

At the beach



Strand

Visual Arts

Possible links

Science

Studies of Society and Environment

Purpose

Students explore traditional and contemporary stories about beaches and the sea, considering their physical and environmental aspects. Through this topic, they are introduced to visual art and design elements of line, colour, shape and texture through concepts of balance, repetition, space, contrast and pattern.

Overview

Activities in this module are based on a learner-centred approach and are organised into three phases of Exploring, Developing and Responding. Visual arts activities in the exploring phase are continued and expanded in the developing, and responding phases.

Exploring

Students:

- research traditional and contemporary stories from a range of cultures and times that reflect an interpretation of the sea and beach
- observe and discuss the techniques and materials used by selected artists in representing the sea or beach
- research environmental issues and explore ways they might be promoted through art works.

Developing

Students:

- explore visual art and design elements and concepts in the developmental processes that lead to finished artworks
- apply elements of other artists' works to express their ideas about the environment and marine preservation
- work individually and collaboratively to design a textile mural and/or sculptural installation and/or mixed media drawing.

Responding

Students:

- apply visual art and design elements and concepts to make and appraise images and objects
- appraise and select display and exhibition options for their artwork
- document the processes involved in designing and creating their artworks.

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using core learning outcomes and core content from the Visual Arts strand of 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. For students who may not have personal experience of beaches and the sea, another context may be chosen — for example, a rainforest, desert or rural area. Adapted activities in each phase can follow the same pattern, but different stimulus material will need to be gathered to suit the alternative context.

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

This module identifies possible links to the Science and Studies of Society and Environment (SOSE) key learning areas. These are included as suggestions only, and should be developed as appropriate to the needs and interests of your students.

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, reading texts, viewing and interpreting still and moving images, making notes, representing ideas, structuring ideas, communicating meaning and increasing vocabulary. Numeracy practices include awareness of time, space and spatial relationships, and identifying and making use of patterns and sequences. Lifeskills addressed include personal development skills, social skills and self-management.

Module organisation

This module has been written in three phases that correspond to an interrelated sequence for making, displaying and appraising images. The activities in each session provide opportunities for students to develop skills in drawing, design, painting, sculpture and working with textiles.

At the end of the activities in each phase, you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations are also included to provide ideas, suggestions and clarification relevant to the activities. See Teacher resource 1 for an example of a lesson plan developed from this module.

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 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.

Other key learning areas

Science

Life and Living

- LL 3.3 Students describe some interactions (including feeding relationships) between living things and between living and non-living parts of the environment.

Studies of Society and Environment

Place and Space

- PS 3.2 Students create and undertake plans that aim to influence decisions about an element of a place.
- PS 3.3 Students cooperatively collect and analyse data obtained through field study instruments and surveys, to influence the care of a local place.

Cross key learning area planning

Refer to elaborations of the stated core learning outcomes in the relevant Sourcebook Guidelines to plan learning experiences relevant to this module.

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 2 and 3 of the syllabus in addition to the core content from previous levels:

	Level 2	Level 3
elements	<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"> • categories • direction • movement • position • tone • variation 	<ul style="list-style-type: none"> • balance • contrast • pattern • space
processes	<ul style="list-style-type: none"> • arrange • assemble • identify • interpret • manipulate • select 	<ul style="list-style-type: none"> • compare • control • design • develop • install • modify
display and exhibition	<ul style="list-style-type: none"> • personal display 	<ul style="list-style-type: none"> • functions of informal and formal display
functions	<ul style="list-style-type: none"> • narration 	<ul style="list-style-type: none"> • embellishment

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 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>Students may:</p> <ul style="list-style-type: none"> • design and make: <ul style="list-style-type: none"> – mixed media drawings based on a selected traditional story – a textile mural – a sculptural installation. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets • visual folios. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> • select two-dimensional and three-dimensional art processes, equipment and media through which to make images and objects representing ideas about the sea or beach? • explore ways of representing the rhythmic movement of the sea, the atmosphere, reflections and sounds that create a total environment? • experiment with methods of painting on fabric, drawing media and other surfaces? • manipulate clay to shape a central character for a story about the sea or beach? • use the art concepts of categories, direction, movement, position, tone and variation in their work? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • explore the different effects that can be created through a variety of two-dimensional and three-dimensional art processes, equipment and media? • apply the art concepts of balance, contrast, pattern and space in their work? • experiment with the techniques of colour mixing, wax resist, repetition of block printing creative stitchery, appliqué or fabric collage to depict their ideas and feelings about the sea or beach? • use the plaster mould technique to cast a number of objects related to the sea/beach topic? • apply textural designs to clay surfaces to enhance the tactile quality of the form? • select and incorporate in an installation appropriate music that reflects sounds that express the idea and feeling of the sea or beach?

