

Going bush



Strand
Visual Arts

Purpose

Students are provided with opportunities to design, make, display and appraise images and objects using the local, natural environment and artists' interpretations of nature as stimulus. They research selected works of artists such as Ian Gentle and Jeannie Baker to make and display their own original images and objects. This module may be used as a model for the development of Visual Arts activities using different artists and aspects of the school's local environment.

Overview

Activities in this module are designed to promote student-centred learning, using the three planning phases of exploring, developing and responding. These phases form an interrelated sequence.

Exploring

Students:

- make observational, linear, positive and negative, tonal and textural drawings
- research local, natural environments and experiment with materials and processes
- research artists who use and are influenced by the natural environment
- identify patterns, symbolic colours and perspective.

Developing

Students:

- build upon their ideas and explorations to create possible solutions
- consider the influence of artists who use their natural environment as a source of inspiration and ideas
- make collages selecting from stimuli such as their face or torso, the landscape, the imaginary creature from their explorations.

Responding

Students:

- bring together their explorations and developments to make and display resolved ideas
- display collages of their face or torso/ ceramic tile/ fantasy landscape and imaginary creature from the exploring and developing phases
- analyse their own and others' images, objects and display.

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 local natural environment. Students are provided with opportunities to make images and objects from their surroundings. They may use their memories, experiences and observations of natural forms such as trees, rock formations and leaves. The focus of *Going bush* is to develop students' awareness of their environment and its visual features.

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, social skills and self-management skills.

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

Module organisation

This 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 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 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 relevant expertise.

Decisions about selecting and combining forms, materials and processes should be made in relation to students' individual needs and prior learning. Activities in this module provide students with opportunities to make and display mixed media, two or three-dimensional collages and sculpture.

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 suggested pathways for developing units of work.

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.

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 Level 4 of the syllabus in addition to the core content from previous levels:

- | | |
|---|--|
| elements | <ul style="list-style-type: none"> • colour • line • shape • texture |
| concepts —
principles of visual
art design | <ul style="list-style-type: none"> • abstraction • composition • depth • non-representation • proportion • representation • symbolism |
| processes | <ul style="list-style-type: none"> • analyse • deconstruct images and objects • reconstruct images and objects |
| display and
exhibition | <ul style="list-style-type: none"> • purpose of audience |
| functions | <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 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"> • make observational, linear, positive and negative, tonal and textural drawings • build upon their ideas and explorations to create possible solutions • make collages of the landscape and the imaginary creature from their explorations. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheet. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> • collage painted and found images to develop two-dimensional forms that communicate an understanding of focus and the relationship between colours and shapes? • make line drawings showing contours that demonstrate an understanding of how light and dark can be used to show contrast?
		<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 objects?
<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"> • bring together their explorations and developments to make and display resolved ideas • display ceramic tiles or collages of the landscape or the imaginary creature from the exploring and developing phases. <p>The teacher may use:</p> <ul style="list-style-type: none"> • student–teacher consultation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • anecdotal records. 	<p>Level 3 Do students:</p> <ul style="list-style-type: none"> • consider the display space before they make their 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"> • 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 and placement of textural features? • create an appropriate context for the display of their work to appeal to a particular audience?

This table is continued on the next page...

Outcomes	Gathering evidence	Making judgments
<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"> • research artists who use and are influenced by the natural environment • consider the influence of artists who use their natural environment as a source of inspiration and ideas • analyse their own and others' images, objects and display. <p>The teacher may use:</p> <ul style="list-style-type: none"> • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • peer- and self-assessment sheets. 	<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

An alternative stimulus such as the built environment could be chosen together with alternative materials and processes to meet the needs of students. They may draw on other curriculum areas, past and present ideas, feelings, experiences and observations to make or expand on existing personal artworks.

The following definitions have been used in this Visual Arts module:
Visual folio/journal represents a body of work such as observational and preparatory drawings, collages, painting experiments and maquettes of sculptures.

