Imachinations

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| Year 4–5 | The Arts — Visual Art |
| Students design, construct, display and reflect on an “imachination” — an imaginative, functional imachination — that could be used in a theatrical production based on the book *The Arrival*. | |
| **Time allocation** | 7 hours |
| Context for assessment  Developing visual literacy is an important part of Visual Art learning. Students need to be provided with experiences to help them interpret visual information and express themselves using visual arts language.  Students should be encouraged to observe details in their surroundings, to explore the relationships between objects and their environment, and to search for meaning in visual images. Using a picture book allows students to focus on specific images in a text. This assessment is based around “The Arrival” by Shaun Tan. The images in this texture of objects of the past and objects of the future or from an unfamiliar place. | |

******This assessment gathers evidence of learning for the following **Essential Learnings**:

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| The Arts Essential Learnings by the end of Year 5 | |
| Ways of working Students are able to:   * select and develop ideas for arts works, considering different audiences and different purposes, using arts elements and languages * create and shape arts works by organising arts elements to express personal and community values, beliefs and observations * rehearse and rework arts works, using interpretive and technical skills * present arts works to informal and formal audiences, using arts techniques, skills and processes * identify and apply safe practices * respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages * reflect on learning to identify new understandings and future applications. | Knowledge and understanding *Visual Art*  Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.   * Colour shades (adding black to a colour) and tints (adding colour to white) are used to create balance, contrast and patterns. * Continuous, broken and hatched lines are used to create balance, contrast, space and patterns. * Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns. * Texture creates contrast and patterns using lines, rubbings and markings. |
| Assessable elements  * Knowledge and understanding * Creating * Presenting * Responding * Reflecting | |
| Source: Queensland Studies Authority 2007, The Arts Essential Learnings by the end of Year 5, QSA, Brisbane. | |

Links to other KLAs

This assessment could be expanded to assess the following **Essential Learnings**:

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| Technology Essential Learnings by the end of Year 5 | |
| Ways of working Students are able to:   * identify and analyse the purpose and context for design ideas * generate design ideas that match requirements * communicate the details of their designs using 2D or 3D visual representations * select resources, techniques and tools to make products * make products to match design ideas by manipulating and processing resources. | Knowledge and understanding *Information, materials and systems (resources)*  The characteristics of resources are matched with tools and techniques to make products to meet design challenges.   * Techniques and tools are selected to appropriately manipulate characteristics of resources to meet design ideas. |
| Source: Queensland Studies Authority 2007, Technology Essential Learnings by the end of Year 5, QSA, Brisbane. | |

Listed here are suggested **learning experiences** for students before attempting this assessment.

* Identify visual arts elements in objects (e.g. colour, line, shape, texture). See Appendix A Visual arts glossary.
* Experiment and demonstrate knowledge of concepts of space, balance, contrast and pattern through the creation of images and objects. See Appendix A Visual arts glossary.
* Record ideas through sketching, comparing and noting changes and development of designs over time.
* Use recycled objects to create arts works.
* Mount and display images for the classroom, other audiences and other spaces.
* Write artist’s statements about their arts works.
* Make a Visual Art journal, drawing and annotating functional objects or machines from everyday life.
* Use tools correctly and safely (e.g. scissors, glue gun, stapler, needle and thread).
* Examine properties and manipulation techniques of a variety of materials. See Appendix B: Visual arts materials and processes.
* Explore and experiment with various materials, tools and mark making (e.g. tissue paper and glue, calico strips and plaster, modroc or plaster of paris bandages, gluing and painting).
* Use stimulus texts (e.g. *The Arrival* by Shaun Tan, *The Window* by Jeanne Baker, *The Rainbow* by Gary Crew) to focus on features of the composition of the book, the use of art techniques (e.g. sepia, collage, and colour schemes), the use of text or no text and the type of cover.
* Experiment with creating sepia papers (like the colours used in *The Arrival*), explore washes using coffee, tea or lemon juice, sienna coloured Indian ink.
* View junk sculpture arts works to explore designs for “recycled” mechanical constructions (e.g. Christopher Trotter, Melanie Smith, Tony Cragg, Leo Sewell, Marcel Duchamp, Robert Klippel, Tim Noble and Sue Webster).
* Explore the features and design of functional objects or imachinations within Shaun Tan’s book *The Arrival*, comparing objects that are familiar and used in everyday life to objects in the new world within *The Arrival*.
* View sketches and icons of imachinations that feature on Shaun Tan’s website. See Teacher resources.
* Research other inventions inspired by picture books including *Edison’s Fantastic Phonograph* by Diane Kimpton and *Dotty Inventions* by Roger McGough. See Teacher resources.
* Practise responding and reflecting processes linked to visual arts elements, concepts, processes, materials and new learnings.