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Outcomes	Gathering evidence	Making judgments
<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>Students may:</p> <ul style="list-style-type: none"> • observe and discuss examples of artwork from a range of cultures, that explore traditional stories or ideas and feelings about the sea or beach • compare their own and others' work, identifying similarities and differences. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • student–teacher consultation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • checklists • criteria sheets. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> • identify and describe how the art and design elements and concepts represent the sea or beach in selected artists' artworks? • identify and describe the forms, materials and processes used in their own and others' works? • interpret others' artworks and express ideas and feelings about them? • relate representations in images and objects to their own experiences? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> • identify and compare how the art and design elements of balance, space, repetition, contrast and pattern have been used in their own and others' works? • identify and compare the forms, materials and processes used in their own and others' works? • identify and describe similar and different interpretations of the sea or beach? • document the processes involved in creating a fabric mural, plaster sculpture or multimedia drawing?

Background information

Many cultures have developed traditional stories about the seas and the creatures that inhabit them. These stories have provided children with ideas about the past and assisted them to understand the traditions and heritage of their culture. Many of these stories are scary and exploit the dark and unknown qualities of the sea. They are usually metaphors to warn of the dangers associated with life itself. Other stories extol the virtues of the animals living in the sea and those that make their home on the seashore. Heroes and villains may be included in these stories when there is a human connection. Often the stories are devoted to engaging children with activities associated with the sea and the beach. In Visual Arts, these traditional stories provide stimuli for students to explore concepts associated with the seaside and beach life. It is important to reflect on how various artists have represented the beach and the sea and use these images to expand students' options for developing their own interpretations.

To some people, one part of Australia's identity is based on the image of the 'bronzed Aussie'. Not only does this symbolise a hardworking, sun-drenched individual, but it is an image also associated with the heroic lifesaver who protects the beach, the swimmers and the Australian way of life. Beach culture is synonymous with holidays, summer, youth, sun protection and water safety among many other things, and it is important for students to examine how this concept grew to prominence in the Australian culture. Australian artists have depicted this beach culture from a variety of viewpoints and diverse media areas. Students should become knowledgeable about a number of artworks that explore the theme. Encourage students to develop their own new and innovative ideas and to avoid clichés and stereotypes.

Many areas of the Australian coastline are considered protected areas of World Heritage significance. Students need to research issues that are relevant to the protection of this sensitive environment so that they can develop strategies for preserving and conserving the environment. Visual arts images and objects can be a powerful vehicle for raising awareness and promoting environmental action.

This module focuses on exploring physical and environmental aspects of the sea and beach as well as related traditional and contemporary stories.

Terminology

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

balance	kinaesthetic	shape
batik	line movement	simplification
colour	multimedia	space
different	pattern	stylisation
directions	public display	textiles
distortion	repetition	texture
embellish	screenprint	tie-dye
installed space	sculpture	traditional stories

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 that encourages experimentation
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs as represented in stories and art works from a range of cultures
- 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.

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

Illustrated books

- Baker, J. 1988, *Where the Forest Meets the Sea*, Walker Books, New York.
- Edwards, H. & Niland, D. 1990. *My Hippopotamus Is on Our Caravan Roof Getting Sunburnt*, Hodder, UK.
- 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.
- Toft, K. M. & Brown, A. 2001, *Turtle's Song*, University of Queensland Press, Brisbane.
- Wild, M., & Tanner, J. 1984, *There's a Sea in My Bedroom*, Nelson Publishers, Melbourne.

