what they are about and who they were made by.

VAES1.4 Communicates their ideas about pictures and other kinds of artworks
- identifies features in the works, eg the qualities of the face, that are significant to them and makes links with their experience
- shows preferences for particular artworks based on eg feelings, colours, subject matter, associations.

Resources

- Prints/postcards of portraits eg available in Art Pack on Faces from S & S Wholesalers. Others available from galleries across the state
- Camera, film, photocopier
- Magazine pictures of facial features
- Prints/postcards of hands eg Aboriginal artworks showing lines and patterns
- Mirrors, crayons, charcoal, soft pencils (2B and 4B), black textas – fine and thick, cardboard, art paper, mural background, glue, paint, inks/dyes, brushes, scissors.

Assessment

Key assessment opportunities are marked *. 
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
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| To closely look at works made by different artists and the qualities of the artworks | • Have students observe and discuss portraits of people of different ages by selected artists eg an old lady (Rembrandt), a young child (Renoir), and an adult male (Holbein).  
• Question students about how old each person looks in the painting and ask them to think about how they know this. Have students think about the techniques the artists use. They may also consider whether or not they think the artists have been successful in their artworks. | Images of life like portraits would be most suitable for this activity. Some students will say that the picture of the young girl and the artist who painted it are the best because at this stage students transfer the properties of the picture to the artist |
| To think about how artists create different effects | • Using Paul Klee's Senecio, Arcimboldo's The Gardener and David Hockney's Mother as a stimulus, discuss how artist have manipulated the portraits in a creative way to produce very different results. Students respond and discuss which ones appeal and why. | |
| To explore the qualities of the face and relationships between features and to seek to represent these in drawings | • Discuss with students what makes people unique. Students observe similarities and differences within the class eg face shapes, hair types and colour, eye colour. Each student finds another person who has the same hair colour, eye colour, looks similar, looks different. Have students list all the features of the face.  
• Have students draw their own face from memory using crayons, charcoal or black textas. They focus upon details such as shape and position of nostrils, nose, eyes and eye lashes, mouth, ears and face. *  
• Take close-up photographs of each student’s face and, when developed, enlarge on a photocopier to produce a life-size black and white copy. Have students identify their own faces from the enlarged photocopies, which are then coloured to look more life-like.  
• Guide students to make another drawing of their face using mirrors to observe facial details. Assist them to further consider the details of eg eyes, ears, nose, mouth and their relative sizes. Have students explore the qualities of different media in making this drawing, eg the firm black line of felt tip pen compared with the variations of the weight of lines that can be achieved with pencils. * | Cards containing a magazine picture of each item could be used to focus attention on each facial feature. As they are drawing, question students about the size of features and relationships to each other. First part of the unit could conclude here |

* Media such as felt pens or soft black pencils assist students to capture details.
### Purpose

**To have the students discuss similarities and differences between artworks and how they depict things such as faces**

- Photocopies of faces are cut in half and one half is mounted on card. Facial features are discussed again and students complete the ‘other half’ of the face, focusing on symmetry of features and using crayons and pencils.

- Students compare their memory drawings, observation drawings and half photocopy drawings. They discuss the differences between the three works and reflect on the different results. They consider which drawings give the most complete picture of the face and why.

- Have students select their favourite drawing from earlier activities to be displayed as part of a class mural/collage. Have students cut out the portraits and place these on the mural background.

- Guide the students on placement and provide examples of grouping and overlapping. Further work could focus on connecting the portraits and developing a coherent mural. Have students use pencils, inks, and dyes to finish this large group work.

- Have students discuss the individuality of the hand, palm, and fingerprints by observing their own hands and comparing them with one another.

- Have students, using fluoro or other paint, create a series of hand prints – overlap shapes and investigate ways to create interesting effects. They may change the direction of the hands, have them pointing up or down, left or right, or rotating. Patterns of the hands could suggest tracks or pathways.

- Have students further develop these imaginative pictures by including further pattern work including zigzags, circles, wavy lines, stripes. Students could use black felt pen, edicol dyes, ink washes to produce these.

- Students observe prints of hand stencils made by Aboriginal artists. They identify and discuss the different shapes/lines/patterns, comparing these works to their own. Discuss with students the reasons why these kinds of works were made. They may add further details to their own large pictures as a consequence of looking at these works.

- Exhibit the artists’ prints and students’ artworks. Have students talk about features at that are of interest to them.

### Teachers Can

**To further investigate the expressive use of different media**

- This unit could conclude here or continue with a more imaginative focus

- Have students select their favourite drawing from earlier activities to be displayed as part of a class mural/collage. Have students cut out the portraits and place these on the mural background.

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**Visual Arts**

**Links with other artforms**

**DRAMA**
DRAES1.1  Making
DRAES1.3  Performing
Ask students to mime an everyday routine and peers to decide what they are doing. Develop a short play about a personal event.

**Links with other Key Learning Areas**

**PDHPE**
GDES1.9  Growth and Development
Discuss similarities and differences in appearance; Body parts, senses and basic needs; Changes in appearance; Values — likes and dislikes, uniqueness.

Links to module *I am Special* in PDHPE K–6 *Modules* p 141.

**ENGLISH**
TES1.1  Talking and Listening
WES1.9  Producing Texts
Provide opportunities for students to talk about special events in their life, their friends and family. Read a range of recounts and model the writing of a recount for the class as a joint construction.

**HSIE**
CCES1  Significant Events and People
CUES1  Identities
Discuss family traditions and special events, and people that are important in the lives of children.

Links to *This is Me* unit in HSIE K–6 *Units of Work* p 31.

**About Me — Additional Information**

This unit has been designed to be taught within the first half of the Kindergarten Year. It focuses attention on students and allows them to become more familiar with their classmates. It offers the chance for students to work both individually and as a group, and it provides an opportunity for very young students to learn to listen to, and value, the opinions and work of their classmates.

It is important for teachers to closely observe students prior to teaching the unit in order to ascertain their level of fine motor skills development. Important considerations are: How a child holds a pencil for a drawing task; how effectively and how accurately he/she can use scissors; how competently he/she can use crayons to make marks; and whether he/she can vary the pressure on the tool to create variation in line.

The use of scissors is a skill which needs to be developed in young children. The teacher must ensure that all students can hold a pair of scissors correctly, place their fingers in the correct positions, use the correct cutting action, and use their other hand to control, guide and turn the paper as they cut. Edicol dyes are particularly vibrant and have a great impact when combined with oil crayons. However, they require great care in the hands of young students, especially if they are working in a carpeted room, as dyes can stain. At this early stage, until routines are established, supervised small group use of dyes is recommended.

**Classroom Organisation**

Most of the materials used throughout this unit are easily managed within a classroom situation. It will be up to the teacher to decide if the class will work as a whole or in small rotating groups.
A public display of fireworks such as that viewed in the 2000 New Year celebrations or others that are taking place as celebratory events over 2000–2001 is the stimulus for this unit of work. The enjoyment of watching the fireworks: the colour, noise, lines and patterns — are used as the experience for students’ making of imaginative artworks. Students are encouraged to experiment with a range of media using paint, drawing and sculpture in order to respond to this event. The unit offers opportunities for students to think about how photographers/artists can represent experiences such as celebratory events in artworks. It also provides the opportunity for students to consider that artists make sculptures as well as paintings and that sculptures are viewed differently from paintings.

**Content**

**Students in Early Stage 1 will**

- think about themselves as artists in their artmaking (within a limited understanding of the artist’s function)
- explore different kinds of things and experiences in their making of artworks
- make drawings, paintings, sculptures etc about things of interest to them and their experiences
- use a variety of media, techniques and tools to create different effects
- look at details within their own and others’ artworks and talk about associations with their own experience and the effects of the works

**learn about:**

- who artists are, what they do, what they make
- how their interest in things and experience affects what they and others represent in pictures and other kinds of artworks
- the properties of drawings, paintings, sculptures etc, what they are about and what they are made from
- the properties of some media, tools and techniques and how they can be used to create interesting effects
Outcomes and Indicators

Making

VAES1.1 Makes simple pictures and other kinds of artworks about things and experiences
• explores significant events in their lives such as celebrations, displays and festivals.

VAES1.2 Experiments with a range of media in selected forms
• explores the qualities of different drawing and printmaking media such as crayons, pencils, printing inks
• recognises how qualities such as colour, thickness, length and density of lines can assist them to depict experiences and things eg the fireworks
• explores the qualities of paint and uses cardboard strips to create textures, patterns, lines and areas of colour
• explores simple construction techniques and manipulates sculptural materials such as pipe cleaners, foam, foil, by joining, modelling, forming.

Appreciating

VAES1.3 Recognises some of the qualities of different artworks and begins to realise that artists make artworks
• identifies different colours, lines, directions and other things of interest in artworks
• talks about the three dimensional qualities of sculptures.

VAES1.4 Communicates their ideas about pictures and other kinds of artworks
• identifies features in artworks that are significant to them and makes links with their experience
• show preferences for particular artworks based on favourites
• talks about the artists who made selected paintings and sculptures.

Resources

- Video of a fireworks display, photographs eg from newspaper etc
- Selected prints or postcards of artworks eg Ken Done Sydney Nights and a 3-D sculpture if possible
- Monoprinting: perspex sheets, permablock inks, rollers, art paper
- Sculpture: shiny pipe cleaners and/or thin soft wire such as fuse wire, hat wire, coloured wire
- Other media: for example, streamers, coloured paper, cardboard, pastels, shiny paper and fluoro paint, foil, party champagne poppers, squeeze bottles, steel wool, glitter pens, glitter glue, gold and silver paint, confetti, thick foam, beads, sequins, fabric strips, coloured threads, cellophane, tissue paper. A visit to Reverse Garbage or a similar recycling plant can yield some valuable items suitable for collage and sculpture.

