

Artists' books



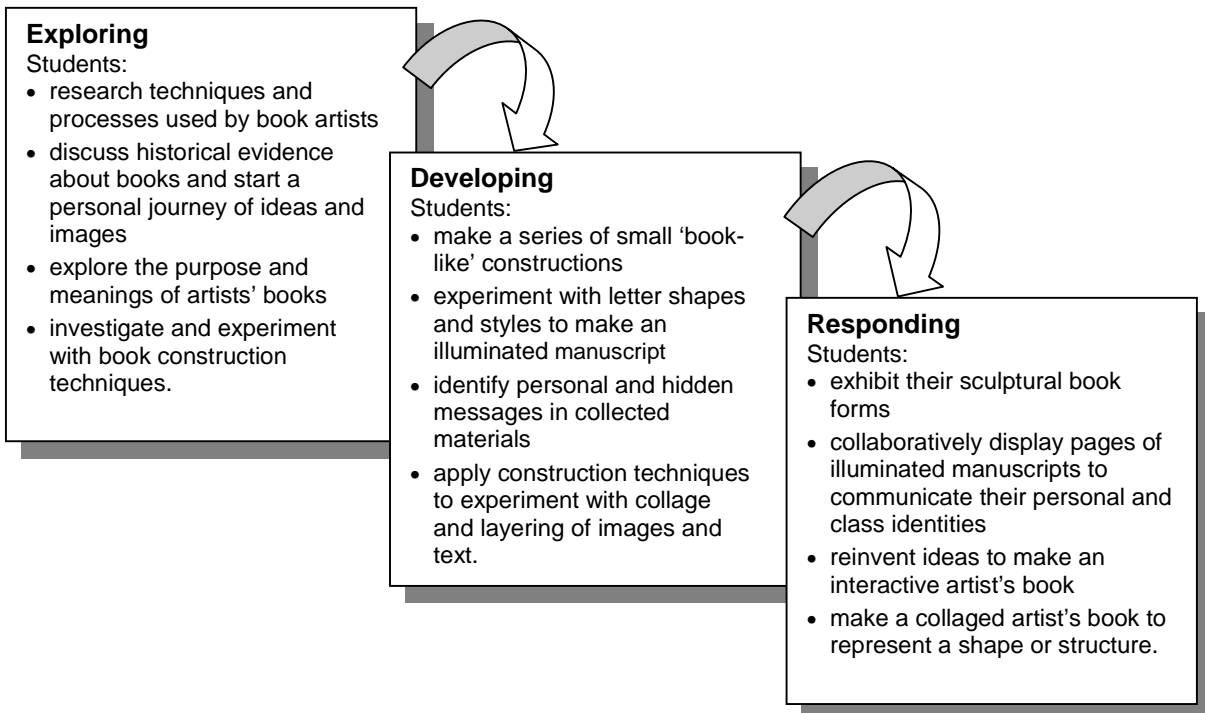
Strand
Visual Arts

Purpose

Students research and discuss the 'book as art' and artists' books. They engage with materials and processes using traditional and experimental techniques to explore inventive ways to make and display their own artist book forms.

Overview

Activities in this module are based on a learner-centred approach and are organised into three phases for planning learning and assessment. Visual Arts activities in each phase, Exploring, Developing and Responding, correspond to the interrelated processes of making, displaying and appraising images and objects.



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 the concept of 'book as art', which is used to provide opportunities for students to design, make, display and appraise images and objects. Students research book artists, illuminated manuscripts and artists' books from various cultural and historical contexts and create their own artists' books.

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 still images and videos, 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 Explore, Develop and Respond, 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 students are developing. For example, a student may explore materials, develop explorations and then explore materials further to create a response that they will then develop further in the next lesson.
2. The activities in each phase may be used as suggestions of possible pathways for the development of a unit of work that is adapted to suit the needs and interests of students and the expertise of the teacher. See Teacher resource 1 for a sample unit overview. Also consider drawing on the experience and expertise of local artists/craftspeople/designers who have made and displayed books.

