

# Virtual visitor



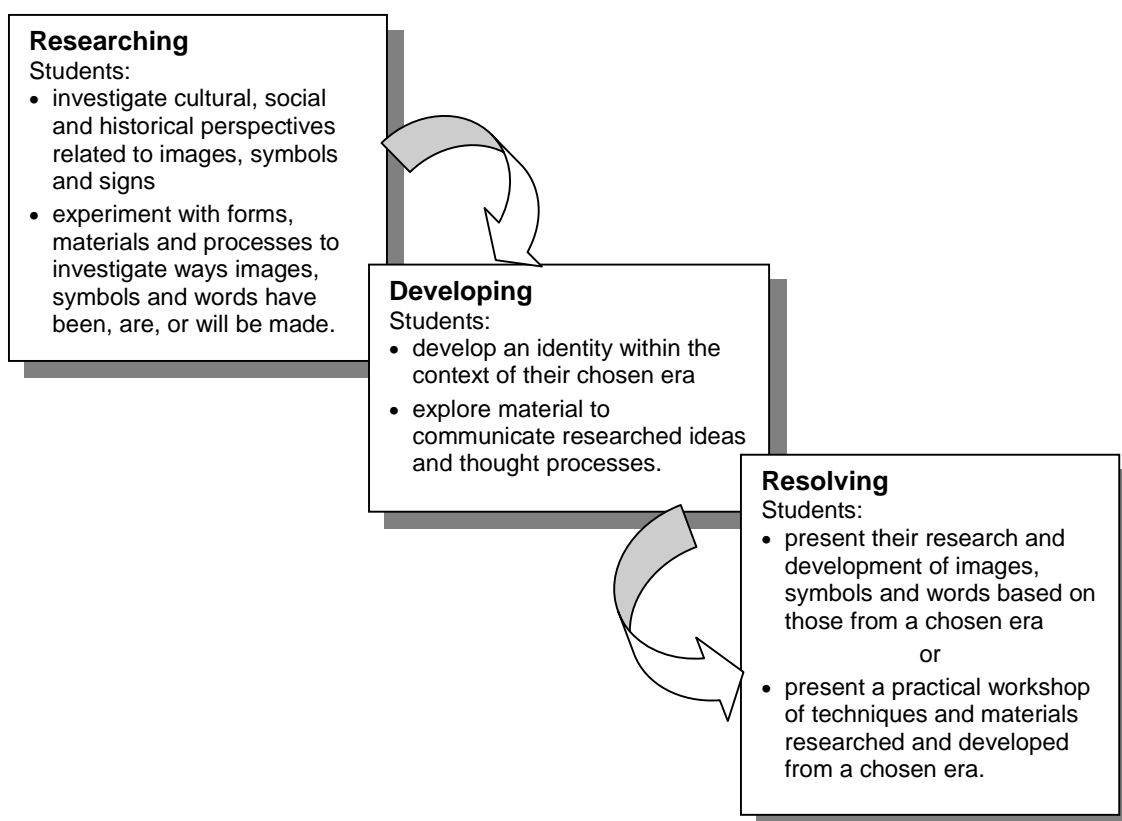
Strand  
Visual Arts

## Purpose

Students are actively engaged in making, displaying and appraising images and objects from past, present and future contexts as virtual visitors at a hypothetical conference. They problem solve through researching, developing and resolving individual, imaginative and innovative solutions to the invented scenario.

## Overview

Activities in this module are based on a learner-centred approach and are organised into the three phases of researching, developing and resolving. Visual arts activities in the researching phase follow through to the developing and resolving phases.



## Using this module

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### 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 a hypothetical situation that is developed as the stimulus to engage students in researching past and present technologies and art works. Students make, display and appraise images and objects using the suggested stimulus to complete the task.

**Stimulus** — A group of virtual time travellers have come to a conference in the early 21st Century to communicate how their contributions to creativity, art, craft, design and communication have developed. The time travellers will explain how their images, symbols or words were important to their cultures, which may be from past, present or future contexts. They have not all travelled in the same direction.