Assessment

Key assessment opportunities are marked *.
Sequence of Learning Experiences

<table>
<thead>
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<td>To consider reasons why events are celebrated and why people, including themselves, enjoy participating in these events. To focus on the students’ experiences of the event and the visual qualities of the fireworks they have seen.</td>
<td>• Have students view a fireworks display. Have students talk about the purpose of the event celebrated when the fireworks display occurred.</td>
<td>Alternatively students can watch extracts of a video of a fireworks display, or observe large photographs of exploding fireworks eg from newspapers</td>
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<td>To encourage experimentation with materials to create particular effects and encourages reflection on activities.</td>
<td>• Have small groups of students (approx. 3–4 per group) experiment with collage materials such as black cardboard, foil or fluoro paints to create visual effects like fireworks. Students to discuss and evaluate the effects, deciding which materials offer the most ‘realistic’ images of fireworks.*</td>
<td>Work areas need to be organised for materials. See additional information</td>
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<td>• Have students use crayons and paper to further experiment with the lines, shapes and patterns created by fireworks. They select two or three of the lines, shapes and patterns and use white crayon on black cardboard to create an image of exploding fireworks. Lines, shapes and patterns are repeated.</td>
<td>The first part of the unit could conclude here</td>
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<td>• Using art paper and building upon their line work, have students complete a light pencil drawing of exploding fireworks. Students to use this drawing to make a monoprint. Students to use a pencil to trace heavily over the fireworks design. When complete, have them peel off their paper to reveal the image. The print may be left as is, otherwise inks or water colours may be used to enhance the print when dry. Alternatively, a second print could be made and glitter pens, shiny confetti, gold and silver paint, sequins, bright cotton threads etc. could be added to provide further impact.*</td>
<td>With teacher assistance, students make their monoprint by inking up a perspex sheet using a roller and Permablock ink. They place their paper over the inked-up surface ensuring their drawing is visible (ie facing upwards). See further details in additional information</td>
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**PURPOSE**

To introduce students some appreciating activities where connections are made between what artists do and what they themselves are doing in their artmaking.

To consider artistic terms and concepts. Students also realise that artists make sculptures and not just paintings.

To investigate the concept sculpture in the students’ artmaking.

To encourage experimentation and the trialling and use of materials and ideas.

**TEACHERS CAN**

- Have students think about how artists also make artworks about special events and celebrations. As an example, students to look at Ken Done’s *Sydney Night* and identify the shapes, lines, colours and patterns that make his work interesting to look at. Students respond to the qualities of the artwork and identify features that are of interest to them.*

- The teacher poses the question ‘What is a sculpture?’ and using an example of a sculpture, identifies with students the qualities of sculptures eg materials, size, and what makes it different from a painting. The teacher assists students to appreciate that a sculpture can be viewed from different angles so they can consider this when constructing their own 3-dimensional work.

- Students are given a foam base, a selection of pipe cleaners both shiny and plain coloured, and some thin wire that is easy to bend. Building upon their previous experiences in this unit, students further investigate how they can make various lines and patterns by bending the wire and pipe cleaners around certain objects eg pencil, ruler, finger. Students are also encouraged to consider their selection of colours and how these relate to their experiences of the fireworks. Once students understand how to manipulate the materials, they can begin to place wire and/or pipe cleaners into the foam base.

- Encourage students to look at their sculptures from different angles to ensure that it is interesting to look at and that all aspects are developing concurrently. Discuss how to achieve different heights and/or levels within the work. Students may like to further develop their sculpture by adding materials such as foil strips, cellophane.

- Students exhibit their sculptures and select their favourite works within the class group, explaining their choices eg colours, squiggly lines, direction of lines and relationships between parts.

**NOTES TO TEACHERS**

Ken Done’s work is an example. Other bright celebratory artworks or photographs in newspapers of displays of fireworks from celebratory events could be used.

It would be useful to have an example of a sculpture available. If this is not possible a photograph or print would do but the important point to make is that sculptures are viewed from different angles.

The foam base could be painted dark blue to suggest the night sky.

Pipe cleaners are flexible and can be stretched out or squashed together to achieve different effects.
Links with other artforms

MUSIC
MUES1.4  Listening
Provide opportunities for students to listen to a selection from Handel's *Music for Royal Fireworks Suite*. Discuss how the music indicates when fireworks explode and the instruments that are used.

MUES1.2  Organising Sound
Provide opportunities for students to explore different sounds to accompany a visual presentation (video or CD-ROM) of fireworks. These could be organised into a soundscape.

DANCE
DAES1.2  Composing
Encourage students to create a series of movements to perform for peers.

Links with other Key Learning Areas

HSIE
CCES1  Significant Events and People
Research the important cultural events for children in the class and the local community. Particularly explore those events which have fireworks or other traditional features. Collect pictures, postcards and newspaper articles of these events and discuss similarities and differences.

Links to This is Me unit in HSIE K–6 Units of Work p 31.

ENGLISH
TES1.1  Talking and Listening
Provide opportunities for students to discuss what it was like to watch fireworks or similar events. Create wordbanks of descriptive words and phrases as they arise.

RES1.5  Reading and Viewing
Locate and discuss a range of texts which describe special events, particularly fireworks, and discuss the words used to describe fireworks and other traditional features.

Factual texts could be used to demonstrate how information can be gained from a range of visual sources. Guided reading provides an opportunity to explore features of these texts.

WES1.9  Context and Text

WES1.10  Skills and Strategies (Grammar and Punctuation)
Provide opportunities for students to write descriptive passages to describe fireworks exploding. Discuss how the words used can sound like the explosion or what they look like e.g. bang, rocket, whoosh.

Experiences of viewing of fireworks for a special event can be written as a recount.
Visual Arts

Early Stage 1

Creative Arts K–6 Units of Work
Fireworks — Additional Information

It is recommended that this unit be taught in the latter half of the year to allow students to develop some familiarity with classroom procedures during Visual Arts lessons. They will need to be able to listen carefully to instructions, work independently and in small groups, share materials and feel confident with the use of particular tools eg scissors.

Classroom Organisation

Organisation of materials. These are suggestions only:
Group 1: Black cardboard and squeeze bottles of fluoro paint
Group 2: Black cardboard, gold and silver paint and cardboard strips
Group 3: Black cardboard and oil and soft pastels
Group 4: Black cardboard, glue and confetti
Group 5: Black cardboard, glue and glitter
Group 6: Black cardboard, fluoro paint and steel wool
Group 7: Black cardboard and small pieces of shiny paper and/or foil.

When setting up the sculpture activity, ensure there are plenty of pipe cleaners for each student and perhaps allocate sets of materials to each group of students.

Specific Techniques

Making a monoprint:

This is a relatively simple technique that results in the production of one print each time.

1. Block printing ink (eg Permablock) is rolled evenly onto a perspex sheet. Young children may require assistance with this step as even pressure and complete coverage is important.
2. Students place their art paper over the inked-up perspex sheet with their drawing facing upwards (ie visible) so it can be easily traced.
3. Using a pencil and firm pressure, students trace over their fireworks drawing and transfer the image onto their art paper. Other items can also be moved across the page to provide different lines/effects. It is vital at this stage to ensure students do not let their hand lean on the paper as this pressure can transfer unwanted marks. Remind them to keep hand/wrist away from surface.
4. When drawing has been completely traced, students gently peel off their sheet to reveal the print.
5. The print must be dry before any further work on it can occur. Prints can be left as is, or additional work as suggested in the unit can take place. The perspex must be washed between prints.
6. It is strongly recommended that the monoprinting process be conducted in small groups. This way, only a small number of perspex sheets are required by the teacher and he/she can carefully supervise students and lend assistance when necessary. A specific area set up for printing will allow students to move to the area when a space is free.

Further Consideration for Students

Where students have problems with tasks, adaptations may be needed. For example, special scissors or different strength wire may be required for students with hand function problems. Alternative methods and materials should be investigated to suit student needs. An occupational therapist may be able to assist with suggestions in this area.
Stage 1 — Fish and Sea Creatures

Subject Matter: Other Living Things

Unit Duration: 5–6 lessons

Forms: Drawing, Painting, Printmaking

This unit provides a sequence of learning opportunities which are designed to heighten students’ awareness of the sea and its remarkable inhabitants. Students explore, observe, investigate, imagine, and experiment in their own artmaking. They respond to the artworks of other artists who have explored similar subject matter in their explorations of the world, and think about the reasons the artists may have made these artworks. The unit encourages group work and collective decision making about the kind of artwork that is to be made as a mural. The unit also encourages experimentation with a printmaking technique that may be unfamiliar to students, and extends the ways in which they may think about artmaking.

Content

Students in Stage 1 will

learn to:

• think about how they can work in similar ways to artists in their making of artworks
• explore different kinds of subject matter and concepts in their making of artworks
• make different kinds of artworks including paintings, drawings, sculptures, photographs, digital artworks and videos
• extend their skills in using a variety of media, techniques and tools to create effects that link to things in the world
• take into account various factors when talking about art (eg details within an artwork, what the work is about and what the artist has done)

learn about:

• how artists make artworks for different reasons
• how different aspects of the world are represented in pictures and other kinds of artworks
• the diversity of kinds of things that are made as art (eg paintings, drawings, sculptures, photographs, digital works, videos)
• the properties of a wider range of media, tools and techniques and how artists, including themselves, can use these to create various effects
• who audiences are, what they do and where they look at art
Outcomes and Indicators

Making

VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things
- investigates details of other living things eg fish and sea creatures
- talks about significant features and relationships within their artworks referring to such things as size, scale, proportion, colour.

VAS1.2 Uses the forms to make artworks according to varying requirements
- thinks about how they can interpret the teacher’s or others’ requirements for artmaking eg use of materials, investigation of subject matter, scale and purpose of the work
- experiments with the properties of different drawing, paint media and techniques in an attempt to capture likenesses of things depicted
- explores various printmaking techniques to create one-offs and multiples
- emphasises particular features suited to the purpose of artmaking eg line, scale, repetition, shape, colour.

Appreciating

VAS1.3 Realises what artists do, who they are and what they make
- talks and writes about particular artists’ works, and artists’ areas of interest, recognising that they gain ideas in a variety of ways
- talks about some of the symbols and techniques artists use in their making of art
- identifies particular qualities in artworks such as the way the subject matter is represented and the use of particular techniques and the effects these have in the artist’s work and on viewers.

VAS1.4 Begins to interpret the meaning of artworks acknowledging the roles of artist and audience
- recognises that artists may account for their work in different ways to an audience
- recognises that artists explore the world in particular ways in their approach to their artmaking and in the artworks they make.

