

Harbours of life



Strand
Visual Arts

Purpose

Students explore the topic of marine environments and develop their ideas through making, displaying and appraising two-dimensional drawings and paintings and three-dimensional sculptural and fibre art forms. Students develop their understanding of visual arts at their own level within a multi-level group.

Overview

Activities are based on a learner-centred approach and are organised into the planning phases of:

| | |
|------------------------------|---|
| Phase 1 — Exploring | <p>Students:</p> <ul style="list-style-type: none"> • brainstorm ideas to develop a class concept map • discuss 'marine environments' and explore related sensory stimulus • explore visual art and design elements and concepts of selected artists/designers/craftspersons images and objects. |
| Phase 2a — Developing | <p>Students:</p> <ul style="list-style-type: none"> • explore visual art and design elements to make images of marine creatures and environments. |
| Phase 2b — Developing | <p>Students:</p> <ul style="list-style-type: none"> • create backgrounds to depict the movement of water • discuss how and why artists/designers/craftspersons have depicted characteristics of water in their images and objects • explore materials and processes to make two or three backgrounds of water environments. |
| Phase 2c — Developing | <p>Students:</p> <ul style="list-style-type: none"> • collage images onto watery backgrounds made in the previous phase to create images and objects of marine creatures and environments. |
| Phase 3 — Responding | <p>Students:</p> <ul style="list-style-type: none"> • make and display three-dimensional forms based on drawings and collages made in the previous phase. |

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using the core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. The context for learning in this module is marine environments including living and non-living things, beaches, harbours, the sea, wetlands, estuaries, tidal rivers. Students explore:

- the natural marine environment (through personal experience if possible), including students' memories, personal experiences, and imagination
- visual images such as picture books, posters, calendars, images and objects by artists/designers/craftspersons, films and videos
- soundtracks, CDs, cassettes of music and sounds relating to marine environments
- shells, vegetation such as seaweed, driftwood and animal life such as fish (where appropriate).

The activities may be adapted to suit other natural environments such as deserts or rainforests. Specific aspects may need to be modified to suit the chosen environment.

Activities also contribute to learning in literacy, numeracy and lifeskills and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include reading written texts, viewing videos and still images, interacting with multi-media texts, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include applying spatial concepts and measurement skills. Lifeskills included are personal development skills, social skills and self-management skills.

Some students with physical or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

This multi-level module is written differently from other Visual Arts modules. It can be used in multi-age classes where the teacher selects activities from those levels most appropriate for students. Alternatively, teachers could implement the module with any primary school class, again by selecting activities from the appropriate level/s for the particular group of students.

The activities are listed in levels consistent with their particular technical requirements and the opportunities they offer for students to demonstrate the core learning outcomes at those levels. However, students in a multi-age setting could engage in any of these activities in an exploratory way. Assessment would focus on the core learning outcomes most appropriate for these students, rather than on the core learning outcomes for the activity's level.

This module uses a three-phase planning framework of Exploring, Developing and Responding, consisting of processes that are interrelated, non-hierarchical and non-sequential. The framework may be used in two different ways for planning:

1. A unit of work may be developed using each phase as it appears in the module.
 - Phase 1** — *Exploring* provides opportunities to research and experiment with forms, materials and processes and to investigate ideas to make, display and appraise images and objects.

- Phase 2** — *Developing* provides a range of activities that assist students to transform ideas and explorations of elements and concepts in order to communicate possible visual responses. Phase 2 will take the longest time and it has been divided into 3 sub-sections (2a, 2b and 2c) for clarification.

- Phase 3** — *Responding* makes links between practical activities and the new knowledge and understanding the students are developing. For example, a student may explore materials, develop explorations and explore materials further to create a response that they will then develop further in the next lesson.

2. The activities can be adapted and used as suggestions of possible pathways for students to explore, develop and respond. Select and combine activities from any of the stimuli in each phase, ensuring that a balance of making, displaying and appraising is maintained. See Teacher resources 1 to 12 for suggested activities related to each phase.

At the end of each phase you will find suggested Teaching considerations that provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Visual Arts strand of the Years 1 to 10 The Arts Syllabus.

Level statement: Level 1

Students know and explore visual art and design elements of line, shape, texture and colour through concepts of length, size, similarity and difference, weight, repetition and sequence.

Students work individually and with others to make images and objects by experimenting with materials and processes. They express their experiences, feelings, ideas and observations of their familiar environments and explain their work to others.

Students appraise by describing elements and concepts in their own and others' images and objects.

- VA 1.1 Students make images and objects by exploring elements and concepts.
- VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.
- VA 1.3 Students describe elements and concepts in a variety of images and objects.

Level statement: Level 2

Students select and manipulate elements and concepts to communicate their experiences, feelings, ideas and observations of their familiar and community contexts.

Students explore visual art and design elements of line, shape, texture and colour through additional concepts of categories, variation, position, movement, direction and tone. They make, select and arrange images and objects for display.

Students work individually and with others to apply appropriate materials and processes to narrate and express personal intentions when solving problems using visual, auditory and tactile modes. Students appraise by identifying, describing and interpreting their own and others' images and objects from a variety of contexts.

- VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.
- VA 2.2 Students select and arrange images and objects for personal display.
- VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.

Level statement: Level 3

Students conceive, design and modify images and objects to express their experiences, feelings, ideas and observations.

Students know and apply visual art and design elements of line, shape, texture and colour through additional concepts of space, balance, contrast and pattern to make, display and appraise images and objects.

Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts. Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.

- VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.
- VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.
- VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.

Level statement: Level 4

Students purposefully apply visual art and design elements of line, shape, texture and colour through additional concepts of proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Students make, display and appraise images and objects. They work individually and collaboratively to deconstruct and reconstruct images and objects to manipulate meaning and communicate their experiences, feelings, ideas and observations.

Students understand the role and function of audience and analyse own and others' images and objects from a diverse range of societies across time.

- VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.
- VA 4.2 Students make and display images and objects, considering purposes and audiences.
- VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

Core content

Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging, using various surfaces, wet and dry media, found and made objects and a variety of processes. Students explore multiple contexts including personal, public and community contexts in display, and cultural, social, spiritual, historical, political and economic contexts in making and appraising images and objects.

This module provides a learning context for the following core content from Levels 1 to 4 of the syllabus:

| | Level 1 | Level 2 | Level 3 | Level 4 |
|---|---|--|--|--|
| elements | <ul style="list-style-type: none"> • colour • line • shape • texture | <ul style="list-style-type: none"> • colour • line • shape • texture | <ul style="list-style-type: none"> • colour • line • shape • texture | <ul style="list-style-type: none"> • colour • line • shape • texture |
| concepts — principles of visual art and design | <ul style="list-style-type: none"> • length • repetition • sequence • similarity and difference • size • weight | <ul style="list-style-type: none"> • categories • direction • movement • position • tone • variation | <ul style="list-style-type: none"> • balance • contrast • pattern • space | <ul style="list-style-type: none"> • abstraction • composition • depth • non-representation • proportion • representation • symbolism |
| processes | <ul style="list-style-type: none"> • describe • experiment • explore • plan • view | <ul style="list-style-type: none"> • arrange • assemble • identify • interpret • manipulate • select | <ul style="list-style-type: none"> • compare • control • design • develop • install • modify | <ul style="list-style-type: none"> • analyse • deconstruct images and objects • reconstruct images and objects |
| display and exhibition | <ul style="list-style-type: none"> • communication of experiences, feelings, ideas and observations | <ul style="list-style-type: none"> • personal display | <ul style="list-style-type: none"> • functions of informal and formal display | <ul style="list-style-type: none"> • purpose of audience |
| functions | <ul style="list-style-type: none"> • personal expression • substitution | <ul style="list-style-type: none"> • narration | <ul style="list-style-type: none"> • embellishment | <ul style="list-style-type: none"> • symbolism |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

| Outcomes | Gathering evidence | Making judgments |
|---|---|---|
| <p>VA 1.1 Students make images and objects by exploring elements and concepts.</p> <p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p> <p>VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p> <p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • experiment with forms, materials and processes to explore line, shapes, texture and colours to make images of marine creatures or environments • individually make an image relating to a marine environment that uses their ideas and experiments. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets • visual folio. | <p>Level 1 Do students:</p> <ul style="list-style-type: none"> • recognise similarities and differences in lines, shapes, textures and colours of a variety of objects? • create various lines and shapes that create patterns, and show an understanding of size? • demonstrate basic use and handling of materials and processes such as cutting, tearing, joining? • describe how line and shape can produce a visual interpretation of texture? |
| | | <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • communicate what they have observed and their response to it through their use of colour, line, shape and texture? • make informed choices about which materials and processes to use and how to apply and manipulate them? • explore the concepts of categories, direction, movement, position, tone and variation in their images and objects? |
| | | <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • modify created images to communicate intended meanings? • explore several ways of communicating an intended meaning and make evaluative judgments about them? • use the elements of colour, line, shape and texture and the concepts of balance, contrast, pattern and space in their experiments and finished works? |
| | | <p>Level 4 Do students:</p> <ul style="list-style-type: none"> • combine and compose elements and concepts with the intention of creating harmonious compositions? • deconstruct artworks for intended meanings? • reconstruct artworks for intended meanings? • experiment with materials and processes, using the concepts of abstraction, depth, non-representation, proportion, representation and symbolism to communicate intentions? |

This table is continued on the next page...

| Outcomes | Gathering evidence | Making judgments |
|--|---|---|
| <p>VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p> <p>VA 2.2 Students select and arrange images and objects for personal display.</p> <p>VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • make and display three-dimensional objects based on images of marine creatures or environments. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • anecdotal records • checklists • criteria sheets. | <p>Level 1 Do students:</p> <ul style="list-style-type: none"> • visually represent their personal perceptions of what they have observed from a marine environment? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • select and assemble their objects for a formal display for peers and parents? • arrange their objects in a display that can be viewed from several directions? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • consider the display space before they make their images and objects? • consider the audience when formally and informally displaying their work? • arrange their artworks to recreate a marine environment? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> • demonstrate their understanding of the space in which they will be displaying their art works — for example, by considering appropriate sizes, likely audience viewing points, placement of textural features? • create an appropriate context for the display of their work to appeal to a particular audience? |
| <p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p> <p>VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • explore and discuss sensory aspects of marine creatures and environments • individually make an image or object based on marine creatures or environments that uses their ideas and experiments • describe the intended meaning of their artwork and their use of particular materials, elements and concepts to communicate this meaning. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets • visual folio. | <p>Level 1 Do students:</p> <ul style="list-style-type: none"> • describe lines, colours, shapes and textures in their own and others' work? • identify examples of concepts such as repetition, sequence, size, similarity and difference when describing their own and others' art works? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • interpret images and objects, providing reasons for their viewpoints? • identify and describe the use of elements and concepts such as categories, direction, movement and position in their own and others' work? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • identify, describe and compare the forms, materials, processes and ideas of their own and others' art works? • compare the visual art and design elements and concepts seen and identify how they have been used? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> • analyse their own and others' artworks in relation to the use of line, colour, shape and texture? • analyse the composition and use of symbolism, depth, representation and non-representation? |

Background information

This module provides opportunities for students to demonstrate outcomes at their own levels within a multi-age or multi-level group. All students work on the stimulus of marine creatures and environments while developing skills and understandings of visual arts elements and concepts at the level most appropriate to their needs and learning experiences.