**Task** — You (the student) are one of these visitors. You will be looking at images, pictograms, hieroglyphs, symbols and alphabets, as well as different ways that these can be recorded using materials such as paper, stone, plaster, vellum, parchment, clay tablets and cyberzines, wax, copper shim and bark. Students will be looking at handwritten images, symbols and words, through mass-produced to virtual forms of communication.

Activities also contribute to learning in literacy, numeracy and lifeskills, and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include speaking and listening, researching information, reading written texts, viewing still and moving images, 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 *researching*, *developing* and *resolving*, 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** — *Researching* provides opportunities to explore 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** — *Resolving* makes links between practical activities and the new knowledge and understanding the students are developing.
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.

In each phase (researching, developing and resolving), activities are suggested that explore this stimulus and involve students in making, displaying and appraising images and objects. The activities are adaptable and can be modified to suit any alternative stimulus chosen by the teacher and students. Care needs to be taken to ensure adaptations to activities provide opportunities for students to demonstrate the identified learning outcomes.

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.

### 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

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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 6

Students interpret personal themes and social and cultural issues by applying elements, concepts, experiences, feelings, ideas and observations of their worlds.

Students synthesise and contextualise research from a range of cultural and historical contexts to create and communicate a personal aesthetic through sensory documentation of processes in visual arts.

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

Students' works reflect an understanding of the functions and purposes of art that they and others make and display in public and community contexts.

- VA 6.1a Students make images and objects to interpret chosen social and cultural issues.
- VA 6.1b Students communicate a personal aesthetic by documenting sensory responses to developmental processes.
- VA 6.2 Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.
- VA 6.3 Students justify responses to synthesised research from a variety of historical and cultural contexts.

## Core content

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Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre art, 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 6 of the syllabus in addition to the core content from previous levels:

<b>elements</b>	<ul style="list-style-type: none"><li>• colour</li><li>• line</li><li>• shape</li><li>• texture</li></ul>
<b>concepts</b> (principles of design)	<ul style="list-style-type: none"><li>• composition</li><li>• space</li><li>• symbolism</li><li>• representation</li></ul>
<b>processes</b>	<ul style="list-style-type: none"><li>• communicate a personal aesthetic in visual design</li></ul>
<b>display and exhibition</b>	<ul style="list-style-type: none"><li>• functions and purpose of public and community art</li></ul>
<b>functions</b>	<ul style="list-style-type: none"><li>• persuasion</li></ul>

## 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><b>VA 5.1a</b> Students make images and objects to express personal responses to researched ideas.</p> <p><b>VA 6.1a</b> Students make images and objects to interpret chosen social and cultural issues.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>make images and objects that are explorations of past, present and future methods of communication.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>progress charts.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>research and identify images, symbols and words used for communication?</li> <li>explore the concept of symbolism in the context of communication?</li> <li>analyse different historical and cultural interpretations of modes of communication?</li> <li>individually develop their own expressions of ideas in ways that communicate their intended meaning?</li> </ul>
		<p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>collect and synthesise research to make interpretations about the development of images, symbols and words for communication?</li> <li>make replicas of ancient artefacts?</li> <li>document sensory information?</li> <li>interpret research on the development of methods of visual communication?</li> <li>apply research to the making of images and objects from past, present or future?</li> </ul>
<p><b>VA 5.1b</b> Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p><b>VA 6.1b</b> Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>communicate a personal aesthetic by documenting research on the development of images, symbols and words.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>student–teacher consultation</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>feedback sheets.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>experiment with and apply materials and processes to communicate personal intentions?</li> <li>make folios/journals that explore modes of communication and symbol systems?</li> <li>make a collection of two-dimensional images and three-dimensional objects to reflect research and development of ideas?</li> </ul>
		<p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>make personal intentions evident through visual journal research?</li> <li>document individual and collaborative research of images, words and symbols?</li> <li>communicate reasons for choices of materials and processes?</li> </ul>