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:

background	frottage	positive and negative space
built environment	hand building	relief
collage	linear	superimposed landscape
display folio	natural environment	visual folio/journal

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 resources

Aland, J. and Darby, M. 1997, *Australian Artlook*, Rigby Heinemann, Australia.

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

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

Friedman, T. 1996, *Andy Goldsworthy: Wood*, Viking, UK.

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

Queensland Department of Education, 1990, *Living by Design: Art Handbook for Teachers: Years 1 to 7*, 4 volumes, Brisbane.

Ragans, R. 2000, *Art Talk*, 3rd edition, McGraw-Hill, Australia.

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

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

Electronic

Websites

(All websites listed were accessed in May 2002)

Art History — resources on the web: <http://witcombe.sbc.edu/ARTHLinks.html>

Artists — Alphabetical Listing: www.artincontext.org/listings/artist/alpha/menu.htm

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/

Videos

**A Bug's Life* (G), 1998, Walt Disney Home Video. (96 mins)

**Antz* (PG), 1998, Dreamworks Home Entertainment. (93 mins)

Honey, I Shrank the Kids (PG), 1989, Walt Disney Home Video. (101 mins)

Organisations

Contacts

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

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

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

Activities

Phase 1 — Exploring

Students:

- make observational, linear, positive and negative, tonal and textural drawings
- research local natural environments and experiment with materials and processes
- research artists who use and are influenced by the natural environment
- identify patterns, symbolic colours and perspective.

Outcomes	Visual Arts 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>Choose one or a combination of activities.</p> <p>Students:</p> <ul style="list-style-type: none"> • observe three natural objects found in their local environment to explore drawing in a variety of ways such as: <ul style="list-style-type: none"> – realistic (to create detailed line and tone) – weathered and worn (to create interesting textures and surfaces) – electronic (using available technologies such as photocopiers and computer software). • look at the work of Australian artists such as Ian Gentle (see <i>Australian Art and Artists</i> text and Student resources 1 and 2). They discuss how natural environments, indigenous peoples and cultures (Australian Aboriginal, Torres Strait Islander, New Guinean, Indonesian and African) have influenced his artwork. • use materials such as twigs, leaves, rocks, flowers and bark to create an animal or imaginary creature. They trace around the objects they make, remove them and create tonal drawings to explore positive and negative shapes. Students give their animals or imaginary creatures 'witty' names. • look at the tonal qualities observed in a garden and make frottage (rubblings) of textures from natural surfaces and record patterns they can see and feel. They explore and apply drawing techniques such as shading, hatching, cross-hatching, stippling. (See <i>Art-i-facts — An Exploration of Ideas in Drawing</i>, text.) • collect textures and patterns they have found in magazines, newspapers, wrapping paper and so on. They also record colours and tonal qualities (tints and shades) observed in nature. • make an informal display, identifying each colour by giving it an invented name. They also explore symbolism and feelings created by colours. • view films such as <i>A Bug's Life</i> and <i>Antz</i> that present views of the world from different visual perspectives (for example, that of a worm or a bird). Students discuss concepts such as representation, depth and proportion and how they have been used in these films. 	<p>VA 4.1 <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 4.2 <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 4.3 <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 is a natural environment and how does it differ from a built environment?
- How does our local, natural environment influence our lives and the way we see things in the world?
- What natural materials could we collect for collage?

Teaching considerations

See Teacher resource 1 for strategies to organise a Visual Arts classroom. Teachers may select or adapt suggested activities, considering the accessibility and availability of natural resources. Where possible, provide students with opportunities to work both inside and outside of the classroom environment or on location, for example, excursions. Interactions with the local, natural environment will provide students with first-hand experiences to draw on.

Encourage students to work individually and collaboratively to create representations of their environments, and abstract natural forms to create very large or small images. Focus on natural colours, patterns and forms of the environment to create experiments. Provide opportunities for students to collect images of artists/craftspersons/designers and gather drawings and found materials for collage. These images and objects are to be kept and annotated by students in their visual folio/journal. Student's visual folios/journals are to be a two-dimensional and three-dimensional resource for future art making, displaying and appraising.

