

The very hungry tadpole



Strand
Visual Arts

Possible links
English
Mathematics
Science

Purpose

Students appraise images from a range of picture books to collaboratively create a text innovation based on *The Very Hungry Caterpillar* by Eric Carle. They apply Carle's painting and collage techniques to make and display their own original images.

Overview

Activities are based on a learner-centred approach and organised into six phases.

Visual Arts	Science	English	Mathematics
Phase 1 — Students view and discuss images from Eric Carle's picture books and talk about the author as a 'picture writer'.	Students explore information texts about caterpillars and the life cycle and needs of a butterfly.	Students compare and contrast a narrative with a non-fiction text on caterpillars.	Students explore length, size, shape and number.
Phase 2 — Students discuss what a collage is, several collage artist/picture writers and how Eric Carle makes his collages. They participate in a workshop to explore and experiment with paint, papers and found objects to make a bank of coloured collage paper using the artist's techniques.	Students explore information texts about tadpoles and the life cycle and needs of a frog.	Students examine the cumulative structure of <i>The Very Hungry Caterpillar</i> and jointly construct a new text innovation.	
Phase 3 — Students informally display their painted papers and discuss the use of colours and textures. They explore tearing, cutting and pasting to construct individual collages.	Students sort and classify butterflies and frogs. They identify features of land and water environments.	Students compare the ways in which written and visual elements are positioned in picture books.	Students sort and classify colours, size and animals.
Phase 4 — Students discuss, create and select characters for <i>The very hungry tadpole</i> and are introduced to mosaic technique.	Students discuss features of land and water environments and living things.	Students jointly determine the layout of the written and visual elements.	Students explore counting, number, time and days of the week.
Phase 5 — Students make mosaic collages as illustrations for the text innovation and create background washes of colour to unify the mosaic collages.			Students explore space and tessellating patterns.
Phase 6 — Students exhibit their images to peers, parents and the wider community. They compile the images and text into a book form and bind it.		Students read their new book to various audiences.	

Using this module

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. It provides one way of addressing the core learning outcomes and may be adapted to suit the particular context of a school. The activities are neither exhaustive nor definitive but are intended as a guide for planning units suited to the needs of students. You are encouraged to modify the activities in this module to meet the specific needs and interests of particular individuals and student groups, and the learning environment. Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

The visual arts activities are linked to learning from the English, Mathematics and Science key learning areas. These links enhance and complement the learning in visual arts and are, in some instances, necessary prior learning. Consider the prior learning of individual students and appropriately sequence the learning in other key learning areas.

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 speaking and listening, viewing, describing and comparing texts and images, constructing text innovations, representing ideas, structuring ideas, communicating meaning and increasing vocabulary. Numeracy activities include exploring length, size, shape and number, sorting and classifying, and identifying and making use of patterns and sequences. Lifeskills addressed include personal development skills, social skills, and self-management skills.

Module organisation

This module has been written in six phases that form an interrelated sequence for making, displaying and appraising images. The sequence is suggested but may be modified or adapted to suit student needs. The activities in each session provide opportunities for students to explore the picture book as stimulus and to develop drawing, design and painting skills. Alternatively you may choose to provide opportunities for students to develop other forms more appropriate to their prior learning, your expertise and available resources.

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

Suggested time allocations

The phases provide a sequence for learning that may take one or many lessons to complete. You can plan visual arts activities in shorter or longer timeframes as appropriate to the timetable. Visual arts activities may occur at regular intervals or in more concentrated blocks of time. The following allocations are **suggested minimum times** to guide you in planning for visual arts:

Phase 1 — 30 minutes

Phase 2 — 1 hour

Phase 3 — 45 minutes

Phase 4 — 1 hour

Phase 5 — 2 hours

Phase 6 — 45 minutes

Total — approximately 6 hours

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.

Other key learning areas

English

The core learning outcomes in this key learning area were in development at the time of publication. The activities described in this module could contribute to learning in the English key learning area.

Mathematics

The core learning outcomes in this key learning area were in development at the time of publication. The activities described in this module could contribute to learning in the Mathematics key learning area.