Traditional and contemporary stories

- Brewer, W. 1995, *Many Flowers*, Curriculum Corporation, Carlton South, Victoria.
- D'Aulaire, I. & D'Aulaire, E. 1972, *D'Aulaires' Book of Greek Myths*, Doubleday & Company Incorporated, New York.
- Donkin, A. 2000, *DK Readers: Atlantis, the Lost City*, Dorling Kindersley Publishing, Incorporated, UK.
- Education Queensland, 1997, *Australian South Sea Islanders: Stories and Activities for Primary Schools*, Publishing Services, Education Queensland, Brisbane.
- Lawrie, M., 1970, *Tales from Torres Strait*, University of Queensland Press, Brisbane.
- Lawrie, M., 1972, *Myths and Legends of Torres Strait*, University of Queensland Press, Brisbane.
- Ledger, W. & Ledger, S., 1998, *Snapshots of Asia*, Access Asia and Curriculum Corporation, Carlton South, Victoria.
- Marshall, A. 1978, *People of the Dreamtime*, Hyland House Publishing, Melbourne.
- Oodgeroo (Kath Walker), 1993, *Stradbroke Dreamtime*, Angus and Robertson, Pymble, New South Wales.
- Solomon, S. 1992, *Dabu the Baby Dugong: Kazi Dhangal*, Magabala Books, Broome.

Teacher texts

- Aland, J. & Darby, M. 1997, *Australian Outlook*, Rigby Heinemann, Port Melbourne.
- Chamberlin, L. 1998, *Art Smart*, McGraw-Hill Book Company Australia, Roseville.
- Department of Education, Queensland, 1990, *Living by Design: Art Handbook for Teachers, Year 1*, Brisbane.
- Department of Education, Queensland, 1992, *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.
- Israel, G., 1997, *Artwise: Visual Arts 7–10*, Jacaranda Wiley, Milton.

McGrath, S., 1979, *Brett Whiteley*, Bay Books, Australia.

Williams, D., 1997, *Looking At Australia: Talking Art and Culture*, McGraw-Hill Book Company Australia, Roseville.

Sample artworks

Condor, Charles	<i>A Holiday at Mentone</i> , 1888
Delacroix, Eugene	<i>Dante and Virgil in Hell</i> , 1822
Dupain, Max	<i>Sunbaker</i> , 1937 (photograph)
Fox, E. Phillips	<i>On the Beach (Bathing Hour)</i> , 1890
Gascoigne, Rosalie	<i>Swell</i> , 1984
Gericault, Theodore	<i>The Raft of the 'Medusa'</i> , 1819
Hilder, J.J.	<i>Paddlers, Rose Bay</i> , 1914
Homer, Winslow	<i>Breezing Up</i> , 1876; <i>The Life Line</i> , 1884; <i>The Gulf Stream</i> , 1899
Jose, Ellen	<i>Seascape</i> , 1987
Meere, Charle	<i>Australian Beach Pattern</i> , 1938–40
Monet, Claude	<i>Water Lilies</i> , 1906
Nerli, G.P.	<i>Beach Scene, Black Rock</i> , 1888
Olsen, Peter	<i>Salute to Five Bells</i> , 1973
Onus, Lin	<i>Fish and Lilies</i> , 1987
Picasso, Pablo	<i>Femme au parasol couchee sur la plage</i> , 1933
Russell, John Peter	<i>Coraux des Alps</i> , 1890; <i>Rochers de Belle Ile</i> , 1890s
Samuels, Jeffrey	<i>Dolphins</i> , 1987
Saunders, Zane	<i>Fish Design (diptych)</i> , 1998
Scott, Roger	<i>Queenscliffe 1</i> , 1976 (photograph)
Turner, William	<i>The Shipwreck</i> , 1805; <i>Snow Storm: Steam Boat off a Harbour Making Signals in Shallow Water, and Going by the Lead</i> , 1842; <i>Fisherman at Sea</i> , 1796
Wanjidari	<i>Barramundi Motif</i> , Cape York, 1988
Whitely, Brett	<i>Thebe's Revenge</i> , 1973; <i>The Cloud Reader</i> , 1973; <i>Waves on the Harbour</i> , 1973; <i>To Repeat without Repeating</i> , 1973; <i>Moods of the Sea</i> , 1972–73; <i>Harbour and Rocks</i> , 1974; <i>Smack!</i> , 1973; <i>Up All Night</i> , 1973.
Yaxley, William	<i>Keppel Island</i> , 1986