Phase 2 — Developing

Students:

- build on their ideas and explorations to create possible solutions
- consider the influence of artists who use their natural environment as a source of inspiration and ideas
- make collages selecting from stimuli such as their face or torso, the landscape or the imaginary creature from their explorations.

Outcomes	Visual Arts 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>Choose one or a combination of activities.</p> <p>Students:</p> <ul style="list-style-type: none"> • make a collage of their face or torso from the frottage (rubblings) collected from natural surfaces and the drawings of the three natural objects. Look at artists such as Jeannie Baker and Fiona MacDonald for inspiration. • select one of Ian Gentle's sculptural works to make drawings, imagining how it looks from all angles. In small groups, they make their drawings into sculptures using found twigs and masking or sticky tape. • experiment with positive and negative shape drawings or linear drawings to explore and make an imaginary creature inspired by the shapes made in the exploration phase. Look at and consider artworks by artists such as Brett Whiteley, Picasso and Mambo to see how these artists might influence their art making. • design a ceramic tile using the shape of the creature created from the positive and negative drawings. On the background of the tile, they use lines, shapes and textures to create a textual surface that reflects how their particular creature might sound or move. They construct the animal or creature using relief hand-building techniques such as slabs and coils. • create a collage using rubblings, natural materials, drawings, parts of paintings, magazine cut outs, superimposed images from slides, overhead transparencies and tracings to create a fantasy landscape (see Student resource 3). Consider proportion — for example, a bug's perspective — and the use of realistic or symbolic colour. 	<p>VA 4.1 <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 4.2 <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 4.3 <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 is clay and what properties does it have?
- How do you make clay tiles?
- How can you create depth through layering, position, colour, texture and tone in your drawing?
- What is the perspective of an insect and how is it different from a human perspective?
- Consider the humour and sense of fun that artists such as Mambo bring to their work. For what reason?

Teaching considerations

As a source of motivation for students, make the visual classroom environment interesting by creating displays that inform and inspire them, such as using images of local flora, fauna, landscapes, artists' and students' work. Encourage students to use Visual Arts terminology and use their visual journals as a source of rich inspiration to develop ideas. Encourage students to use electronic manipulation to compose collages of ideas and have a collage box of interesting images and objects for them to use. Ensure students have a chance to revisit and reuse images and objects created in previous lessons so they have opportunities to build on what they know and can do.

Consider physical space and ensure health and safety procedures are used when working with ceramic materials such as clay and clay tools. Consider wet and dry areas, access to water, drying properties of clay and storage. Students' ceramic pieces may require firing in readiness for embellishment and display.

Please note that some Mambo images may not be appropriate for use in classrooms.

Phase 3 — Responding

Students:

- bring together their explorations and developments to make and display resolved ideas
- display collages of their face or torso/ceramic tile/fantasy landscape and imaginary creature from the exploring and developing phases
- analyse their own and others' images, objects and display.

Outcomes	Visual Arts 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>Choose one or a combination of activities.</p> <p>Students:</p> <ul style="list-style-type: none"> • consider their personal connections with and interests in their local environment. They display their collage, considering the audience, in a place and space that identifies something about them. • analyse and compare their own and others' collage display. • analyse how Ian Gentle used his environment to explore and develop his imagery. They compare this to their two-dimensional or three-dimensional imaginary creatures. Students analyse how Gentle displayed his work and compare this to their own to utilise ideas for their display. • display their creatures in a suitable location. In small groups, the students give a tour to other students and the teacher of their own and others' creatures. • describe the forms, materials and processes used to make the work, its meaning and the significance of the display. See Student resource 4 for a sample reflection sheet. • draw their ceramic tile/s from various viewpoints by experimenting with symbolic colours and colour combinations to achieve desired effects. They add colour to tiles with acrylic paint or ceramic materials such as slips, oxides and underglazes. • display their tiles in informal or formal settings considering the audience and the display environment. • analyse how they explored and developed their ideas for their fantasy landscape collages from the natural environment and videos viewed in class. • create a collaborative display of their collages to analyse and compare their own and others' work. Students may annotate their drawings and collage experiments to communicate their understanding of how they have used elements and concepts to deconstruct and reconstruct meanings. 	<p>VA 4.1, 4.2 and 4.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>peer- and self-assessment</i>