Science core learning outcomes*Life and Living*

- LL 1.1 Students discuss their thinking about needs of living things.
- LL 1.3 Students observe and describe components of familiar environments.
- LL 2.1 Students look for patterns and relationships between the features of different living things and how those living things meet their needs.
- LL 2.2 Students illustrate changes that take place in the course of the life span of living things (including the growth of a plant and an animal).
- LL 2.3 Students make links between different features of the environment and the specific needs of living things.

Core content

This module provides a learning context for the following core content from the syllabus.

Make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design and painting using a range of surfaces, wet and dry media, found and made objects and a variety of processes.

	Level 1	Level 2
elements	<ul style="list-style-type: none"> • colour • shape • texture 	<ul style="list-style-type: none"> • colour • shape • texture
concepts — principles of visual art and design	<ul style="list-style-type: none"> • length • repetition • sequence • similarity and difference • size 	<ul style="list-style-type: none"> • categories • position • variation
processes	<ul style="list-style-type: none"> • describe • experiment • explore • plan • view 	<ul style="list-style-type: none"> • arrange • assemble • identify • interpret • manipulate • select
display and exhibition	communication of: <ul style="list-style-type: none"> • experiences • feelings • ideas • observations 	<ul style="list-style-type: none"> • personal display
functions	<ul style="list-style-type: none"> • personal expression • substitution 	<ul style="list-style-type: none"> • narration

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>Students may:</p> <ul style="list-style-type: none"> • explore and experiment with colour combinations and textures (Phase 2) • work individually or in small groups to construct an individual collage by experimenting with cut and torn painted papers to communicate their ideas or feelings (Phase 3). <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • student–teacher consultation. <p>recorded in:</p> <ul style="list-style-type: none"> • checklist • photographic records. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • experiment with colours and make textures with paint? • describe the shapes, colours and textures used? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • select colours and manipulate materials to create interesting textures with paint? • explain their deliberate use of shapes, colours and textures?
<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>Students may:</p> <ul style="list-style-type: none"> • informally display what has been made and discuss as a class the use of colour, incidental colour mixing, what textures looked like, what was successful (Phase 3). <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment • student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> • anecdotal records. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • describe what they have made to peers and teachers? • make images that can substitute something for something else? • make collages to represent their ideas and feelings? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • select, discuss and arrange an informal display of collages for peers? • make images to narrate written text? • communicate ideas and feelings effectively through collage constructions?
<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>Students may:</p> <ul style="list-style-type: none"> • discuss images made by artists who have used collage as a technique in their work (Phase 2) • display their mosaics informally to discuss the images and to determine colours, textures and shapes that will be needed to enhance the backgrounds of each of the pages of the book (Phase 5). <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation <p>recorded in:</p> <ul style="list-style-type: none"> • checklist. 	<p>Level 1 Do students:</p> <ul style="list-style-type: none"> • describe similar and different textures in collages? • describe length, size and repetition of shapes, colours and textures in their own and others' mosaics? • discuss possibilities for backgrounds for their mosaics? <p>Level 2 Do students:</p> <ul style="list-style-type: none"> • identify, describe and interpret elements in collages? • identify, describe and interpret variations, positions and categories of shapes, colours and textures in their own and others' mosaics? • identify possible solutions to visual problems?

Background information

The stimulus for the activities in this module is the text and images from *The Very Hungry Caterpillar* by Eric Carle. Eric Carle is a prolific illustrator–writer of children’s books who uses a variety of techniques for creating his illustrations. See Teacher resources 1 and 2 for further information about Eric Carle and the strategy of ‘creating a paper bank’ used in this module.

A different text may be substituted where other artists or authors are more relevant to individual students or school learning environments. For the purpose of this module the innovation on a text has been called *The very hungry tadpole*.

Terminology

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

artist	illustrations	‘picture writer’
background	mosaic	sgraffito
collage	overlapping	text innovation
foreground	paper bank	

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
- value diversity of language
- support one another’s efforts
- 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. Resources referred to in this module are identified with an asterisk (*).