*This table is continued on the next page...*

Outcomes	Gathering evidence	Making judgments
<p><b>VA 5.2</b> Students research and analyse the images and objects of artists/ designers/ craftspeople to construct visual responses for display.</p> <p><b>VA 6.2</b> Students make and display images and objects to reflect an understanding of the functions and purpose of public and community art.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• make and display images and objects to reflect an understanding of the didactic possibilities of public and community art.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• peer- and self-assessment</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• reflection sheets.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• individually and/or collaboratively develop options for display and exhibition that enhance meaning?</li> <li>• analyse the display context of images and objects through experimentation with space, balance and direction?</li> </ul> <p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• make displays for a specific audience and public context?</li> <li>• communicate ideas through display?</li> <li>• present a paper on image, symbol and word in a class or school-wide context?</li> </ul>
<p><b>VA 5.3</b> Students research and evaluate images and objects of Australian artists/ designers/ craftspeople from a variety of historical and contemporary contexts.</p> <p><b>VA 6.3</b> Students justify responses to synthesised research from a variety of historical and cultural contexts.</p>	<p><b>Students may:</b></p> <ul style="list-style-type: none"> <li>• justify responses to synthesised research from a chosen time and place.</li> </ul> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li>• focused analysis</li> </ul> <p><b>recorded in:</b></p> <ul style="list-style-type: none"> <li>• anecdotal records.</li> </ul>	<p><b>Level 5</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• analyse and evaluate the significance of modes of communication in relation to chosen cultures?</li> <li>• analyse the meanings constructed according to the context in which the work is displayed?</li> <li>• research and analyse various artists' exhibitions and apply understandings to their own chosen mode of display or exhibition?</li> </ul> <p><b>Level 6</b> <b>Do students:</b></p> <ul style="list-style-type: none"> <li>• synthesise research to contextualise information and viewpoints about the chosen era?</li> <li>• justify their own and others' responses to interpreted research?</li> <li>• make justified responses which evaluate their own and others' displays?</li> </ul>

## Background information

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From the earliest times, in a range of cultures, humans have sought to record images and symbols that transfer information in order to communicate with one another. Communication has developed and expanded from the oral tradition of story telling, cave painting and hand delivery of images and messages on parchment, through to the industrial revolution where technological advancements such as the printing press made mass media and global communication possible.

Today, we experience the 'wired planet' syndrome where immediate access to communication is available at the click of a mouse. We move from clan communication to privatised interaction to clan again so rapidly that we do not even have to think about it. The information age is upon us and information can now be accessed by anyone, at any time, in any place via the Internet.

Communications have developed from works on cave walls to clay tablets, parchment and three-dimensional objects to cyberzines, websites and email — providing easy, cheap access and immediacy.

### Terminology

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

bas relief	hieroglyph	sculpture in the round
'book as art'	photomontage	series
book binding	pictogram	symbol
calligraphy	planographic	virtual
cuneiform	relief	Web design
cyberzines		

### 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](http://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](http://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

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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](http://www.copyright.org.au/index.htm). Please note the licence conditions that apply to downloading and printing information sheets from this site.

### Print

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

Hoffert, B., Wingate, J., Bak, H. & Modesti, A. 1995, *Art in Diversity*, Addison Wesley Longman, Australia.

Hoffert, B. 1997, *Aesthetics and Art Criticism — The Role of Emotion in Art*, Longman, Australia.

Manchester, W. 1993, *A World Lit Only by Fire — The Medieval Mind and the Renaissance*, Little Brown & Co., Boston.

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

Queensland Art Gallery, 2000, *Fortitude: New Art from Queensland*, Brisbane.

Robinson, A. 1999, *The Story of Writing*, Thames and Hudson, New York.

Scarre, C. 1993, *Timelines of the Ancient World*, Dorling Kindersley, London.

Sporre, D. 1990, *The Creative Impulse*, Prentice-Hall, Englewood Cliffs, N.J.

Stockstad, M. 1995, *Art History*, Harry N. Abrams Inc., New York.

Williams, D. & Simpson, C. 1996, *Art Now: Contemporary Art Post 1970, Book Two*, McGraw-Hill Book Company Australia Pty Ltd, Roseville.