Focus questions:

- What is your own personal connection or interest with the local environment?
- How does your display enhance the meaning of your made images and objects?
- What response do you want or expect from your audience?
- Was your choice of techniques, materials and processes appropriate for your ideas?
- How have particular artists/craftspersons/designers influenced your ideas and work?

Teaching considerations

In this phase, students are making choices and bringing their ideas to fruition. The teacher or student selects one or two possible responses from the five activities that have been listed in this phase. Teacher resource 2 identifies examples of possible pathways through the phases of exploring, developing and responding to develop a unit of work from this module. Students informally or formally display their artworks inside or outside the classroom to communicate their intentions and critically reflect their understandings of their local natural environment.

Ensure all students' work is valued and they are provided with opportunities to share what they have made as an individual or a group. Discuss with students the concept of audience — who the audience is (peers, community, global etc.) and how these different audiences may view the work.

Organising a Visual Arts classroom

Teacher resource 1

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.

Sample units of work

Teacher resource 2

Example one

Forms — mixed media drawings and paintings

Materials — a range of surfaces, wet and dry media, natural and made objects

Processes — analysing, reconstructing and deconstructing images and objects

Exploring	Developing	Responding
<p>Students:</p> <ul style="list-style-type: none"> observe three natural objects found in their local environment to explore drawing in a variety of ways such as: <ul style="list-style-type: none"> realistic (to create detailed line and tone) weathered and worn (to create interesting textures and surfaces) electronic (using available technologies such as photocopiers and computer software). 	<p>Students:</p> <ul style="list-style-type: none"> make a collage of their face or torso from the frottage (rubblings) collected from natural surfaces and the drawings of the three natural objects. Look at artists such as Jeannie Baker and Fiona MacDonald for inspiration. 	<p>Students:</p> <ul style="list-style-type: none"> consider their personal connection or interests with their local environment. They display their head or torso collage, considering the audience, in a place and space that identifies something about them. Students analyse and compare their own and others' collage display.
<p style="text-align: center;">Assessment</p> <p>Teachers gather evidence of students' demonstrations of core learning outcomes through visual folios/journals, display folios, discussions with students and anecdotal records.</p>		