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. 1984, *Home in the Sky*, Greenwillow, New York.

Carle, E. 1970, *The Very Hungry Caterpillar*, Puffin Books, Harmondsworth, UK.

Carle, E. 1995, *Draw Me a Star*, Puffin Books, Harmondsworth, UK.

Carle, E. 1997, *The Bad Tempered Ladybird*, Puffin Books, Harmondsworth, UK.

Carle, E. 1997, *The Tiny Seed*, Hamish Hamilton Puffin, Harmondsworth, UK.

Carle, E. 1998, *Hello Red Fox*, Simon and Schuster Books, New York.

Ehlert, L. 1989, *Eating the Alphabet: Fruits and Vegetables from A to Z*, Victor Gollancz, London.

Mullins, P. 1994, *V for Vanishing: An Alphabet for Endangered Animals*, Margaret Hamilton Books, Sydney.

Roberts, M. 1998, *The Jungle ABC*, Callaway Hyperion, New York.

Texts

Carle, E. 1996, *The Art of Eric Carle*, Philomel Books, New York.

Parish, S. (text by E. Melanie Level, Kate Lovett and Pat Slater), 1998, *Nature Kids Frogs*, Steve Parish Publishing, Brisbane.

Morris, J. & Tracey, L. 1995, *Australian Frogs: Amazing Amphibians*, Greater Glider Productions, Sunshine Coast.

Stewart, D. & Scrace, C. 1998, *Lifecycles: From Tadpole to Frog*, Franklin Watts, Sydney.

Curriculum materials

Department of Education Queensland 1990, *Living by Design: Art Handbook for Teachers: Year 1*, Brisbane.

Electronic

Video

Searchlight Films, 1993, *Eric Carle: Picture Writer*, Video, Northampton, MA.

Websites

(All websites listed were accessed in May 2002)

Eric Carle Website: www.eric-carle.com

Crayola: www.crayola.com/

Eckersleys Art Supplies: www.eckersleys.com.au/

Queensland Art Gallery: www.qag.qld.gov.au/

Queensland Art Teachers' Association: www.qata.qld.edu.au/

Regional Galleries Association of Queensland: www.rgaq.org.au/

Activities

Phase 1

Focus for Visual Arts learning:

- Students view and discuss images in Eric Carle's picture books.
- Students talk about Eric Carle as a 'picture writer'.

Possible links to other key learning areas

English — Students compare and contrast a narrative with a non-fiction text on caterpillars.

Mathematics — Students explore length, size, shape and number.

Science — Students explore information texts about caterpillars and the life cycle of a butterfly.

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>Science LL 1.1 Students discuss their thinking about needs of living things.</p> <p>LL 2.1 Students look for patterns and relationships between the features of different living things and how those living things meet their needs.</p> <p>LL 2.2 Students illustrate changes that take place in the course of the life span of living things (including the growth of a plant and an animal).</p>	<ul style="list-style-type: none"> • Students interact with stories and images from a variety of Eric Carle's picture books such as <i>The Very Hungry Caterpillar</i>, <i>Draw Me a Star</i>, <i>Hello Red Fox</i>, <i>The Bad Tempered Ladybird</i>, <i>The Tiny Seed</i>. • Teacher and students discuss Eric Carle as a 'picture writer' (see Teacher resource 1 for background information): <ul style="list-style-type: none"> – discuss his past and how he has developed his ideas and images – focus on the painting and collage techniques and processes that are characteristic of his images. • Teacher and students use 'think aloud' strategies to tell about Carle's images by discussing: <ul style="list-style-type: none"> – images that are similar and different – what the 'picture writer' is trying to tell them through his images – how they think the 'picture writer' made the images – the colours and textures they can see. • Students describe how they see textures in picture books and how the real textures might feel. As a group, they discuss how they will make their own picture book based on the collaged images of Eric Carle. <p>English</p> <ul style="list-style-type: none"> • Students compare and contrast the narrative <i>A Very Hungry Caterpillar</i> with a non-fiction text on caterpillars. <p>Mathematics</p> <ul style="list-style-type: none"> • Students measure the length, size and shape of a variety of caterpillars viewed in information texts. They compare similarities and differences. They count food consumed in the narrative <i>A Very Hungry Caterpillar</i> and sequence days of the week. <p>Science</p> <ul style="list-style-type: none"> • Students explore information texts to investigate the life cycle of a butterfly. They identify the relationship between the caterpillar and the butterfly. Students identify the needs of a caterpillar, such as food, water, shelter and air. 	<p>VA 1.3 and VA 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>teacher observations</i>