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. See Teacher resource 2 for suggestions about organising a visual arts classroom.

Decisions about selecting and combining forms, materials and processes should be made in relation to students' individual needs and prior learning. You may wish to focus on a particular sculptural or book-making technique for the unit, considering the physical and human resources available — for example, using natural materials and Coptic binding techniques to make a three-dimensional book sculpture that is displayed in a bush environment.

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 4

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

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

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

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

Level statement: Level 5

Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others' artworks. Students understand developmental processes and document sensory responses to making in visual arts.

Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.

- VA 5.1a Students make images and objects to express personal responses to researched ideas.
- VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.
- VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.
- VA 5.3 Students research and evaluate images and objects of Australian artists/ designers/craftspeople from a variety of historical and contemporary 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 4 and 5 of the syllabus in addition to the core content from previous levels:

	Level 4	Level 5
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"> • abstraction • composition • depth • non-representation • proportion • representation • symbolism 	<ul style="list-style-type: none"> • abstraction • composition • symbolism
processes	<ul style="list-style-type: none"> • analyse • deconstruct images and objects • reconstruct images and objects 	<ul style="list-style-type: none"> • research, analyse and evaluate ideas in response to specific concepts
display and exhibition	<ul style="list-style-type: none"> • purpose of audience 	<ul style="list-style-type: none"> • visual responses to researched artists/designers/craftspeople
functions	<ul style="list-style-type: none"> • symbolism 	<ul style="list-style-type: none"> • functional design • social purposes

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 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"> • apply construction techniques to make an artist's book. They collage and layer images and text based on observational drawings of found and collected objects, poems, stories or songs. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation, using visual folios to discuss explorations of elements and concepts • focused analysis • observation • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • visual folios • anecdotal records. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> • focus on developing overlapping structures to create a layering effect in their collages? • select magazine/newspaper images appropriate for a set theme/concept? • arrange images and objects to clearly communicate intended meaning?
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p>		<p>Level 4 Do students:</p> <ul style="list-style-type: none"> • deconstruct images from magazines and newspapers and reconstruct selected images into a photomontage using images and text? • juxtapose images in a composition that clearly communicates meaning? • create a chosen design that focuses on symbolism, abstraction and composition?
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p>		<p>Level 5.1a Do students:</p> <ul style="list-style-type: none"> • demonstrate an understanding of symbolism and compose ideas into sculptural book forms? • experiment with materials and processes to make artists' books? • express personal responses through sculptural book forms?
<p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p>		<p>Level 5.1b Do students:</p> <ul style="list-style-type: none"> • draw on and be informed by research to make artists' books? • Develop their own and draw on others' ideas and images to make visual, auditory and tactile responses? • experiment and solve problems using appropriate materials and processes to make artists' books?

This table is continued on the next page.

Outcomes	Gathering evidence	Making judgments
<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 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p>	<p>Students may:</p> <ul style="list-style-type: none"> • use their research of an Australian artist/craftsperson to make an artist's book that draws upon personal ideas and explorations of materials and the work of this artist. They may reinvent an image or object into a book form that creates an interactive display. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • consultation and discussion with students about the impact of the book artist on their work <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheet • visual folios. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> • demonstrate an understanding of the different functions and forms that a book can take? • research at least one book artist and one of their works? • explore and experiment with personal interpretations for book design? • create a display selecting and grouping designs around a common concept? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> • document the processes of developing individual designs for an artist's book? • research artists who use the book in an artistic form? • create an interactive environment for the display of their book? <p>Level 5 Do students:</p> <ul style="list-style-type: none"> • make artists' books demonstrating their consideration of how the work will be displayed? • display their work for a particular audience and in an appropriate context? • research and analyse artists' books and ideas to make sculptural book forms? • construct intended and alternative meaning through display?
<p>VA 3.3 Students compare elements and additional concepts evident in 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"> • evaluate their own and others' artists' books using a reflection sheet (see Student resource 2). <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • observation • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • reflection sheets. 	<p>Level 3 Do students</p> <ul style="list-style-type: none"> • compare book designs by two artists and describe the differences between the two designs in relevant art terms? • research different styles of text and illustration used in book design and construction? • present information about the specific historical developments of different book forms? <p>Level 4 Do students:</p> <ul style="list-style-type: none"> • research historical development of the book? • examine the functions of different book designs? • analyse specific elements of line, shape, colour and texture and concepts used in book design and book display, such as, abstraction, proportion, composition? • explore culturally significant differences related to book design?

