

Dragon dreams



Strand
Visual Arts

Purpose

Students explore visual representations of dragons from a variety of cultural and historical contexts through picture books, stories and films. They make and appraise their own dragons to create a collaborative display called 'Dragon Dreams'.

Overview

Activities in this module are designed to promote student-centred learning, using the planning phases of Exploring, Developing and Responding. These phases are processes that should be viewed as an interrelated sequence of activities for teachers to select from and modify to suit the needs of individual students.

Exploring

Students:

- explore, collect and display images of dragons and like creatures
- discuss and explore how the image of a dragon is used in various cultures
- discuss characteristics and qualities of dragons from various cultures to create a visual chart of dragon parts
- make thumbnail sketches of a variety of dragon images showing how they imagine the dragon feels.

Developing

Students:

- make clay dragon sculptures using pinch pot construction and modeling techniques or make dragon tiles from slabs of clay to create relief designs
- make drawings of clay sculptures or tiles using a variety of wet and dry materials and surfaces.

Responding

Students:

- informally display and reflect upon dragon images and objects
- individually or collaboratively contribute to the exhibition titled 'Dragon Dreams', and discuss their own and others' work
- record and collage sounds to compliment the display of their dragon images and objects, and discuss the impact of the entire display
- display and photograph their dragon images and objects and discuss their own and others' work and how myths and legends of dragons continue.



Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using the core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. The context for learning in this module is representations of dragons from various cultural and historical contexts, which are used as the stimulus to provide opportunities for students to design, make, display and appraise images and objects.

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

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

Module organisation

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

1. A unit of work may be developed using each phase as it appears in the module.
 - Phase 1** — *Exploring* provides opportunities to research and experiment with forms, materials and processes and to investigate ideas to make, display and appraise images and objects.
 - Phase 2** — *Developing* provides a range of activities that assist students to transform ideas and explorations of elements and concepts in order to communicate possible visual responses. Phase 2 will take the longest time.
 - Phase 3** — *Responding* makes links between practical activities and the new knowledge and understanding the students are developing. For example a student may explore materials, develop explorations and explore materials further to create a response that they will then develop further in the next lesson.
2. The activities can be adapted and used as suggestions of possible pathways for students to explore, develop and respond. Select and combine activities from any of the stimuli in each phase, ensuring that a balance of making, displaying and appraising is maintained.

Activities in this module provide students with opportunities to make and display mixed media drawings and ceramic sculptures. 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 each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

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

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

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

Core learning outcomes

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

Level statement: Level 3

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

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

Students work individually and collaboratively to construct and communicate intended meanings through the making and displaying of their own work in informal and formal contexts.

Students identify, describe, interpret and compare images and objects from a variety of cultural and historical contexts.

VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.

VA 3.2 Students make and display images and objects, understanding the functions of informal and formal display.

VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts

Level statement: Level 4

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

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

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

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

Core content

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

This module provides a learning context for the following core content from Levels 3 and 4 of the syllabus in addition to the core content from previous levels:

	Level 3	Level 4
elements	<ul style="list-style-type: none"> • colour • line • shape • texture 	<ul style="list-style-type: none"> • colour • line • shape • texture
concepts (principles of design)	<ul style="list-style-type: none"> • balance • contrast • pattern • space 	<ul style="list-style-type: none"> • abstraction • composition • depth • non-representation • proportion • representation • symbolism
processes	<ul style="list-style-type: none"> • compare • control • design • develop • install • modify 	<ul style="list-style-type: none"> • analyse • deconstruct images and objects • reconstruct images and objects
display and exhibition	<ul style="list-style-type: none"> • functions of informal and formal display 	<ul style="list-style-type: none"> • purpose of audience
functions	<ul style="list-style-type: none"> • embellishment 	<ul style="list-style-type: none"> • symbolism

Assessment

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

Outcomes	Gathering evidence	Making judgments
<p>VA 2.1 Students make images and objects by selecting and manipulating elements and additional concepts.</p> <p>VA 3.1 Students design, make and modify images and objects, applying elements and additional concepts to construct intended meanings.</p> <p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> design and make clay dragon sculptures or tiles. <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 criteria sheet. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> communicate how they apply the visual arts and design concepts of categories, direction, movement, position, tone and variation in their artwork? choose materials that are appropriate in the construction of a clay form? apply handbuilding techniques suitable for their design? create a textural surface by incising, stamping and building up areas on the construction? design and build a dragon utilising the expressions and positions of dragons from stories they have heard?
		<p>Level 3 Do students:</p> <ul style="list-style-type: none"> control applicators such as brushes and hands to manipulate materials and processes? compose elements of shape and colour to show balance and contrast? develop ideas to modify existing artworks into satisfying visual solutions?
		<p>Level 4 Do students:</p> <ul style="list-style-type: none"> deconstruct artworks for intended meanings? reconstruct artworks for intended meanings? use visual art and design elements and concepts to communicate intentions? experiment with materials and processes to make images and sculptures of dragons?

This table is continued on the next page.