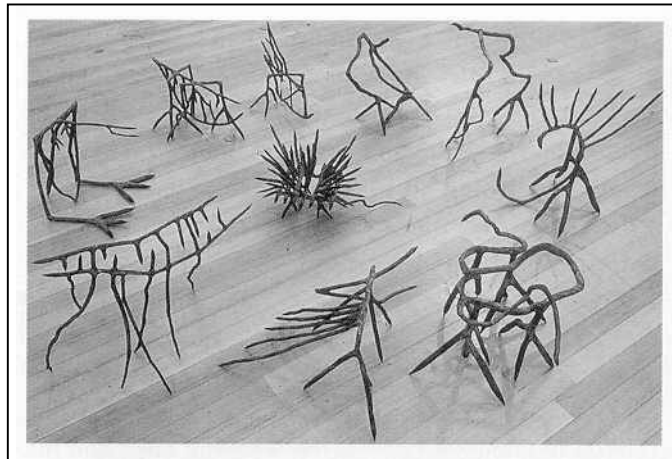
Example two

Forms — drawing, sculpture and installation

Materials — a range of surfaces, wet and dry media, natural and made objects

Processes — analysing, reconstructing and deconstructing images and objects

Exploring	Developing	Responding
<p>Students:</p> <ul style="list-style-type: none"> use found and natural materials such as twigs, leaves, rocks, flowers and bark to create an animal or imaginary creature. They trace around the objects they make, remove them and create tonal drawings to explore positive and negative shapes. Students give their animals or imaginary creatures 'witty' names. view films such as <i>A Bug's Life</i> and <i>Antz</i>, that focus on an insect's perspective (worm's eye and bird's eye views) of the natural environment. They discuss concepts such as representation, depth and proportion and how they have been used in these films. 	<p>Students:</p> <ul style="list-style-type: none"> select one of Ian Gentle's sculptural works to make drawings, imagining how it looks from all angles. In small groups, they make their drawings into sculptures using found twigs and masking or sticky tape. create a collage using rubbings, natural materials, drawings, parts of paintings, magazine cut-outs, superimposed images from slides, overhead transparencies and tracings to create a fantasy landscape (see Student resource sheet 3). Consider proportion, i.e. a bug's world perspective and the use of realistic or symbolic colour. 	<p>Students:</p> <ul style="list-style-type: none"> analyse how they explored and developed their ideas for their fantasy landscape collages from the natural environment and videos viewed in class. They create a collaborative display of their imaginary animals and collages to analyse and compare their own and others' work (see Student resource 2). Students may annotate their drawings and collage experiments to communicate their understanding of how they have used elements and concepts to deconstruct and reconstruct meanings.
<p style="text-align: center;">Assessment</p> <p>Teachers gather evidence of students' demonstrations of core learning outcomes through visual folios/journals, display folios, student-teacher consultations and peer-assessment.</p>		

Ian Gentle: *Small Eucalypt Sculptures***Student resource 1**

***Small Eucalypt Sculptures*, 1985, eucalypt wood pieces**

In the artwork *Small Eucalypt Sculptures* (1985), which animals are suggested?

Which visual art and design element has been used most strongly? How?

Compare the ways the sticks have been arranged in each of the sculptures. Comment on this.

What do you think the message is in this artwork? What is it about?

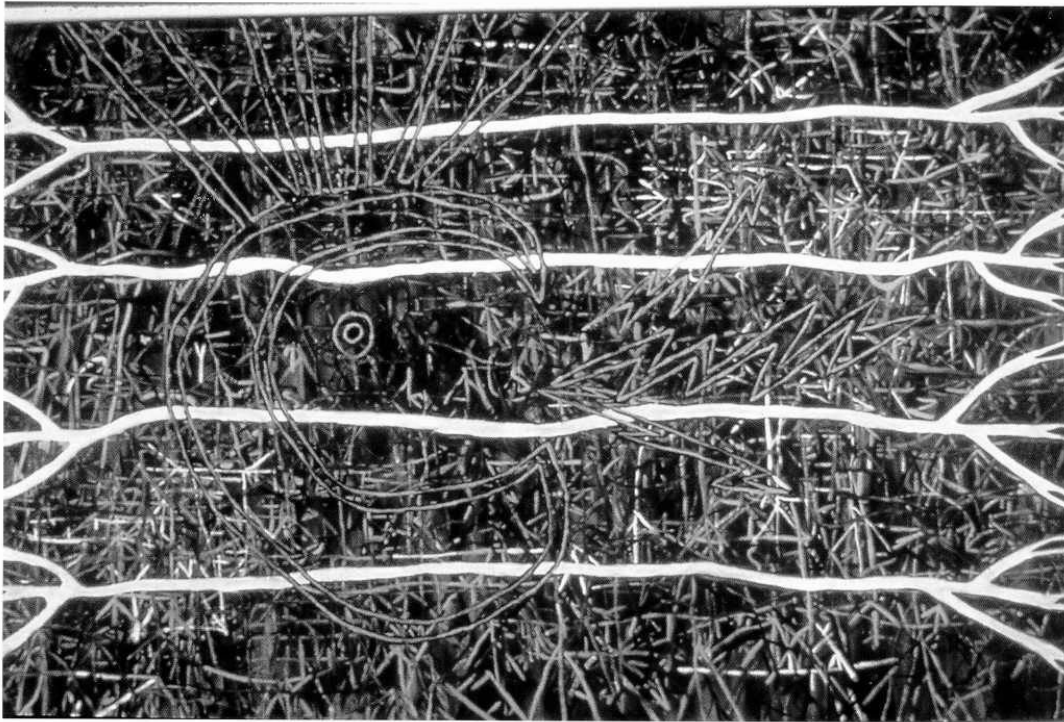
Why do you think Gentle has arranged this artwork in this way (in a circle)?