Organisations

Regional Galleries Association of Queensland
 Level 3, 381 Brunswick Street, Fortitude Valley Q 4006
 Exhibitions programs (07) 3250 1226
www.rgaq.org.au

Queensland Art Gallery
 Melbourne Street, South Brisbane Q 4002
www.qag.qld.gov.au

Queensland Museum
 Corner Grey and Melbourne Streets, South Brisbane Q 4002
www.qmuseum.qld.gov.au

Exhibitions

“At the Beach”, Queensland Art Gallery touring exhibition

Electronic

Websites

(All websites listed were accessed in May 2002)

Aboriginal Art and Cultural Centre — Alice Springs: www.aboriginalart.com.au/

Arts Queensland: www.ao.qld.gov.au/

Crayola: www.crayola.com/

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

Museums Online: www.musee-online.org/

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

Activities

Phase 1 — Exploring

Students:

- research traditional and contemporary stories from a range of cultures and times that reflect an interpretation of the sea and beach
- observe and discuss the techniques and materials used by selected artists in representing the sea or beach
- research environmental issues and explore ways they might be promoted through art works.

Outcomes	Activities	Gathering evidence
<p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>	<p>Students:</p> <ul style="list-style-type: none"> • research and share, with teacher support, traditional and contemporary stories associated with the sea or the beach from various cultural and historical contexts, such as Indigenous Australian, South Pacific, Asian and ancient Greek and Roman cultures • find and describe, with teacher support, examples of artworks that explore traditional and contemporary stories associated with the sea or the beach — for example, images on ancient Greek pottery, early Christian symbolism associated with the sea, images from the art of South Pacific cultures, Japanese woodblock prints, Indonesian and Vietnamese artworks and the work of contemporary Australian artists • develop a catalogue of artworks by professional artists and/or from different cultures that emphasise one aspect of the sea or beach (see Support materials and references) • discuss the purposes and audiences of the selected stories and the accompanying visual artwork(s) • list the materials used in the artworks and find evidence of simplification, distortion and stylisation • observe and discuss the techniques used in representing the ocean (for example, rhythmic repetition of line in circular motion) or features of the beach or sea creatures • discuss how the sea can be represented and make a list of words that could describe the sea and feelings about the sea • observe and discuss the colours of the sea, the shapes and textures of fish and sea creatures, and how the main characters of the stories can be represented. Look at the ways in which physical and behavioural characteristics of characters may have been stereotyped. 	<p>VA 3.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>focused analysis</i>

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Outcomes	Activities	Gathering evidence
<p>Science LL 3.3 Students describe some interactions (including feeding relationships) between living things and between living and non-living parts of the environment.</p> <p>Studies of Society and Environment PS 3.3 Students cooperatively collect and analyse data obtained through field study instruments and surveys, to influence the care of a local place.</p>	<p>Students:</p> <ul style="list-style-type: none"> • in preparation for the activities in Phase 2, examine samples of tie-dye, batik, screenprinting and silk printing, and discuss the various effects that can be achieved by the different techniques • in preparation for the activities in Phase 2, examine examples of sculpture — for example, free standing, relief, in the round, carvings and constructions • participate in demonstrations of the ceramic and plaster mould process and discuss important considerations — for example, compact size, simplicity of shape, reversal of texture and patterns, the necessity for structural support, whether free standing, a wall plaque or mobile • gather and discuss information on environmental concerns associated with beaches, oceans and ocean life. They could conduct surveys and research newspaper and magazine articles and the Internet for information on the conservation of oceans, reefs, islands and marine life. • summarise the environmental concerns explored and list some endangered sea animals. Discuss ways in which awareness of these environmental issues might be promoted through the artworks being developed in the next two phases. 	

Focus questions

- What are some of the similarities in the ways various artists have represented the sea or beach? What are some of the differences?
- How have particular artists used the elements of colour, shape, line and texture to provide a visual interpretation of the sea or beach?
- If you were going to paint a seascape, what colours, shapes, lines and textures would you use? Why?
- How has the sea been interpreted in story form by various cultures and from different times?
- How could relief sculpture be used to interpret the sea or a beach experience?
- What effects can you create with batik, tie-dye or screenprinting that could represent aspects of the sea?
- How have artists promoted environmental issues?
- How might you promote an environmental issue through your two- or three-dimensional art work?