Outcomes	Gathering evidence	Making judgments
<p>VA 2.2 Students select and arrange images and objects for personal display.</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p>	<p>Students may:</p> <ul style="list-style-type: none"> decide which dragon images and objects to include in the exhibition of 'dragon dreams' and arrange them in a given space considering who the audience will be and the visual and spatial effect of the entire exhibition. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> checklist criteria sheet. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> select and assemble dragon images and objects for a formal display that will be seen by peers and parents? position the dragon sculptures so that the audience can view them from different sides? select dragon images and sculptures that represent and communicate their feelings about dragons? arrange their images and objects in a display that tells a story about dragons? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> consider the display space before they make their dragon images and objects? select appropriate display spaces for informal audiences? consider the audience when formally displaying their work? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> make dragon images and objects for a particular display space and audience? demonstrate their understanding of the space in which they will be displaying their art works — for example, by considering appropriate sizes, likely audience viewing points, placement of textural features? create an appropriate context for the display of their work to appeal to a particular audience?
<p>VA 2.3 Students identify elements and additional concepts to interpret images and objects from a variety of cultural and historical contexts.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>	<p>Students may:</p> <ul style="list-style-type: none"> use a reflection sheet (see Student resource 2) to compare and analyse the dragon images and objects they have made and discuss their own and others' work with peers and the teacher. <p>The teacher may use:</p> <ul style="list-style-type: none"> teacher observation focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> checklist criteria sheet. 	<p>Level 2 Do students:</p> <ul style="list-style-type: none"> identify stories, myths and legends about dragons from different sources? research suggested cultures that feature dragons in their fairytales? find artists' works that represent dragons? describe how the art and design elements and concepts are used in their work and that of others? <p>Level 3 Do students:</p> <ul style="list-style-type: none"> identify, describe and compare the forms, materials, processes and ideas of their own and others' images and objects? compare the visual art and design elements and concepts seen and identify how they have been used? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> analyse their own and others' artworks in relation to the use of line, shape, texture and colour? analyse the composition and use of symbolism, depth, representation and non-representation?

Background information

The dragon, a legendary winged, fire-breathing reptile with sharp claws, is a popular figure in the myths and legends of many cultures throughout history. Ancestors of dragons are still alive today: the Komodo dragon gives us a good idea of the form, shape and texture of dragons.

In China, dragons are traditionally considered symbols of good fortune, and representations of dragons serve many different purposes: keepers of the celestial gardens, wealth makers, controlling aspects of the natural environment, and treasure keepers. The dragon was the emblem of the Chinese Empire and to this day it features strongly in Chinese architecture, paintings, ceramics, literature, songs and other forms of cultural expression.

Dragons also feature prominently in various European cultures. Myths about dragons are common in ancient Sumeria, Babylonia, Persia, Turkey and Egypt. The dragon in ancient Mesopotamia symbolised destruction and evil, and the ancient Greeks and Romans believed that dragons kept the secrets of the earth, which they taught to humans. The dragon also appears in Norse mythology, and plays a part in the Teutonic legends that have inspired authors, composers and filmmakers. (The popular legendary figure Siegfried is said to have slain a dragon — a story closely approximating many of the fairy tales in which knights kill dragons and rescue princesses.) The Norse invaders of England carried shields that had images of dragons on them. In Celtic culture, the dragon is a symbol of sovereignty and it is still the emblem on the Welsh flag. Celtic artwork, with its intricate spiral patterns and animal motifs, frequently uses the dragon as a design feature. Dragons have featured in children's stories, fairytales, myths and legends across cultures. Some European Christian churches used gargoyles and dragon forms on the exterior to ward off evil and keep out demons.

Encourage students to analyse various representations of dragons in terms of line, colour, shape and texture, as well as the principles of visual art and design. Students may also analyse two- and three-dimensional images of dragons that are represented as possessing human personality traits and emotions, identifying how the elements and concepts of visual arts are used to convey those traits and emotions.

Definitions

The following definitions have been used in this module:

Visual folio/journal represents a body of work such as observational and preparatory drawings and experiments with ideas and materials.

Display folio is derived from the visual folio and contains more resolved samples of two-dimensional and three-dimensional art works.

Terminology

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

analogous colours	frottage	pinch pot
bisque	glaze	sgraffito
coil pot	gloss ware	slab pot
collage	greenware	stains
colour blending	kiln	underglaze
complementary colours	neutral colours	view points
conte		

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 and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

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

Support materials and references

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

Teacher Texts

Aland, J. & Darby, M. 1997, *Australian Artlook*, Rigby Heinemann, Melbourne.

Catalano, G., 1997, *Building a Picture — Interviews with Australian Artists*, McGraw-Hill, Sydney.

Chamberlin, L. 1998, *Art Smart*, McGraw-Hill, Sydney.

Darby, M. 1994, *Art Beats*, Jacaranda, Milton, Qld.

Department of Education, Queensland, 1988, *An Art Curriculum Guide for Special Education, Book 4*, Queensland Department of Education, Brisbane.

Harden, E. 1995, *Print Making — Practical Techniques for All Junior Printmakers*, Chartwell Books, New Jersey.

Hart, K. 1996, *Extending the Imagination. Dragons and into the Future*, Zart Art, Box Hill.

Martin, J. 1993, *The Encyclopedia of Printmaking Techniques*, Simon and Schuster, Australia.

Melville, S. and Rollinson, J., 1996, *Australian Art and Artists*, Science Press, Australia.