Outcomes	Gathering evidence	Making judgments
VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.		Level 5 Do students: <ul style="list-style-type: none"> analyse their own and others' artists' books in relation to the use of line, shape, texture and colour; purpose, content and context? analyse the composition and use of symbolism, depth, representation and non-representation? research Australian artists/designers/craftspeople who make sculptural book forms? evaluate the form, function and display of artists' work?

Background information

The artist's book can take many forms. A characteristic of post-modernism is the deconstruction of the familiar physical and ephemeral qualities of books and the reconstruction of its meanings. Artists have used books to record the processes of change in their work. They have used journals and folios as documents to evidence experimentation and invention.

Some contemporary artists design books that are sculptural. They may play with changing the traditional relationships between pages and covers, invent new surfaces, use folding and binding in non-familiar contexts, utilise innovative materials both traditional and non-traditional, and merge the boundaries of two-dimensional and three-dimensional design concepts. Artists' books are unique artworks that challenge the audience to find new meanings for books.

Coptic manuscripts and bindings provide examples of a traditional book form that may be used as a stimulus for students to explore materials, processes and contexts. Coptic manuscripts come in the following forms:

Codex: This is the book format, where pages are combined to form quires and the quires are bound together to form a book. This format was probably invented by the early Christians to distinguish their writings from Jewish texts that favoured the scroll format.

Scroll: This format was rare among the Early Christian or Egyptian Christian (Coptic) manuscripts. However, some small scrolls survived, containing Coptic material. They are written records on a rolled sheet that can be read horizontally or vertically. Such scrolls contained mainly magical texts.

A distinguishing feature of Coptic binding is a strong stitch. It binds the book in such a way that the book rests flat on a surface while the reader views its contents. It is a binding style invented by the early Bible makers and is characterised by the parchment or leather pages being sewn together on one side, forming a spine. To preserve the manuscripts intact, the Copts covered them with leather bindings. This practice gave rise to a flourishing art that attained very high standards. These leather binds were embossed with special seals to provide eloquent designs, crosses, and figures of the apostles and the saints.

Terminology

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

artist's book	constructions	quires
artist's statement	coptic binding	sculptural book
book artists	maquette	sculpture in the round
'book as art'	photomontage	bas relief

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.

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

Carroli, L. & Holubizky, I. 1999, *Soapbox Installation Practices and Artists*, Institute of Modern Art, Brisbane.

Dawson, S. 1992, *The Art and Craft of Papermaking*, Simon and Schuster, Australia.

Di Mauro, S. 1998, *Between Materials*, Sebastian Di Mauro Printing, Brisbane.

Doggett, S. 1998, *Bookworks: Books, Memory and Photo Albums, Journals and Diaries Made by Hand*, Apple Press, London.

Feliciano, K. 1999, *Making Memory Books by Hand*, Rockport Publishers Inc., Rockport, MA, USA.

Grishin, S. 1993, *Andrew Sibley: Art on the Fringe of Being*, Craftsman House, Sydney.

Queensland Art Gallery, 1999, *Beyond the Future: The Third Asia-Pacific Triennial of Contemporary Art*, Queensland Art Gallery, South Brisbane.

Thompson, J. 2000, *Making Journals by Hand*, Rockport Publishers Inc., Rockport, MA, USA.

Williams, D. & Simpson, C. 1996, *Art Now: Contemporary Art Post 1970, Book 2*, McGraw-Hill, Sydney.

Electronic

Websites

(All websites listed were accessed in April 2002.)