### Electronic

#### Websites

(All websites listed were accessed in May 2002)

Dictionary of Art Terms: [www.aliceville.com/artdic\\_0.htm](http://www.aliceville.com/artdic_0.htm)

Eckersleys Art: [www.eckersleys.com.au/](http://www.eckersleys.com.au/)

Marshall McLuhan: [www.regent.edu/acad/schcom/rojc/mdic/mcluhan.html](http://www.regent.edu/acad/schcom/rojc/mdic/mcluhan.html)

Museums Online: [www.musee-online.org/](http://www.musee-online.org/)

Queensland Art Teacher's Association: [www.qata.qld.edu.au/](http://www.qata.qld.edu.au/)

The Evolution of Type: [www.mediumbold.com/04\\_thinking/type/index.html](http://www.mediumbold.com/04_thinking/type/index.html)

### Organisations

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

Queensland Art Gallery  
Melbourne Street, South Brisbane Q 4002; [www.qag.qld.gov.au/](http://www.qag.qld.gov.au/)

Queensland Museum  
Corner Grey and Melbourne Streets,  
South Brisbane Q 4002; [www.qmuseum.qld.gov.au/](http://www.qmuseum.qld.gov.au/)



## Activities

### Phase 1 — Researching

#### Students:

- investigate cultural, social and historical perspectives related to images, symbols and signs
- experiment with forms, materials and processes to investigate ways images, symbols and words have been, are or will be made.

Outcomes	Activities	Gathering evidence
<p><b>VA 6.1a</b> Students make images and objects to interpret chosen social and cultural issues.</p> <p><b>VA 6.2</b> Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p>	<p><b>Stimulus:</b> You (the student) are a virtual visitor attending a conference. You are to investigate the development of image, symbol and word from one of the following contexts:</p> <ul style="list-style-type: none"> <li>past</li> <li>present</li> <li>future.</li> </ul> <p>Select from or adapt one or more of the following activities. Students:</p> <ul style="list-style-type: none"> <li>choose an era to research. It could be from prehistoric times, through to the 21st century and on to the future, and it could be from any cultural group (see Teacher resource 1).</li> <li>brainstorm, using a concept map, the chosen time and place, using researched evidence or projections to identify ideas for making images and objects representative of the era. For example, students may:           <ul style="list-style-type: none"> <li>research Mesopotamian (6000 BC) clay tablets and experiment to make cuneiform numerals using numbers significant to them</li> <li>invent an object that will make their lives easier in the future. They design their artefact by manipulating electronic forms.</li> </ul> </li> <li>experiment with materials and related and unrelated techniques to investigate ways images, symbols and words have been recorded. Use materials such as papers, stone, plaster, parchment, clay tablets, cyberzines, wax, copper shim and bark. For example, students may:           <ul style="list-style-type: none"> <li>experiment with printmaking techniques such as stencilling, and transfer this technique to experiment with relief and planographic forms</li> <li>recycle paper and paper products to make surfaces to work on and experiment with various ways of using them to communicate ideas.</li> </ul> </li> </ul>	<p><b>VA 6.1a and 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li><i>teacher observation</i></li> <li><i>focused analysis</i></li> </ul>

#### Focus questions

- Which time period, society and place have you chosen?
- What was your name and what did you do?
- What were your natural and built environments like?
- Why and how did you create your images, symbols or words?

#### Teaching considerations

Students should be encouraged to look in written, visual and virtual texts to find information about handwritten, mass-produced and the virtual production of artefacts from various cultural and historical contexts (see Teacher resource 1). Provide students with background information on images, symbols and words from past, present and future contexts to motivate and initiate their research.

Encourage students to experiment with materials, processes and ideas to develop an understanding of:

- a sense of time and place
- languages and symbol systems from past and present contexts
- cultural and historical contexts for communicating structural elements that are spoken, written, visual, non-verbal, kinaesthetic and auditory.

## Phase 2 — Developing

### Students:

- develop an identity within the context of their chosen era
- explore material to communicate researched ideas and thought processes.