Ragans, R. 2000, *Art Talk Third Edition*, McGraw-Hill, Sydney.

Rees, V. 1998, *Art-i-facts — An Exploration of Ideas in Drawing, Book 2*, McGraw-Hill, Sydney.

Stockley, M. 1991, *Art Detective*, Rigby Heinemann, Melbourne.

Picture Books

Baillie, A. & Harris, W. 1996, *Dragon Quest*, Scholastic, Sydney.

Base, G. 1986, *Animalia*, Viking Kestrel, Australia.

Base, G. 1998, *The Discovery of Dragons*. Puffin Books, Penguin Books, Australia.

Chin-Lee, C. 1997, *A is for Asia*, Scholastic, Sydney.

Dugan, M. & Hicks, A. 1980, *Dragon's Breath*, Picture Puffins, Australia.

Mahy, M. 1992, *The Dragon of an Ordinary Family*, Dial Books, New York.

Parkinson, S.J. & Campisano, D. 1997, *Asian Cultures: An Introduction for the Primary School*, MacMillan, Melbourne.

Terada, A. *The Magic Crocodile and Other Folktales from Indonesia*, University of Hawaii Press, Honolulu.

Tolkein, J.R.R. 1995, *The Hobbit: Or There and Back Again*, Harper Collins, London.

Electronic

Audio and video

(Please note: Films rated PG need to have parental approval before students view them)

Dragonheart (PG), 1996, Universal Studios Home Video. (103 min)

Dragon Slayer: The Story of Beowulf (sound recording), 1986, Chivers Audio Books, Bath. (120 min)

Dragon World, 1986, (computer software), Softtime Australia, East Hawthorn, Vic.

Mulan, 1998, Walt Disney Home Video. (88 min)

**The Never Ending Story* (PG), 1984, Warner Home Video. (94 min)

**Pete's Dragon*, 1984, Walt Disney Home Video. (129 min)

Spyro the Dragon (Playstation game), 1998, Insomniac Games.

Websites

(All websites listed were accessed in April 2002.)

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

Crayola Creativity Central: www.crayola.com/

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

Goprint: www.goprint.qld.gov.au/

Museums Online: www.musee-online.org/

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

Organisations

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

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

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

Activities

Phase 1 — Exploring

Students:

- explore, collect and display images of dragons and like creatures
- discuss how the image of a dragon is used in a variety of cultures
- discuss characteristics and qualities of dragons from a variety of cultures to create a visual chart of dragon parts
- create thumbnail sketches of a variety of dragon images
- discuss representations of dragons and compare the use of visual art and design elements and concepts.

Outcomes	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 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 4.2 Students make and display images and objects considering purposes and audiences.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>	<p>Choose one or a combination of activities.</p> <p>Students:</p> <ul style="list-style-type: none"> • brainstorm about dragons. They discuss what dragons are and where they might be found. • explore, collect and display images of dragons and real-life creatures such as lizards and snakes found in: <ul style="list-style-type: none"> – information texts such as science charts and knowledge books – literature from different cultural and historical contexts – popular media such as mythological characters from electronic games – clothing designs such as logos and traditional clothing from a variety of cultures – commercially designed miniatures and sculptural forms – board games such as ‘Dungeons and Dragons’ – body decoration such as painting, transfers and jewellery based on dragons seen in textbooks, posters and websites – architectural features such as gargoyles – websites that investigate the concept of the dragon – images and objects by artists, designers and craftspeople and picture books such as <i>The Discovery of Dragons</i>; Margaret Wild’s <i>Drac and the Dragon</i> and <i>Dragon Quest</i>. • identify those cultures that include dragons in their mythologies and research and compare what dragons represent in those cultures. The teacher may choose to use the LOTE being offered at the school as a source for the cultural stories and representations of dragons. • use stories from literature as a source of inspiration and understanding about dragon myths. • explore how images of dragons are used in various cultures. They identify the symbolism attached to the dragon, for example, whether the dragon is considered to bring good luck or bad luck to the viewer. Students design possible natural or made environments for dragons as options for display. 	<p>VA 3.1, 4.1 and 3.2, 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> • <i>teacher observation</i>