Resources

- Prints/postcards/posters of artworks about the sea eg Art Pack on Water from S & S Wholesale or other resources available from galleries across the state
- Other pictures/prints of the sea and found objects eg shells, from the seashore
- Classroom materials include: black and white paper and cardboard, paint, inks, watercolours, wax crayons (ie conte crayons), edicol dyes, sponges, brushes, foam rollers, combs, magnifying glasses, thin and thick textas, scratch foamboard sheets for printing, Permablock printing inks and rollers.

Assessment

Key assessment opportunities are marked *.
Sequence of Learning Experiences

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<thead>
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<td>To look at different artworks made by artists about the sea. To consider the reasons why artists make artworks.</td>
<td>• Have students observe a variety of artworks of water and seascapes. Students should be questioned about the colours and techniques the artists have used to depict the movement of water and the qualities of the sea. Students are encouraged to write about how the artists have interpreted the world in their paintings and to suggest some of the reasons why these artworks were made.</td>
<td>Use prints of artworks by artists such as Claude Monet’s <em>Waterlilies</em>, or Michael Johnson’s <em>After Sirius</em> or other examples from the Art Pack on ‘Water’</td>
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<td>To develop skills in using a range of media, using different techniques and evaluating their effectiveness.</td>
<td>• Guide students in experimenting with how they can represent the colour and movement of the sea. Inspired by the artworks they have looked at, have students work on large sheets of art paper and experiment with a variety of media eg paint, water colours, spray containers, foam rollers, sponges, paint scraped with wide-toothed combs, water wash and ink, bubble printing.</td>
<td>This activity is well suited to small group work. Connections should be made with the things they have discovered in looking at the artists’ works and the effects they may achieve in their artmaking. Teachers should demonstrate different techniques as required.</td>
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<td>To link other learning experiences with this unit and to develop students’ imaginative responses.</td>
<td>• Question students about the different effects they have created and have students consider which techniques look the most natural, most imaginative, or most fluid. Students decide which technique they will use as a background for a mural on the sea. Have other groups of students use the technique on large sheets of paper joined together to form the background for the mural.</td>
<td>Ask students to imagine themselves as the person holding the shell and think about what they would make come out of their shell if they had the power. See additional information.</td>
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<td>To gain skills in looking at details and in responding to experiences. To further investigate techniques and their effects.</td>
<td>• Read Margaret Wild’s <em>There’s a Sea in My Bedroom</em>. Have students discuss the story and illustrations by Jane Tanner. Talk about the various sights, sounds and smells of the sea and have students describe how the different surfaces would feel.</td>
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<td>• Have students select their own shells and observe them carefully using a magnifying glass, describing what they see and feel. Have them respond to the shapes, sizes, colours, textures and patterns on the shells. Have students make observational drawings using black crayon or textas on white paper and white conte crayon on black paper.</td>
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| To closely observe details and further investigate techniques and their effects | • Use the collection of shells and have students draw different shell outlines in thick black textas.  
• On separate sheets of paper and using thin black textas, have students experiment with particular lines and patterns observed from the shells eg spiral, zigzag, stripes, sharp/curved/radiating lines. Have them make larger drawings of the shells using crayons, watercolours or inks focusing on the lines, patterns, and shapes.*  
• Have students assess these drawings for their suitability for the mural. | Students’ drawings can be further enlarged on a photocopier if required. Students should be encouraged to make big drawings. However, some may find this difficult and can be encouraged over time. |
| To further investigate techniques and their effects in depicting the qualities of subject matter | • Have students observe a variety of shapes, sizes, colours and patterns of tropical fish. Guide students in how they can make large drawings/paintings of fish and tropical sea creatures by considering their shape, colour, repetition of lines, using wax crayons, inks, paints and/or edicol dyes.*  
• Have the class consider the suitability of drawings for the mural and possible placement, and locate areas that could show emphasis and focus.  
• The underwater mural can be completed with shell designs, fish and sea creatures, seaweed, grasses, rocks, coral etc. Alternatively have drawings/paintings mounted and displayed separately. | Such an experience may coincide with an excursion to an aquarium, or large photographs/prints of tropical fish, eg travel posters of fish from the Barrier Reef, could be used. |
| To further investigate techniques and their effects | • Have students select their favourite fish shape and draw/trace these onto pieces of foamboard using thick pencils.  
• Assist students to press firmly into the foamboard with pencils to create the lines/patterns of the fish body. Use a roller and a dark permablock printing ink and demonstrate how foam boards can be inked up and printed.  
• Have students ink up their foamboard designs, place the paper over the foamboard and using a spoon or fingertips apply even pressure over the back of the paper to make a print or series of prints.*  
• Have these prints added to the mural, or alternatively mounted on cardboard and exhibited separately. | The unit could conclude here. |

This part of the unit provides for further experimentation and the development of techniques in printmaking.
Links with other Key Learning Areas

**SCIENCE AND TECHNOLOGY**

LT S1.3  Living Things
INV S1.7  Investigating
DM S1.8  Designing and Making
UT S1.9  Using Technology

Investigate a selection of sea creatures and fish focusing on their habitat, food, place in the food chain and individual features.
Design and make a model of fish tank with fish and other sea creatures and a viewing tool to observe these living things from the surface. Develop a fair test to assess the effectiveness of each one.

Links to *Living Things* unit (p 74) and *Growing Up* unit (p 66) in *Science and Technology K–6 Syllabus and Support Document*.

ES S1.9  Earth and its Surroundings
INV S1.7  Investigating
DM S1.8  Designing and Making
UT S1.9  Using Technology

Collect weather charts for several days including tide charts and investigate the relationship between the moon and tide heights. Design and make a tool to measure the differences in tidal movements.
Research widely to find articles and information on effects caused by the sea/waves on land and sea creatures.

**ENGLISH**

RS1.5  Reading and Viewing
RS1.6  Skills and Strategies
WS1.9  Producing Texts
WS1.10–1.12  Skills and Strategies

Identify and read a range of literary and factual texts which focus on the sea and associated content.
Discuss the differences in language used in literary texts and factual texts to describe sea creatures.
Select and read *Dreaming Stories* which have a sea creature as a focus of the text.
Write descriptive passages about individual sea creatures or shells.
Jointly construct an information report for a particular creature or habitat, before asking students to write an individual or group report.

**MATHEMATICS**

**MEASUREMENT**

M S1.2  Length
M S1.3  Area
M S1.4  Capacity and Volume

Use a variety of materials relating to the sea, eg shells, water, sand, model fish to measure as informal units, use as tessellations to cover particular areas, to compare capacity and volume of sand and water comparing differences.

**HSIE**

ENS1.6  Relationships with Places
SSS1.7  Resources Systems

Investigate the local area and identify the use that is made of the ocean (or local river or estuary) as a source of food. Identify any processing of sea food that takes place locally, how it is delivered to the factory, distributed to wholesalers and stores.

Links to *Workers in the Community* (p 43) and *Wet and Dry Environments* (p 71) in HSIE K–6 Units of Work.
Fish and Sea Creatures — Additional Information

This unit could be incorporated into an integrated unit on ‘The Sea’ covering various KLAs.

It is highly recommended that teachers experiment with materials and attempt all techniques prior to teaching the unit.

Students are expected to have had some prior experience in Visual Arts in making and appreciating. They should have some familiarity with the materials used in this unit. However, it is not essential that students have previously used scratch foamboard to make prints (details of which appear below) or have completed murals or collage works.

Margaret Wild’s There’s a Sea in My Bedroom

Other activities could be substituted when Margaret Wild’s There’s a Sea in My Bedroom is read. Students could create a painting to illustrate part of the story. The original sheets of experimental water surfaces can be cut out and used as collage material or as a background for the work. Other materials may be used to create a mixed media result and wax crayons, watercolours, textas and inks can be added. Items from the beach or rockpool could be used to add a 3-D aspect to the work. Students could discuss their completed artworks, explaining why they chose that part of the story to paint and the process they used to create it.

Specific Techniques

Making a scratch foam board block and print:

- Students plan their drawings on paper the same size as the scratch foam board.
- Place paper over scratch foam board and trace over the design to indent the foam surface.
- Remove the guide and draw over the visible lines more heavily so that the surface is ready for inking. The design should be clearly visible. Thicker, stronger lines print more effectively.
- Using a roller (young children need assistance with this step as heavy, even pressure is required) ink up the foam board with printing ink eg Permablock. (Experiment with other kinds of paint as well eg tempera paint.)
- Place the art paper/card over the inked surface and rub evenly with fingertips or clean roller.
- Slowly peel off the print. Inking and rubbing can be repeated if more prints are required.
- Foam blocks should be washed as soon as possible and can be saved for future use when dry.
- It is highly recommended that the steps in the printmaking section of the unit are conducted with small groups of about 5 or 6 children. This will allow the teacher to ensure that assistance is given where required. These printing blocks can be used in a variety of ways. The fish shape can be cut out and printed onto an experimental background; foam boards can be kept rectangular and prints pieced together to form a class mural; or individual gift cards could be made.

Classroom Organisation

Teachers need to carefully consider supply of materials in this unit. Class sets of the more unusual materials, such as thick and thin felt pens, magnifying glasses and sheets of scratch foam board, will need to be obtained. The inking of the foam board blocks should be done in small groups and 6 rollers would be sufficient. Permablock printing inks are available in a wide range of colours and darker colours (eg black, dark blue) generally produce a sharper print.

When students are drawing their shells, it may be helpful to place some shells on an overhead projector. This is a useful way of highlighting the shell shape and may assist students in thinking about how the three-dimensional form can be represented in two dimensions.
Stage 1 — The Vase of Flowers

Subject Matter: Objects, Other Living Things

Unit Duration: 4–5 lessons

Forms: Drawing, Printmaking, Collage

Students investigate the unique qualities and details of a vase of flowers as a still life arrangement in this unit as the initial investigations for their artmaking in drawing, printmaking and collage. By considering this arrangement students develop understandings of the importance of balance, harmony and contrast in shapes and colours and how these concepts can be used in the making of artworks. The unit also offers opportunities for students to look at, in some detail, artworks made by artists such as Vincent Van Gogh and Margaret Preston who interpreted similar kinds of subject matter in their artworks.