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| Icon_Resource | Teacher resources |

### Books

* *The Arrival*, Tan, S 2006, Lothian Books, South Melbourne.

Short Listed Picture Book — The Children’s Book Council of Australia Awards 2007.

* *Edison’s Fantastic Phonograph*, Kimpton, D & Robertson, M P 2003, Francis Lincoln Ltd, London.
* *Dotty Inventions: And some real ones too*, McGough, R & Swain, H 2004, Francis Lincoln Ltd, London.

### Websites

* Downloadable audio interview with Shaun Tan (MP3): <www.ozcomics.com/  
  In-Conversation/inconversation\_shauntan.html>.
* Shaun Tan’s website includes illustrations, descriptions and production notes on his picture books including *The Arrival*: <www.shauntan.net/books.html>.
* Spare Parts Puppet Theatre’s website includes visuals of its productions including *The Arrival*: <www.sppt.asn.au/framehome.htm>.
* Gary Crew’s website: <www.fantasticfiction.co.uk/c/gary-crew>.
* Jeannie Baker’s website: <www.jeanniebaker.com>.
* Christopher Trotter’s website includes visual photographs of works developed with recycled materials: <www.trotter.com.au/homepage/index2.html>.
* Reverse Garbage — inexpensive online buying and shipment of second-hand goods: <www.reversegarbage.com.au/business/items\_for\_sale.htm>.
* Modroc suppliers: <www.oxlades.com.au/schoolart.html> or <www.eckersleys.com.au>.
* Information on modroc, its qualities and uses, creating, making and presenting with this material: <www.zartart.com.au/html/productinfo/modroc.html>.
* Details on how to use modroc, including setting up the space and other equipment, alternative materials and health and safety guidelines: <www.accessart.org.uk/modroc.php>.

## redesign headings_developPreparing

The stimulus text used for this assessment is *The Arrival* by Shaun Tan. Others picture books with strong images such as those by Jeanne Baker and Gary Crew could also be used as stimulus texts for creating student arts works. If selecting a different stimulus text, teachers may need to adjust the focus of the assessment to align to a stimulus idea within the story.

Consider these points before implementing the assessment.

* Students will need to bring to the classroom a collection of recycled objects. See Appendix B: Visual arts materials and processes for suggestions.
* Teachers may use the following materials to cover the imachination:
* strips of calico and fine casting plaster
* tissue paper and glue (one half PVC glue and one half water)
* modroc.
* If using modroc consider the following health and safety guidelines:
* keep equipment away from faces
* cover clothes and taking care with the water
* check records to see if there are any children with respiratory problems because of the fine dust that modroc produces. A simple mask might be worn to cut down on inhaled dust
* use a barrier cream, such as Vaseline petroleum jelly, on sensitive skin prior to use.
* The letter from Shaun Tan featured in the *Student booklet* could be photocopied onto sepia paper and placed inside a sepia envelope addressed to each student.
* This assessment could be linked to a specific context and audience which would enhance the display aspect of the assessment (e.g. Book Week).
* Prepare the classroom for the assessment. See Appendix C: Organising a Visual Arts classroom.

## Possible Extension activity

To develop the sepia effect (as seen in the book *The Arrival*), teachers may consider the following at the design phase:

* Students may be involved in creating sepia papers for a Visual Art journal by washing cartridge paper with sienna coloured Indian ink or washes using solutions of coffee, tea or lemon juice.
* Students may bind their papers into a Visual Art journal, creating a cover using photocopied text and washing to create sepia effect.

### Instructions for using modroc

* Cut into reasonable lengths.
* Dip into warm water and attach to object.
* Use pincer grip otherwise plaster rolls around itself.
* Dispose of waste water in garden.
* Complete covering the surface in one session.

Sample implementation plan

This table shows one way that this assessment can be implemented. It is a guide only — you may choose to use all, part, or none of the table. You may customise the table to suit your students and their school environment.