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Outcomes	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>Students:</p> <ul style="list-style-type: none"> • compare the characteristics of dragons from various cultures. They contrast the functions and purposes of dragon examples. • discuss, as a group, the imaginary physical characteristics of a dragon — for example, the shape and size of the legs, the skin's surface, the size and colour of the teeth, the height of the body. They list relevant characteristics of the dragon's body with adjectives to describe them, such as curly horns, rough scales and sharp claws. • collect samples of pencil or crayon rubbings from the surrounding environment. They match the rubbings to the adjectives used to describe the dragon's body. They will have collected rubbings that look spiky, scaly, rough, and so on. • discuss the design elements of texture (surface), shape and colour and the relevant concepts of tone, size, weight, proportion, distortion and repetition in relation to their imaginary design for a dragon. • construct four small clay tiles and experiment with creating four different textural surfaces that would appear on a dragon form. Students should experiment with incising, stamping, sgraffito, and relief decoration on the tiles (see Teacher resource 1). Once the tiles are decorated they could be rolled and secured into a tube shape and stacked on top of each other to form a totem pole symbolising the dragon. • make a number of thumbnail sketches (small-scale drawings) of various dragon images showing different emotional states such as tired, ferocious, excited, shy. They use a variety of wet (paint, inks, dyes) and dry (wax crayons, pastels, pencils and pens) materials to experiment on a variety of coloured surfaces. Organise the activity by using workstations containing a variety of materials and tools (see Teacher resource 3). • view films such as <i>The Never Ending Story</i> or <i>Pete's Dragon</i>. • discuss the use of visual arts elements — colour, line, shape and texture and other concepts to appraise each of the extracts. Students draw each of the dragons they have seen using a range of drawing materials such as charcoal, oil pastels and conte crayons. 	<p>VA 3.1, 4.1 and 3.2, 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> • <i>teacher observation</i> 	
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p>		<p>VA 3.1 and 4.1 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> 	
<p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p>		<p>VA 3.1, 4.1 and 3.3, 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i> 	
<p>VA 4.2 Students make and display images and objects considering purposes and audiences.</p>			
<p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p>			
<p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>			

Focus questions

- What are dragons and how are they represented in various cultures?
- What materials and processes have artists/designers/craftspeople used to make dragon images?
- Dragons are mythical creatures. What other mythical creatures have been created across the world — for example, Bunyip, Yeti, Unicorn, Dreamtime Snake, Sphinx, Phoenix?
- Why might people describe dragons as taking on so many different shapes and forms?
- What other mythical abilities can a dragon have besides fire breathing and flying?
- How might we live in a world of real dragons?

Teaching considerations

Students' visual explorations of dragons should be kept in individual or group visual folios. Consider that dragons may be culturally specific and may not be part of the experiences of all students in the class. Discuss the ways that various cultures perceive dragons and the roles they play in folklore, history and culture. Students should understand that mythological creatures are products of the times, and stereotypical images of dragons should be discussed and challenged where necessary. For example, the fire-breathing, ferocious beast that is to be feared in one culture is greatly valued and respected and can bring good luck in another.

Several activities may need to be modified for students with severe vision impairment to enable them to engage in and demonstrate the core learning outcomes. Students could add layers of textures to visual images to reflect the verbal descriptions given by the teacher. A variety of textures could be collected and supplied to the student. Obtain further advice from their support teachers.

Phase 2 — Developing

Students:

- design a dragon that will be made into a three-dimensional form
- make clay sculptures using pinch pot construction and modeling techniques or make dragon tiles from slabs of clay to create low relief designs
- make drawings of clay sculptures or tiles using a variety of wet and dry materials and surfaces.

Outcomes	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 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 4.2 Students make and display images and objects considering purposes and audiences.</p>	<p>Choose one or a combination of activities:</p> <p>Students:</p> <ul style="list-style-type: none"> • collect all visual stimuli from the exploring phase. • select and manipulate some of the ideas they have gathered to design a dragon that can be seen from all angles. Students are to draw their designs from at least three viewpoints and develop colour schemes and representations of the dragon's mood. They also need to consider the context and purpose of the dragon sculpture. • make dragon sculptures by: <ul style="list-style-type: none"> – creating an egg shape that is two pinch pots joined together – introducing the idea that the egg is going to 'hatch' into an imaginative dragon creature, showing the physical features and emotional qualities that they have been exploring – developing the egg shape to become the body of the dragon onto which the students add body parts such as legs, tails, heads – creating textures and decorating dragon shapes using found objects, clay tool and texturing fabrics such as onion sacking, hessian and the like. <p>or</p> <ul style="list-style-type: none"> • make clay dragon tiles by: <ul style="list-style-type: none"> – developing shapes for their dragon tiles, such as three pieces that can fit together as a dragon puzzle, each representing a part of the dragon or one large tile that is regular or irregular – introducing the idea that the dragon is hiding in the clay and they will have to shape and decorate the clay with textures and interesting modelling of additional clay for the dragon to appear – creating textures and decorating dragon shapes using found objects, clay tool and texturing fabrics such as onion sacking, hessian and the like (see Teacher resource 1 for ceramic techniques). • paint clay dragons with acrylic paints and estapol after bisque firing or use coloured underglazes before or after firing and clear glaze if appropriate to the design (see Teacher resource 1). • make drawings from clay sculptures or tiles by: <ul style="list-style-type: none"> – creating detailed observational drawings of what they have made – drawing the made objects from different angles such as 'worm's eye view', 'bird's eye view', obstructed view – drawing the made dragons moving through the air or on the ground – making multiple images (varying, for instance, size, materials, position) of the made dragons to create an interesting composition – modifying the image of the made dragon to make 'dragons dreaming they are...' – creating a window view to draw a section of their clay dragons to modify or reconstruct the design. 	<p>VA 3.1, 4.1 and 3.2, 4.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> • <i>teacher observation</i>

Focus questions

- What are some of the properties of clay? Discuss storage during making, shrinkage, plasticity for modeling.
- What processes are needed to chemically alter clay to make it water proof? Discuss the broad concept of kiln temperature and length of firing process.
- Why do clay works need to be made hollow?
- How thick can a clay piece be before it needs to be made hollow?
- What techniques need to be followed to ensure clay additions are secured and properly joined?
- In the making of a three-dimensional piece, what considerations in design need to be developed when constructing a piece that is viewed from all angles?
- In the making of a tile form, what consideration for thickness of the tile and construction of the relief needs to be thought through?