Teaching considerations

Include traditional stories and artworks related to the cultures represented in the class.

Provide access to a range of stimulus material at all times during visual arts lessons.

Ensure that students have opportunities to discuss and develop an understanding of the visual art and design elements of line, shape, colour and texture, and the concepts of balance, repetition, space and pattern.

Phase 2 — Developing

Students:

- explore visual art and design elements and concepts in the developmental processes that lead to finished artworks
- apply elements of other artists' works to express their ideas about the environment and marine preservation
- work individually and collaboratively to design a textile mural and/or sculptural installation and/or mixed media drawing.

Outcomes	Visual Arts activities	Gathering evidence
<p>VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.</p> <p>VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.</p> <p>Studies of Society and Environment PS 3.2 Students create and undertake plans that aim to influence decisions about an element of a place.</p>	<p>Students:</p> <ul style="list-style-type: none"> • select a story and identify its main components — for example, the main characters, the settings, action(s) • alternatively, select an environmental issue and decide on the point of view that their artwork will promote • develop an asymmetrically balanced, mixed media drawing based on a selected story or environmental issue associated with the sea or beach. Using a variety of wet and dry media and techniques — for example, oil pastels, sgraffito, watercolours, powder pastels and coloured pencils — they create a seascape that reflects the story or their point of view about the environmental issue. They: <ul style="list-style-type: none"> – select one main image or character that will be the focus for the composition. – draw the main image as a large shape off centre. – colour the image with oil pastel, then cover the pastel with paint. – develop detail and texture through sgraffito (scratching through the paint to the pastels). – continue to develop the negative space around the focus shape, in oil pastel, with lines and marks that suggest the movement and rhythm of the ocean. – paint over the pastel with watercolour. When the paint is dry, they develop the art work further with gentle shading using powder pastel and drawn detail (such as fish and shells) in coloured pencil. • reinterpret the selected story or environmental issue as a textile artwork. They: <ul style="list-style-type: none"> – are given a piece of calico and using tie-dye technique, dye the fabric in tones of blue, green and/or purple – develop the focus shape and apply it to the background, using at least one of the following three techniques: <ul style="list-style-type: none"> – mask printing (shape to be printed is cut from heavy duty paper) – card printing (card blocks are developed with layered pieces of card and printed on the fabric using a roller) – felt and fabric collage (using shapes cut from felt and fabric and applied to the background with fabric glue) – embellish the textile piece with creative stitchery (running stitch, looping, knotting, tassles) and glued or stitched objects (beads, sequins, cord, shells, driftwood). • create a free standing plaster sculpture that takes its inspiration from a marine animal. The plaster is poured into a clay mould designed and created by students, and afterwards embellished with found objects. Refer to the Teaching considerations for information about plaster mould technique. 	<p>VA 3.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> • <i>peer- and self- assessment</i> <p>VA 3.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>focused analysis</i>

Focus questions:

- How did you achieve an asymmetrical balance in your drawing?
- What have you discovered about using the various media in your drawing or design?
- When is layering a useful technique?
- What effects can you create with sgraffito?
- What effects can you create with different types of printmaking?
- How might you embellish fabric painting?
- What is casting?
- Why is there a strict procedure to follow when making a plaster mould?
- How might you create a textured pattern in plaster casting?

Teaching considerations

- Set up workstations so that students can rotate from one activity to another, either on different sessions, or in the one long block of time.
- Follow the manufacturer's instructions carefully when mixing plaster for casting. Wear a half face mask during the process.
- Do not wash residual plaster down the school sinks.
- A stitchery sampler could be attempted prior to making the textile mural. This would provide students with practice and options for embellishing their mural.
- Space should be allocated for drying and storage of work in progress.
- Play a CD or taped music of or about the sea during the lesson to set the mood and increase the atmosphere.