Teaching considerations

It is important for the students to see themselves and other students as artists. In Eric Carle's case his artistic abilities were identified in primary school and supported by his teachers and his parents. All students' work needs to be valued in a supportive environment and appropriate classroom strategies used to discuss images and texts with students in small groups or as a class. It may be necessary to consider what prior learning students will need to pose questions to support students' responses. Students with vision impairment may need to have three-dimensional or textured versions of the book prepared for them.

Phase 2

Focus for Visual Arts learning:

- Students discuss what a collage is, several collage artist/picture writers and how Eric Carle makes his collages.
- Students participate in an Eric Carle workshop to explore and experiment with paint, papers and found objects to make a bank of coloured collage paper using the artist's techniques.

Possible links to other key learning areas:

English — Students examine the cumulative structure of *The Very Hungry Caterpillar* and jointly construct a new text innovation.

Science — Students explore information texts about tadpoles and the life cycle of a frog to identify needs of butterflies and frogs.

Outcomes	Activities	Gathering evidence
<p>VA 1.1 Students make images and objects by exploring elements and concepts</p> <p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p> <p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</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>Science LL 1.1 Students discuss their thinking about needs of living things.</p> <p>LL 2.1 Students look for patterns and relationships between the features of different living things and how those living things meet their needs.</p> <p>LL 2.2 Students illustrate changes that take place in the course of the life span of living things (including the growth of a plant and an animal).</p>	<ul style="list-style-type: none"> • Students view a variety of picture books where artists/illustrators have utilised collage techniques as a process for making images. Use texts such as: <ul style="list-style-type: none"> – Jeannie Baker's <i>Home in the Sky</i> and <i>Where the Forest Meets the Sea</i> – Michael Roberts' <i>The Jungle ABC</i> – Lois Ehler's <i>Eating the Alphabet: Fruits and Vegetables from A to Z</i>. • Students discuss images from posters, calendars or texts that have been made by artists who have used collage as a technique in their work, such as Matisse and Picasso. • Eric Carle — summary of practical workshop (see Teacher resources 2 and 4): <ul style="list-style-type: none"> – students revisit an Eric Carle picture book to discuss the use of textures and colours – demonstrate to students the process of making colourful and textured paper surfaces by using a variety of materials such as combs, feathers, plastic lids, ends of paint brushes and backs of fingernails to scraffito (scratch into), and relief (built up) areas of paint to create different textural effects – students explore and experiment with colour combinations and textual features to make three or four sheets of textured and coloured papers to contribute to the class paper bank. <p>Science</p> <ul style="list-style-type: none"> • Students explore information texts to investigate the life cycle of a frog. They identify the needs of a frog, such as food, water, shelter, air. <p>English</p> <ul style="list-style-type: none"> • Students examine the cumulative structure of <i>The Very Hungry Caterpillar</i> using strategies such as: <ul style="list-style-type: none"> – sequencing text – picture sequencing – oral retelling – string sentences. • Teacher and students jointly construct a new text by innovating on <i>The Very Hungry Caterpillar</i>. This includes: <ul style="list-style-type: none"> – deciding on the new character – planning what the character looks like, does and eats – adapting the cumulative structure to suit the new character. 	<p>VA 1.3 and VA 2.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> <p>VA 1.1 and VA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Teaching considerations

When sharing books, encourage students to discuss construction techniques of collages: what they were made with, what students like or dislike etc. Talk about artists as 'real' people and display the artists' images from calendars and posters in the classroom to stimulate discussions. During practical workshops, demonstrate several ways of doing things to encourage students to experiment. Encourage students to experiment with paint to make interesting and varied colours and textures.