Teaching considerations

This phase will take the longest amount of time. It is important to provide students with enough time to develop their ideas and utilise work periods. Provide opportunities for students to develop personal responses to their developing ideas and explorations about dragons. Allow students to share their ideas with each other in informal settings, and engage students in practical workshops to develop their technical proficiency and ability to apply their understandings to solve visual problems. Demonstrate techniques for making pinch pots, adding clay to a pot and how to make a clay slab. You may prefer to prepare clay slabs in advance.

Phase 3 — Responding

Students:

- informally display and reflect on dragon images and objects
- individually contribute to the exhibition titled 'Dragon Dreams', and discuss their own and others' work
- record and collage sounds to compliment the display of their dragon images and objects, and discuss the impact of the entire display
- display and photograph their dragon images and objects and discuss their own and others' work and how myths and legends of dragons continue.

Outcomes	Activities	Gathering evidence
<p>VA 3.2 Students make and display images and objects understanding the functions of informal and formal display.</p> <p>VA 4.2 Students make and display images and objects considering purposes and audiences.</p> <p>VA 3.3 Students compare elements and additional concepts of images and objects from a variety of cultural and historical contexts.</p> <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>	<p>Choose one or a combination of display activities:</p> <p>Students:</p> <ul style="list-style-type: none"> • informally display what they have made in the Exploring and Developing phases. They use a reflection sheet (see Student resource 2) to compare and analyse the dragon images and objects they have made. They discuss their own and others' work with peers and the teacher. • individually contribute to an exhibition titled 'Dragon Dreams'. They use their clay sculptures or tiles in conjunction with drawings from the Exploring and Developing phases to make an installation of their own and others' work. Students decide which dragon images and objects to include in the exhibition and arrange them in a given space, considering who the audience will be and the visual and spatial effect of the entire exhibition. • record sounds and create a collage to compliment or conflict with their display of dragon images and objects. They compare and analyse their own and others' display and sound effects to discuss the impact of the sounds and images. • display and photograph their dragon images and objects within a confined space in a natural or made environment, taking into consideration the balance and composition of the still photographed image. Students analyse their own and others' work and discuss how myths and legends of dragons continue. 	<p>VA 3.2, 4.2 and 3.3, 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i> • <i>focused analysis</i> • <i>teacher observation</i>

Focus questions

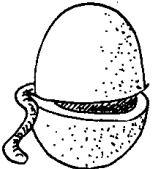
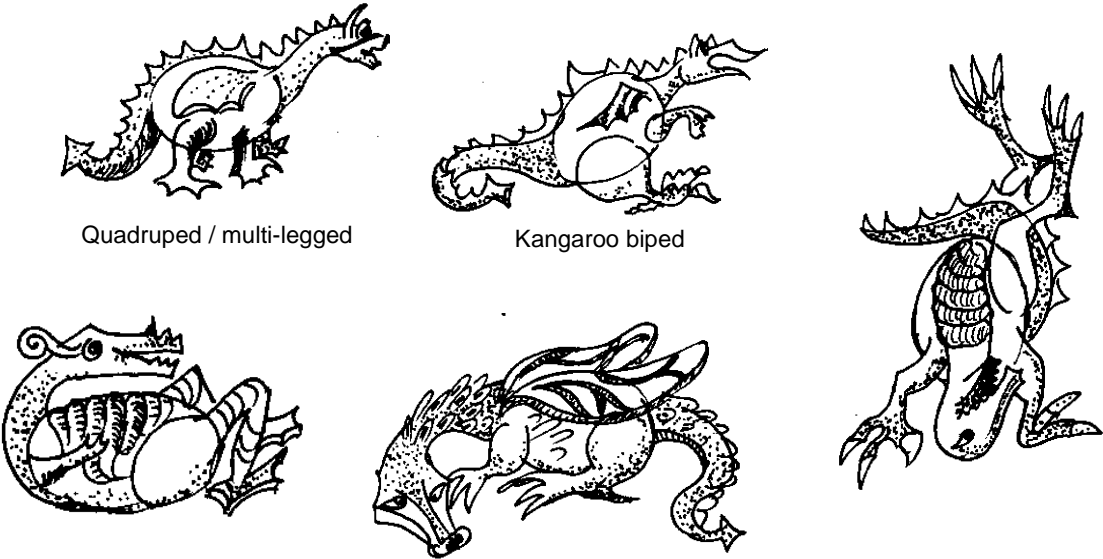
- Why do artists set up works for exhibitions? Who are the audiences?
- Where else is art put on display? How does this change the audience and purpose of the display?
- Who might be the audience for our dragon display? What influence will that audience have on how and where we set up our display?
- Where might dragons live? Where might you display your dragons?
- How are stories and illustrations about dragons displayed?
- The made world we live in is created. What are some examples of created spaces?

Teaching considerations

Consider students' prior learning and scaffold activities and questioning to suit the needs of individuals in the class. For example, if discussing installation artists, students may need to experience real or virtual (electronic) exhibitions of images and objects to experience installation first hand rather than viewing still images of the exhibition. Students may visit other classrooms or display areas in the school to experience installations created by their peers.