Activities and strategies appropriate for Levels 1 to 4 have been provided for multi-age classes in small schools, where students may be working towards demonstrating outcomes across all four levels. This requires consideration of core content, processes and concepts specific to each level. Where a group of students is working at three or four different levels simultaneously, you may choose to set up workstations in the classroom where students work at their own level. The module also shows ways in which one stimulus may be used across four levels, revisiting it in successive years. Alternatively, schools might choose to use the module in a particular year level.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

| | | | |
|-----------------|---------------|------------------------|------------|
| background | crayon resist | printmaking | scumbling |
| collage | deconstruct | sculpture | sgraffito |
| construct | frottage | sculpture in the round | spattering |
| contour drawing | marbling | | |

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Visual Arts can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- support one another's efforts
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Picture books

- Baker, J. 1988, *Where the Forest Meets the Sea*, Walker Books, New York.
- Carle, E. 2002, *A House for Hermit Crab*, Aladdin Paperbacks, London.
- Dodd, L. 1982, *The Smallest Turtle*, Keystone Picture Books, Flinders Park, South Australia.
- Drummond, A. 1998, *Moby Dick*, Orchard Picture Books, Australia.
- James, S. 1998, *Dear Greenpeace*, Walker Books, New York.
- Lionni, L. 1987, *Swimmy*, Dragonfly Books, New York.
- Pfister, M. 1995, *Rainbow Fish to the Rescue*, North South Books, New York.
- Toft, K. M. & Brown, A. 2001, *Turtle's Song*, University of Queensland Press, Brisbane.
- Toft, K. M. & Sheather, A. 1997, *One Less Fish*, University of Queensland Press, Brisbane.
- Toft, K. M. & Sheather, A. 1999, *Neptune's Nursery*, University of Queensland Press.
- Wild, M., & Tanner, J. 1984, *There's a Sea in My Bedroom*, Nelson Publishers., Melbourne.

Teacher reference

- Aland, J. & Darby, M. 1995, *Art Connections*, Rigby Heinemann, Melbourne.
- Chambers, J., Hood, M. 1999, *In The Picture: Creative Activities Inspired by Famous Paintings*, Belair Publications, Twickenham, England.
- Chambers, J., Hood, M. & Peake, M. 1995, *A Work of Art: Creative Activities Inspired by Famous Artists*, Belair Publications, Twickenham, England.
- Clough, P. 1996, *Clay in the Classroom*, G & B Arts International, London.
- Clough, P. 1998, *Sculptural Materials in The Classroom*, G & B Arts International, London
- Coppock, L. 1993, *Outstanding Art: Imaginative Three-Dimensional Art and Sculpture*, Belair Publications, Dunstable.
- Coppock, L. 1995, *Material Pleasures: Creative Ways of Using Fabric*, Belair Publications, Dunstable.
- Coppock, L. 2000, *Art of Different Cultures: Arts and Crafts from Around the World for Children from Seven to Eleven Years*, Belair Publications, Dunstable.
- Department of Education Queensland. 1990, *Living by Design: Art Handbook for Teachers: Year 1*, Brisbane.
- Department of Education Queensland. 1990, *Living by Design: Art Handbook for Teachers: Years 2 and 3*, Brisbane.
- Department of Education Queensland. 1993, *Living by Design: Art Handbook for Teachers: Years 4 and 5*, Brisbane.
- Department of Education Queensland. 1996, *Living by Design: Art Handbook for Teachers: Years 6 and 7*, Brisbane.
- Drysdale Green, D. 1993, *Arteffects*, Watson-Guption Publications, New York.

- Farber, M. 1995, *Paradise Found: The Visionary Art of Amy Zerner*, Journey Editions, Massachusetts.
- Hall, M. 1997, *The Potter's Primer: A Step by Step Guide to Creating Simple yet Skillful Pottery*, Simon and Schuster, East Roseville.
- Harrison, H. 1994, *The Encyclopedia of Acrylic Techniques: A Unique A-Z Askory of Acrylic Techniques with Step-By-Step Guidance on Their Use*, Simon and Schuster, East Roseville.
- Innes, M. 1995, *Paper Mache: A Practical Guide To Creative Ideas*, Collins and Brown, London.
- Landrigan, J. 1992, *Clay Modelling*, Art Craft Teachers Association, Richmond, Victoria.
- MacCormick, A. 1994, *Paper Mache Style: 100 Step-By-Step Designs for Bowls, Jewelry, Toys, Vases, Mirrors, and Other Creations*, Michael O'Mara Books, London.
- Mayes, S., Claybourne, A., Watt, F. & Lovett, P. 1996, *The Osborne Book of Drawing, Painting and Lettering*, Osborne Publications Ltd, London.
- Ministry Of Education, Victoria, 1989, *Artsmaps: Art Explorations for Children*, Melbourne.
- Robins, D. 1993, *Papier Mâché*, Kingfisher Books, London.
- Rogers, J. 1992, *A Sense Of Place: Contemporary Needlework*, Collins Angus and Robertson, Sydney.
- Tristram, L. 1996, *Easy To Make Papier Mâché: 30 Decorative Designs for All the Family*, Brockhampton Press.
- Utley, C. & Magson, M. 1997, *Exploring Clay with Children: 20 Simple Projects*, G & B Arts International Ltd, London.
- Williams, D. 1997, *Looking at Australia: Talking about Art and Culture*, McGraw-Hill, Australia.

Electronic

Websites

(All websites listed were accessed in May 2002)

Arts Queensland: <http://www.ao.qld.gov.au/>

Benny Saunders: <http://www.clearasmud.com.au/>

Clay Heads sculpture and collage — Kinderart: <http://www.kinderart.com/>

Crayola Creativity Central: <http://www.crayola.com/>

Eckersleys Art Supplies: <http://www.eckersleys.com.au/>

Goprint: <http://www.goprint.qld.gov.au/>

Irene Poulton, Raku Ceramics: <http://members.iinet.net/~shaper/>

Katsushika Hokusai: http://www.artcyclopedia.com/artists/hokusai_katsushika.html

Marie E. v. B. Gibbons, Sculpture in clay and mixed media:
<http://members.aol.com/Mgibb21521/indexMarieE.v.B.Gibbons.html>

Museums Online: www.musee-online.org

OnArt Exchange Artist Index Clay and Pottery: <http://www.onart.com/aeoth.htm>

Queensland Art Teacher's Association: <http://www.qata.qld.edu.au/>

Susan Redden: <http://whales.magna.com.au/art/>

William Robinson: <http://www.qag.qld.gov.au/exhibs-past.htm>

Activities

Phase 1 — Exploring

Students:

- brainstorm ideas to develop a class concept map
- discuss marine environments and explore related sensory stimuli
- explore visual art and design elements and concepts of selected artists/designers/craftspersons images and objects.

| Outcomes | Activities | Gathering evidence |
|--|--|--|
| <p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p> <p>VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> | <p>Choose one or a combination of activities. See Teacher resources 1 and 2. Students:</p> <ul style="list-style-type: none"> • brainstorm ideas about marine environments to create a class concept map. They collect, draw and source ideas and images from magazines, brochures and other materials to make and display ideas individually or in small groups. • explore visual, auditory and tactile stimuli. See Teacher resource 1 for suggestions. Use ‘think aloud strategies’ to discuss: <ul style="list-style-type: none"> – the subject matter of the material collected — what is it? how do you know? – what lines, shapes, textures and colours can be seen and how have they been used? – how have these elements been used to show concepts such as pattern, contrast, balance, movement, composition (refer to levelled core content)? • discuss images of artists such as Katsushika Hokusai, Claude Monet, William Robinson, Susan Redden and Jeannie Baker (see suggested websites). Students explore elements and concepts evident in selected images of marine environments, using strategies such as: <ul style="list-style-type: none"> – Ask students to look for ... Ask, ‘Where do you find...?’ – Uncover only part of an image and ask, ‘What do you think this is?’ – Enlarge a small section of an image and ask, ‘Where do you find this...?’ | <p>VA 1.3, 2.3, 3.3, 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> |

Teaching considerations

This phase introduces the elements of line, shape, texture and colour and concepts that are core for each level through discussions and practical activities. It is essential to consider the prior learning of students and use teaching and learning strategies appropriate for individuals and groups. Initially, gather a variety of stimulus material for students to access. It is important for students to use primary and secondary stimuli as this will provide opportunities for students to have real-life experiences and to make and display representations of marine creatures and environments (see Teacher resources 1 and 2 for suggestions and sample activities). The concept map may be developed as a whole class for ideas and images to be developed individually or within small groups. The brainstorming activity should be a rich resource for future making, displaying and appraising activities.

Encourage students to consider artists as ‘real’ people, and to discuss images by artists from texts such as books, calendars and posters in the classroom to stimulate discussions. Consider the use of questioning to scaffold activities and levels of response from students across year levels.

Students with vision impairment will need textured, true-to-life, three-dimensional models of fish for this activity. Their oral descriptions could be used by other students as the basis for their drawings.

Phase 2a — Developing

Students:

- explore visual art and design elements to make images of marine creatures and environments.

| Outcomes | Activities | Gathering evidence |
|--|---|--|
| Refer to the table of core learning outcomes on page 4 for the text of the outcomes statements. VA 1.1 VA 1.2 VA 1.3 | The following activities have been organised in levels. Use them as a guide for making, displaying and appraising images. Level 1. See Teacher resource 3. Students: <ul style="list-style-type: none"> • view a number of visual texts or live fish to create observational line drawings of a variety of fish to record details such as size, length and shape. After the students have made several line drawings they use a technique called crayon-resist to recreate their favourite fish. After completion, they display their fish drawing to determine which fish are similar and which are different and explain their reasons for their justifications. | To assist in making judgments, refer to the questions in the Assessment table on page 6 and the content of the activities. VA 1.1, 1.2, 1.3 <i>Assessment techniques:</i> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |
| VA 2.1 VA 2.2 VA 2.3 | Level 2. See Teacher resource 4. Students: <ul style="list-style-type: none"> • use drawing materials to explore line to suggest squiggly, delicate, long and changeable movements of a jellyfish/octopus/fish. They create shapes that are open and enclosed and apply colour problem solving activities. They use acrylic paints to explore colour through the manipulation of colour mixing. They apply the principles of colour mixing to create monochromatic jellyfish/octopus/fish paintings. | VA 2.1, 2.2, 2.3 <i>Assessment techniques:</i> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |
| VA 3.1 VA 3.2 VA 3.3 | Level 3. See Teacher resource 5. Students: <ul style="list-style-type: none"> • use a variety of techniques, processes and materials to explore the patterns on fish and other marine creatures and vegetation. They use line, colour and shapes to explore the textures of marine creatures and vegetation. They combine the techniques of frottage, collage, drawing and painting to create a variety of artworks depicting marine creatures and vegetation. | VA 3.1, 3.2, 3.3 <i>Assessment techniques:</i> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> |
| VA 4.1 VA 4.2 VA 4.3 | Level 4. See Teacher resource 6. Students: <ul style="list-style-type: none"> • examine the visual art elements of line, colour, shape and texture to deconstruct and reconstruct an artwork or visual text in order to analyse the concepts of abstraction, composition, proportion and representation. To do this, they reconstruct a section of a visual text as an abstract that focuses on composition. | VA 4.1, 4.2, 4.3 <i>Assessment techniques:</i> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> |

Teaching considerations

You may choose to focus on different aspects of marine environments for the different levels, depending on the interests and prior learning of students in each group. Students may refer to concept maps, explorations of ideas and artists discussed in Phase 1 as they develop their ideas about marine environments.