Limited Edition Artist Books: www.legacyart.com/galleries/artists/martin.shtml

Coptic manuscripts overview: www.stshenouda.com/coptman/coptmss1.htm#Bind

Manuscripts, Books and Maps: The Printing Press and a Changing World:
<http://communication.ucsd.edu/bjones/books/booktext.html>

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

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

Queensland Art Teachers' 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.rgaq.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:

- research book artists' techniques and processes
- discuss historical evidence about books and start recording their ideas and images in response to this
- consider the purpose and explore the book as an art form
- investigate and experiment with book construction techniques.

Outcomes	Activities	Gathering evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p>	<p>Stimulus: Books can be taken for granted, but what about the times and places that did or do not have books or equivalent ways of recording images and ideas?</p> <p>Students explore ancient books and their makers; new artists and artists' books; making their own books. Choose one or a combination of the following activities.</p>	
<p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p>	<p>Students:</p> <ul style="list-style-type: none"> • research the Dead Sea Scrolls, the Book of Kells, the Lindisfarne Gospels and similar ancient texts. They examine images, text, scripts, content, and the display of these artefacts. Students research the development from scroll to codex, and the origins and style of Celtic art. 	<p>VA 4.1 and VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i>
<p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>	<ul style="list-style-type: none"> • consider the book as an art form, being a repository of knowledge and power. They research where books are found, who sees them, who reads them and what purposes they have. Students explore some functions of artists' books, such as to tell a story, to recall facts, times and places, to instruct future understanding, to be expressive, to look at a range of historical and contemporary issues. 	<p>VA 4.3 and VA 5.3 <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i>
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p>	<ul style="list-style-type: none"> • collect images and objects from visits, past events, journeys, tickets, maps, envelopes, wrappers, found and made papers with a view to using them in Phase 2. 	
<p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p>	<ul style="list-style-type: none"> • research artists who have used text and image such as Jenny Maston, Jeannie Baker and Rosalie Gascoigne. They look at a range of book construction techniques such as coptic binding, assemblage, collage, folding, layering, unfolding, gluing and stapling. 	
<p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p>	<ul style="list-style-type: none"> • experiment with materials and techniques such as pen and wash, card and twine, stitching and photomontage and collage. • investigate artists' books looking at the works of book artists such as Adele Outteridge, Sebastian Di Mauro and Andrew Sibley (magazine artist from the 2nd Asia Pacific Triennial). 	
<p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p>	<ul style="list-style-type: none"> • discuss and document artists' ideas and concepts for display by exploring artists' use of colour, texture and shape. • devise a concept map that draws upon this research and their personal experiences and the comparisons of ancient and contemporary makers of books. 	

Focus questions:

- What are the differences between craft and art, and how do you know?
- What are artists/designers/craftspersons and what do they make?
- What are the similarities and differences between a book and the idea of 'the book as art'?
- What are artists' books and how do you recognise them?

Teaching considerations

You will need to access primary and secondary sources of materials so that students can research and explore 'the book as art', book artists and artists' books. Students may participate in an artist-in-schools workshop with an artist/designer/craftsperson who is a book artist/sculptor. It is important that students and teachers collaborate and collect appropriate information about artists and art styles that use written texts. Information can be sought from art and craft journals, Internet, exhibitions of original works at galleries and museums among others. In preparing for this module, the accessing of physical and human resources may take some time. Students should be provided with opportunities to work through a planned sequence of activities. See Student resource 1 and Student resource 2 for sample tasks.

It may be useful for students to research fiction, non-fiction, diagrammatic, scientific, comics and other texts to make comparisons of the functions and purposes of books and reflect on variations in styles and formats for different audiences. Teachers should encourage students to experiment with materials, processes and different approaches to develop a deeper understanding of artists' books. They should be encouraged to be inventive and innovative and to take risks in making and displaying their designs and constructions.

Phase 2 — Developing

Students:

- make a series of small 'book-like' constructions
- experiment with letter shapes and styles to make an illuminated manuscript
- construct personal and hidden messages from collected materials
- apply construction techniques to experiment with collage and layering of images and text.