Phase 3

Focus for Visual Arts learning:

- Students informally display their painted papers and discuss the use of colours and textures.
- Students explore tearing, cutting, pasting etc. to construct individual collages.

Possible links to other key learning areas:

English — Students compare the ways in which the written and visual elements of the text are positioned in picture books.

Mathematics — Students sort and classify colours.

Science — Students sort and classify butterflies and frogs by colour and size; they identify features of land and water environments.

Outcomes	Activities	Gathering evidence
<p>VA 1.1 Students make images and objects by exploring elements and concepts</p> <p>VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p> <p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p> <p>VA 2.2 Students select and arrange images and objects for personal display.</p> <p>Science LL 1.3 Students observe and describe components of familiar environments.</p> <p>LL 2.3 Students make links between different features of the environment and the specific needs of living things.</p>	<ul style="list-style-type: none"> • Students place dry, painted papers on desks, floors, windows, walls etc. to display informally what they have made. They discuss as a class the use of colour, incidental colour mixing, what textures look and feel like, what was successful etc. • Demonstrate cutting, tearing and layering techniques to show students the variety of ways in which they can approach the construction of a collage. Introduce the concept of background and foreground and relate this to how Eric Carle has used these concepts. Talk about the importance of building collage from the background first; e.g. in a water environment, students need to attach the pond first before adding shapes to the foreground. • Students sit in a circle to assist the teacher to construct an image on the floor using cut-out shapes from cardboard, felt or magazines. In turns students make an image that explores varying backgrounds and foregrounds. • Students work individually or in small groups to construct an individual collage by experimenting with cut and torn painted papers to communicate their ideas or feelings. <p>English</p> <ul style="list-style-type: none"> • Students examine a variety of picture books to compare the ways in which the written and visual elements of the text are positioned. <p>Mathematics</p> <ul style="list-style-type: none"> • After students have displayed their dry paintings, they sort and classify them according to colour and pattern in the same way Eric Carle set up his studio paper bank (see Teacher resource 1). <p>Science</p> <ul style="list-style-type: none"> • Students sort and classify butterflies and frogs by colour and size. • Students identify features of land and water environments. 	<p>VA 1.2 and VA 2.2 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> <p>VA 1.1 and VA 2.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i>

Teaching considerations

It is important to demonstrate to students the safe use of scissors and glue (see Teacher resource 4). Consideration needs to be given to managing materials and equipment along with planning for support people, such as parents or some community members, to assist during practical sessions. Students may not be able to access some magazines or images due to religious, social or cultural reasons. During class discussions, model the use of terminology, such as background and foreground. Support students in using this terminology so it becomes part of their speech. Use reflection time to ascertain students' individual ideas and feelings.

Phase 4

Focus for Visual Arts learning:

- Students discuss, create and select characters for *The very hungry tadpole*.
- Students are introduced to mosaic technique.

Possible links to other key learning areas:

English — Students jointly determine the layout of the written and visual elements.

Mathematics — Students explore counting, number, time and days of the week.

Science — Students discuss features of land and water environments and living things.