During practical workshops, several ways of using materials or processes will need to be demonstrated to encourage students to experiment and explore many possibilities. Encourage students to experiment with materials and ideas to make interesting and varied lines, shapes, textures and colours. In this phase, students may or may not make a 'finished' artwork but will develop ideas and exploration of materials and processes.

Phase 2b — Developing

Students:

- create backgrounds to depict the movement of water
- discuss how and why artists/designers/craftspersons have depicted characteristics of water in their images and objects
- explore materials and processes to make two or three backgrounds of water environments.

| Outcomes | Activities | Gathering evidence |
|--|---|--|
| <p>Refer to the table of core learning outcomes on page 4 for the text of the outcomes statements.</p> <p>VA 1.1 VA 1.3</p> <p>VA 2.1 VA 2.3</p> <p>VA 3.1 VA 3.3</p> <p>VA 4.1 VA 4.3</p> | <p>Choose one or a combination of activities. See Teacher resource 7. Students:</p> <ul style="list-style-type: none"> • explore the characteristics and qualities of water, through real-life experiences of looking, touching and listening. They investigate artists who have explored water in their images and objects such as: <ul style="list-style-type: none"> – <i>Divided Unity</i> by Brett Whitely – <i>Water Lilies</i> by Claude Monet – <i>The Sea is Calm, Splash</i> by Yuk King Tan – <i>Forecourt Cascades</i> by Robert Woodward – <i>Where the Forest Meets the Sea</i> by Jeannie Baker – <i>In the Well of the Great Wave of Kanagawa</i> by Katsushika Hokusai. • discuss the ways these artists have depicted characteristics and qualities of water • explore wet and dry media (such as acrylic paints, coloured inks, dyes and oil pastels), on a variety of surfaces (such as cartridge paper, bulky newsprint, cardboard, corrugated card, to make two or three backgrounds that depict qualities (such as turbulent, tranquillity, depth and rippling) of water. Students select from and combine techniques such as: <ul style="list-style-type: none"> – wet on wet, wet on dry, washes of colour – adding bulk to paint such as cellulose (cellmix), impasto gel, modelling compound, sand and glue – marbling with water-based inks and dyes – sponges – crumpled paper prints and scumbling – found object prints such as sea weed, shells – large and small brushes, finger painting, sgraffito. | <p>To assist in making judgments, refer to the questions in the Assessment table on page 6 and the content of the activities.</p> <p>VA 1.3, 2.3, 3.3, 4.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> <p>VA 1.1, 2.1, 3.1, 4.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> |

Teaching considerations

It is important during class discussions to model, use and support students to use visual arts terminology such as background, sgraffito and scumbling so that it becomes part of their discourse. Consideration of managing materials and equipment is important, along with planning for support people, such as parents and community members, to assist during practical sessions. See Teacher resource 7 for detailed information about techniques used in this phase. Students may use some or all of the suggested techniques and processes to make watery backgrounds.

The classroom may be set up as:

- two or three workstations (for example, marbling, using rollers and sponges, found object printing)
- students' own choice (from the range of techniques)
- an entire class participating in a single technique at the same time (for example, sgraffito).

Phase 2c — Developing

Students:

- collage images onto watery backgrounds made in phase 2b to create images and objects of marine creatures and environments.

| Outcomes | Activities | Gathering evidence |
|---|--|---|
| Refer to the table of core learning outcomes on page 4 for the text of the outcomes statements. | Students collaborate to complete a class mural of a marine environment. They individually make a marine environment image that uses their ideas and experiments developed from the previous phases. Students may use the actual experiments to collage or draw or paint onto their watery backgrounds. | To assist in making judgments, refer to the questions in the Assessment table on page 6 and the content of the activities. |
| VA 1.1 VA 1.2 | <p>See Teacher resource 8 for all levels.</p> <p>Level 1 Students:</p> <ul style="list-style-type: none"> make an image that incorporates little and big fish, exploring the size of the fish (small, medium and large) to create visual heaviness and lightness (weight) or to create a sequence to make patterns. informally display and describe elements of their fish designs that are similar and compare them to those that are different. | <p>VA 1.1, 1.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <i>teacher observation</i> <i>focused analysis</i> |
| VA 2.1 VA 2.2 | <p>Level 2 Students:</p> <ul style="list-style-type: none"> make an image that incorporates jellyfish/octopus/fish. select and manipulate drawings and collage onto their prepared watery backgrounds considering categories (groups or sets of similar and different) and variations (different, similar, pairs, families) of marine creatures. explore the position (next to, beside, touching, separate, overlapped, inside, outside), movement (speed, force, posture, direction), direction (up, down, across, curved, straight, radiating, branching, forward, back) and use of tone (light, dark, darker) to create different effects and to develop ideas. informally display and identify, describe and interpret the use of elements and concepts in their own and others' images. | <p>VA 2.1, 2.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <i>teacher observation</i> <i>focused analysis</i> |
| VA 3.1 VA 3.2 | <p>Level 3 Students:</p> <ul style="list-style-type: none"> design and make images of marine creatures, vegetation and marine objects by modifying experiments from the previous phases. explore space (crowded, isolated, illusions of depth and distance, relationships, focus), visual balance (weight and emphasis), colour balance (colours sitting alongside each other), contrast (to create focal point/s) and patterns by repeating marine shapes to create variations, or to unify or decorate informally display and compare the use of elements and concepts in their own and others' images. | <p>VA 3.1, 3.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <i>teacher observation</i> <i>focused analysis</i> |

This table is continued on the next page...

| Outcomes | Activities | Gathering evidence |
|---|---|---|
| <p>Refer to the table of core learning outcomes on page 4 for the text of the outcomes statements.</p> <p>VA 4.1 VA 4.2</p> | <p>Level 4 Students:</p> <ul style="list-style-type: none"> • make images of marine creatures, vegetation and marine objects by deconstructing and reconstructing their own and others' images and ideas. • explore proportion (size, relationships such as subject to background, near or far), symbolism (to create visual metaphors or secret and hidden messages), composition (to design and combine parts and the whole), depth (to create shading, hatching, overlapping objects, linear and aerial perspective of marine environments) and representation (to substitute reality) or non-representation (abstracting images) • informally display and analyse the use of elements and concepts in their own and others' images. | <p>To assist in making judgments, refer to the questions in the Assessment table on page 6 and the content of the activities.</p> <p>VA 4.1, 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |

Teaching considerations

Encourage students to use experiments and ideas from previous phases to collage onto their watery environments or, alternatively, duplicate or develop their experiments. See Teacher resource 8 for suggestions. Scaffold activities to meet the needs of individuals and groups. The making, displaying and appraising processes need to be modelled and concepts introduced as appropriate to the needs and abilities of the students.

Explain to students that artists do not always create in isolation, that there are many occasions when artists come together to collaborate for group projects, and that in many cultures this forms a part of their social processes.

Phase 3 — Responding

Students:

- make and display three-dimensional forms based on drawings and collages made in previous phases.

| Outcomes | Activities | Gathering evidence |
|---|---|---|
| Refer to the table of core learning outcomes on page 4 for the text of the outcomes statements. VA 1.1 VA 1.2 VA 1.3 VA 2.1 VA 2.2 VA 2.3 VA 3.1 VA 3.2 VA 3.3 VA 4.1 VA 4.2 VA 4.3 | <p>Choose one or a combination of activities. See Teacher resources 9 to 12 for suggestions appropriate to each level.</p> <p>Students:</p> <ul style="list-style-type: none"> • create and construct a variety of paper marine creatures by drawing on their knowledge of elements, concepts and previous experiences. They create these creatures from newsprint and stuff them with recycled paper to construct a class underwater world. • design jellyfish/octopus/fish in clay based on images from previous phases. • design and make three-dimensional constructions based on modifications of images from previous phases. They look at artists who have used junk sculpture such as Picasso (<i>Bull's Head</i>), kangaroo sculptures (street art on the footpath in George Street, Brisbane). • deconstruct two-dimensional images and ideas from previous phases and translate this into three-dimensional reconstructions. They use textiles, found objects, dyes, paints and other materials to make a 'sculpture in the round', considering how they will display their object/s to their particular audience. • display their objects in personal, public or community spaces. | <p>To assist in making judgments, refer to the questions in the Assessment table on page 6 and the content of the activities.</p> <p>VA 1.1, 2.1, 3.1, 4.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 1.3, 2.3, 3.3, 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 1.2, 2.2, 3.2, 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |

Teaching considerations

Adapt or select from suggested activities at each level to accommodate available resources and to meet the needs and abilities of students and their own particular strengths. The subject matter and materials used may also be adapted considering availability, storage, interests etc. Activities may be implemented as individual, pair or group work.

Suggestions for Phase 1

Teacher resource 1

Students explore visual, auditory, and tactile stimulus.

Step 1

- Teacher creates a wall chart on a huge sheet of newsprint with the key concept 'marine environments' in the centre of the page.
- Students brainstorm everything they know about marine environments including natural and created environments, for example fish, water, coral, aquariums, jetty etc.
- Students collect, draw and source images from a variety of resources, such as magazines, brochures and images from web sites, to create visual representations of their ideas about marine environments.

Step 2

To encourage students to use specific visual arts vocabulary (such as vocabulary associated with the elements and concepts of visual arts), ask the students to explore the elements and concepts of a variety of visual, auditory and tactile stimuli.

Visual

- Examine the variety of colours, shapes, patterns, textures and lines by referring to illustrations and photographs of different marine animals and plants from various marine environments. Encourage the students to discuss and describe the colours, shapes, lines and textures that they see. Create a wordbank to display these words.
- Create a variety of wall charts to identify different visual art elements and concepts of marine life, for example colour charts, shape charts, pattern charts, texture charts.
 - Give each student a piece of paper (approximately one quarter of an A4 sheet)
 - Ask them to reproduce a colour they see in one of the visual texts, or
 - Ask each student to identify a pattern on a marine animal or plant and try to reproduce that pattern on paper
 - When complete, collect drawings and glue them onto chart card as a teaching resource.