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| **Suggested time** | **Student activity** | **Teacher role** | |
| **Section 1. Design and create a 2D imachination** | | |
| 20–30 minutes | Read through letter from Shaun Tan.  Discuss as a class what design brief entails and possible ideas for “imachinations”. | Read or clarify letter for class.  Reinforce that students are to keep their plans top secret and not share ideas about their imachination.  Brainstorm possible ideas for “imachinations” using The Arrival book as stimulus. | |
| 1–2 hours | Complete a series of 2D designs of the imachinations in their Visual Art journal, beginning with thumbnail sketches then sketches with more detail.  Tick off checklists in *Student booklet*. | Encourage students to experiment and rework designs until satisfied with features and function.  Reinforce elements and concepts identified in Appendix A: Visual arts glossary. | |
| **Section 2. Construct and display a 3D imachination** | | |
| 1–2 hours | Select a box shape/s to construct imachination by adding, adding or cutting out shapes to meet design.  Use masking tape to attach other shapes to the structural form.  Cover surface of object by using modroc or alternate materials to make a solid unified piece. | Use Appendix B: Visual arts materials and processes to supply suitable construction materials.  All construction must be complete before using modroc.  Enforce clear health and safety guidelines. | |
| 1 hour | Embellish “imachination” using recycled materials. | Guide thinking about the concepts of pattern, contrast, space and balance created by adding items. | |
| 1 hour | Paint “imachination” using planned monochromatic colour scheme. | Guide and assist as required. | |
| 15–30 minutes | Complete artist’s statement.  Display designs and imachinations including artist’s statement to reveal the imachination to the audience. | Guide and assist as needed.  Remind students to consider space and audience in their display.  Guide display process as students consider the way the object faces and height to view the object.  Invite and organise audience to view display. | |
| **Section 3. Response and reflection** | | |
| 15–20 minutes | Complete the response and reflection questions. | Enlarge the Response and reflection worksheet from the Student booklet to A3 size to allow sufficient space for student responses.  Guide and assist as required. | |

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| Icon_Resource | Resources for the assessment |

Appendix A Visual arts glossary

Appendix B Visual arts materials and processes

Appendix C Organising a Visual Art classroom

Equipment — pencils, coloured pencils, watercolour pencils, paint, boxes of various shapes and sizes, Modroc, strips of calico and fine casting plaster or tissue paper and glue, masking tape, recycled material.

During the learning process, you and your students should have developed a shared understanding of the curriculum expectations identified as part of the planning process.

After students have completed the assessment, identify, gather and interpret the information provided in student responses. Use only the evidence in student responses to make your judgment about the quality of the student learning. Refer to the following documents to assist you in making standards-referenced judgments:

* *Guide to making judgments*
* *Indicative A response*
* *Sample responses* (where available).

### Making judgments about this assessment

Teachers may use students’ Visual Art journals as supporting evidence for making judgments on the creating process.

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| Icon_ForFurtherHelp | For further information, refer to the resource *Using a Guide to making judgments*, available in the Resources section of the Assessment Bank website. |

Evaluate the information gathered from the assessment to inform teaching and learning strategies.

Involve students in the feedback process. Give students opportunities to ask follow-up questions and share their learning observations or experiences.

Focus feedback on the student’s personal progress. Emphasise continuous progress relative to their previous achievement and to the learning expectations — avoid comparing a student with their classmates.

### Giving feedback about this assessment

Teachers will need to provide feedback to individual students through all stages of the design and construction to guide the creating process.

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| Icon_ForFurtherHelp | For further information, refer to the resource *Using feedback*, available in the Resources section of the Assessment Bank website. |

Visual arts glossary

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| **Elements** | |
| **Shape** | * Include enclosed, open, curved and angular shapes. * Show volume, overlapping (solid and opaque shapes). * Collage and cut-out shapes to create windows and frames. |
| **Texture** | * The character or nature of the surface of an object. Descriptions include rough, smooth, soft. |
| **Line** | * A line may mean a single thin stroke or a broad thick stroke. * Lines take on many different forms: straight, scribbly, dotted. * Lines can be varied by thickness, length, pressure. * Represents energy and emotion. |
| **Colour** | * Sepia. * Mixing paint to make shades (add a little bit of black to a colour) or tints (add a little bit of white to a colour). |
| **Concepts** | |
| **Space** | * Experimenting with the idea of being visually crowded, including many of the same or varied spaces, or a solitary space. * Showing illusions of depth and distance by placement in various positions on a page or in a space to demonstrate relationships and focus. |
| **Balance** | * Exploring visual balance using shapes of varied weight and emphasis. * Experimenting with colours sitting alongside each other to give different effects. * Exploring symmetry of shape and colour and asymmetry of shapes. |
| **Contrast** | * Used to show emphasis or focal point(s). * Looking at opposites — shapes, textures and colours. * Experimenting with dark against light (light attracts your eye and dark recedes). |
| **Pattern** | * Using repeated shapes to show variation. * Unifying designs or decorating and embellishing. |
| **Variation** | * Combining different art and design elements to create interest. |
| **Repetition** | * Repeating of elements such as shapes, lines and colours to create balance, unity and movement within an artwork. |
| **Designing** | * A process incorporating planning and manipulating ideas and visual elements and concepts. |
| **Thumbnail sketches** | * Small rough sketches used to work out ideas and develop imagery. |
| **Two‑dimensional** | * Artworks that have height and width. |
| **Three‑dimensional** | * Artworks that have height, width and depth. |
| **Monochromatic colours** | * All the hues (tints and shades) of a single colour. |
| **Embellishment** | * To decorate and adorn images and objects. |
| **Visual Art journal** | * A sketchbook or folder of drawings, designs and two-dimensional experiments. |