Plaster mould technique

- Step 1: Children select one marine animal and draw a simplified shape and pattern on to drawing paper approximately 20 cm long. Cut the shape out of paper
- Step 2: Roll out clay to approx. 2 cm thick. Place the paper template onto the clay and cut out the shape from the clay. Decorate the clay shape with coils, textures and engraving to create patterns. Continue to cut the clay into strips approx. 3 cm wide. Place the strips around the dampened edges of the shape to create walls. Press the clay firmly into position.
- Step 3: The teacher mixes a supply of plaster by sprinkling plaster into the required amount of water (refer to the manufacturer's instructions) and pours the plaster into the mould created with the clay. Supports may be added at this point (for example, doweling or wire) and any other design extrusions (such as wire or found objects).
- Step 4: When the plaster has hardened, remove the clay and gently clean the plaster sculpture with water and toothbrush. Embellish plaster sculpture with fluorescent paints, sequins, beads, tubing. Freestanding sculptures are fixed into drilled holes in timber bases.

Phase 3 — Responding

Students:

- apply visual art and design elements and concepts to make and appraise images and objects
- appraise and select display and exhibition options for their artwork
- document the processes involved in designing and creating their artworks.

Outcomes	Visual Arts activities	Gathering evidence
<p>VA 3.1 Students design, make and modify images and objects applying elements and additional concepts to construct intended meanings.</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</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>Studies of Society and Environment PS 3.2 Students create and undertake plans that aim to influence decisions about an element of a place.</p>	<p>Students:</p> <ul style="list-style-type: none"> • refer to the researched traditional and contemporary stories from Phase 1 and identify characters, events and aspects of the physical environment that could be represented through wearable art. They: <ul style="list-style-type: none"> – explore the use of the visual arts elements of line, colour, shape and texture to interpret the various moods of the sea in their wearable art. – might also design and make simple costumes for particular story characters. In addition, they might design mobiles, lanterns and wearable art sculptures, such as headdresses, that represent story characters or an environmental issue connected with the sea. – document the processes used in designing and making their wearable art. – rehearse a procession to exhibit their wearable art for an informal or formal display and select music that reflects the moods of their costumes to accompany the procession. This procession could wind through and be part of the installation of sculptural and fabric work. • photograph (digitally if possible) each stage of the development of their fabric mural. These images (prints or scans) are used to develop a process diary of the work in development and are used to illustrate text information. They: <ul style="list-style-type: none"> – provide anecdotal evidence of what happened in each phase of construction and experimentation. – redevelop and embellish their designs with further drawing during this reflection time. Poems or short stories may accompany the images of the completed works to further illustrate what the work is about. – may tell a story about the textile piece and use images to illustrate the different stages of their story. The display of the fabric mural with its accompanying story telling and documentation could be incorporated into the installation of sculptural work. • create an individual or group installation (see Teaching considerations) using their plaster sculptures and researched images and articles to promote the idea of environmental protection and marine preservation. This could be a collective installation by grouping similar sea animals by species or by protective issue. Through the installation, students focus on presenting a persuasive case for environmental preservation and protection. If students have engaged in the mixed media and fabric mural activities, this work could be effectively included in the installation. 	<p>VA 3.1 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 3.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>teacher observation</i> • <i>peer- and self-assessment</i> • <i>focused analysis</i> <p>VA 3.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student–teacher consultation</i> • <i>peer- and self-assessment</i> • <i>focused analysis</i>

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Outcomes	Visual Arts activities	Gathering evidence
	<ul style="list-style-type: none"> • compare their own and others' work, identifying similarities and differences. • share their reflections about their intentions for their art work, their experimentation, the materials they used and their decisions during the processes of making and displaying their art works. 	

Focus questions

- What ideas and feelings did you decide to represent in your art work? Why?
- What materials did you use and why did you select them?
- How did you use concepts such as balance, contrast, pattern and space in your art work?
- What techniques worked well in helping express your ideas?
- What would you do differently next time? Why?
- How did you represent the sea using the elements of line, shape, colour and texture?
- How did you document the developmental process you used to create your art work?
- What things did you consider when you were designing your installation? What decisions did you make as a result?
- How did you make your procession become part of the installation?