Auditory

- Play a recording of ocean waves, water sounds and whales. Students close their eyes and listen to the music and sounds. Ask them to imagine the sorts of colours, shapes, lines and textures the music and sounds conjure. Students record these images and ideas. (N.B. It is important to record each element one at a time, by going back to the music each time for each element.) For example:

| | |
|---|--|
| <p>Colour</p> <p><i>(the types of colours they see — soft, bright, dark, happy, angry, primary, secondary, hues, energetic)</i></p> | <p>Line</p> <p><i>(the types of lines they see — rough, smooth, wavy, swirling, long, short, straight, vertical, horizontal)</i></p> |
| <p>Shape</p> <p><i>(the types of shapes they see — round, square, oblong, big, small, tiny, huge)</i></p> | <p>Texture</p> <p><i>(the types of textures they see — bumpy, smooth, rough, soft, sharp, scratchy)</i></p> |

Tactile

Students go on a scavenger hunt for a variety of objects with different types of texture. They:

- close their eyes, choose an object, feel it and then describe what it feels like, for example, soft, rough, bumpy, smooth
- closely examine their object by looking at lines and shapes to see how they might be able to recreate these textures as drawings

As in previous activity, create a texture wall chart for future reference.

Suggestions for Phase 1 (continued)

Teacher resource 1

Students discuss what they already know about marine environments using visual texts as stimuli. For example, using a picture of coral, ask students to brainstorm everything they know about coral, such as:

- lives in the ocean
 - find lots of it at the Great Barrier Reef
 - lives in warmer waters
 - is colourful
 - loses its colour when it dies
 - goes hard and brittle when it dies
 - usually has a rough texture.
- Glue a picture of the coral in the centre of the chart card and brainstorm again by referring to visual arts elements and concepts (relevant to appropriate levelled core content). Record the colours, shapes, lines, textures, patterns, variation and movements that can be observed in the illustration.

Step 3

Explore the ways in which artists from a variety of cultural and historical contexts have represented marine environments.

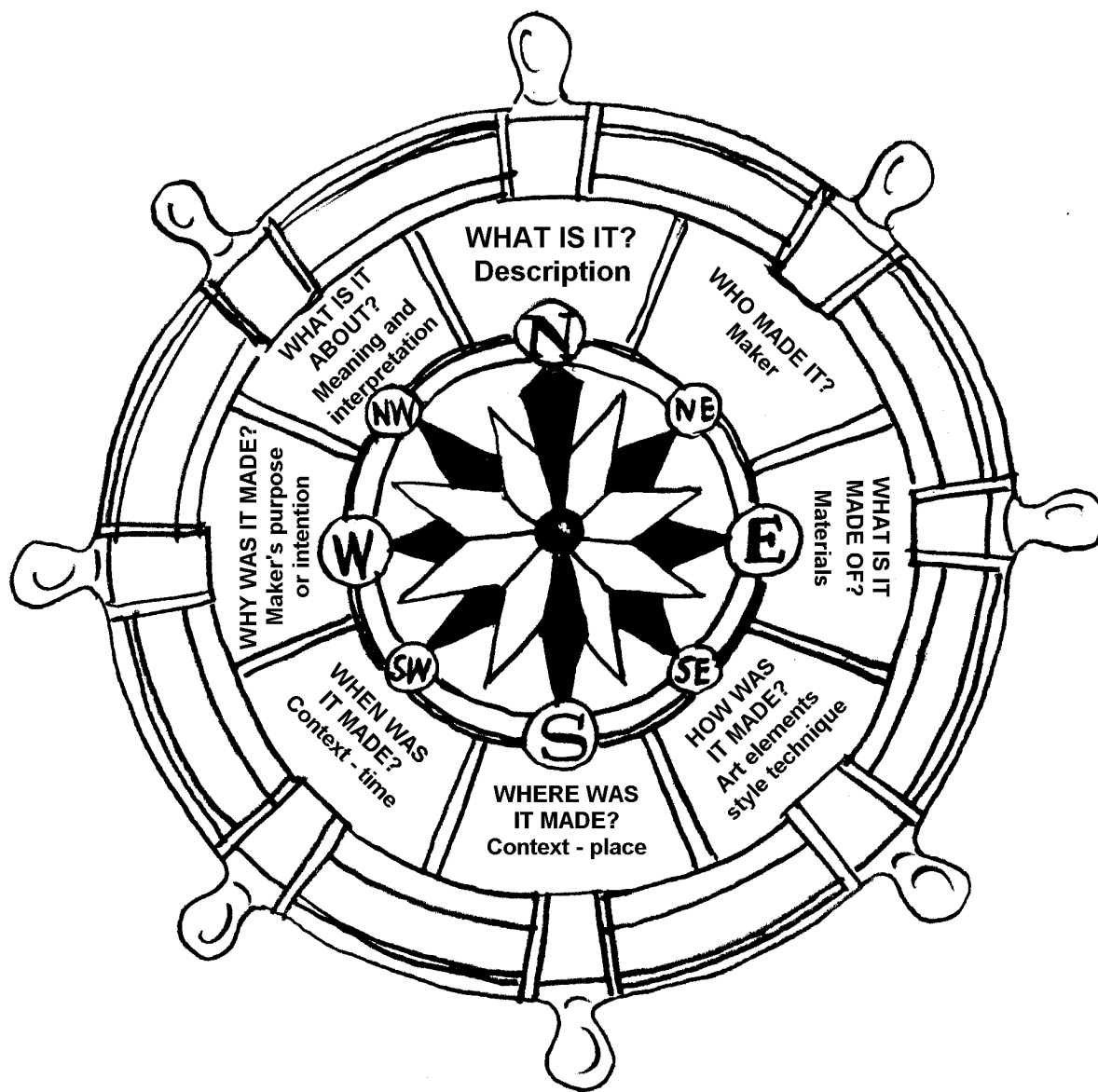
- View a variety of two-dimensional and three-dimensional images and constructively critique each one, using the questions given below. Suggested artists: Katsushika Hokusai, Claude Monet, William Robinson, Susan Redden, Jeannie Baker (see references).
- Engage the students in discussions by referring to the Arts Maps Compass (see Teacher resource 2):
 - What is it? (What kind of artwork is it?)
 - Who made it? (Name of the artist, nationality, culture)
 - What is it made of? (Describe what materials have been used)
 - How was it made? (Describe the style, techniques and design, elements and concepts)
 - Where was it made? (Place — country, city, location?)
 - When was it made? (Time — year, period, culture?)
 - Why was it made? (What do you think was the purpose or intention of the artist?)
 - What is it about? (What is the subject matter, topic, meaning of the artwork?)
- Discuss each artwork in terms of its function. (See the core content for functions appropriate to each level. For example, Level 1 students will discuss artworks in terms of personal expression and substitution.)
- Explore in depth the elements and concepts of two-dimensional and three-dimensional artworks (see the levels of core content in the table on page 5).
 - Elements: How has the artist used line, shape, colour, texture or a combination of these to create their artwork?
 - Concepts: Focus on concepts in the various levels to explore how the artist has created their artwork.
 - Form: Examine the different types of artworks (for example, painting, print, photograph, sculpture).
 - Materials, techniques: Investigate the ways in which the artist has created artwork, and the materials they have used.

Other activities

- Uncover part of an image and ask students to describe what they think it is.
- Enlarge a small section of an image and ask students to determine which part of the artwork it might be.
- Cut up a photocopy of an artwork to create a jigsaw puzzle.
- Create a story, poem or song about an artwork.
- Ask the students to imagine they are in the artwork. Ask them to think about what they would be doing in the artwork and mime it. Ask them to think about what they would be saying and to record it as a conversation.
- Ask students to think about a type of music that would go with this artwork and to explain why.

Suggestions for Phase 1: Arts maps compass

Teacher resource 2



Dover, H. 1989, *ArtMaps: Art Explorations for Children*, Ministry of Education Victoria, Melbourne.

Suggestions for Phase 2a: Level 1

Teacher resource 3

Students explore a variety of techniques and materials to imaginatively explore the patterns and surfaces of fish, sea creatures and objects associated with the ocean or beach.

Observe the patterns on fish and discuss the variation in:

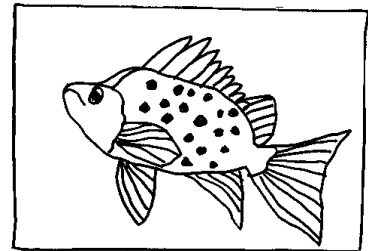
- colour
- pattern
- shape
- positioning of shapes on the fish (for example, most are in irregular patterns)
- scales (some are more obvious than others).

Level 1: Crayon resist fish

Students investigate the visual art elements of line, colour and shape to create a variety of fish.

Step 1

- Using photographs or an aquarium of fish as stimuli, ask students to record what they see as accurately as possible.
- Demonstrate what students are to do by modeling the procedure on a large sheet of paper.
- Introduce the rule of observational drawing: 'Draw what you **see** not what you **think** you see.'
- Explain to the students that they need to start with the **shape** of the fish.
- They then need to look at the details, such as the position of tails, fins, eyes etc.
- Remind students to include details such as patterns of scales or other patterns.
- Encourage students to make several drawings using lead pencils only to begin with.



Step 2

- Give the students a sheet of A2 cartridge paper and some colored crayons.
- Using one colour only, ask students to choose their favourite fish from the pictures or drawings in Step 1 and record details onto a large piece of paper. Encourage students to fill the page.
- When complete, ask the students to colour in their fish using as many different colours as possible.

Step 3

- When they have finished, demonstrate how to apply a wash over the crayon.
- N.B. Powdered food dyes are much more successful and far more vibrant than powdered paints.
- Explain to the students that the wax crayons will resist the dyes, whereas the white paper will grab the colours.
- Do not limit washes to one colour.
- Encourage students to apply a variety of colours. This will give added vibrancy to their fish.
- When the pictures are dry, students cut out their fish shapes and display them on desks or floor for discussions.

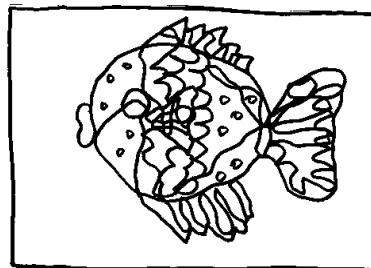
Step 4

- Encourage students to discuss similarities and differences between the types of fish completed.
- Encourage students to identify colours, lines and patterns that might be similar or different.
- Sequence the fish in order from smallest to largest, fattest to thinnest, and so on.
- Ask the students to describe the fish in terms of colour, line and implied texture.
- Students choose their favourite fish. Ask them to take that fish and draw it in their visual arts journal, paying as much attention to detail as possible. Then ask students to write a sentence explaining why they chose this fish.

Suggestions for Phase 2a: Level 1 (continued)**Teacher resource 3**

Additional activities:

- Using a thick black permanent marker, students can draw a continuous line drawing of a fish. To do this, students place their marker on the page and do not take it off until the fish is complete. Students may cross over lines but must not trace over any.
- When the students have most of the fish detail down, they may then lift their pens to add details such as spots or scales.
- The fish shape should fill the entire paper frame. A2 paper is a good size.
- Using coloured crayons, students treat each shape created as separate and colour it individually. The rule is: 'The student cannot colour the space next to a particular colour using the same colour', that is, a student cannot colour the space beside a blue space with blue.
- When complete, students apply a dye wash over their fish. However, the same rule applies to the dye wash.
- When dry, ask the students to cut out their fishes and display them around the room.
- In this way, students will have a variety of very vibrant, creative and imaginative fish.