Content

Students in Stage 1 will

learn to:

• think about how they can work in similar ways to artists in their making of artworks
• explore different kinds of subject matter and concepts in their making of artworks
• make different kinds of artworks including paintings, drawings, sculptures, photography, digital artworks and videos
• extend their skills in using a variety of media, techniques and tools to create effects that link to things in the world
• take into account various factors when talking about art (eg details within an artwork, what the work is about and what the artist has done)

learn about:

• how different aspects of the world are represented in pictures and other kinds of artworks
• the properties of a wider range of media, tools and techniques and how artists, including themselves, can use these to create various effects
Outcomes and Indicators

Making

VAS1.1 Makes artworks in a particular way about experiences of real and imaginary things
- investigates details of objects and other living things eg vases and flowers
- talks about significant features and relationships of objects, referring to such things as shapes, materials, proportion and colour in their artwork.

VAS1.2 Uses the forms to make artworks according to varying requirements
- experiments with different drawing media including crayons, paint, dyes, rollers, to create particular effects in an attempt to capture likenesses of things
- explores various printmaking techniques eg paper stencil techniques in silk screen printing to create one-offs and multiples
- emphasises particular features suited to the purpose of artmaking eg balance, harmony and contrast in shapes and colours.

Appreciating

VAS1.3 Realises what artists do, who they are and what they make
- talks about artworks made by particular artists and the techniques these artists use eg the work of Vincent Van Gogh and Margaret Preston.

VAS1.4 Begins to interpret the meaning of artworks, acknowledging the roles of artist and audience
- recognises that artists explore the world in particular ways in how they approach their artmaking and in the artworks they make.

Resources

- Prints/postcards of artworks which have floral still life as subject matter eg Margaret Preston’s Still Life, Van Gogh’s Sunflowers, S & S Wholesales Art Pack Still Life or other prints/postcards available at galleries across the state
- still life arrangement for classroom; vases of various shapes and sizes
- leaves; paint; brushes; art paper; flowers; oil pastels; vegetable dyes; silk screens; squeegees; printing ink; scissors; masking tape; tissue paper; adhesive coloured dots; shiny squares; crepe paper; corrugated cardboard; PVA glue.

Assessment

Key assessment opportunities are marked *.
### Purpose

<table>
<thead>
<tr>
<th>Purpose</th>
<th>Teachers Can</th>
<th>Notes to Teachers</th>
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<tbody>
<tr>
<td>To focus attention on the particular qualities of different artworks and the techniques artists use to achieve these effects</td>
<td>&lt;ul&gt;&lt;li&gt;Have students carefully look at and discuss artworks such as Van Gogh’s <em>Sunflowers</em> and the <em>Still Life</em> by Margaret Preston.&lt;/li&gt;&lt;li&gt;Guide students in considering:&lt;ul&gt;&lt;li&gt;the ways in which the artist had made the artwork interesting&lt;/li&gt;&lt;li&gt;varied the lengths and shapes of flower stems&lt;/li&gt;&lt;li&gt;how the artist had used particular media&lt;/li&gt;&lt;li&gt;the kind of background each artist has used, and the effect of the background on the vase of flowers&lt;/li&gt;&lt;li&gt;the way the artist has added contrast, yet created a harmonious composition.*&lt;/li&gt;&lt;/ul&gt;&lt;/li&gt;&lt;/ul&gt;</td>
<td>Any prints or originals that have the subject matter of flowers would be suitable. Images with bold shapes and colours would be most effective given the focus of the unit.</td>
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| To encourage observation and discussion about objects and their qualities | <ul><li>Have students view a variety of vases and discuss their shapes. Talk about their symmetry or asymmetry, the flatness of the top and the bottom of each vase, the dimensions of the vases, their transparency and/or opacity, their colours, the material from which they were made, and any patterns that decorate the vases.</li></ul> | |

| To work with particular techniques and to evaluate their effectiveness | <ul><li>Have students make a paper stencil for a silk-screen print. They should draw their favourite vase using simple shapes onto a piece of art paper and have them cut the vase shape out. Students may want to make more than one stencil, then select the one which they find the most pleasing and which suggests the qualities of their favourite vase.</li><li>Use a silk-screen that has been masked to ensure a clean border. Have students place their cut-out shapes on top of the paper on which they will print and consider where the vase shape will look the most effective.</li><li>The vase shapes are printed onto sheets of art paper. Several prints may be made, the most successful used for further work.</li></ul> | If the teacher is not familiar with silk-screen printing, a print can be made by using a small roller and paint over a stencil. Guide the students in placing the vase shape, ensuring that enough room is left on the page to place additional items of the still life such as stems and flowers. Some students may prefer to centre the vase while others may choose to place their vase slightly off-centre. The first part of the unit could conclude here. |

| To suggest how ideas and use of materials are further developed in a unit of work | <ul><li>Have students collect a variety of leaves with interesting veins. They cover the backs of the leaves with thick acrylic paint of a single colour using a foam brush and a dabbing technique. Several prints are made from the same leaf before adding more paint. Direct students to practise printing the leaves directly onto sheets of paper by covering the upturned and inked leaf with paper and rubbing it with their hand.</li><li>Discuss the variety of effects.</li></ul> | This discussion helps students to decide the most effective method for printing leaves. Students will use these experiments in their collage work later in the unit. |
Purpose: Again, the focus returns to particular qualities and the techniques that can be used to suggest the qualities of objects and living things.

Teachers Can:

- Have individual students contribute to a class collection of flowers. Students closely observe the variety of flowers. They note their colours, shapes and textures, their smell, their petals, stamens, pistils etc.

- Have students draw the flowers focusing on the details of individual flowers, experimenting with oil pastels, blending the colours with their fingers and applying one colour on top of another.*

- Have students look again at the flowers to closely examine their stems, discussing their colours, thicknesses and shapes. Have them draw the stems with long vertical lines using coloured crayons and cover a sheet of art paper.

- Have students observe a still-life arrangement of a vase and flowers. They discuss its composition and examine the relationships between parts eg between flowers, leaves, stems and vase. They identify interesting aspects eg contrasts between shapes, colours, textures and lines. Students use oil pastels (eg black, white with one other colour) to make an outline drawing of this arrangement over their silk screen print of the vase.

- Have students return to their stem drawings and have them cut out an odd number of stems from these drawings. After discussing some of the features of still-life artworks, such as harmony, unity, contrast, variation of levels of the flowers, and focus of interest, the flower stems are glued down on the previous drawing/print.

- Have students select their favourite flower drawings from earlier in the unit and make their own flowers using tissue, corrugated cardboard, crepe paper etc to be attached to the drawing/print. Students to consider the whole composition of the artwork as they decide how to make the flowers and where they can be placed on their artwork.

- Have students consider how their printed leaves from earlier in the unit could be glued onto the artwork to add further areas of interest. Students to investigate different arrangements before deciding on the position of their leaves.

- Students evaluate their own artworks * They reflect on their use of media within the composition.

Notes to Teachers:

- Question students about the stem shapes and thicknesses while they are drawing.

- They can be shown how to add tones and/or tints to suggest form and perhaps even try to suggest reflections from the background.

- Stems should vary in length.

- Vegetable dye could be applied to the vase so that it complements the printed or plain background colour.

- Flowers should be glued down on the artwork with PVA. Students will need guidance as to the different techniques they can use for joining parts of the flowers.

- It is important that the artworks do not become too busy or overloaded. Some discretion may have to be used.

To investigate connections between the work of other artists and their own artmaking.

- Display and discuss artworks.

- Refer to initial questions at the beginning of the unit.
Links with other Key Learning Areas

**SCIENCE AND TECHNOLOGY**
- LT S1.3  Living Things
- INV S1.7  Investigating
- DM S1.8  Designing and Making
- UT S1.9  Using Technology

Undertake a study of a particular plant, graph its growth and write a procedural recount explaining the process of planting to full bloom.
Investigate particular flowers and write an information report.
Design and make a vase of flowers using a range of materials and/or computer-based technology.

**ENGLISH**
- RS1.5  Reading and Viewing
- WS1.9  Producing Texts

Locate a range of texts which focus on plants and identify and record in a word bank the adjectives used to describe their colours, shapes, textures, parts and other features.
Write an information report about a particular flower.

**HSIE**
- CCS1.1  Significant Events and People

Research information about Australian artists, particularly those that work with plants.
Research the floral emblems of Australian states and territories.
The Vase of Flowers — Additional Information

Silk Screen Printing
The technique of silk-screen printing involves pushing ink through a fine-mesh screen onto paper or fabric. An area is masked off by a stencil on the underside of the screen and this remains unprinted. The printing ink is forced through the screen by means of a squeegee (a rubber-bladed tool) onto the printing surface. For this unit, the stencil can be made from thin paper or newspaper.

Method for this unit:
- A vase shape made of paper or newspaper is used as the stencil to resist the ink. The image printed is the background to the vase.
- Alternatively, the vase shape could be cut out of a sheet of paper that is larger than the screen. This large sheet of paper with the vase-shaped hole could then be used as the stencil, so that the image printed is the vase shape.
- A sheet of art paper (larger than the screen) is placed onto a smooth, hard surface and the vase shape lightly placed in position.
- With another set of hands holding the screen in position, the squeegee is placed in the ink and pulled evenly (at an angle of about 45 degrees) down the screen, forcing the ink through the mesh onto the art paper.
- The screen is lifted carefully, resulting in a print with blank spaces and flat colour shapes.
- The paper stencil will adhere to the back of the screen. Another print can be made before peeling it off. Screens must be washed and dried thoroughly before making more prints.
- Students can repeat the process with a clean, dry screen and an alternative vase shape.
- Students examine the vase prints and select the best one for further work.

Classroom Organisation

It is suggested that the process of silk-screen printing be conducted in small groups under the direct supervision of a teacher as this may be the first time that young students have used silk-screen printing equipment. Perhaps another activity in the unit could be done while small groups are withdrawn to complete their silk-screen printing process, or some kind of independent work could be assigned so that the teacher can assist students in this process. Perhaps two different printing areas could be set up with a different colour in each area so that students could then choose their preferred printing colour.