Ceramic techniques

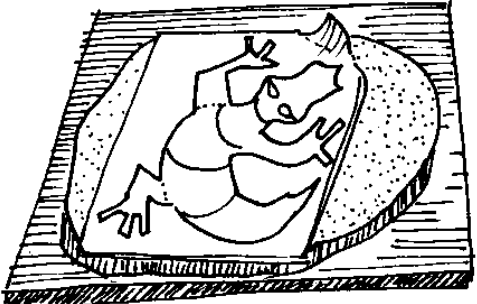
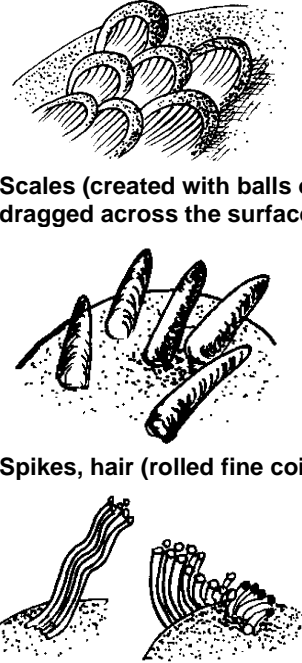
Teacher resource 1

Construction techniques	Description	Design considerations
<p>Pinch pot</p> 	<p>A pinch pot is used for the body of the dragon shape. It is the simplest building technique where two balls of clay are used. Roll a piece of clay in the palm of your hand until smooth and even. Push your thumb through the centre but not to the very end. Leave approximately 1–2 cm of clay at the bottom. Rotate the ball in your hand, pinching the clay between the thumb inside the ball and your fingers on the outside. Spiral the pressure while pinching the clay to expand it. The walls of the clay shape should be no thinner than 1–2 cm thick. Repeat the process with another ball of clay. Wet the rim of each ball and place them together. Smooth the join between them thoroughly and gently roll the hollow ball shape on a hard surface to provide an even surface.</p>	<p>Which way up? Invite students to explore the form from many perspectives.</p> <p>A decision has to be made as to the position of the body: tall and straight as if the dragon is sitting on its haunches or on an angle and requiring a number of legs/arms to balance it.</p> <p>Consider 3-point balance for biped format. Consider also quadruped, 'kangaroo biped', multi-legged.</p> <p>Place a hole into the form in the decided base of the form, or via a design feature, such as nostrils, mouth, ear.</p>
 <p style="text-align: center;"> Quadruped / multi-legged Kangaroo biped </p>		
<p>Coil pot</p>	<p>Building with coils is the most traditional method of hand building and the most popular. Coils are made by rolling a small quantity of clay onto a hard surface and expanding it till it is as thick as a child's thumb or an adult index finger. Make many coils at one time before building. Usually a coil is attached to a base of clay first and then the other coils are attached to the previous coil, thus building the required shape. As each coil is laid on top of the next, the joins are smoothed over completely both inside and outside the form. If a coil is placed on the outside of the previous one then the form will spread out like a bowl. If the coil is placed on the inner side of the previous one then the form will curve in.</p>	<p>You can build the basic body shape from coils or from a pinch pot. Coils can be added to the basic body form to be the legs, neck, tail, arms and head.</p> <p>Make sure that the joins are completely smoothed over when you join one piece of clay to another. If the clay is slightly hard and dry, dip your finger into water and smooth the water over the surface of the clay before joining two sections together.</p>

This table is continued on the next page...

Ceramic techniques (continued)

Teacher resource 1

Construction techniques	Description	Design considerations
Slab pot	<p>A slab pot is usually square and angular. The slabs are flat pieces of clay that are 1–2cm thick. To make the slabs, clay is rolled onto a hard, dry surface (hessian or material covering the surface) until the desired thickness is reached. The process is similar to rolling out pastry. The clay is cut into squares or rectangles and the clay slabs make the sides of the construction. Join the sides by smoothing the join on the outside of the structure but using a very thin coil of clay to smooth over the inside join of the structure. It is important to maintain a very even and straight edge to the structure when working with it.</p> 	<p>Slabs can be used to produce the pointed scales down the spine of the dragon. Slabs are also used to make the wings, whether curled into the body or standing out from the body.</p> <p>Dragon tiles The thickness of the initial slab depends on the scale of the tile. A 15–25cm tile needs to start at 150mm. Students may find an A3 template with planned details useful to transfer the shape to the clay, cut out the shape and design the tile.</p> <p>High relief design features may need to be hollow, with pierced holes from the back of the tile.</p> <p>Slow drying is essential: place tiles on newspaper with sheets of paper on top to prevent the clay shapes or tiles curling up.</p>
Textured surface	<p>A textured surface can be obtained by stamping, incising, sgraffito and adding additional pieces of clay.</p> <p>Stamping is where found objects are pressed into the surface of the clay form to create texture. This could be used to create the scales on the dragon.</p> <p>Incising is where a line is drawn into the clay structure. This technique can be used for drawing details of claws, eyes or hair on to the clay form.</p> <p>Sgraffito is where a coating of paint or oxide is painted onto the surface and a line is scratched back into the colour to reveal the original clay colour.</p> <p>Adding clay is building relief areas or areas that stand above the clay surface. The eyes, nostrils, tail, legs, feet, arms, hands, claws etc. are built by adding clay but different textures can also be applied for scales, dots and spikes and fur or hair by adding clay.</p> <p>To create textures with the use of tools or fabrics, consider adding clay to the initial form before pressing it into the surface, as the texture created becomes more sculptural.</p>	 <p>Scales (created with balls of clay, dragged across the surface)</p> <p>Spikes, hair (rolled fine coils)</p> <p>Hair, fur (garlic crusher or tea strainer tool)</p>