Outcomes	Activities	Gathering evidence
<p>VA 1.1 Students make images and objects by exploring elements and concepts</p>	<ul style="list-style-type: none"> • Students refer to the text innovation to determine the number and sequence of illustrations required to make <i>The very hungry tadpole</i>. They list the characters of the story and are allocated two or three characters each to make for the story. 	<p>VA 1.1 and VA 2.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i>
<p>VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p>	<ul style="list-style-type: none"> • Display (or access) a variety of images that illustrate mosaics, such as tile shop brochures, magazines, articles about artists such as Gaudi, art movements such as the Byzantine period or community mural artists. Then demonstrate the mosaic technique using painted paper squares. Link this process to the way in which the text innovation will be illustrated. • Students individually create line drawings of their chosen characters using charcoal, felt pens, thick black line markers etc., using some or all of the following strategies: <ul style="list-style-type: none"> – drawing from memory or imagination – drawing quickly, using time constraints such as 30 seconds, 1 minute, 5 minutes to complete the image – modifying enlarged images from information texts – observing drawings from museum specimens and real tadpoles. (You may need to adapt the materials used to suit the needs of individual students. For example, a student may draw using coloured shapes or modelling materials instead of mark-making tools.) 	<p>VA 1.3 and VA 2.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i>
<p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p>	<ul style="list-style-type: none"> – drawing from memory or imagination – drawing quickly, using time constraints such as 30 seconds, 1 minute, 5 minutes to complete the image – modifying enlarged images from information texts – observing drawings from museum specimens and real tadpoles. (You may need to adapt the materials used to suit the needs of individual students. For example, a student may draw using coloured shapes or modelling materials instead of mark-making tools.) 	
<p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p>	<ul style="list-style-type: none"> – drawing quickly, using time constraints such as 30 seconds, 1 minute, 5 minutes to complete the image – modifying enlarged images from information texts – observing drawings from museum specimens and real tadpoles. (You may need to adapt the materials used to suit the needs of individual students. For example, a student may draw using coloured shapes or modelling materials instead of mark-making tools.) 	
<p>VA 2.2 Students select and arrange images and objects for personal display.</p>	<ul style="list-style-type: none"> • Students display their drawings to discuss and select representations of animals for the class text. They use criteria such as: <ul style="list-style-type: none"> – identifiable as the character it represents, such as a dragonfly having wings, antennae and six legs – defined body shapes and body parts – an interesting view of the character, such as a frog jumping at someone. 	
<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>English</p> <ul style="list-style-type: none"> • Students jointly determine the layout of the written and visual elements of the text. <p>Mathematics</p> <ul style="list-style-type: none"> • Students engage in activities such as: <ul style="list-style-type: none"> – sequencing days of the week from different starting points – sequencing events such as growth – ordinal number representation – tessellating patterns. <p>Science</p> <ul style="list-style-type: none"> • Students discuss features of land and water environments. They identify plants or animals that may have the same environment as a tadpole. 	
<p>Science LL 1.1 Students discuss their thinking about needs of living things.</p>	<p>Science</p> <ul style="list-style-type: none"> • Students discuss features of land and water environments. They identify plants or animals that may have the same environment as a tadpole. 	

Outcomes	Activities	Gathering evidence
<p>LL 1.3 Students observe and describe components of familiar environments.</p>	<ul style="list-style-type: none"> • Students discuss features of living things such as how they move when they swim, fly and jump. • Students discuss where in the environment living things would be found, for example in a tree, in water, in air or on land. 	
<p>LL 2.1 Students look for patterns and relationships between the features of different living things and how those living things meet their needs</p>		
<p>LL 2.3 Students make links between different features of the environment and the specific needs of living things.</p>		

Teaching considerations

Ask questions that will reflect the different developmental characteristics of students. Group decisions should be based on individual contributions. To ensure success, organise the classroom for ease of movement and quick access to required materials before beginning practical drawing tasks. Encourage constructive appraising; for example, 'I like the way Jordan's drawing of a tadpole looks as if the lines are moving' or 'It would be good if Sam's drawing of a dragonfly were bigger to show how big the wings are.'

Phase 5

Focus for Visual Arts learning:

- Students make mosaic collages as illustrations for the text innovation.
- Students create background washes of colour to unify the mosaic collages.

Possible links to other key learning areas:

Mathematics — Students explore tessellating patterns.