When students are completing the collage flowers and gluing them on their still-life arrangement some guidance may be required depending upon the age of the students or the extent of their Visual Arts experiences.
Stage 2 — Insects and Dragons

Subject Matter: Other Living Things
Unit Duration: 5–6 lessons
Forms: Drawing, Sculpture and 3-D Forms, Fibre

This unit of work focuses on the subject matter of insects and dragons and offers students the opportunity to explore real and imagined creatures in their artmaking. Students experience insects through their contact with mealworms in the classroom. This experience offers them opportunities to creatively transform ideas from 2-dimensional drawings of insects and creatures into 3-dimensional mythical beings using wire, fibre and fabric. The structure and movement of these 3-dimensional creatures is emphasised and students are encouraged to create new and original creatures that suggest feelings of power or the creation of another mood. Students also explore the presence of mythical creatures in artworks from different times and cultures and appreciate their meaning and purpose within these cultures.

Content

Students in Stage 2 will learn to:

• develop their artistic intentions in artmaking and consider how these affect the look of the work, its details and an audience's response

• select and explore different aspects of subject matter in particular ways in their making of artworks

• use particular artistic traditions guided by the teacher's instruction in artmaking, and experiment with techniques, tools and graphic schema (eg in drawing, painting, sculpture, printmaking and digital works)

• interpret the meaning of artworks by taking into account relationships between the artwork, the world and the artist

learn about:

• how artists, including themselves, have intentions that affect the look of the work and its details

• how artists think about what an audience may think about their work when they make art

• how artists, including themselves, can interpret the world in particular ways in their artmaking

• traditions associated with different forms such as drawing, painting, sculpture, printmaking and digital works

• how pictures and other artworks invite interpretations from audiences
Outcomes and Indicators

Making

VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful by choosing amongst aspects of subject matter
- talks about and thinks about their intentions for artmaking and recognises how these affect their selection of ideas, materials, tools and techniques, and methods of working
- focuses on details of the subject matter of insects and their features
- considers how insects lend themselves to sculptural interpretations.

VAS2.2 Uses the forms to suggest the qualities of subject matter
- experiments with different techniques in drawing
- emphasises certain characteristics and consider how these can be represented as subject matter using particular techniques and effects
- investigates various construction techniques and spatial arrangements suited to the interpretation of this subject matter in sculpture.

Appreciating

VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible
- discusses reasons why artists make artworks, focusing on who, where, when, why, how.

VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques
- identifies resemblances between subject matter in artworks from different cultures
- expresses opinions about how well the subject matter represented in particular forms refers to the world and appreciates the skills involved to achieve these effects.

Resources

- classroom mealworm display
- factual Big Books of insects
- prints/postcards of artists’ works eg Chinese and medieval artists, and those of Takis and Pol Bury
- Graeme Base’s Discovery Book of Dragons
- photocopier, soft pencils, art paper, long ribbons, crepe paper, paints, inks, brushes, pipe cleaners, malleable wire, cling wrap, old stockings, socks, beads, straws, felt pieces, buttons, fabric and fibre, scrap textiles, feathers, sequins, fabric paint, glue, needles, wool, cotton thread, environmental materials (eg sand, gravel, grasses, seeds, bark, shells, nuts, pine cones).

Assessment

Key assessment opportunities are marked.*
### Sequence of Learning Experiences

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>To stimulate students’ curiosity about insects</td>
<td>• Use factual Big Books containing large photographs of insects. Have students identify features of insects including the shape of their body parts, the texture of their skin, the patterns of their wings, the lines of their antennae, their colours.</td>
<td>Record the features that students identify</td>
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<tr>
<td>To focus on details and relationships between parts in students’ observations and drawings</td>
<td>• Have students make drawings of insect body parts, shapes, textures or patterns suggesting why certain features appeal to them. Students to use soft pencils to make these drawings on art paper of different sizes.*</td>
<td>Question students about the details and how they can represent these using the qualities of lines, shapes, textures and patterns</td>
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<td></td>
<td>• Students study mealworms by observing their features and their transformation into beetles. Have students use soft pencils and art paper to sketch and record the changes that occur at different stages of this transformation.</td>
<td>These drawing records could be kept over time and may form the basis for some future work that is time-based. Students could also photograph the mealworms</td>
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<tr>
<td>To investigate how artists have interpreted similar subject matter at different times and places. To learn from these artists and their artworks</td>
<td>• Have students study artworks of mythical creatures by Chinese and medieval artists, and others by Takis and Pol Bury. They discuss the stories that could be associated with these artworks, the common features of the creatures, how movement has been suggested by the artists and the reasons why the artists have made these artworks.*</td>
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<tr>
<td>To consider the movement of insects and other creatures</td>
<td>• Have students use long ribbons of material and crepe paper to simulate the movement of insects and other creatures, eg use ribbons and crepe paper to represent ‘squirm’, ‘flutter’, ‘crawl’, ‘scuttle’, ‘fly’, ‘slither’, ‘hop’, ‘swim’. Have students interpret these movements using thinned paint and inks and brushes of different thicknesses.</td>
<td>This part in the sequence could be videoed or photographed</td>
</tr>
<tr>
<td>To make connections with students other experiences</td>
<td>• Have students study the work of Graeme Base in Discovery Books of Dragons and identify the stories and features of his creatures, their environment, and the atmosphere and information he conveys about them.</td>
<td>Students may need some assistance in these experiments</td>
</tr>
<tr>
<td>To develop ideas further and to consider imaginative possibilities for artworks</td>
<td>• Have students combine photocopied sections of their original drawings of insect parts, create new and imaginative creatures and suggest characteristics and roles for their new creatures eg powerful, tricky, frightened, hard worker, loyal.</td>
<td>Students should be reminded of the discussions and stories related to mythical creatures</td>
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<td></td>
<td>• Have students create backgrounds which might accommodate these insects and indicate where they might be found and how they might be related to, and engage with, their environment.</td>
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<tr>
<td>NOTES TO TEACHERS</td>
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<td>To further develop imaginative possibilities and for students to explore 3-D possibilities</td>
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<td>• Have students try to create a sense of the creature’s movement through this environment.*</td>
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<tr>
<td>• Assist students to arrange their insect/dragon-like creatures on backgrounds after discussions about composition. Students need to think about the ways in which the creatures relate to the background, how they can achieve the greatest visual appeal and impact, and how they can best convey the mood and feeling which is most appropriate for their creature.</td>
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<tr>
<td>• Have students examine 3-dimensional toys and creatures that resemble insects and dragons investigating how they are constructed. These works should be viewed from different angles. Discuss the movement of various parts of their bodies eg wings and tails, and identify their main structural elements.</td>
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<tr>
<td>• Have students work with thick, strong malleable wire to a 3-D creature based on their drawings, imaginative photocopied works and class discussions. Wire is used to create the basic shape and form of the creature. When students are happy with their overall shape, they can wind cling wrap or stretch an old stocking over the wire framework.</td>
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<td>• Have students stuff stocking/old socks into the main structure to provide extra form eg to develop the tail, ears, wings. Visual impact and surface decoration can be added with applied fabric paint, sequins and/or scrap textiles. Antennae can be formed with pipe cleaners or extra wire.*</td>
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<tr>
<td>It is important for students to work ‘in the round’ and for them to continue to turn their wire construction around while examining its development from all angles</td>
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<tr>
<td>To reconsider the significance of artists and their works and how ideas may apply to their artmaking</td>
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<td>• Have students reconsider recent artworks of insects and dragons and those of medieval and Chinese origin. Discuss how these artists created shape and form and how space has been used in these sculptural works. Consider how relief sculpture, sculpture in the round and interactive forms involve the audience. Identify the purposes of the artworks and the meanings of the works.</td>
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<tr>
<td>• Have students further consider any implications for their own 3-D work (its space, form and impact) and refine or rework any sections of the creatures.</td>
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<td>• Decide with students upon the most effective location for completed 3-D creatures and organise their placement. Creatures may be suspended or handheld as props and moved through the environment. Have students discuss the purpose of their creatures and presence as creatures. Consider how they move and their visual impact on others.</td>
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<td>Invite others to view the works the students have made. Have one or two students address the audience about their work and what they have learnt about and to do in this unit</td>
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<td>To recognise the importance of the audience for students own artmaking</td>
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Links with other Key Learning Areas

**SCIENCE AND TECHNOLOGY**

LT S2.3 Living Things
INV S2.37 Investigating
DM S2.8 Designing and Making
UT S2.9 Using Technology

Investigate the habitat, food, reproduction and other features of different insects and dragons.
Design and make a food chain representation of an insect’s food chain.


**ENGLISH**

RS2.5 Reading and Viewing
RS2.6 Skills and Strategies

Locate, read and discuss a range of literary and factual text, both paper-based and multimedia, that focus on insects and dragons. Discuss the differences and types of texts, focusing particularly on the descriptive passages.

**Insects and Dragons — Additional Information**

The most challenging aspect of this unit of work is the transformation from a 2-dimensional creature into 3-dimensional form. While the manipulation and bending of wire to form 3-dimensional work is a legitimate form of sculpture (see Bicycles unit), it is used here as the basic shape and structure of the creature. Very little of the wire may ultimately be seen as most of the body parts will be covered with some kind of fabric/material.

It may beneficial for students to model their creature out of plasticine or soft clay in order to get a sense of how body parts relate and to sense how the 2-dimensional ideas can be adapted in the 3-dimensional form. If students have very little prior experience of 3-dimensional work, it may be worthwhile giving them the opportunity to construct a sock puppet prior to commencing the unit or before the 3-dimensional component of the unit. Making a simple sock puppet involves students in the manipulation of materials such as needles, thread, buttons, ribbons, beads, pieces of fabric. These skills are valuable prerequisites for the 3-dimensional activities within this unit.

Alternatively, the task of constructing an imaginary 3-dimensional creature could be made more specific for students. They could explore the various textures of creatures eg slippery, prickly, fluffy, furry, knobbly, sticky, soft, spiky, smooth, by constructing an imaginary beast which has texture as its most important characteristic. These activities would allow students to explore and combine materials to achieve the type of textured creature they have chosen. They could conduct some preparatory research and discussion which would include looking at different beasts and noting their different textures as well as their shape, size, mobility, method of protection eg camouflage, strength, speed, cunning, as well as their lifestyle.