Outcomes	Activities	Gathering evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</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>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p>	<p>Stimulus: Students experiment with and research concepts from the exploring phase, such as the idea that books have been used by people to record personal experiences. They create a book that displays their responses to the topic, 'Journeys'.</p> <p>Choose one or a combination of the following activities.</p> <p>Students:</p> <ul style="list-style-type: none"> • develop a series of small 'book-like' structures that explore one or several book artist's ideas. They make/modify or deconstruct/reconstruct images to make personal interpretations related to the concept. Students document their problem-solving processes by using visual and written records. • use their initials or letters from their names as the basis for their design work. They experiment with materials, layout and lettering styles to make a modern illuminated manuscript. They experiment with manual or electronic means to make their books real or virtual. Students develop border designs and interlocking patterns using lines and shapes, trialing a variety of colour schemes and collage techniques. • apply book-making techniques to make artists' books in response to relevant researched artists who use different approaches to combining text and image. Based on observational drawings of found and collected objects, poems, stories or songs, they collage and layer images and text to complete their designs. • informally display collected materials from the exploring phase. They experiment with different construction ideas of personal and hidden messages. They consider how the materials will inform the structure, shape and space of their books. Students experiment with ideas and processes to communicate their intentions. 	<p>VA 4.2 and VA 5.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>student–teacher consultation</i> <p>VA 4.1 and VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i> <p>VA 4.1 and VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i> • <i>student–teacher consultation</i>

Focus questions:

- How do 'book artists' make artists' books?
- In what space/place will the students' artists' books be displayed?
- How will the display of the artist's book impact on what you will make?
- What construction techniques has the artist/designer/craftsperson used?

Teaching considerations

Encourage students to informally display their process designs and/or artist's book(s) and participate in informal discussions about their own and others' work with peers and with the teacher. Support individual students in their efforts and provide a range of possibilities for them to extend and develop their ideas. Encourage the use of a range of materials, techniques and processes and ensure students draw on research to develop their folio of experiments, annotated ideas and three-dimensional structures. See Student resource 1 and Student resource 2 for sample tasks.

Students may create one or more miniatures (marquettes) of their artists' books, exploring materials, techniques and possible design structures. These marquettes are sample designs where students solve problems for design and construction. Their process work is used as evidence for students' ideas and changing intentions, as well as providing an opportunity to experiment with visual and spatial problems. Students may develop their ideas in tangible or ephemeral ways.

Phase 3 — Responding

Students:

- install their sculptural book forms in containers, compartments or confinements
- collaboratively display pages of illuminated manuscripts to communicate their personal and community identities
- reinvent familiar ideas to make an interactive artist's book
- make a collaged artist's book to represent a shape or structure.

Outcomes	Activities	Gathering evidence
<p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p>	<p>Stimulus: While some books are private places, most are meant to be read and interpreted by a larger audience. Students revisit their books and reconstruct them to fill different spaces.</p> <p>Choose one or a combination of the following activities.</p>	
<p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p>	<p>Students:</p> <ul style="list-style-type: none"> • install their revised sculptural book forms in interesting compartments and confinements, such as inside various shaped boxes or enclosed in clear plastic sheets. Students evaluate their own and others' work. 	<p>VA 4.1 and VA 5.1a <i>Assessment technique:</i></p> <ul style="list-style-type: none"> • <i>peer- and self-assessment</i>
<p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p>	<ul style="list-style-type: none"> • create a single page of an illuminated manuscript that is primarily a collage of images and text. They discuss and explain how they have used colour, line, shape and pattern symbolically to represent ideas, and how they designed the borders to complement the composition. Students display their work collaboratively, considering how they will construct an overall effect to communicate a personal and/or class identity. 	<p>VA 4.1 and VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>student-teacher consultation</i> • <i>focused analysis</i> • <i>teacher observation</i>
<p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p>	<ul style="list-style-type: none"> • make artists' books that represent a chosen shape or structure and use collaged images and text on the surface. For example, they may create a book in the shape of a cube or the structure of a wing. Students select an appropriate environment to display their artist's books. They evaluate their own and others' book designs by analysing the concept of 'un-book', or what is an artist's book. 	<p>VA 4.3 and VA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>teacher observation</i>
<p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p>	<ul style="list-style-type: none"> • use their research of an Australian artist/craftsperson to make an artist's book that draws upon personal ideas and explorations of materials, and incorporates elements or styles of works by a selected artist. They may reinvent an image or object into a book form and create an interactive display environment for it. Students may add annotations about the images to create an artist's statement. 	
<p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p>		
<p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p>		