Outcomes	Activities	Gathering evidence
<p><b>VA 6.1a</b> Students make images and objects to interpret chosen social and cultural issues.</p> <p><b>VA 6.1b</b> Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p> <p><b>VA 6.2</b> Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p>	<p>Select from or adapt one or more of the following activities. Students:</p> <ul style="list-style-type: none"> <li>• analyse a range of methods of personal identification used locally, nationally and internationally, such as student cards, driver's licenses, passports, travel concession cards, pension cards, 18-plus cards, and so on.</li> <li>• create a visa or identification card for themselves that contains details considered relevant to the time and place identified in the previous phase. They include an image of themselves (real or enhanced) along with fingerprints. Consider presentation of the identification artefact to display and communicate its intentions. For example, students may: <ul style="list-style-type: none"> <li>– engrave a dyed wax tablet using research of Ancient Greek words to describe their physical and personal details</li> <li>– on hand-made paper in scroll form, describe themselves using Chinese style characters executed with brush and ink.</li> </ul> </li> <li>• make sculptural forms that are representative of the chosen era. Develop ideas through experiments with techniques such as bas relief and sculpture in the round. For example, students may: <ul style="list-style-type: none"> <li>– make a plaster tablet, dye it with coloured inks and carve layers using symbols influenced by the industrial age</li> <li>– use Coptic binding techniques to make sculptural paper forms that are books of the future.</li> </ul> </li> </ul>	<p><b>VA 6.1a and 6.1b</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment</i></li> </ul> <p><b>VA 6.2</b></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>observation</i></li> <li>• <i>student–teacher consultation</i></li> </ul>

### Focus questions

- What is a visa or identification card?
- What type of print have you made?
- What is bas-relief and sculpture in the round?
- What is a folio of images and objects?

### Teaching considerations

Encourage students to consistently use terminology appropriate to the techniques, and the historical and cultural contexts, for example 'letters' in ancient Chinese scrolls are called characters rather than letters, and the term 'mosaic' is used to describe the technique of laying clay or stone tiles in Roman and Byzantine times.

## Phase 3 — Resolving

### Students:

- present their research and development of images, symbols and words based on those from a chosen era
- present a practical workshop of techniques and materials researched and developed from a chosen era.

Outcomes	Activities	Gathering evidence
<p><b>VA 6.1a</b> Students make images and objects to interpret chosen social and cultural issues.</p> <p><b>VA 6.1b</b> Students communicate a personal aesthetic by documenting sensory responses to developmental processes.</p> <p><b>VA 6.2</b> Students make and display images and objects to reflect an understanding of the functions and purposes of public and community art.</p> <p><b>VA 6.3</b> Students justify responses to synthesised research from a variety of historical and cultural contexts.</p>	<p>Select from or adapt one or more of the following activities. Students:</p> <ul style="list-style-type: none"> <li>• present, at the conference, examples of their made images and objects to represent their researched era. They appraise what they have made, commenting on the making and researching processes and the development of images, symbols and words. For example, students may:             <ul style="list-style-type: none"> <li>– make a display of a hypothetical future using digital technologies to communicate the students' ideas</li> <li>– make a printed handout about the chosen era for conference participants, to display personally developed symbols and images of the time and place chosen. Students may blockprint a handout and experiment with the layout and design.</li> </ul> </li> <li>• present a practical workshop to a group using materials, techniques and processes they have researched and developed from a chosen era. For example, students may:             <ul style="list-style-type: none"> <li>– workshop the impact of technology such as the invention of the telephone or email and how this has impacted on communication. Demonstrate the use of words as image and as text to communicate their understanding about time and place. Participants make 'letter shapes' based on the presenters' research and development of ideas.</li> </ul> </li> </ul>	<p><b>VA 6.1a and 6.1b</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>student–teacher consultation</i></li> <li>• <i>focused analysis</i></li> <li>• <i>peer- and self-assessment</i></li> </ul> <p><b>VA 6.2</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>observation</i></li> <li>• <i>student–teacher consultation</i></li> </ul> <p><b>VA 6.3</b> <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <li>• <i>focused analysis</i></li> <li>• <i>teacher consultation</i></li> </ul>

### Focus questions

- What techniques, materials and processes have been used to communicate your ideas?
- Was your choice of techniques, materials and processes appropriate for your chosen era and ideas?
- What influenced your choice of past present or future context?