What other ways could you suggest it be arranged? Why?

Would it look different if it were set up in the bush rather than in a gallery? How? Why?

Ian Gentle: *Screeching Cocky*

Student resource 2



***Screeching Cocky*, 1986, acrylic on canvas**

What visual art and design elements has Gentle used in *Screeching Cocky*? Describe what the elements look like (for example, wavy or zigzag lines).

How has Gentle used the art elements to show the sound of the screeching cockatoo or the movements or actions of the cockatoo? Give two examples.

a)

b)

If you really wanted someone to experience this artwork, where or how might you exhibit *Screeching Cocky* (other than just in a gallery)? Why?

Who and what has influenced Gentle's artwork?

What did Gentle's art training give him an appreciation and awareness of? Why do you think this?

Ian Gentle: Screeching Cocky (continued)**Student resource 2**

Can you identify any cultural influences in this artwork? What are they?

Do you think the titles of his artworks help you to understand the artwork better? How?

Sometimes Gentle displays his artwork in and around his working site/studio. Does this affect the meaning or how we see his artwork, compared to seeing it in a gallery? If so, how?

Analyse the similarities and differences you can see between the two examples of Gentle's artwork.

Similarities:

Differences:

A Bug's Life: a developing phase task**Student resource 3**

Task: On a large sheet of cartridge paper, create and make a fantasy collage of 'a bug's life'.

Use all of the following to compose your collage:

- fabric
- magazine cut-outs
- natural materials (for example, twigs)
- overhead transparencies and tracings
- own drawings
- paint
- rubbings (frottage)
- superimposed images from slides.

In your collage, make an environment that is in proportion to a bug's *perspective*. Consider the use of LINE, TONE, SHAPE, TEXTURE and COLOUR.

Consider creating DEPTH by overlapping objects and providing *focal points*.

COLOUR should be used to **symbolise** certain aspects of the bug's environment.

Consider the use of line, tone, texture, depth and perspective, using a variety of materials.

A Bug's Life: a reflection task**Student resource 4**

Explain WHERE and HOW you have applied the following elements of visual art and design.

LINE — describe the movement (for example, vertical, horizontal, straight, wavy).

TOPE — describe how you have used light and shadow.

TEXTURE — describe what the tactile and visual textures look and feel like.

COLOUR — which colours stand out and which don't? Is this intentional?

— which colours have been used symbolically?

SHAPE — Identify which images have been used for the following shapes:

Geometric

Natural

Abstract

Non-objective

Which of the four shapes have been used the most? Why do you think this is so?

Do you consider your image proportional to a bug's perspective? Why? Is there anything you would change? How?

What reasons do you have for the way you set out (composed) your image?

Which images appear close to the viewer? Which are further away? Does your image show depth? Explain how you created a sense of depth.

A Bug's Life: a reflection task (continued)**Student resource 4**

What do you think are the most striking or interesting visual art and design elements used in your collage? Why?

Which elements of visual art and design have you used that are similar to another student's collage? Give two examples.

Which elements have you used that are different from another student's collage? Give two examples.

Imagine that there is to be an EXHIBITION of your class' collages, consider the following questions/statements:

- a) What would you name the exhibition? Why?
- b) Where would you arrange the collages? Why?
- c) How would you arrange the collages?
- d) Who would be your audience? Why?
- e) Make a statement that could go on a flyer to entice people to come to your exhibition.

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

Telephone: (07) 3864 0299

Facsimile: (07) 3221 2553

Website: www.qsa.qld.edu.au

Email: inquiries@qsa.qld.edu.au