**Classroom organisation**

Organisation of materials in this unit will require careful preparation. Teachers will need to collect all materials and set them up in such a way that allows for easy distribution and easy access by all students. Students could also be encouraged to bring items from home which they wish to use in making their 3-dimensional creatures.
Bicycles in their different shapes and sizes form the stimulus for this unit of work. Students respond to these objects, generally of great variety and interest to them at this age, from memory and through observational drawings. In the unit they work towards producing more imaginative kinds of artworks as linear sculptures using wire. Students are encouraged to think about their own intentions as they produce these works and investigate and make use of different forms, techniques and media. The unit also offers opportunities for students to view artworks including paintings, sculptures and photographs made by artists and photographers, and to consider how the artists/photographers have achieved certain effects. They can also consider what effects the works have on the them as they view them.

**Content**

**Students in Stage 2 will**

*learn to:*

- develop their artistic intentions in artmaking and consider how these affect the look of the work, its details and an audience's response

- select and explore different aspects of subject matter in particular ways in their making of artworks

- use particular artistic traditions guided by the teacher's instruction in artmaking and experiment with techniques, tools and graphic schema (eg in drawing, painting, sculpture, printmaking and digital works)

- interpret the meaning of artworks by taking into account relationships between the artwork, the world and the artist

*learn about:*

- how artists, including themselves, have intentions that affect the look of the work and its details

- how artists think about what an audience may think about their work when they make art

- how artists, including themselves, can interpret the world in particular ways in their artmaking

- traditions associated with different forms such as drawing, painting, sculpture, printmaking and digital works

- how pictures and other artworks invite interpretations from audiences
Outcomes and Indicators

Making

VAS2.1 Represents the qualities of experiences and things that are interesting or beautiful by choosing amongst aspects of subject matter
• talks about and thinks about their intentions for artmaking and recognises how these affect their selection of ideas, materials, tools, techniques and methods of working
• focuses on details of the subject matter of the bicycle and its particular qualities eg pedals, tyres, spokes, wheels, seat
• considers how the bicycle lends itself to linear sculptural forms.

VAS2.2 Uses the forms to suggest the qualities of subject matter
• experiments with different techniques in drawing to recall details
• emphasises certain characteristics and considers how these can be represented as subject matter using particular techniques and effects eg close-up views, enlarging, pattern, movement
• investigates various construction techniques and spatial arrangements suited to the interpretation of this subject matter in sculpture.

Appreciating

VAS2.3 Acknowledges that artists make artworks for different reasons and that various interpretations are possible
• discusses reasons why artists make artworks focusing on who, where, when, why, how

VAS2.4 Identifies connections between subject matter in artworks and what they refer to, and appreciates the use of particular techniques
• identifies resemblances between subject matter (bicycles) in artworks and the features of things as they exist in the world, recognising similarities and differences in how things are represented in the artworks
• expresses opinions about how well the subject matter represented in particular forms refers to the world and appreciates the skills involved to achieve these effects.

Resources

• Prints of artworks about bicycles eg John Olsen’s The Bicycles Boys Rejoice, Fernand Leger’s The Cyclists, Jean Metzinger’s The Racing Cyclist
• photographs of bike races and/or racers, video footage of bike races
• bicycles, small bicycle tyres of different sizes such as those from toy bikes
• large sheets of paper and/or card for group printing work, smaller pieces of textured and coloured card, art paper, soft pencils (2B or 3B) for memory and observation drawings, thin black felt pens for continuous line drawings, paint, viewing frames, charcoal, black textas, wire, wire cutters, long-nosed pliers, glue, brushes, crayons, printing sticks (small sections of thick cardboard).

Assessment

Key assessment opportunities are marked *. 
## Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
</table>
| To gauge the students’ understanding of relationships between parts that are remembered and can be represented in drawing | • Have students identify all the parts of a bicycle they can think of. Findings are listed on the board eg handlebars, wheels, tyres, frame.  
• Have students draw a bicycle from memory, trying to include as many of the identified parts as possible.  
• Set up a bicycle in the classroom or take students outside to the bike rack. Students carefully observe all the parts they have previously identified. Additional features can be identified. Students discuss which parts are rough, smooth, shiny, textured, patterned, dark, light etc. They look for and discuss the various shapes and lines that make up the structure of the bike and identify the directions of these lines.  
• Students make a large detailed drawing of the bicycle from observation using pencil, crayon or charcoal.*  
• Have students compare their memory drawings with their observation drawings. Discuss the differences between the two works and consider whether one drawing tells more about the physical qualities of the bicycle than the other. Discuss what has been discovered in using the different approaches to drawing (memory and observation).  
• Have students use a viewing frame to concentrate on an interesting section of the bike’s wheel. They look at the lines and shapes between the spokes and carefully draw what they see, enlarging it to fill the page.* | Discussion should promote a greater awareness of parts of the bicycle and their relationships to other parts |
| To focus moves to looking at details in particular rather than general ways | | |
| To provide an opportunity for students to reflect on their different learning experiences | | |
| To further investigate details and the use of artistic devices such as a viewing frame to enhance the formal aspects of the artwork such as line, shape | | |
| To investigate different ways that artists make artworks about similar kinds of subject matter and to speculate on intentions and meanings | • Use prints or postcards of paintings that are about bikes such as The Bicycle Boys Rejoice by John Olsen, Fernand Leger The Cyclists, and Jean Metzinger The Racing Cyclist, and compare how the artists have made paintings about bicycles in different ways and with different intentions. Consider some of the reasons why the artists made these artworks and why they look so different from each other.* | Cardboard cylinders, slide mounts or cardboard windows make good viewing frames. There could be a break in the unit at this point  
Some background reading about the interests of these artists would assist in informing the discussion with students. See Additional Information |

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* Some drawing resources for students can be found in Appendix A.
### PURPOSE

These appreciating and making activities reinforce the idea of the particular in artworks including the students’ artworks.

### TEACHERS CAN

- Show students photographs of a bicycle race, taken from newspapers and magazines. They observe and discuss how the figure sits on the bike, the position of the arms, head and body. Have students suggest the angle the photograph was taken from and why the photographer would use this angle of view. Have students consider how the angle of view influences the visual impact of a photograph or other artwork.

- Students pretend they are in the race and consider feelings and body reactions as they ride very quickly. They pose as if riding the bike and notice the angle and position of their spine, arms and legs. They make quick sketches with pencils, textas or crayons of each other from different viewpoints whilst posing in a position on the bike.*

- Look with students at examples of the wire sculpture work of Calder and discuss how he has drawn lines through space using wire and how these lines suggest shapes. Students select one of their quick-action sketches to develop as a wire sculpture.

- Examine selected sketches with students and look for lines they can emphasise to suggest the position of the rider and the bike. Have students make a continuous line drawing highlighting these important lines, and suggest to them how this kind of drawing is like drawing in wire.

- Demonstrate the technique of cutting and bending wire and using pliers. Discuss with students how sculptors draw with line by using wire. Have students use thin wire to construct their drawing in space. As they construct their sculpture, students need to view their 3-D form from all angles and observe how their line suggests shapes.*

- Exhibit the sculptures with drawings and invite other teachers and students to view what students have produced. Nominate one or two students to explain what they have learnt about in this unit of work.

### NOTES TO TEACHERS

Examples from newspapers or video clips from news/sports programs would be suitable.

Different angles of view could be investigated eg above, below, at eye level. Students could compare the different approaches. There could be a break in the unit here.

See Additional Notes
Links with other Key Learning Areas

**SCIENCE AND TECHNOLOGY**
- **BE S2.1** Built Environments
- **INV S2.7** Investigating
- **DM S2.8** Designing and Making
- **UT S2.9** Using Technology

Explore the local community to identify where specific facilities have been made for bicycle riders. Investigate what types of facilities are provided in other areas. Design and make a bike track that could be built in the local area.

**PP S2.4** Physical Phenomena
- **INV S2.7** Investigating
- **DM S2.8** Designing and Making
- **UT S2.9** Using Technology

Investigate how gears/cogs make things work. Label parts of a bicycle and other geared toys. Draw diagrams of different wheeled vehicles that students use. Investigate safety issues associated with riding bikes. Design and make a means of transport for the future.

Links to Out and About unit in Science and Technology K–6 Syllabus and Support Document.

**HSIE**
- **ENS2.5** Patterns of Place and Location
- **ENS2.6** Relationships with Places
- **SSS2.7** Resource Systems

Investigate how the needs of the community and changes in lifestyles, the use of public transport and the need for bicycle facilities are met.

Links to Cooperating Communities unit in HSIE K–6 Units of Work p 77.

**ENGLISH**
- **RS2.5** Reading and Viewing

Identify, read and discuss texts where bicycles feature, particularly those relating to community facilities.

**PDHPE**
- **SLS2.13** Safe Living
- **ALS2.6** Active Lifestyle

Discuss reasons why riding a bicycle is a healthy activity. Discuss rules for riding bicycles and safety issues.
Bicycles — Additional Information

This unit offers students the opportunity to look at a familiar object in an unfamiliar way. The wire sculpture work encourages students to understand lines and shapes in space, and to express and manipulate them in a 3-D form. This may give students the chance to use new and different materials. They may also want to investigate the life and work of Alexander Calder (1898–1976) who was interested in mathematics, mechanics and engineering. His wire sculptures were often made of one continuous piece of wire which was bent in different directions to create a three-dimensional form. Creating a linear sculpture in wire is like a ‘drawing’ in space. Calder’s Cow (1929) shows a simple strong wire conveying a humorous expression. Calder created freestanding sculptures and was the first sculptor to make mobiles.

Making a Wire Sculpture

Wire comes in a variety of widths and weights. When making a wire sculpture, any wire that can bend, curve, hold its shape, and be able to be joined and attached to a base is suitable. Wires include galvanised, aluminium armature wire, soft thin wires, florists’ wire and coathanger wire. Some wires have extreme flexibility while others are more suitable for providing strength or wrapping around shapes.