Focus questions:

- What have you made and how have you made it?
- What artists/designers/craftspeople have influenced your work? What elements, concepts and ideas have been used? Why?
- How would you display your own and others' sculptural book forms? Why?
- What would you have done differently? Why?

Teaching considerations

Students may design and make one or several different sized artist's books in response to their explorations and developments. They may continue to research and develop their ideas and material explorations to design or make possible solutions to their challenges. Discuss with students the possibilities and limitations for display spaces that are inside and outside the classroom, considering the purposes and audiences for the display. Students may work individually or collaboratively to problem solve informal or formal display of their artists' books. You may choose to document students' preliminary and process ideas and resolved artworks through photographic or video records in order to assist in making judgments about students' demonstrations of core learning outcomes.

Sample unit overview

Teacher resource 1

Time allocation: 8 weeks

Stimulus: 'the book as art'; book artists such as Adele Outteridge, Sebastian Di Mauro and Andrew Sibley; and artists' books with a particular focus on 'Journeys' as a theme.

Focus core learning outcomes: Visual Arts VA 5.1a, VA5.1b, VA5.2. VA5.3				
Week	Contexts	Features	Process phases	Assessment
1	Students research the origins and style of Celtic art and the development from scroll to codex.	Students research the Dead Sea Scrolls, the Book of Kells and the Lindisfarne Gospels. They examine images, text, content, and the display of these artefacts. They collect and document different sample designs from illuminated manuscripts and book artists.	Exploring Students discuss historical evidence about books and start a personal journey of ideas and images. They research and evaluate Australian book artists.	<i>Teacher observation</i>
2	Students interpret a personal focus from the idea of 'Journeys' by devising a concept map that draws upon this research and their personal experiences.			Students' interactions and concept maps
3	Students develop the concept of an artist's book further by designing and making their personal book for the topic 'Journeys'.	Students experiment with sample book designs and structures. The book designs may be produced by manual or electronic means.	Developing Students experiment with materials, processes and techniques to make a series of book-like structures.	<i>Focused analysis</i>
4	Students use their initials or letters from their names to make a modern illuminated manuscript. They experiment with materials, layout, lettering styles border designs, interlocking patterns using lines and shapes, trialing colour schemes and collage techniques.			Visual folio of experiments with materials, layout and lettering styles
5	Students create an illuminated manuscript page using collages of images and text, selecting border designs to complement the composition.			
6	Students finalise their book design for the topic, 'Journeys', and construct that design as an artist book.	Students complete their folios of work. These include an illustrated manuscript page and a book design that reflects the topic 'Journeys'.	Responding Students install their reconstructed books. They describe, analyse and interpret their work and that of other artists.	<i>Teacher observation</i>
7	Students display their illuminated manuscript page and/or artist's book collaboratively, considering how they will present a unified effect to communicate a personal and/or class interpretation of 'Journeys'.			Artists' books and questioning
8	Students, in a written critique, describe, analyse and interpret how they have used colour, line, shape and pattern symbolically to represent themselves and 'Journeys' in their work.			<i>Focused analysis</i> Extended writing

Organising a visual arts classroom

Teacher resource 2

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 the eye level of students and accessibility.

Materials

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

Storage areas

- Consider where ongoing projects will be kept (three-dimensional works may be kept on shelves or lighter works may be suspended by lines).
- Keep 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.