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Ceramic techniques (continued)**Teacher resource 1**

Materials	
Always check with your ceramics supplier for cost and suitability of materials for your task.	
Clay	Feeneys; Red Raku; Hand building; Buff Raku.
Underglazes	Cesco; Deco; Ceramic Solutions
Glazes	Cesco Brush On or use recipes already available in the school, if they have proved reliable and safe.
Firing	Kiln temperature: 1000° Bisque; 1000–1120° glazes, according to the ceramic product recommendations.

Working with clay

Teacher resource 2

Clay states

Raw clay	<ul style="list-style-type: none"> • clay in its natural state, or clay that is not capable of being used without further preparation • may be wet or dry, clean, or containing foreign matter.
Slip	<ul style="list-style-type: none"> • the liquid form of clay • used to join clay surfaces and for decorative purposes, such as slip trailing and slip glazing • engobe is the term used to describe slips that have been coloured with oxides.
Slurry	<ul style="list-style-type: none"> • a thicker form of slip, verging on the plastic state.
Plastic	<ul style="list-style-type: none"> • the stage at which most clay is worked • sufficiently pliable and self-supporting to allow modeling, throwing and other forms of manipulation.
Leatherhard	<ul style="list-style-type: none"> • plastic clay that has dried to a stage where it can be handled without deforming • retains original colour and is able to be bent to some extent without breaking • still soft enough to be joined with slip and to be carved, stamped and incised.
Greenware	<ul style="list-style-type: none"> • stage at which the clay has lost most of its plasticity and water through evaporation • does not feel cold to touch, has undergone a colour change, a weight loss and shrinkage through drying • cannot be effectively joined with slip, but can be scraped, sanded and incised • stage to which clay wares are normally dried before bisque firing.
Bisque or biscuit	<ul style="list-style-type: none"> • clay that has been through a firing in 600° C or higher — the higher the temperature, the more vitreous the body and the less porous • form is permanent and rock-like and cannot be converted back to plastic clay.
Glaze or gloss	<ul style="list-style-type: none"> • clay body with a glaze or gloss melted over its surface • normally put on a bisque-fired body.

Preparing, working with and storing clay

It is important to prepare clay properly, otherwise it can be difficult to work with, could crack on drying and shatter when firing.

1. Clay should be wedged and kneaded before use. This removes air bubbles, distributes the moisture content evenly and improves the working properties (plasticity) of the clay. Wedging involves cutting the clay in half, either with wire or by twisting by hand. The pieces are then lightly slapped together and the process is repeated 10–20 times. Kneading involves a rhythmic action that spirals the clay in a way that evenly distributes the clay and moisture so that it becomes a homogeneous mass.
2. Check that the clay is of an even consistency and free of air bubbles by cutting it neatly in two with a wire cutter, inspect it and then slap it together again. A little more kneading will ensure that the clay is returned to a consistent mass.
3. Clay will adhere to a non-absorbent surface. Children should be supplied with a reasonably sized, flat and absorbent surface on which to work.
4. To store clay, it needs to be isolated from the atmosphere in an airtight container. Large plastic rubbish bins are suitable for large blocks of clay, especially if a moist atmosphere can be created inside. Put two house bricks at the base of the bin, fill it with water to just below the top of the bricks then place the clay on the bricks and seal the lid firmly. If a range of clay types is used, it is advisable to have separate bins for each type of clay. Plastic sheeting may be used to wrap the clay to keep it moist if other containers are not available.

Source: Department of Education, Queensland, 1988, *An Art Curriculum Guide for Special Education, Book 4*.

Wet and dry drawing workshop

Teacher resource 3

Suggested drawing activities

These activities are designed to be sequential. Some of them are designed for individual work and others may be used for group work.