### Teaching considerations

Encourage students to discuss their ideas in regard to the possibilities and limitations for display spaces in and out of the classroom. Students may work individually or collaboratively to problem solve how they will informally or formally present their ideas to an audience. You could document students' presentations through photographic or video records to assist in making judgments about student demonstrations of learning outcomes.

It is important that students are encouraged to be diverse thinkers and culturally sensitive when generating individual and collaborative solutions. Where relevant and possible, ask for the advice and participation of members of the local community who have the appropriate cultural knowledge and the permission and skills to impart that knowledge. For further information, see the Aboriginal and Torres Strait Islander Human Resources Protocols on the Queensland School Curriculum Council website.

Students may resolve their research and development of ideas in conventional or subtle ways. It is important that students value individual responses based on the knowledge of the processes used as well as the products that have been made.

## Time and place: background information

## Teacher resource 1

Students select from one of the following past, present or future contexts:

Historical period	Eras/styles	Examples of forms commonly used in communication	Examples of materials commonly used in communication
Prehistoric 30,000–3000 BC	Paleolithic (Old Stone Age) 30,000–10,000 BC Mesolithic (Middle Stone Age) 10,000–8000 BC Neolithic (New Stone Age) 8000–3000 BC	cave painting carved objects	oxides stone skins
Ancient civilizations 3000–331 BC	Egyptian 3200–1070 BC Amarna 1370–1340 BC Mesopotamian 3500–331 BC Sumerian/Akkadian 3500–1750 BC Assyrian/Neo-Babylonian 1000–539 BC Persian 539–331 BC Aegean 3000–1100 BC Minoan (Crete) 3000–1475 BC Mycenean (Greece) 1650–1100 BC Pre-classical Greek 800–500 BC	Hieroglyphics, for example the Rosetta Stone wall murals cuneiform alphabet — stylus relief sculptures wall paintings ceramics encaustic camera obscura	papyrus dyes mineral pigments clay tablets parchment wood stone metals glass
Ancient China	Shang Dynasty 1766–1045 BC Zhou Dynasty 1045–256 BC	calligraphy serigraphy wood block printing ceramic silk weaving	paper print ink and colours clay and glazes silk rice paper
Civilizations of the Classical world 500 BC – AD 337	Classical Greek 500–350 BC Hellenistic 323–150 BC Etruscan 6th – 5th century BC Roman 509 BC – AD 337	Greek alphabet / writing encaustic fresco graffiti vase painting votive sculptures relief sculptures monuments	wax tablets plaster powder pigment slip-decorated earthenware marble precious metals fabric mortar and cement
Civilisations outside Europe c.1200 BC – AD 300	Olmec, Mexico c. 1200 BC – c. 800 BC Zapotec, Mexico c. 300 BC – c. AD 200 Gandhara, India 2nd – 3rd century AD	stone carving metal stamping and carving ceramics leather embossing woven rugs and clothing molas	stone gold and silver clay and oxides hides and skins bone fabric
Middle Ages (western Europe) AD 373–1453	Celtic, Saxon & Hiberno 200–732 Byzantine 400–1453 Justinian 527–565 Islamic 622–900 Carolingian 732–900 Ottonian 900–1050 Romanesque 1000–1140 Gothic 1140–1300 International Gothic 1300–1450	mosaics illuminated manuscripts books chronicles stone carving coptic binding	glass vellum textiles tempera paint papers iron