Sample task sheet

Student resource 1

Concept: Artist's Books

Focus: 'Journeys'

Task: An Illuminated Manuscript Page

Student Name:

Making Images and Objects		Making and Displaying	Appraising Images and Objects				
VA 5.1a Students make images and objects to express personal responses to researched ideas.	VA 5.1b. Students research and experiment with ideas to document sensory responses to developmental processes in making.	VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.	VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.				
Activities			Assessment				
Exploring	<ul style="list-style-type: none"> • What is an Artist's Book? • Investigate the Book of Kells and the origins of Celtic art. What was the function of this book? How and why was it constructed? • Identify the major characteristics of Celtic art. • Research examples of illuminated manuscripts, the techniques/materials and styles used. • Develop ideas and images for the topic 'Journeys', that you can use in your illuminated manuscript page. 		Techniques <i>Focused analysis</i>	Instruments <ul style="list-style-type: none"> • visual journal 			
	Developing	<ul style="list-style-type: none"> • Experiment with different layouts and lettering styles incorporating your own initials. • Test materials you have on hand to design your own illuminated manuscript. • Develop border designs and interlocking patterns using lines and shapes. • Trial colour schemes and collage techniques. • Use colour, shape, line and pattern symbolically to represent your personal 'Journey' on your page of the class collaborative book. • Incorporate your initials into a border design. • Create sample collage ideas using selected images from photographs and text that represent your ideas about your personal Journey. 			<i>Student–teacher consultation</i>	<ul style="list-style-type: none"> • interviews • questioning • production folio 	
		Responding					<ul style="list-style-type: none"> • Complete an illuminated manuscript page that explores the topic 'Journeys'. The page will incorporate collage, appropriated patterning from an actual medieval manuscript, your initials, text and border designs and symbolism. • Display your illuminated manuscript page collaboratively with other members of the class. • Write a 200-word critique or feature article on an illuminated manuscript page by another student in the class.

This table is continued on the next page...

Sample task sheet (continued)

Student resource 1

Assessment	Working towards Level 5	Demonstrating Level 5
<p>VA 5.1a Does the student:</p> <ul style="list-style-type: none"> • apply appropriate art and design elements and concepts when exploring different options for illuminated manuscript design? • communicate intentions and meaning clearly through composition and the use of symbolism? • express a personal response to the concept of 'Journeys'? <p>VA 5.1b Does the student:</p> <ul style="list-style-type: none"> • research and experiment with ideas and materials? • document responses in a visual journal/art folio? <p>VA 5.2 Does the student:</p> <ul style="list-style-type: none"> • research, analyse and interpret images and objects of artists, designers and craftspeople? • construct visual responses for display for a specific space and audience? <p>VA 5.3 Does the student:</p> <ul style="list-style-type: none"> • research and evaluate images and objects of Australian artists/designers/craftspeople? • describe the function of the artist's book from a historical-cultural point of view? • apply his or her knowledge about illuminated manuscript design? 		
Student's self-reflection comments:		
Teacher's comments:		
Parent's/caregiver's signature:		
Date:		

Sample task sheet: 'Journeys'

Student resource 2

Books are often taken for granted these days. They have always been a part of our lives. There are books for pre-readers that contain only pictures and ones for people with vision impairment in Braille or large print or on tape. There are books on every possible topic and in many shapes and sizes, even E-books that are available only online and do not resemble printed texts. However, there have been and still are cultures and societies that do not use books but have instead a significant oral history.

Over the centuries, the format of the book has altered to accommodate developments in technology and content, determined by its central purposes and audiences. Books can be seen as being repositories of knowledge and power as well as teaching tools. Some are used for personal enjoyment or for private introspection and have no intended audience other than the author.

Before the age of the printing press, books in Western Europe were treasured items that had to be copied out by hand, a task that could take many years. The earliest books of this type included copies of sacred texts of the Christian church that were bound and decorated with precious stones and metals, although the words were considered more valuable than the materials used in the production of the book.

Exploring phase:

Investigate information about the **Dead Sea Scrolls**, **The Book of Kells**, and **The Lindisfarne Gospels**. Use the table below, or your visual journal, to record your findings.