Outcomes	Activities	Gathering evidence
<p>VA 1.1 Students make images and objects by exploring elements and concepts</p>	<ul style="list-style-type: none"> • Students use selected characters and compose the layout for the illustration of the text innovation. In pairs they make mosaics of their allocated character using painted paper squares. (Students may need several practical sessions to complete this activity — see Teaching considerations.) 	<p>VA 1.1 and VA 2.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i>
<p>VA 1.2 Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.</p>	<ul style="list-style-type: none"> • Students display their mosaics informally to discuss the images and to determine colours, textures and shapes that will be needed to enhance the backgrounds of each of the pages of the book. • Students use wet materials, such as non-toxic vegetable dyes or acrylic paints, to experiment with techniques such as blending, scratching (sgraffito) into wet paint to create textures, and washes on paper or card. When students gain confidence, they create their backgrounds for their characters. Allow students' paintings to dry flat as the work may buckle. • Students experiment with the position of the created text and the mosaic image to attach them to painted backgrounds. 	<p>VA 1.3 and VA 2.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i>
<p>VA 1.3 Students describe elements and concepts in a variety of images and objects.</p>	<p>Mathematics</p> <ul style="list-style-type: none"> • Students explore tessellating patterns and discuss different effects created through using mosaics. 	
<p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p>		
<p>VA 2.2 Students select and arrange images and objects for personal display.</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>		

Teaching considerations

Prior to this session, the painted paper is to be cut into squares by volunteers so that students can use them as mosaics. The students categorise and group similar and different colours putting them into separate containers for ease of selection. If there are not enough painted papers, a further bank may need to be made. Several phases may be required to complete the mosaic activity, since it is very time consuming. The students who demonstrate higher levels of observational skills may redraw the chosen representations of animals to enlarge and transfer them onto heavy card that has been cut into consistent sizes. Students create mosaics on heavy cardboard so the glue does not buckle the pages of the 'book'.

For background colours to be effective, avoid using powder paints that are not colour-fast. Results will not be as effective with poor quality pigments. Ensure that health and safety policies are followed when using paint and glue products.

Phase 6

Focus for Visual Arts learning:

- Students exhibit their images to peers, parents and the wider community.
- Students compile the images and text into a book form and bind.

Possible links to other key learning areas:

English — Students read their new book to various audiences and discuss their decisions.

Outcomes	Activities	Gathering evidence
<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>	<ul style="list-style-type: none"> • Students collaboratively display the images of the book to create a visual sequence. With teacher support, tasks are allocated to compile the book such as: <ul style="list-style-type: none"> – type and print (or write) the text – arrange and glue the text to the relevant pages – number the pages – create visual designs for the invitations to peers, teachers, parents and community members to attend the public display of the book – design posters to promote the book in the school or wider community – problem solve how the book may be bound. • Students exhibit <i>The very hungry tadpole</i> through reading. They share the book with another class, in an assembly at school, or at a local library or gallery for parents and the wider community. With a roster, students may take turns taking the book home to share with their families. <p>English</p> <ul style="list-style-type: none"> • Students and teachers jointly construct the text of the invitation for the selected sharing opportunity. • Students read their book to various audiences, either individually or as a shared group reading. They explain the decisions they made to create their illustrations and how these pictures relate to the written text. Students and teacher could collaboratively write these reflections as an artist's notes. 	<p>VA 1.2 and VA 2.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>self-assessment</i> • <i>student–teacher consultation</i> • <i>focused analysis.</i>

Teaching considerations

While laminating the pages of the book has benefits, such as protecting the mosaic so that students can touch the work without damaging it, laminating may affect the ease of photocopying or publishing the book. It also results in a loss of texture on which students with vision impairment may rely.

Involving parents, other teachers, administrators and the community can assist this module's success. Accessing additional assistance on a small or large scale during practical sessions is advantageous. Such help can assist you in the management of making, displaying and appraising activities and can enhance student learning and enjoyment.

The life of Eric Carle**Teacher resource 1***Background information (Phase 1)*

American-born Eric Carle has created images and authored more than 60 books during his career as a 'picture writer'. Carle's talents as an artist were recognised from a very early age and were supported by his teachers and parents during his schooling in Germany. After returning to the United States, Carle worked as a graphic designer and later as the art director for an advertising agency in New York.