Suggestions for Phase 2a: Level 2

Teacher resource 4

Students explore a variety of techniques and materials to imaginatively explore the patterns and surfaces of fish, sea creatures and objects associated with the ocean or beach.

Observe the patterns on fish and discuss the variation in:

- colour
- pattern
- shape
- positioning of shapes on the fish (for example, most are in irregular patterns)
- scales (some are more obvious than others)

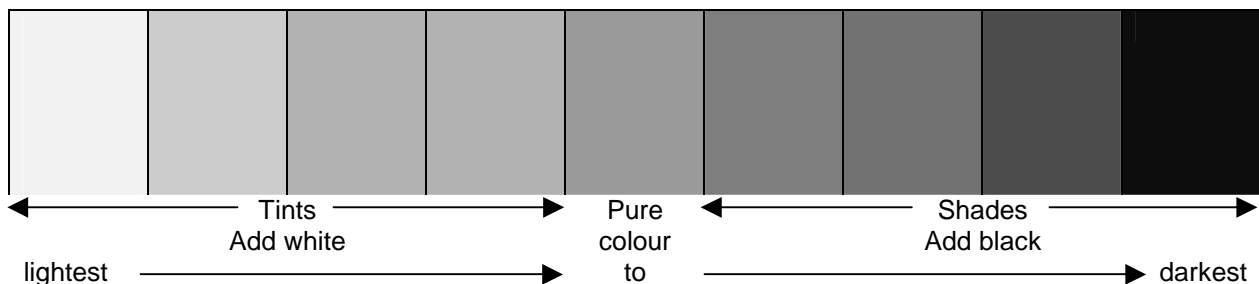
Level 2: Monochromatic jelly fish and octopus

Students investigate the visual art elements of line, colour and shape to create a variety jellyfish and octopuses.

Step 1

- Students will investigate how to create shades and tints by making a tonal scale.
- The teacher will need to make up a tonal scale master and photocopy one for each child.
- Students chose a primary colour and paint the middle of the scale (5th scale).
- On the left side of the hue, students add white to create a scale of tints beginning at the lightest (almost white with hint of colour until they reach the hue).
- N.B. A pure colour that has not had anything added to it is often referred to as the hue.
- Students then create a variety of shades by adding tiny amounts of black to the pure colour to create shades that become darker until the last scale is almost black with a hint of colour.
- When creating tints, it is best to add the colour to the white in small amounts, whereas when creating shades, it is more successful to add tiny amounts of black to the colour.
- By the end of this exercise the students will have developed a better understanding of shading and tinting of colours. This can be applied to any colour — primary, secondary or tertiary. N.B. Students can create a tonal scale using only black and white to create a variety of greys.

Tonal Scale

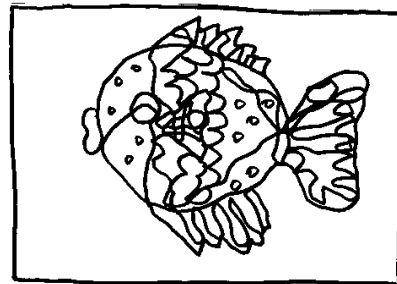


Step 2

- Examine a variety of visual texts to investigate the ways in which jellyfish and octopus move through the water.
- Analyse the ways in which lines suggest movement.
- Ask students to draw, in their visual arts journal, a variety of lines that suggest action and movement. Then ask students to write adjectives to describe these lines — for example, squiggly, wavy, curly.

Suggestions for Phase 2a: Level 2 (continued)**Teacher resource 4****Step 3**

- By applying what they know about line, students use a thick black permanent marker to draw a continuous line drawing of their chosen creature. They may be as creative and as imaginative as they like. To do this, they place their marker on the page and do not take it off until their marine creature is complete. Students may cross over lines but must not trace over any. When drawing their creature, students need to consider lines that suggest movement.
- When the students have most of the drawing done, they may then lift their pens to add details such as spots or other shapes.
- The shape of the creature should fill the entire paper frame. A2 cardboard is a good size and best for painting on as it is less likely to buckle as wet paint dries.

**Step 4**

- Explain to the students that they are going to create a monochromatic marine creature using acrylic paints. N.B. Mono means one and chroma means colour, therefore students will create a marine creature using one colour and its tones.
- Students select a colour and place this on a paint palette. They then place a blob of black and a blob of white on the same palette. N.B. Remind students to add small amounts of colour to white when mixing tints and small amounts of black to the colour when mixing shades.
- Students paint their creature drawings using one colour plus its shades and tints to create a monochromatic marine creature. N.B. Ensure that the students take advantage of the cool and the warm colours, for example cool blue, warm blue. They have very different hues and can make the painting much more interesting.
- The rule is that the students must treat each shape separately and cannot use a shade, tint or pure colour in a space that is beside that same colour. N.B. The teacher will need to allow a lot of time for this activity.
- When the paintings are dry, students cut them out and display them on the floor, desks, walls, or windows.

Step 5

- Encourage students to discuss similarities and differences between the types of marine creatures completed.
- Students identify and classify marine creatures that move in similar manners and group them accordingly.
- Students select their marine creature and create an observational drawing in their visual arts journal. They then write a description of the creature by referring to the colours, types of lines and implied movement of the marine creature. They write one sentence to explain what they like about the artwork and one sentence to explain how this artwork could be improved.

Additional activities:

- Instead of using acrylic paint to create colour tones, ask the students to collect a variety of colours from magazines, wrapping paper, etc to create a coloured paper bank. Again, selecting one colour, they collage the continuous line drawing, being careful not to place the same colour tone next to another.
- Create a tonal display of blacks and whites by creating an imaginary marine creature.
- Combine the techniques of collage with painting to create a marine creature in mixed media.

Suggestions for Phase 2a: Level 3

Teacher resource 5

Students explore a variety of techniques and materials to imaginatively explore the patterns and surfaces of fish, sea creatures and objects associated with the ocean or beach.

Observe the patterns on fish and discuss the variation in:

- colour
- pattern
- shape
- positioning of shapes on the fish (for example, most are in irregular patterns)
- scales (some are more obvious than others).

Level 3: Mixed media fish

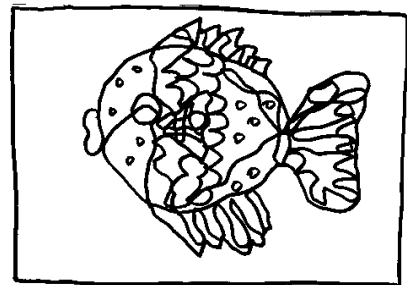
Students investigate the visual art elements of line, colour, texture and shape to create a variety of fish (however the same techniques and processes may be applied to other marine creatures and vegetation).

Step 1

- Explain to students what embellishment means (decorative art).
- Research artists that have used embellishment as a foremost part of their work.
- Include both two-dimensional and three-dimensional artists.
- Students choose an artist and record some of the ways they embellished their artworks by making observational drawings and notes about the artist in their visual arts journal.
- Make some drawings of marine creatures using some of the ideas from the artworks.

Step 2

- Explain to the students that they are going to create a decorative fish using frottage and colour.
- Using a thick black permanent marker, students draw a continuous line drawing of a fish. They may be as creative and as imaginative as they like. To do this they place their marker on the page and do not take it off until the fish is complete. Students may cross over lines but must not trace over any.
- When students have most of the detail down, they may then lift their pens to add details such as spots or other shapes.
- The fish shape should fill the entire paper frame. A2 paper is a good size.



Step 3

- Explain the process of creating frottages (images from rubbings).
- Students develop a series of frottages that can be used as patterns on fish.
- The soles of shoes have excellent patterns. Students go on a “sole hunt.” The students place a piece of A4 paper on the sole of a student’s shoe. Holding the paper firmly into position, they take a crayon and wipe it across the surface of the sole. Continue in this way until the paper is covered. When they have completed this task, ask students to take another coloured crayon and choose a different patterned sole. The students repeat the process until they have at least five different types of patterns.
- While soles of shoes are an excellent resource of patterning, students might like to experiment with a variety of other surfaces such as stony surfaces, bitumen, concrete, trees, books, textiles, carpets, grills. Alternately, surfaces maybe created by gluing things like rice, seeds or found objects onto surfaces such as cardboard squares.

Step 4

- The students take their frottages and use them as collage materials for their fish.
- Treating each space and shape created by an enclosed line and treating it separately, ask the students to cut up the patterns and collage them to their drawings.
- The rule is that the students ‘cannot glue the same pattern in a shape or space next to a shape with that pattern in it.’
- Some parts of the fish may remain free of collage, thereby ensuring that the viewer’s eye has a place to rest.

Suggestions for Phase 2a: Level 3 (continued)**Teacher resource 5****Step 5**

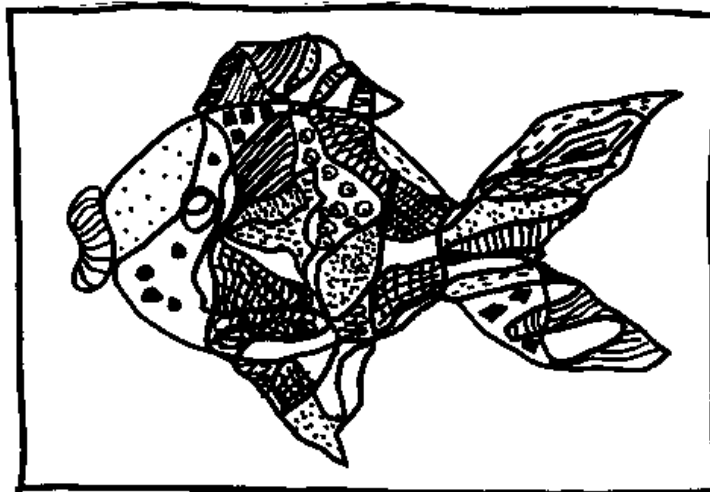
- When complete, students apply a dye wash over their fish. However the same rule applies to the dye wash. Students should not place the same colour dyes next to each other. N.B. powdered food dyes are much more successful and are far more vibrant than powdered paints.
- When dry, ask the students to cut their fish out and display them around the room. In this way, students will have a variety of very vibrant, creative and imaginative fish.

Step 6

- Encourage students to discuss similarities and differences in the fish that are displayed, in terms of visual arts elements and concepts.
- Students create a pattern bank in their visual arts journal by referring to their collages.
- Students choose another student's fish and report on how their fish design was developed by referring to the processes of frottage, collage and colour.

Additional activities:

- Take the completed fish collage and create an observational drawing using a black line marker (thickness depends on size of paper). Try to recreate the fish in detail.
- Create a continuous fish line drawing as before but this time use line to imply texture. Create dark and light areas implying tone through the use of texture. Remember that the same rule applies. Students cannot draw the same textures in spaces beside each other.