Text name	Dates	Place	Content	Materials	Purpose	Authors
Dead Sea Scrolls						
Book of Kells						
Lindisfarne Gospels						

Sample task sheet: 'Journeys' (continued)**Student resource 2****Questions and research topics:**

1. What are the main differences between the Dead Sea Scrolls and the other two ancient text forms? Look at the difference between forms and functions of book formats such as the scroll as opposed to codex (book), the style of images, use of colours, use of decoration such as precious metals and stones, and others.
2. Research the development of Celtic art and its style of design, looking specifically at pattern, stylisation, repetition, composition and the materials used to make these books.
3. What information did the Celts present in their books? What materials did they use to write with and what materials did they write the information on?
4. Explore the reasons behind the journeys of the old Irish monks.
5. Investigate the current resurgence of interest in ancient Celtic design.
6. Compare and contrast examples of artist's books by Australian artists such as Adele Outerridge, Sebastian Di Mauro and Andrew Sibley.

In your visual journal, brainstorm ideas for making your own representations of the topic, 'Journeys'.

Visual journal: experiments for books and journeys

Using the materials available, investigate book-like structures such as things that:

- open and close
- have an outside and an inside
- have a front and a back
- have a beginning and an end
- have no particular order
- are in line
- fold and unfold
- unfurl
- are joined, jointed, hinged
- are made of paper, cloth, cardboard, plastic, leaves, wrappers
- contain images, objects, ideas, patterns, secret things
- stand up, lie down, hang, lean, can be worn.

Design and make at least three different marquette constructions of an artist's book that reflects the topic 'Journeys'.

Display your three design samples together as a group.

Compare your designs with other constructions from your class.

In the class group, appraise and discuss the reasons why some book constructions are more successful in communicating the focus 'Journeys'.

Developing phase

Continue to experiment and develop your three designs into more complex, life-sized book-structures by:

- binding sections together
- machine stitching sections
- gluing parts in different ways
- making covers
- making and decorating your own paper
- using block and screen printing techniques
- using different colour combinations or harmonies, for example progressing one colour through many pages to another colour
- collaging images and found objects pertaining to ideas about the journey's theme into the sample book/s that you make
- selecting one book design that you feel is the most successful design for a contemporary artist book and one that reflects the topic 'Journeys'
- constructing this selected design combining the format and content to reflect your ideas about journeys.

Sample task sheet: 'Journeys' (continued)**Student resource 2****Responding phase: Making and displaying**

Take your finished artist's book and analyse how well it fulfils the task. Ask yourself questions that explore the symbolism used and the meaning of the images. How can you re-invent your design to communicate the additional concept of 'Journey's End'?

This will require your pulling apart and re-making your original book structure.

Revisit some of your earlier ideas, and use them to make the new 'Journey's End' book.

Experiment with new designs to install the new book structure in a container arrangement, or construct a space that holds the book and conveys a sense of finality.

Written response:

Research and evaluate the artists' books made by two of the following Australian book artists:

- Adele Outteridge
- Sebastian Di Mauro
- Andrew Sibley
- other artists you may find.

Use the following points for comparison:

- materials and techniques used
- content or recurrent themes
- how the works are presented/installed/hung
- the intended purposes and audiences
- what the artists have said about their own works
- what other artists and writers have said about the artists and their works.

Include:

- an opinion on the concept of the artist's book
- a comment on the success of samples of work by relevant artists
- a brief general history of artists' books in the modern era.

Format:

- electronic version with hard copy on A4-sized paper, including title page and bibliography
- include all relevant images/diagrams (black and white or colour)
- use your own words — do not plagiarise information
- acknowledge quotes from researched material, italicise the section and reference it in the bibliography
- appropriate referencing format, footnotes not required
- length: 350–450 words.

Other possible presentation formats:

- magazine article
- interview with the artists
- oral presentation
- brochure for an exhibition
- powerpoint presentation
- web page.

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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

Years 1 to 10 The Arts Initial In-service Materials

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