After selecting a suitable wire for the artwork, cut the required length with wire snips if the wire is thin, or metal shears if it is thick, and proceed by bending and securing it with hands or tools. Round-nosed pliers are used for forming the wire without creases and for creating hooks for joining lengths. Flat-nosed pliers are used for creating sharp bends. The wire sculpture can be mounted on a firm base with nails or staples, or suspended for a mobile construction using wire from the fulcrum.

While students are constructing their wire sculptures, they should be encouraged to turn their construction around to see how it looks from the front, the back, the other side. They should be aware of the different angles from which their sculpture can be viewed and be aware of ensuring the development of the ‘whole’ work.

Safety issues need to be considered with the use of wire and wire cutters. Students need to have the necessary skills demonstrated before use and must exercise care with tools. It is recommended that they have the opportunity to experiment with the wire and tools before beginning their bicycle sculpture and, as always, it is important for the teacher to have trialled the use of materials and tools in order to ensure familiarity.

John Olsen’s painting The Bicycle Boys Rejoice

The following questions may assist in discussion: What do you think the artist intended in this artwork? What do you see? How do you think the boys are feeling? Where are they? What materials did the artist use? How did the artist paint the boys and the background? What lines and shapes can you see? When do you think this was painted? Why? What qualities do you like in the work?
Stage 3 — Shovels, Picks and Pans

Subject Matter: Objects, Events
Unit Duration: 5–8 lessons
Forms: Drawing, Painting

This unit has a strong focus on appreciating activities and also offers students a range of experiences in artmaking. It considers how artists respond to events of significance in their own time and from other times. The main focus is the era of the gold rush with consideration of how selected artists, including Julian Ashton and Sidney Nolan, made artworks about the people, the landscape, the tools and the experiences that had — and continue to have — symbolic meanings for audiences today. The styles and concepts associated with these artworks are also considered in terms of their relevance to practices in art in Australia since the nineteenth century. Making activities focus on students’ development of skills in a range of techniques, including observational drawings, and colour and tonal mixing, further extending their understanding of concepts that can be applied in artmaking. The unit also provides opportunities for students to engage in research about selected artists.

Content

Students in Stage 3 will

learn to:
• think about their artmaking as a kind of social practice that employs both their own resources and their understanding of art
• apply what they have learnt about concepts in the artworld to their artmaking
• interpret subject matter which is of local interest in particular ways in their making of artworks
• organise and assemble materials in various ways in the making of artworks suited to particular purposes and think about the meaning of their decisions
• become critically focused in their judgements about artworks and artists and seek to explain their reasons

learn about:
• how artists engage in a form of social practice in making art and contribute to the field of the visual arts
• a range of concepts and subject matter that is of interest to the artworld and community
• how concepts and materials are thought about, organised and assembled, and serve different ends in artworks that they and others make
• how audiences can form different opinions about artworks and artists

We sketched the objects with 6B lead. The hardest one for me was the gold pan because it was hard to get it on the right angle. My best sketch is the shovel.
**Outcomes and Indicators**

**Making**

**VAS3.1** Investigates subject matter in an attempt to represent likenesses of things in the world
- closely observes details of things in the world and seeks to make artworks about these
- utilises different artistic forms and explores how symbols may be used in their interpretation of selected subject matter
- explores subject matter of personal and social interest from particular viewpoints including objects, events, places and spaces.

**VAS3.2** Makes artworks for different audiences, assembling materials in a variety of ways
- examines a range of concepts and their relationships to selected forms, and experiments with such things as the expressive use of colour in painting or drawing.

**Appreciating**

**VAS3.3** Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks
- talks about and writes about the meaning of artworks, recognising how artworks can be valued in different ways, by themselves as audience members, and by others
- identifies some of reasons why artworks are made eg the artist’s personal interest, a work commissioned for a site, a work made to commemorate an event in a community
- recognises that views about artworks can change over time and are affected by different theories and beliefs.

**VAS3.4** Communicates about the ways in which subject matter is represented in artworks
- identifies and describes the properties of different forms, materials and techniques in artworks and comments on how these are employed in the representation of subject matter
- discusses the artist’s intention and/or the use of styles and techniques in selected works and considers the possible meanings of these works
- discusses how subject matter can mean different things in artworks and seeks to explain the meanings
- discusses a range of artworks and their subject matter including paintings, drawings.

**Resources**

- Selected prints/postcards/slides/videos of artists and artworks eg artworks such as *The Prospector* by Julian Ashton, and *Pretty Polly Mine* by Sidney Nolan. Other examples of these artists’ works would also be beneficial. See *Australian Eye* video series, prints/postcards slides from galleries across the state
- Tools used in the goldfields or garden tools, prints of other tools
- Art paper, soft drawing pencils (eg 2B, 4B, 6B), paint, brushes, cardboard strips, twigs, pastels, charcoal, spray fixative, scissors.

**Assessment**

Key assessment opportunities are marked *.
### Purpose

To consider the contribution of selected artists to Australian art and for students to consider the social practices artists engage in

#### Teachers Can

- Have students look at a range of artworks by Julian Ashton. Students should note the dates of these works, the types of subject matter, the use of various techniques in his drawings and paintings. Have students record their findings in their diaries/journals.
- Discuss with students how the artworks reflect interests in Australian history and the characteristics of Australian life in the late 1880s and 1890s.
- Consider the details in Ashton’s painting of The Prospector e.g. the physical stature and stance of the man, his clothing, activities, the surroundings and how these are painted. Have students consider what these types of paintings may have meant at the time they were painted and what they mean today. Discuss concepts such as naturalism, realism and the heroic in relation to the features in the painting. Consider the techniques the artist uses to achieve these effects and what the artist knows about artistic traditions.
- Have students look at a range of tools that would have been used in the goldfields including shovels, pans, pick, gold weights.
- Have students explore the qualities of these objects from different viewpoints concentrating on their use, size, weight, shape, and surface qualities. Have them make realistic drawings (e.g. linear and tonal drawings) of these tools and attempt to show the proportions, weight and relative sizes of the objects. Students could also take photographs of the objects from different angles.
- Evaluate the effectiveness of the drawings with students.
- Have students look at a range of artworks by Sidney Nolan. Focus on such things as how the artist explores Australian landscapes, myths and legends in his artmaking and often refers to particular historical incidents and events that are still relevant today. Discuss the techniques the artist uses and compare these with those of the earlier Australian painters discussed previously. Consider concepts such as abstraction and distortion and the techniques the artist uses.

#### Notes to Teachers

Ashton’s artworks and others produced by e.g. the Heidelberg school artists could be considered as symbols in the growth of national identity.

Ashton’s works could be compared with other artworks produced at around the same time. Students could undertake some research to compare the work of these artists e.g. Tom Roberts, Arthur Streeton and/or Frederick McCubbin, Jane Sutherland, Clara Southern. An excursion to a gallery would be useful in assisting students to respond as audience members to original artworks.

Actual objects or similar types of objects from the garden shed could be used. Students will need to questioned while they are drawing e.g. how large is the object relative to other objects? How heavy is the object and how would you show this? What is its surface like?

Examples could include The Ned Kelly Series, outback paintings including Pretty Polly Mine. Students could undertake some further research on this artist and consider his significance in Australian art.

### Sequence of Learning Experiences

**Stage 3**

**Visual Arts**

**Shovels, Picks and Pans**
PURPOSE

• Look at the details in the painting *Pretty Polly Mine* (1948), and have the class consider how the painting is made, giving attention to colours, contrasts and meanings relative to the figure and landscape, and details of objects in the foreground and background and their relative sizes.

• Have students consider how the artist has explored distance in the picture. In particular, students are led to see where the horizon line sits; how the painterly colours are more muted to suggest distance but are harshly contrasted with the sky. They can also be directed to see how objects in the distance appear smaller than those in the foreground, with the exception of the bird. Have students think about why the artist may have used distortion in this work.

• Have students make sketches experimenting with the placement of horizon lines and the location of objects within an environment considering different effects.

• Demonstrate, using the examples that have been discussed, different painting techniques including applying paint with different implements, mixing tints and tones by adding white and/or black to colours. Have students investigate colour mixing and changing tonal values and approaches to using various tools eg brushes (thick and thin), offcuts of cardboard, twigs, sponges. These experiments can be extended to include students learning how to blend colours using pastels.

• Discuss the results of these experiments.*

• Reconsider initial sketches of tools with students and have students think about how their drawings could be further developed by adding colour and tone with crayon or paint and how particular objects could be distorted for certain reasons.

• Rearrange the tools and have students make large drawings/paintings of the objects using the techniques they have learnt about.

• Encourage students to fill the page and to look at the objects from different and imaginative angles and viewpoints. Discuss symmetrical and asymmetrical placements and how artworks can be more interesting when they are off-centre. Refer to Nolan’s work.

To comment on the approaches artists use to make art and to investigate particular techniques and methods of working

To have students apply to their own artmaking what they have learnt from their appreciation of artists and their works

Discuss terms such as foreground, middleground and background.

It would be useful to compare this work with other works produced around this time and to consider how artists moved away from trying to show a natural image to something more expressive, and possibly more personal

Have students keep these experiments with annotations about the techniques in their diaries

Drawings/paintings where charcoal has been used should be sprayed with fixative or hairspray to prevent smudging
To reconsider the techniques that can be used and the meaning of the artworks including how objects and images may act as symbols.

PURPOSE

**TEACHERS CAN**

- Have students blend solid areas of colour with darker tones and highlights to suggest the volume of the objects. Hatching techniques can be used to suggest volume and depth and may add further definition (e.g., use charcoal pencils).
- Have students use brushes and other tools to make backgrounds using a limited palette of colours similar to that used by Sidney Nolan.
- Encourage experimentation by mixing a variety of oranges, browns, and pinks, and using a range of blues for the sky. Students use offcuts of cardboard as scrapers to suggest the qualities of different objects using light-toned paint. They can also use twigs to ‘scratch’ dark purple, raw umber or burnt sienna paint to suggest the harsh, pointy forms of trees and other objects in the distance. Small shredded or crumpled pieces of shiny gold paper could be added to enhance the symbolic quality of the work or to highlight features of the work to which the student artist wants to draw the viewer’s attention.
- Exhibit the artworks and initial experiments and invite other classes to view the students’ works. Have students talk to others about the works which they think are the most effective, giving reasons for their views.*

**NOTES TO TEACHERS**

Students could explore natural features in their surroundings to develop emphasis and a sense of form for backgrounds e.g., rocks, trees, old buildings. The background may be done separately from the objects which are then cut out and reassembled.
Links with other Key Learning Areas

**HSIE**
- CCS3.1 Significant Events and People
- CCS3.2 Time and Change
- ENS3.6 Relationships with Places

Explore the influence of gold on Australia, including the effects on people and events associated with the history of gold.
Investigate inventions that resulted from gold discovery in Australia.
Research the countries of origin of the first immigrants to the gold fields.