*Adapted from* *Visual Art Glossary, The Arts Years 1 to 10 Curriculum Materials, Queensland School Curriculum Council 2002 (CD-ROM).*

Visual arts materials and processes

Use the following list as suggestions to explore ideas, feelings, experiences and observations about machine inventions.

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| Materials | | | |
| **A range of surfaces to draw, paint and print on, such as:** | | | |
| * coloured paper * corrugated cardboard * fabric scraps * glossy magazine images | | * newsprint * pages from phone books * round solid shapes of various sizes * small boxes or containers | |
| **A range of natural and man-made construction materials to work with or on, such as:** | | | |
| * discarded plastics — bottles, containers, plastic sheeting * ice, water, sand * leaves, twigs, branches and bark * mechanical objects, parts of bicycles, broken toys, junk, old computer parts | | | |
| **A range of wet and dry media to combine and apply, such as:** | | | |
| * chalk pastels * charcoal * clay * coloured inks * pencils, coloured pencils * felt pens * paint (e.g. acrylic, watercolour) | * natural dyes or stains (e.g. beetroot, ochres, marbling inks) * plaster * PVA glue * sand * thick or thin drawing materials to draw over dry paint | | * thick or thin sticks to scratch through wet paint * wax crayons * wire, string and twine * modroc (or mod roc), a plaster impregnated bandage * tissue paper * calico strips |
| Processes | | | |
| * assembling * constructing * folding * inventing * inverting * joining * layering | * mixing * moulding * overlapping * printing * repeating * rotating * scratching back | | * sculpting * segmenting * sponging * tearing * twisting * wrapping |

*Adapted from: The Arts (2002) sourcebook modules, Queensland Studies Authority: <www.qsa.qld.edu.au/syllabus/687.html>.*

Organising a Visual Art classroom

To make Visual Art a positive experience for all students, the following suggestions may be useful.

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| Students |
| * Provide opportunities for students to work individually and with others. * Provide opportunities for students to work on different things at the same time and to continue their explorations on subsequent occasions. * Ensure that students wear protective clothing such as closed-in shoes and old shirts for painting. |
| Physical environment |
| * Arrange desks, preferably in clusters, so that students can share tools and materials easily. * Allow for movement between desks. * Provide a clear area for display, taking into account the eye level of students and accessibility. |
| Materials |
| * Promote experimentation by supplying conventional and unconventional art materials. * Provide opportunities to participate in demonstrations of techniques and use of materials. * Use combinations of supplied and found materials. * Consider students’ abilities and skills needed to use tools. |
| Storage areas |
| * Consider where ongoing projects will be kept (three-dimensional works may be kept on shelves or lighter works may be suspended by lines). * Keep artwork easily accessible to students. * Teach students to respect each other’s work and to value diversity. |
| Cleaning up |
| * Allocate jobs. * Teach students how to care for and maintain art equipment. * Have soap, water and paper towels available (clean buckets of water for hands and tools). * Allow sufficient time (be patient and give clear directions to students). |
| Time allocation and timing of activities |
| * Consider how long sessions need to be to provide opportunities for students to complete activities. * Consider any prior learning from other key learning areas that might be drawn on in the activities. Consider whether or not particular knowledge or skills need to be revised. * Consider the sequence of activities needed to develop students’ knowledge, skills and processes. * Prepare students in advance for what they will be doing in the subsequent session. |

*Source: Teacher resource sheet in a number of modules including Artists’ books (PDF): <www.qsa.qld.edu.au/syllabus/687.html>.*