- Students may take this one step further and, using felt tip pens, watercolour paints, or coloured pencil, colour in each space created by an enclosed line. Again, the same rule applies; do not use the same colour beside each shape.
- Take the fish frottage and recreate it using acrylic paints.
- Students compare all of their artworks and write a report in their visual arts journal detailing how they moved through the design stages to develop their ideas in creating their imaginative fish. They may include details such as how they modified their designs, applied techniques and controlled materials.

Suggestions for Phase 2a: Level 4

Teacher resource 6

Students explore a variety of techniques and materials to imaginatively explore the patterns and surfaces of fish, sea creatures and objects associated with the ocean or beach.

Observe the patterns on fish and discuss the variation in:

- colour
- pattern
- shape
- positioning of shapes on the fish (for example, most are in irregular patterns)
- scales (some are more obvious than others).

Level 4: Abstract marine creatures and vegetation

Students investigate the visual arts elements of line, colour, texture and shape to deconstruct and reconstruct an artwork or visual text in order to analyse the concepts of abstraction, composition, proportion and representation.

Step 1

- Select an artwork depicting a seascape, underwater marine environment, marine creatures, or marine leisure activity such as sailing or diving.
 - Through discussion, students deconstruct the artwork by analysing its meaning.
 - What is this artwork about?
 - What would happen if it was changed in some way? For example, the colours, proportions, scale.
 - Would this change the artwork's meaning and if so how?
 - Discuss the purpose of the artwork, the intended audience, the cultural context, and what meaning the artist was trying to convey.

Step 2

- Revise the concept of scale and proportion.
- Students rule up their page of cartridge paper (A2 36 cm x 48 cm) into 12 cm x 12 cm squares.
- Students use a lead pencil to reconstruct the artwork, using only the principles of scale and contour line drawing to copy the artwork as accurately as possible.



Step 3

- Taking a large sheet of blank newsprint at least 3 times as big as the A2 paper, cut a window measuring 12 cm x 12 cm in the centre of the page. The window should fit precisely over any one of the grids on the contour drawing, ensuring that no other parts of the drawing can be seen at any time.

Step 4

- Using a variety of materials such as coloured pencils, felt-tipped pens, inks, watercolours and pastels, ask the students to place the window over any square and treat it as an artwork in its own right by applying a variety of paint or drawing mediums.
- It is important that students consider composition and ensure that each square has balance in terms of visual arts elements and concepts (refer to phase 4 step 3).
- The students are not allowed to look at their total A2 sheet of artwork until it is completed.



Step 5

- When the artwork is complete, students look closely at it. There will be parts that seem disjointed.
- Students view the artwork as one artwork and critique it according to its composition. For example, is the viewer's eye drawn to the focal point? If not, why not and how can the focal point be made stronger?

Suggestions for Phase 2a: Level 4 (continued)**Teacher resource 6****Step 6**

- Students use their paint and drawing materials to work on composition problems. Ensure that the students focus on the surface to pull the artwork together by blending colours and continuing the use of particular materials through to the other grids so that the artwork is no longer a series of grids but one artwork.

Step 7

- From the grids done in class, students select their favourite one, based on its interesting shapes, colours, patterns, textures or lines.
- Students enlarge their artwork by using a lead pencil to transfer that image onto a sheet of cartridge paper with a square, ruled up measuring 36 cm x 36 cm.

**Step 8**

- Discuss the concept of abstraction (a move away from objective reality to explore the expressive, non-subjective — see Visual Arts elaborations in the Sourcebook Guidelines).
- Deconstruct the artworks of a variety of abstract artists to analyse the use of elements and concepts in the design of those artworks.

Step 9

- Explain to the students that they are going to reconstruct their favourite grid by using a variety of materials and techniques to create a new artwork, for example using acrylic paints, watercolours, markers, inks, dyes, frottage, collage.
- The students may choose to create a series of artworks from the same grid (at least 3).

Step 10

- Students select a visual image of a marine creature or vegetation and apply the same process of deconstruction and reconstruction to create an abstract image that can be cut out and placed onto the class mural. However, instead of taking one grid, they rework the entire creature so that they have created a new species of marine life. N.B. With this activity it is best to work on as large a scale as possible.
- The students may combine a variety of techniques and materials to complete their images — for example, frottage, collage, printing, drawing, painting.

Step 11

- Students pair up with another student. They swap artwork and write a report to critique the work in terms of composition and abstraction or representation.
- When the report is completed, students pass the report over to their 'buddy' who will read and make comments about the validity of the report, for example, 'Yes I could have made better choices about contrast', 'No I do not agree with...'

Additional activities:

- Reconstruct the entire marine environment artwork in this manner.
- Create a series of clay tiles based on grid work.
- Create a design for a patchwork quilt.

Suggestions for Phase 2b

Teacher resource 7

Creating background to depict movement of water for a class mural.

Students listen to nature tapes of the sound of waves and view paintings and drawings of the ocean by artists such as Delacroix, JMW Turner, Brett Whitely, David Hockney, Ken Done, Georges Seurat, Yuk King Tan, Robert Woodward, Katsushika Hokusai and Claude Monet. They discuss the different moods of oceans — calm and smooth or raging and wild. Students view the lines, shapes and colours used by the artists to create the different moods of oceans and different wave formations. Using the Arts Maps Compass (see Teacher resource 2) encourage students to critique artworks to determine how various artists have created different images of water.

In this lesson, students create several types of backgrounds to depict movement of water; for example, calm, smooth, raging, deep dark, white-tipped waves, and reflective. They may use these at a later date, and add collages or drawings to create a marine environment. When the students have practiced their techniques, discuss which ones may be appropriate to create a background for a classroom mural onto which they can collage or display the marine creatures and vegetation they created previously.

The following activities are not limited to a particular level. The activities below have been arranged in a developmental sequence of skills and techniques required. Use your discretion as to which activities may be suitable for your students.

- Crayon resist
 - Using the side or the end of a wax crayon, cover the surface with lots of different colours.
 - Select a variety of coloured blue and green dyes and apply them to the surface.
 - Discuss the different types of textures created with the resist effect. N.B. Oil pastels are also very good for this technique.
- Sponge print-making
 - Using a variety of synthetic and natural sponges (sea sponges are excellent), and acrylic paint, cover the surface of the paper by printing sponges for textural effect.
 - Students might also like to experiment with dragging sponges across the surface.
 - Discuss the different textures created by the different sponges.
 - Discuss the difference between printing and painting with sponges.
- Finger painting
 - Allow the students to play in acrylic paint by using their fingers to swirl the paint around the surface of the paper.
 - Discuss the types of lines created by their fingers.
- Acrylic washes
 - Choose a variety of blue and green acrylic paints. Add some water to make them thinner.
 - Pour a little of the runny paint across the page.
 - Move the paper from side to side.
 - Allow the paint to dry, then add another layer of paint.
 - Discuss the implied lines created by the layers of paint.

Suggestions for Phase 2b (continued)**Teacher resource 7****• Texturing with plastic wrap**

For this activity, students must work quickly before the paint dries.

- Cover the surface of the paper with thick acrylic paint.
- Students may use several colours.
- Cover the paint with a layer of thin plastic wrap.
- Start at one side and pull off the plastic wrap.
- Discuss the textural effect enhanced by the incidental mixing of colours.

• Spattering

- Using acrylic paint, cover the surface of the paper with a thin wash.
- Dip the paintbrush into watery paint and very gently tap the brush so that paint spatters across the page. Toothbrushes are also good for this.
- Discuss the safety issues of using art equipment and materials.

• Printing with found objects

Students go on a scavenger hunt to find an assortment of objects that might be suitable to print with — for example, paddle-pop sticks, sponges, string, leaves, sticks, straw, corrugated card.

- Experiment to see which ones could be used to give the effect of water to the background.
- Discuss with the students the type of textures and lines created with the various printing techniques.

• Spraying

- Fill several spray bottles with different coloured food dyes (powdered ones are available from most school supplies).
- Spray them onto a flat surface. Cartridge paper is best.
- While the first colour is still wet, spray on another colour.
- Watch as colours bleed into each other.
- Leave flat to dry.
- Discuss the ways in which the colours have created implied lines (the edges where one colour or shape meets another).

• Marbling

There are many ways to marble. This is only one of them.

- Mix powdered wallpaper glue with enough water to make a jelly-like solution.
- Half-fill a baking tray with this mixture.
- Using an eye-dropper, drop various coloured inks onto the surface of the paste.
- Allow them to float, but do not mix.
- Use a feather or skewer to comb in a pattern.
- Place a sheet of cartridge paper on top.
- Leave it on long enough for the ink to take (about 30 seconds).
- Lift off the paper carefully.
- Then let it dry flat.
- Discuss the types of colours, patterns, textures and lines on sheets.

• Scumbling

Scumbling involves scrubbing an uneven layer of paint over an existing colour.

- The first layer of paint must be completely dry before adding a second layer.
- Whether students select a contrasting or a similar colour will depend on the effect they are seeking.
- The paint may be applied using a stiff brush, rag, fingertips etc.
- It is important not to put too much paint on. The new colour should be almost dry as it is applied, leaving a somewhat translucent look, so do not cover the first colour completely.
- Several colours could be applied in this way.
- Discuss the different textures that have been created.

Suggestions for Phase 2b (continued)**Teacher resource 7**

- Scraping
 - Place a blob of several colours onto a piece of cartridge paper.
 - Using card or plastic, scrape the colours across the surface.
 - The scraping will mix the colours in places and create interesting textures.
 - Try using one colour and applying it thickly, then use a variety of implements to scratch textures into the surface.
 - Discuss the incidental mixing of secondary colours and the different types of textures.
- Wet on wet
 - When a new colour is applied before the first coat has time to dry, the two will blend without hard edges.
 - To keep the paper from drying out, it is best to use a spray bottle of water to dampen the paper.
 - Discuss the opaque and translucent effects that can be achieved.
- Crinkle paper
 - Crumple up paper into as small a ball as possible.
 - Wet it under a tap.
 - Place it on a board and tape it down (optional, but works best).
 - At this stage, drop watercolour paint, powdered food dye/water mixture or inks onto the surface of the ball while it is wet or wait until it dries and spray the paper with water before applying colour.
 - The watery colours sink into the cracks, resulting in an interesting, all-over pattern that is excellent for landscapes such as rocks.
 - Spread out the paper and discuss the resulting textures and the types of uses for this technique.
- Sgraffito

Sgraffito means to scratch or score into the paint to reveal the paper, canvas surface or under-colour.