Links to Gold! Unit in HSIE K–6 Units of Work p 115.

**ENGLISH**
- WS3.9 Producing Text
- WS3.13 Context and Text
- WS3.14 Language Structures and Features

Encourage work on historical recounts of people from the goldfields.
Develop advertising to encourage workers and prospectors to the goldfields; consider the type of language structure and grammatical features that would be most appropriate.

**SCIENCE AND TECHNOLOGY**
- ES S3.6 Earth and its Surroundings
- INV S3.7 Investigating
- DM S3.8 Designing and Making
- UT S3.9 Using Technology

Explore how gold is found, mined and sold in a variety of forms.
Design and make, trial and test a tool that could be used in gold mining.

Stage 3 — Making Music

Subject Matter: Objects

Unit Duration: 6–8 lessons

Forms: Drawing, Painting, Collage

The physical and auditory qualities of musical instruments and the experiences of playing them are the focuses of artmaking in this unit of work. Students respond to the musical objects through investigations in their artmaking, exploring details of their shape, size, form, texture and sound. Students also view a range of artworks made by artists including Chagall and Picasso. Students’ understanding is further developed through their analysis of the compositional devices used by these artists to communicate to audiences. These devices are then employed in the students’ own approaches to artmaking. The qualities of abstract works are considered in the unit; students are also required to write about and reflect on their own artworks and the works of the other artists noted.

Content

Students in Stage 3 will

learn to:

• apply what they have learnt about concepts in the artworld to their artmaking

• interpret subject matter which is of local interest in particular ways in their making of artworks

• organise and assemble materials in various ways in the making of artworks suited to particular purposes and think about the meaning of their decisions

• become critically focused in their judgements about artworks and artists and seek to explain their reasons

learn about:

• how concepts and materials are thought about, organised and assembled, and serve different ends in artworks that they and others make

• how artworks can be subject to different interpretations by artists and audiences

• how audiences can form different opinions about artworks and artists
Outcomes and Indicators

Making

VAS3.1  Investigates subject matter in an attempt to represent likenesses of things in the world
• closely observes details of musical instruments, and seeks to make artworks about these, using various techniques such as proportion, perspective, composition, foreshortening
• utilises different artistic concepts eg colour, tone, line, scale, abstract, and explores how these may be used in their interpretation of this subject matter.

VAS3.2  Makes artworks for different audiences, assembling materials in a variety of ways
• examines a range of concepts and their relationships to selected forms, and experiments with such things as the use of line to suggest form and the abstract use of colour in painting, drawing and collage
• reflects on how they go about making their artworks.

Appreciating

VAS3.3  Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks
• identifies some interpretations that selected artworks might sustain and acknowledges that people could respond in different ways.

VAS3.4  Communicates about the ways in which subject matter is represented in artworks
• identifies and describes the properties of different forms, materials and techniques in artworks and comments on how these are employed in the representation of subject matter
• discusses artists’ intentions, their styles and techniques in selected works and considers the possible meanings of these works eg Chagall and Picasso.

Resources

• A variety of musical instruments and photographs and charts of musical instruments
• prints of Cubist artworks eg a print of *Three Musicians* by Picasso (available in the Art Pack on Celebrations, supplier S & S Wholesale) and other artworks where the subject matter is about music eg Picasso’s *The Wine Bottle, Still Life with Guitar*, Chagall’s painting *Green Violinist*, and Degas’ *The Orchestra of the Opera*. These can be varied as resources permit.
• drawing media: 2B–6B pencils, charcoal, graphite, felt pens, conte and water-soluble pencils
• a variety of papers eg textured, tinted, black, shiny, patterned
• acrylic paint, inks, dyes and brushes
• collage materials including photocopies of music scores.

Assessment

Key assessment opportunities are marked *.
Sequence of Learning Experiences

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>TEACHERS CAN</th>
<th>NOTES TO TEACHERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>To use ‘iconic’ examples from the visual arts to broaden students’ appreciation of how ideas are represented in paintings. To suggest how multiple views are possible in one artwork.</td>
<td>• Have students look at and discuss the works of artists who have used musical instruments as subject matter in their artworks. Particular emphasis is given to the work of eg the Cubists, Picasso and Braque. The teacher and students consider how Picasso overlapped several views of violin/guitar in the one picture. Students study Picasso’s still-life works that include musical instruments eg The Wine Bottle, Still Life with Guitar. Students speculate on the possible meanings of these artworks and how the world is viewed in the artworks.</td>
<td>Artworks such as the Cubists’ works may be unfamiliar to students and may appear strange and funny. The teacher can encourage students to consider how multiple views are overlayed in these works and how some shapes are reduced to suggest negative forms.</td>
</tr>
<tr>
<td>To develop students’ observational skills and for them to understand relationships amongst parts, and to represent these in their drawings. To focus on the development of particular drawing techniques that assist students in their representational activity.</td>
<td>• Bring musical instruments to class (eg guitar, violin, clarinet, French horn) for students to draw. Have students identify the shapes, materials and forms of musical instruments and consider the relative sizes and functions of different parts of the instruments (eg knobs, buttons, handles, keys, pedals, mouthpieces, strings, wood, brass, plastic, silver, gold, wire). • Have students investigate the qualities of these instruments in a series of drawings eg contour drawings, continuous line drawings and detailed tonal drawings. Using a window frame, students draw an interesting section of their instrument. This is enlarged and changed to fit a shape eg circle.* • Have students discuss the possible meanings and compare artworks about individuals playing musical instruments, eg Chagall Green Violinist, Picasso Three Musicians and Degas The Orchestra of the Opera. Comparisons are made of: style; the focus of subject matter; composition of the work; viewpoint; treatment of figures; and the relationship of the figure to the instrument. Students may also complete a written comparative account of selected works focusing on the ways the artists have approached their making of the paintings and different interpretations audiences may have.*</td>
<td>If the range of instruments is limited, these can be supplemented by photographs and prints. Tonal and textured effects can be achieved by different techniques such as using the tip of the pencil to make dots (stippling), repeating short parallel strokes (hatching) or crossing short lines in many directions (cross-hatching). Soft pencils (2B–3B) are used for shading by applying pressure in varied ways or mixing the grades of pencil within the picture. There could be a break in the unit at this point.</td>
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<td>To extend appreciating opportunities and increase the range of works students have access to, and for students to recognise relationships between an artist’s intentions, how the world is interpreted in an artwork and what audiences think.</td>
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*If the range of instruments is limited, these can be supplemented by photographs and prints. Tonal and textured effects can be achieved by different techniques such as using the tip of the pencil to make dots (stippling), repeating short parallel strokes (hatching) or crossing short lines in many directions (cross-hatching). Soft pencils (2B–3B) are used for shading by applying pressure in varied ways or mixing the grades of pencil within the picture. There could be a break in the unit at this point.
This further develops the earlier drawing activities and extends students’ understanding of proportion and relative size of the figure and instrument.

• Have selected students pose for the class playing musical instruments. Direct students to look at how the body relates to the proportions and shapes of the instruments. Students make continuous line drawings in felt pen and large expressive sketches using charcoal, graphite or conte crayon on different textured and coloured papers. Water-soluble pencils such as Aquarelle pencils have their own unique character. These can be used alone or combined with other drawing media.*

• Students develop short evaluative statements about what they have learnt in doing these drawings.

For students to recognise and apply concepts in art to their artmaking.

• Have students select parts of their drawings of musical instruments to photocopy and enlarge. These are reorganised into a new composition showing different viewpoints in the one picture. Parts are extended, distorted, overlapped, elongated or eliminated. Following the planning of the composition, students select collage materials to apply to the work.

• Assist students to consider their intentions for their collage artworks and the effects of different colours. Have them investigate the qualities of different colours and paint media and make decisions on how to use acrylic paints, inks, dyes and paint sticks to achieve their intentions.

• Have individual students talk about their completed artworks in a class discussion and identify the extent to which their works have visual interest and where improvements could be made to give impact to the works. In the light of the discussions, students make adjustments to their artworks. These could include such things as re-working an area of paint or reconsidering an area of collage.

• Prepare an exhibition of artworks.* Have students discuss the subject matter and use of techniques, and reflect on what they have learnt in terms of developing their own works, on other artists and their artworks, and on how artworks generate different responses from audiences.

Drawings take concentration; the teacher should seek to question students as they are working, to improve observations and how these are represented. Drawings can be kept in a class folder or individual folders.

Students also benefit from making evaluative comments about their artworks in progress. A diary is useful for this purpose. There could be a further break in the unit at this point.

This activity builds on the earlier appreciating activities in this unit.

For students to experiment with different surface qualities such as newsprint, patterned paper, music scores etc, to make a visually interesting surface.

Students can refine areas of their work following reflection and evaluation.

Students can record their responses to their works, and their understandings gained, in their folders or diaries.
Links with Key Learning Areas

**SCIENCE AND TECHNOLOGY**
- PP S3.4 Physical Phenomena
- INV S3.7 Investigating
- DM S3.8 Designing and Making
- UT S3.9 Using Technology

Investigate how sound is made on a variety of musical instruments. Design and make musical instruments.

**ENGLISH**
- WS3.9 Producing Texts
- WS3.10 Skills and Strategies (Grammar and Punctuation)

Write a personal response to the artworks.

**HSIE**
- CCS3.1 Significant People and Events
- CUS3.3 Identities

Research significant Australian artists and musicians and their contribution to Australian heritage and culture.