Teaching considerations

- Brainstorm ideas for costume designs and group them into sequential areas for the 'procession' story.
- Remember that the costume can incorporate headdress, body adornment and footwear as well as body costume.
- Consider a linking element to hold the different design elements of the procession together.
- If a digital camera is not available, use still photography and scan the images or photocopy them.
- Consider using different poetry genres to accompany the images of the mural — for example, blank verse, haiku, limerick.
- Identify an installation space at the beginning of the process so that the students are aware of the size and shape of the space while making their plaster objects.
- An installation is a three-dimensional artwork that is set up (installed) at a particular time and in a particular space, so that the space becomes as important as the artwork itself. Installations invite viewers into the space, to walk through, around, under and sometimes over the work, becoming part of it.

Lesson plan

Teacher resource 1

Marine magic

Prior learning

Students visit a natural science museum, exploring marine exhibits such as shells, fish, crabs, sand and birds. Alternatively, they can visit a beach and explore the sites at low tide.

- Students and teacher collect a variety of found objects related to the sea or beach and create a display in the classroom.
- Students draw a selection of objects they have felt, using charcoal and crayons, to explore varying sizes and shapes.

Focus of this lesson

Students concentrate on shape and negative space drawings by:

- selecting images and objects to draw the shape and represent the negative space around the object. They explore the concepts of positive and negative by sharing their drawings with friends and peers.
- in pairs, selecting one shape drawing to make into a three-dimensional object using clay. They embellish the surface of the clay form by using materials such as sticks, stamps and found objects impressed into the surface or built up on the surface.

Resources

Set up workstations for children to access materials. A set of workstations should be set up with found beach or sea objects and paper and drawing media of various kinds. Another set of workstations can be set up with plastic on tables, clay, clay cutters, stamps, sticks and found objects that can be used to impress into the clay to give different textures.

	Purpose	Activities	Assessment
40 minutes	Exploring	<ul style="list-style-type: none"> • Teacher arranges marine exhibits on a table for discussion. • Teacher selects three or four objects to discuss their different shapes. Focus on the type of outline that each shape has. Students look for shapes within the outline that form the patterns and the structures of the objects. Encourage students to talk about the textures, surfaces and colours they observe and the size, contrast and balance within each object. • Children are asked to work in pairs. Each pair selects an object and completes a set of four drawings that explore the object's form. They use a large sheet of paper each time and place the object between them on the table. They select any media to draw a large, strong, exact shape of the object, observing very closely the type of line to form the shape. The students take another sheet of paper and draw the outline shape again, but now include the smaller pattern shapes that make up the surface. These inner shapes can be drawn as contour lines or as pattern shapes. • Students take a different media and, working from the outside in, draw the negative space around the object. The fourth drawing involves the drawing of the shape, pattern and the negative space together. 	<ul style="list-style-type: none"> • Teacher–student consultation. Keep anecdotal records of children's discussions.

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Lesson plan (continued)

Teacher resource 1

	Purpose	Activities	Assessment
40 minutes	Developing	<ul style="list-style-type: none"> • Students cut out the first shape and then move to other workstation areas. • The teacher models ways of cutting the clay into slabs, flattening the slab to make it even, laying the paper stencil shape of the object on top of the clay and cutting out the shape from the clay slab. • Using their pattern drawing as a guide, students incise the smaller shape patterns on to the clay and build up a textured surface by adding other bits of clay or stamping found objects into the clay. • Smooth the edges of the clay shape with a finger dipped in water but do not allow the water to be used to flatten the texture. • Encourage children to look at and discuss what they are making with other pairs at their table. • Encourage children to turn the object around to view and shape it from many sides. • When complete, the textured clay shape can be left on newspaper to dry in a shady, cool place. If not finished, the clay sculpture must be wrapped in plastic and remain air-tight. 	<ul style="list-style-type: none"> • Observe children's explorations of shape, space, pattern surface, materials and processes.
10 minutes	Evaluating/ responding	<ul style="list-style-type: none"> • The class evaluates how successful each of the clay objects are in terms of reproducing the shape, texture and pattern of the actual object. • If the sculptures have not dried, the following lesson could focus on reworking and building even more interesting surface textures. A plaster cast could be taken from the clay model. 	<ul style="list-style-type: none"> • Listen to children's language use as they describe what they and others have made. Identify their references to the elements of line, shape, colour and texture and the concepts of balance, contrast, pattern and space.
	Clean-up	<ul style="list-style-type: none"> • Appoint monitors to return materials, wipe desks and pick up materials off the floor. 	

Acknowledgments

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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

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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