Painting and collage techniques and processes

There is a playful quality to the collaged, hand-painted papers that are cut, torn and layered to make interesting and distinctively unique images. The subject of Carle's fictional images is often of interest to many students, being drawn from nature and representative of animals and environments.

'I believe the passage from home to school is the second biggest trauma of childhood; the first is, of course, being born. Indeed, in both cases we leave a place of warmth and protection for one that is unknown. The unknown often brings fear with it. In my books I try to counteract this fear, to replace it with a positive message. I believe that children are naturally creative and eager to learn. I want to show them that learning is really both fascinating and fun.' Eric Carle. See <http://www.eric-carle.com/> for more details.

Further biographical information is available on the Eric Carle website and from *The Art of Eric Carle* listed in the support materials.



Eric Carle practical workshop

Teacher resource 2

Creating a paper bank (Phase 2)

I begin with plain tissue paper and paint it with different colours, using acrylics. Sometimes I paint with a wide brush, sometimes with a narrow brush. Sometimes my strokes are straight, sometimes they are wavy. Sometimes I paint with my fingers. Or I paint on a piece of carpet, sponge, or burlap and then use that like a stamp on my tissue papers to create different textures. Eric Carle

For this practical workshop, use these suggestions for materials and techniques to achieve success in making a paper bank for collages and mosaics.

Selecting materials (for best results, select from **bold** options):

Papers such as:

- **cartridge paper**
- **illustration board**
- butchers paper
- coloured card
- newsprint
- shiny heavyweight cardboard
- shiny lightweight cardboard.

Paints such as:

- **acrylic paints**
- **cellulose with acrylic or poster paint**
- **poster paints**
- **procein or dyetex dyes**
- aquarelles (watercolour pencils)
- gouache
- oil sticks
- powder paint
- watercolour.

Sequence of activities

1. Students revisit an Eric Carle picture book to discuss the use of textures and colours by talking about:
 - colour combinations and types of textures that Carle used
 - the painted papers they will make to be cut or torn for collages and mosaics
 - the use of only two or three colours for each sheet covering the entire area.
2. Demonstrate the process of making colourful and textured surfaces by using a variety of materials such as combs, feathers, plastic lids, ends of paint brushes and backs of fingernails to scratch into and relief built-up areas of paint to create different textural effects. Ensure that contrasting textures are demonstrated so that the class sees a variety of possibilities, not just one or two.

Selecting tools and processes:

Found objects such as:

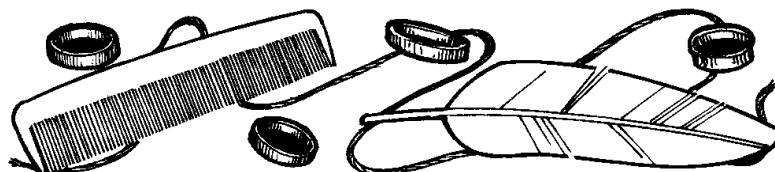
- combs, feathers and string
- plastic lids and odd shapes for stamping
- sticks of varying sizes
- sand
- cardboard cut into different shapes and with different edges, such as serrated and wavy.

Processes such as:

- printing, sponging, rolling
- scratching through — laying one colour down on the paper and then when it is dry applying a different colour on top to scratch back
- adding sand and glue to paint to build up textures.

Selecting and combining objects and processes

3. Students explore and experiment with colour combinations and textures to make three or four sheets of textured and coloured papers to contribute to the paper bank.
 - Allow time for the students to play with materials and explore processes.



Sample teacher checklist	Teacher resource 3
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Visual Arts Levels 1 and 2

Student's name	Making images and objects		Making and displaying		Appraising images and objects	
	VA1.1	VA2.1	VA1.2	VA2.2	VA1.3	VA2.3
	Students make images and objects by exploring elements and concepts.	Students make images and objects by selecting and manipulating elements and additional concepts.	Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects.	Students select and arrange images and objects for personal display.	Students describe elements and concepts in a variety of images and objects.	Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.

○ Working towards
 ✓ Demonstrating

Acknowledgments

This module was developed collaboratively with 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 2240 1

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