 - It is best suited to oil paints. However, when using acrylics it is best to ensure paint is applied thickly or use a retarding medium that will slow the drying process.
 - It is possible to scratch into dry paint but it is not advisable since damage may be done to the working surface.
 - It is possible to make a variety of lines by using different implements.
 - Discuss the possible uses for this technique and the types of textures that can be achieved.
- Dyes and water-based inks
 - Spray the paper with water and while it is wet drop and pour coloured inks or droplets of dyes onto the surface.
 - Try adding objects such as leaves onto the surface. Then place the paper in the sun to dry. Remove the objects and an impression of that object will be left on the paper.
 - Discuss the possible uses for this technique.
- Adding mediums to acrylic paint
 - Adding rock salt to water-based paints, such as watercolours, dyes and some acrylics, while the paper is still damp will give interesting textures.
 - Adding impasto gel medium to thicken up acrylic paints will give interesting textures by using combs, or scraping back with knives.
 - A similar effect can be achieved by adding plaster powder, but this must be applied to the surface before it dries too hard.
 - Add sand to acrylic paints.
 - Adding cellmix or glue can also give unusual results to the colour and textures of acrylic paints, dyes and inks.
 - Discuss the ways in which techniques could be used for murals and individual works.

Suggestions for Phase 2c

Teacher resource 8

Level 1

Students make a marine environment that incorporates little and big fish, exploring the size of the fish (small, medium and large) to create visual heaviness and lightness (weight) or to create a sequence to make patterns. Students informally display and describe elements of their fish designs that are similar and compare them to those that are different.

Level 2

Students make a marine environment that incorporates jellyfish/octopus/fish.

- They select and manipulate drawings and collage onto their prepared watery backgrounds, considering categories (groups or sets of similar and different) and variations (different, similar, pairs, families) of marine creatures.
- They explore the position (next to, beside, touching, separate, overlapped, inside, outside), movement (speed, force, posture, direction), direction (up, down, across, curved, straight, radiating, branching, forward, back) and use of tone (light, dark, darker) to create different effects and to develop ideas.
- Students informally display and identify, describe and interpret the use of elements and concepts in their own and others' images.

Level 3

Students design and make marine environment images by modifying experiments from earlier phases.

- They explore space (crowded, isolated, illusions of depth and distance, relationships, focus), balance to show visual balance (weight and emphasis), colour balance (colours sitting alongside each other), contrast (to create focal point/s) and patterns by repeating marine shapes to create variations, or to unify or decorate.
- Students informally display and compare the use of elements and concepts in their own and others' images.

Level 4

Students make marine environments by deconstructing and reconstructing their own and others' images and ideas. They explore:

- proportion (size, relationships such as subject to background, near or far)
- symbolism (to create visual metaphors or secret and hidden messages)
- composition (to design and combine parts and the whole)
- depth (to create shading, hatching, overlapping objects, linear and aerial perspective of marine environments)
- representation (to substitute reality) or non-representation (abstracting images).

Students informally display and analyse the use of elements and concepts in their own and others' images.

Step 1

- Using posters and videos of underwater scenes, discuss:
 - the shapes of marine creatures, vegetation and non-living objects
 - groupings of fish — for example, individual, schools, pairs
 - the different movements of fish — for example, slow and heavy gropers, darting fish, menacing movement of sharks, dashing, swift, up and down, sideways
 - the different positions of marine creatures — for example, surface dwellers, sand dwellers, coral dwellers.

Step 2

- Students identify and classify marine creatures that are similar in appearance, shape, type, are moving in similar directions, or dwell in similar positions, and group them accordingly.
- They temporarily arrange images created in the previous phase onto the surface of the mural by using blutack or drawing pins to determine the overall composition of the mural.

Suggestions for Phase 2c (continued)**Teacher resource 8****Step 3**

- Critique the composition according to the concept levels appropriate to the students.
- Important concepts to consider with composition are:
 - focal point, where the eye begins its journey to view the artwork
 - rhythm, the journey the eye travels to view everything about the artwork
 - balance, to ensure the artwork does not disturb the viewer by causing confusion (unless this is the artist's intent). N.B. It is also important that artworks are not too even, otherwise they become uninteresting to the eye. For example, maintain unequal proportions of cool and warm colours, darks and lights, textures and quiet places for eyes to rest.
 - tone, the lightness or darkness of colours (see Phase 2a, Level 2)
 - contrast, where colours, tones, textures or patterns meet to create a strong visual effect
 - heaviness or lightness, to visually represent weight in an artwork. For example, create images that look three-dimensional, add tones to accentuate the heaviness of an object in the artwork.

Step 4

- After considering composition, glue the representations of marine creatures and vegetation to the mural.

Step 5

- Students develop the composition further by adding drawings, collage and painting to further express the movement of fish, added texture (for example, scales), patterns, symbols, tone.

Step 6

- Students develop their ideas and combine these with their knowledge about composition, elements and concepts to create individual marine environments on large sheets of paper or cardboard.

Step 7

- Students discuss and/or write about the stages in developing and completing the class mural and/or individual artworks by referring to techniques, artists and the processes that they utilised.

Step 8

- Invite members of the school community to view the mural and other artworks created as part of the unit of work.

Suggestions for Phase 3: Level 1

Teacher resource 9

Students make and display three-dimensional forms based on artworks created in Phase 2.

Level 1

Students create and construct a variety of paper marine creatures. By this time students should have a sound knowledge of the different shapes and comparative lengths of marine creatures, for example, a whale is the longest and largest marine creature in the sea, a shark is much longer than a parrot fish, a guppy is very small.

At this level students will create a paper marine creature, stuffed with newspaper and sealed on all sides. This is an excellent way to create an underwater world of marine creatures in that the paper constructions are light enough to hang from the ceiling or from fishnets. Marine creatures could be constructed according to scale to give students an idea about comparative length, size and shape.

In this phase, students create a variety of imaginative marine creatures of different colours, sizes and lengths using the crayon resist technique from Phase 2b (see Teacher resource 7) and newsprint.

Step 1

- Brainstorm all the things we use paper for.
- Discuss the implications of wastage and the necessity to recycle products such as paper.
- Explain to students that many artists recycle junk to create their artworks.
- Relate this knowledge to how the students will be using newspaper to help construct their paper marine creatures as stuffing.

Step 2

- By referring to their marine creatures created in Phase 2a, or by choosing another marine creature, students make outline drawings of marine creatures onto large sheets of newsprint or litho paper.
- Cut their shapes out and place them on to another sheet of paper.
- Trace the shapes of the marine creatures and cut out a second side.

Step 3

- Using either crayon resist technique or a combination of crayon resist and collage, ask students to use wax crayon to draw details of their marine creatures using the continuous line drawing technique. They colour then add dyes as in Phase 2b.
- Ensure students complete both sides of the marine creatures.

Step 4

- When the marine creatures are dried, use a combination of PVA adhesive and a small amount of water to glue the matching sides together, leaving an area free to insert newspaper stuffing.
- If the marine creature is long and narrow, it may be best to leave both ends free.
- Carefully fill the fish with crumpled newspaper. N.B. To ensure that very large marine creatures do not become too heavy, ensure that the newspaper is loosely crumpled.
- Finally, glue the ends shut.

Step 5

- When the marine creatures are completely dry, suspend them from the ceiling or fishing nets to create an underwater environment.

Step 6

- Ask the students to draw several pictures detailing the different stages of marine creature construction.

Additional activities

- By referring to a variety of visual texts, ask the students to recreate a marine creature as accurately as possible by using a variety of materials.
- Use the paper construction as an armature to create a paper mache construction of a marine creature.

Suggestions for Phase 3: Level 2

Teacher resource 10

Students make and display three-dimensional forms based on artworks created in Phase 2.

Level 2

Students should have a sound knowledge of the different shapes, patterns and textures of a variety of marine creatures. During this session, students will try to transfer their knowledge of two-dimensional images into a three-dimensional form.

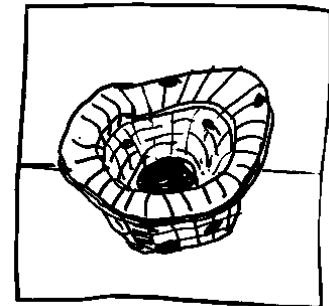
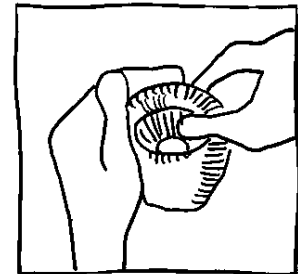
Students create a variety of imaginative marine creatures, such as fish, coral and seahorses, of different sizes, lengths, shapes, patterns, and textures using the pinch-pull technique of clay modelling. The pinch-pull method of clay modelling is an easy way to introduce young students to the idea of clay modelling. It does not require the joining of parts, which means that small bits are less likely to fall off or break, and young students generally love the idea of exploring modelling materials through squeezing and pulling.

Step 1

- Introduce clay to students by asking them to brainstorm all the things around their home that might be made out of clay, from bricks, tiles, drains, toilets and washbasins, to the more obvious like crockery, figurines and sculptures.

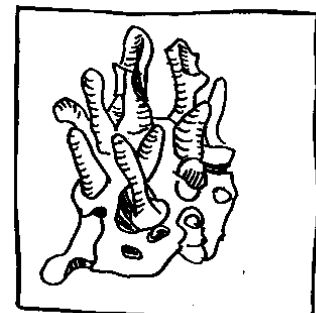
Step 2

- Introduce the students to clay pinching by asking them to make a pinch clay pot.
- Give each student a handful of clay.
- Allow them to play with it for a few minutes by kneading, rolling, pulling and pinching.
- Then ask the students to form the clay into a smooth ball.
- Placing the ball of clay in one hand, ask the students to place their thumb into the centre of the ball, almost all the way through, but stopping 2 cm or so from the bottom of the clay ball.
- Now ask students to start to form a pot by pinching the clay between their thumb and fingers. Ask students to pinch evenly all around the ball until they have completed the circle.
- Encourage students to keep pinching until they have refined the shape into a small pot.
- Allow students time to smooth the clay with their fingers and add any textures they wish.
- When complete, place the pot on a shelf to dry (this may take as long as 2 weeks depending on weather).
- If at all possible, fire the pots in a kiln (high schools usually have these facilities).
- After firing, the pots will have a longer life span and are usually waterproof, however it is best to glaze and re-fire them to ensure this. Alternatively, students may like to paint their pots.



Step 3

- Give the students another piece of clay, approximately the size of a large tub of margarine.
- Revisit the types of marine creatures, their textures, patterns, shapes and forms.
- Ask the students to use their painting from Phase 2 as a starting point. Otherwise, refer to visual texts of other marine creatures.
- Ask the students to squeeze and pull the basic shape of the marine creature they have selected. N.B. It is important to scoop out a hole in the underside of sculptures that are bigger than a fist. This is to ensure that the expanding air has a place to escape when fired. Alternatively, inserting skewers in the underside of the clay should be enough to prevent problems with sculptures of this size.
- Ensure that students include as much detail as possible, such as tails, fins, tentacles, head, body.



Suggestions for Phase 3: Level 2 (continued)**Teacher resource 10**

- When they have a good shape, students refine the detail by using a variety of instruments such as paddle-pop sticks, pencils, skewers and clay tools to create patterns and textures on the surface of the clay creature.
- Ensure that the students are aware that the sculpture needs to be able to stand freely without toppling over.
- When complete, allow adequate drying time before firing.
- After the first fire, glazes may be added and the sculpture fired again.
- Glazes add strength and often waterproof clay, preventing it from cracking.