Activity 1	Materials	Extracts from videos; images from books; HB/2B pencils; paper — A4 cartridge.
	Task	In response to viewing several extracts from films or images from visual research, students create several preliminary thumbnail drawings that interpret structure and form. It may be necessary to model gesture drawings and how to build up details (see Teacher resource 1). Students are to create 2–3 different viewpoints.
Activity 2	Materials	Compressed charcoal; conte crayons; vine charcoal; paper — A3 cartridge paper or butcher's paper; hairspray or fixative.
	Task	Step 1: Select one of the initial thumbnail drawings and enlarge it to A3 with the vine charcoal. Students can now add in other details such as claws, scales, horns, whiskers and so on. In the initial stages, use line only. Step 2: Exploring the effects of compressed (soft) charcoal and conte crayons, students can experiment with recording texture rubbings (frottage), grading tone from light to dark, crosshatching, stippling and drawn texture until the whole of the form is resolved in a range of drawing approaches.
Activity 3	Materials	Wax crayons (Crayola, Mungyo, Craypas); water colour pencils or a 2B pencil; a range of inks; paper — A4/A3 cartridge; newspaper.
	Task	Step 1: Students start with a different thumbnail drawing that is to be enlarged to the full size of the paper. In addition, students are encouraged to distort, extend and add in other features to their initial starting forms and ideas. Step 2: Using wax crayons, students explore blocking in areas of colour, repeated lines to create texture, blending, overlapping colours and frottage. Keep the colour loose and allow the background of paper to appear between the layers of colour. Step 3: Cover the completed art works with a single wash of ink, or provide students with the opportunity to use a combination of ink washes.
Activity 4	Materials	Watercolour pencils; coloured pencils; paper — A4 cartridge; 2B pencil; 4 fine point pens.
	Task	Step 1: Brainstorm a word list of emotions that students think a dragon might express. Attach a description of colours to each word that could suggest these emotional responses, that is, portray the dragon as an emotional chameleon. For example: – Angry — hot colours such as red, yellow and orange – Sleepy — pastel colours such as lemon yellow and lavender – Restful/quiet — cool colours such as greens, blues and purples Another approach could be to interpret the 'emotional' colour of a dragon and use it as camouflage in a created fantasy environment. See Activity 5 below. Step 2: Students interpret two different dragons that have gestures that reflect different emotional states. Selecting two different groups of colours, students explore and experiment with blending and building up, overlapping layers of colours. In this final stage, a 0.4 fine point felt tip pen could be used to define and create fine details, for example, eyes, hair, nails.
Activity 5	Materials	Acrylic paint; glue; PVA or paper glues; inks; oil or chalk pastels; charcoals; paper — A3 cartridge; rolls of cartridge/craft paper; newspaper; sponge rollers; sponges; brushes; camera (optional).
	Task	Step 1: In groups, get students to prepare a range of different A3 acrylic surfaces that demonstrate a range of analogous colour blends across the whole page, for example, yellow, orange, red. These sheets can be painted with either brushes, sponge rollers or all purpose sponges. Step 2: Either individually, in pairs, or in small teams, students can rip or cut the prepared paper to create an imaginary world for a dragon or a group of dragons. The paper is to be firmly collaged and students build up additional colour details using either wax or chalk pastels. (The scale of the initial backing paper is relative to the number of students on the task.)
Activity 6	Materials	2B pencil; coloured pencils; paper — A4 cartridge; a firm surface; camera (optional).
	Task	On completion of glazing or painting their dragons, students place them into either a made or a natural environment. Students either record photographically or draw their dragons in this environment.

Organising a Visual Arts classroom

Teacher resource 4

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

Students

- Provide opportunities for students to work individually and with others.
- Provide opportunities for students to work on different things at the same time and to continue their explorations on subsequent occasions.
- Ensure that students wear protective clothing such as closed-in shoes and old shirts for painting.

Physical environment

- Arrange desks preferably in clusters so students can share tools and materials easily.
- Allow for movement between desks.
- Provide a clear area for display, taking into account accessibility and the eye level of students.

Materials

- Promote experimentation by supplying conventional and unconventional art materials.
- Provide opportunities to participate in demonstrations of techniques and use of materials.
- Use combinations of supplied and found materials.
- Consider students' abilities and skills needed to use tools.

Storage areas

- Consider where ongoing projects will be kept (three-dimensional works may be kept on shelves or lighter works may be suspended by lines).
- Keep artworks easily accessible for students.
- Teach students to respect each other's work and to value diversity.

Cleaning up

- Allocate tasks.
- Teach students how to care for and maintain art equipment.
- Have soap, water and paper towels available (clean buckets of water for hands and tools).
- Allow sufficient time (be patient and give clear directions to students).

Time allocation and timing of activities

- Consider how long sessions need to be to provide opportunities for students to complete activities.
- Consider any prior learning from other key learning areas that might be drawn on in the module's activities. Consider whether or not particular knowledge or skills need to be revised.
- Consider the sequence of activities needed to develop students' knowledge, skills and processes.
- Prepare students in advance for what they will be doing in the subsequent session.

Reflection sheet

Student resource 1

Reviewing your Dragon Dreams

Complete the following review questions and be ready to share your thoughts and responses with the group.

Drawing/painting task	Sculpture task
<p>Which of the techniques you explored did you enjoy the most?</p> <p>Briefly explain why.</p>	<p>Write a description of your dragon. Describe it as if people had to imagine it in their minds. Include colours, shapes and textures, position and emotions.</p>
<p>Which drawing did you consider was the most successful?</p> <p>Explain why.</p>	<p>Is the use of texture in making your dragon successful?</p> <p>Explain why/why not.</p>
<p>Which colour combinations in all of your experimental drawing created the most striking effects?</p> <p>How were the effects achieved?</p>	<p>Did your final dragon reflect your initial plan?</p> <p>What things are similar to your plan?</p> <p>What things are different?</p>
<p>Which drawing created the most interesting interpretation of your dragon?</p> <p>Why?</p>	<p>If you had more time, what else might you have added to your dragon's features?</p>

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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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