**Step 4**

- Students carry out an Internet search of clay sculptors. (See teacher references for websites of some of the artists.)
- Students choose a sculptor and write several sentences about his or her work in their visual arts journals.
- Students download and print a picture of one of the sculptures and glue it into their journal.
- Students make a formal presentation to the class about the sculptor.

Additional activity:

- Create a series of large tiles to complete as a mural for a permanent fixture as part of the school art collection.

Suggestions for Phase 3: Level 3

Teacher resource 11

Students make and display three-dimensional forms based on artworks created in Phase 2.

Level 3

Students should have a sound knowledge of the different shapes, patterns and textures of a variety of marine creatures. During this session, students will try to transfer their knowledge of two-dimensional images into a three-dimensional form.

In this phase, students create a variety of imaginative marine creatures of different sizes, lengths, shapes, patterns and textures in paper mache. The students will learn how to build an armature, apply paper mache techniques, decoratively paint the surface and then apply collage techniques to complete a three-dimensional marine creature.

Step 1

- Ask students to make an Internet search for artists that use paper mache as their preferred medium.
- Discuss the various uses for paper mache constructions.
- Explain to the students that people in India have used paper mache techniques to construct furniture and medical equipment like crutches and wheelchairs because of a shortage of building materials and medical supplies.

Step 2

- Brainstorm all the things we use paper for.
- Discuss the implications of wastage and the necessity to recycle products such as paper.
- Explain to students that many artists recycle junk to create their artworks.
- Relate this knowledge to how the students will be using newspaper and tissue paper to construct a three-dimensional form of a marine creature in paper mache. Recycled materials such as disused dress patterns could be used.

Step 3

- Using their artwork from Phase 2a as inspiration, ask the students to create an armature for their fish body.
- Depending on the desired size, fill numbers of plastic shopping bags with crumpled newspaper. Tape the bags together with masking tape to give the desired shape and form.
- Tie string around the bags to give more shape and form.
- Add features such as fins and tails by cutting up corrugated cardboard to desired shapes and attaching them to the body.
- Ensure that the armature is firm and stable.

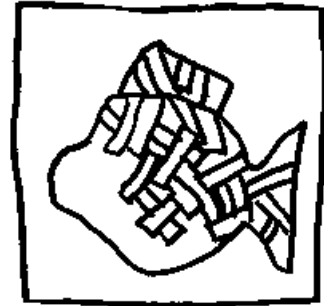


Step 4

- Mix up approximately 5 litres of cellmix in a bucket that can be sealed. Add about 250 ml of PVA glue and half a cup of disinfectant. The PVA adds strength whilst the disinfectant prevents paper from going mouldy.
- Apply old tissue dress patterns as a foundation layer for construction. It is important to glue at least 3 layers, more if possible. It is best to cut tissue paper up into squares. Students will get a feel for the correct size. If sheets are too big they get tangled. N.B. The tissue paper dries very hard and provides a stable base to which to adhere the strips of newspaper. Newspaper will not adhere successfully to the plastic bags or masking tape.
- It is important to allow each layer of tissue paper or newspaper to dry completely before applying the next layer, otherwise the construction becomes soggy and less stable and may eventually collapse.

Suggestions for Phase 3: Level 3 (continued)**Teacher resource 11****Step 5**

- Apply a good layer of newspaper strips over the tissue paper ensuring that an overlapping weave is maintained. The size of the strips will vary according to the size of the armature and extruding parts. N.B. The newspaper adds bulk and strength to the construction.
- Add another layer of tissue paper, ensuring that it overlaps, immediately after the newspaper layer. The tissue paper helps to hold the newspaper in place as it dries. N.B. The beauty of the tissue paper is its flexibility in small and troublesome areas of hard-to-get-to places. It is fragile while wet but very strong once dried.

**Step 6**

- Repeat Step 4 at least five times. N.B. In smaller constructions, three times may be enough but larger constructions will need more. To test, feel the construction when it is dry. If there is a lot of movement or flexibility, more layers will be required.

Step 7

- When the paper mache is completely dry, paint a base coat of white acrylic paint over the construction to ensure a clean surface to create the design.
- Using fish from Phase 2a as a starting point, transfer the design onto the form.

Step 8

- Using acrylic paint cover the surface with a base colour.
- Transfer patterns of frottage onto surface using paints, felt tip pens, or permanent inks.
- Encourage students to use a variety of collage materials like beads, crumpled paper and found objects to create a textured surface where applicable.

**Step 9**

- When the constructions have been completed, discuss the functions of display and compare the differences between formal and informal display (see Visual Arts elaborations in the Sourcebook Guidelines).
 - Allow students time to consider whether they want to display their work formally or informally. Discuss the possible purposes and audiences for the display that may influence their decisions.
 - If they wish to display formally, have students research appropriate ways of displaying and curating exhibitions.

Step 10

- Arrange an excursion to a local art gallery or visit a website exhibition to research the functions and audiences of exhibitions.

Additional activities:

- Redesign the original fish so that it becomes a functional piece of artwork — for example a cup, plate, chair, cushion, clock.
- Recreate their designs in clay.
- Recreate their designs as patterns for a textile.

Suggestions for Phase 3: Level 4

Teacher resource 12

Students make and display three-dimensional forms based on artworks created in Phase 2.

Level 4

Students should have a sound knowledge of abstraction, composition, representation and proportion. They will also have an understanding of an artist's purpose and intent within a variety of cultural contexts.

In this phase, students will create a cushion in the form of a soft sculpture using their abstract artwork from Phase 2a as a starting point for design. To do this, they will create a sample of embroidery stitches, experiment with fabric dyes and paints, study textile artists and examine the purpose of the textile design and how the soft sculpture design may have implications for other textile designs, such as table cloths and linen.

Step 1

- Research a variety of textile artists like Amy Zerner, Katrina Collins, Emma Robertson, Jane Bailey, Kristen Dibbs, Mirjam Koenig and Alena Hall.
- Closely analyse their artworks to discover the different techniques they have utilised and how the artists have arranged their compositions. Pay particular attention to the embroidery stitches and applique techniques.

Step 2

- Students create a sampler of different embroidery stitches that may be useful in design — for example back, straight, hemming, chain, stem, cross, blanket, satin, long and short, feather, couching stitches, as well as French knots and lazy daisies.
- The students take a length of either 8 ounce cotton duck, fine to medium linen, sail cloth or any cotton fabric with horizontal and vertical weave at right angle, 30 cm wide by approximately one metre in length, and hem the top.
- To learn and practice embroidery stitches, measure 5 cm from the bottom of the top hemline and using a needle, pull a horizontal thread (weft) from the fabric to create an implied line. N.B Vertical threads in the weave are called warp threads. This line is where the students will practice their stitches.
- Measure down 5 cm each time students begin a new row.
- Scaffold the stitches from easiest to more complex.

Step 3

- Students collect scraps of materials, leather, netting, braids, lace, embroidery threads, cottons, wool, string, cord, zippers, felts, sequins, tassels, metallic threads, fabrics of different weights, textures, patterns and colours, buttons, beads.
- Students sort and classify these items to create a bank of materials for their cushions.

Step 4

- Students experiment with fabric dyes, paints and crayons. Fabric mediums can be added to acrylic paints to make them washer safe. All fabric mediums will need to be set with heat by following the manufacturer's instructions on the product.

Step 5

- Students create a cushion in the form of an abstract marine creature or vegetation.
- They will need cotton fabric, painting dyes, paints and crayons.
- Referring to their abstract artwork from Phase 2a, students recreate part of one of their images.
- Students will need to begin by creating a series of three-dimensional drawing in their visual arts journal.

Suggestions for Phase 3: Level 4 (continued)**Teacher resource 12****Step 6**

- Discuss how the qualities of various fabrics can influence form in three-dimensional objects and remind students that they must consider their design from all viewpoints.
- Create a paper template or pattern of the intended form. Add a seam allowance for sewing the form together, usually 1 cm extra on all sides.
- Pin it together to see if it all fits.
- When they are satisfied with the pattern, place it on the fabric and cut it out.

Step 7

- The students will need to consider the order in which they add paints, dyes, appliqués and embroidery.
- In some instances it may be advisable to sew some parts of the form together before students begin to add appliqué and embroidery stitches. In other instances it might be appropriate to applique and embroider first.
- Students complete their soft sculpture/cushion.
- Encourage students to use a variety of fabric dyes and paints, fabrics scraps, braids, cords, beads, sequins and embroidery stitches to replicate their design as closely as possible.
- Remind students that they need to consider the various Visual Arts elements and concepts.
- When they are satisfied with the result, they add the filler (wadding).

Step 9

- Students report on the stages and the techniques and processes they used to complete their soft sculpture.
- They include in the report:
 - an analysis of design elements and concepts
 - an analysis of materials, processes and techniques used
 - an interpretation of the message they are trying to convey
 - references to artists that have influenced them.
- Students should illustrate stages with drawings of ideas, samples of techniques, and anecdotal notes.

Step 10

- Formally display artworks as a curated exhibition in the wider school community such as local library, shopping centre or community centre.

Additional activities

- Take the soft sculpture and recreate the form as a clay sculpture.
- Extend and modify the design in a two-dimensional format to suit other types of textiles such as tablecloths, sheets, tea towels.
- Digitally photograph cushions and create an on-line exhibition of textile art.

Acknowledgments

Grateful acknowledgment is made to the following organisations and people for granting permission to use copyright material:

Ministry of Education Victoria for material from *ArtMaps: Art Explorations for Children*.

This module was developed collaboratively with the Queensland Art Teachers' Association, Jenny Worthington, Visual Arts Teacher, and Rhonda Nadasdy, Primary Teacher and Lead School Art Teacher.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2244 4

© The State of Queensland (The Office of the Queensland School Curriculum Council) June 2002

Queensland schools are permitted to make multiple copies of this sourcebook module without infringing copyright provided the number of copies does not exceed the amount reasonably required for teaching purposes in any one school. Copying for any other purposes except for purposes permitted by the Australian Copyright Act 1968 is prohibited.

Every reasonable effort has been made to obtain permission to use copyright material in all sourcebook modules. We would be pleased to hear from any copyright holder who has been omitted.

The State of Queensland and the Queensland School Curriculum Council make no statements, representations, or warranties about the accuracy, quality, adequacy or completeness of, and users should not rely on, any information contained in this module.

The State of Queensland and the Queensland School Curriculum Council disclaim all responsibility and liability (including without limitation, liability in negligence) for all expenses, losses, damages and costs whatsoever (including consequential loss) users might incur to person or property as a result of use of the information or the information being inaccurate, inadequate, or incomplete.

In July 2002, the Queensland School Curriculum Council amalgamated with the Queensland Board of Senior Secondary School Studies and the Tertiary Entrance Procedures Authority to form the Queensland Studies Authority. All inquiries regarding this module should be asked to:

Queensland Studies Authority, PO Box 307, Spring Hill, Q 4004, Australia
Ground Floor, 295 Ann Street, Brisbane

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