*This table is continued on the next page...*

## Time and place: background information (continued)

## Teacher resource 1

Historical period	Eras/styles	Examples of forms commonly used in communication	Examples of materials commonly used in communication
Civilizations outside Europe 300–1600	Gupta, India 320–647 Mayan, Mexico 300–1500 Tang, China 618–907 Nara, Japan 645–791 Song, China 960–1279 Kamakura, Japan 1185–1333 Aztec, Mexico 1350–1520 Inca, Peru 1100–1532	knotted string numbers silk painting ceramics carving mural painting glass blowing embossing and stamping serigraphy	twine, flax stone metals silks and threads glass papers inks and dyes leather and hides
Pre-Industrial Western Europe 1400–1800	Renaissance: Italy 1450–1600 Renaissance: Europe 1500–1600 Baroque 1600–1700 Rococo 1700–1750	printing presses and the mass production of books, journals and chronicles oil painting watercolour painting monumental sculptures steam power etching	papers and canvas oil painting pigments paint binders, preservers and glazes newspapers stone, marble, timber bronze
Europe 1800–1880	Neo-Classicism 1750–1880 (Federal, Greek Revival, Georgian Style) Romanticism 1800–1880 (Victorian) Realism 1830s – 1850s Impressionism 1870s – 1890s	gas and electrical power postal service newspapers telegraph / telegrams zoetrope postcards aquatint mezzoprint lithography	porcelain wares iron timber silver-gelatin zinc plates cardboard specialist inks and paints terrazzo
Europe and Asia 1880–1945	Post-Impressionism 1880–1900 Expressionism 1900–1920 Fauvism 1900–1920 Cubism 1907–1914 Dada 1916–1922 Bauhaus 1920s – 1940s Harlem Renaissance 1920s – 1940s Surrealism 1920s – 1940s International Style 1920s – 1940s	mass production photography phonograph screenprinting television radio movies magnetic tape vinyl records and players	steel concrete protective glass plastic light-sensitive film aluminium
International 1945 – present	Abstract Expressionism 1945–1960 Op Art 1960s Pop Art 1960s Minimal Art 1960s New Realism 1970s – 1980s Conceptual Art 1970s – 1980s Performance Art 1970s – 1980s Neo-Expressionism 1980s – 1990s Computer Art 1980s – 1990s Post-Modern Classicism 1980s – 1990s Victorian Revival 1980s – 1990s Current Japanese art movement	satellites and space travel technology revolution collage performance art video CDs computers world wide web ecommerce scanners digital camera / video	acrylic paint plastics fibre glass pre-stressed steel electronic images

## Sample unit overview

## Teacher resource 2

**Time Allocation:** 10 weeks

**Stimulus:** Students are 'virtual visitors' attending a conference in the early 21st century. Their presentation at the conference is to display artefacts related to communications that are culturally and historically significant. They provide information about the artefacts, especially relating to creative aspects and how the artefacts fulfil a function in *art, craft, design* and *communication*. Students also explain how specific *images, symbols* and *words* were important to their researched culture and relate to the development of communication tools.

Focus core learning outcomes: Visual Arts VA 6.1a, VA 6.1b, VA 6.2, VA 6.3				
Week	Contexts	Features	Phases	Assessment
1	Students choose an era to research (from prehistoric times through to the 21st century). Using this era as a reference, students also select a culture/society to research for information about the significant forms of communication.	Students research the symbols, images and objects used for communication from a selected era and culture/society. They examine images, text, content, and the display of these artefacts.	<b>Researching</b> Students discuss historical evidence about communication objects, starting a personal journal of ideas and images. They research different cultures, particularly Asian and European.	<i>Teacher observation:</i>
2	Students brainstorm ideas, using a concept map for the chosen time and place.	They collect and document different sample designs from the artists and inventors of the era.		
3	Students develop the concept of the 'virtual visitor' further by designing and making selected researched objects or replicas related to communication.	Students experiment with sample designs and structures related to communication. The designs may be produced by manual or electronic means.	<b>Developing</b> Students experiment with materials, processes and techniques to make a series of sculptural and print structures.	<i>Focused analysis (teacher):</i>  <i>visual folio of experiments with materials and techniques, design layout and lettering styles and sculptural forms</i>
4 & 5	Students create a visa or identification card for themselves, containing all details relevant to their chosen time period and place. Include an image of themselves (real or enhanced) along with their fingerprint, visa stamps and government statements. OR Students make a series of planographic or block prints that are representative of the research of their chosen era.			

*This table is continued on the next page...*

## Sample unit overview (continued)

## Teacher resource 2

Week	Contexts	Features	Phases	Assessment
6	Students consider exhibition options for presentation of identity artefacts. The display should clearly communicate their research and additional concepts relating to communication.			
7 & 8	Students make sculptural forms representative of their chosen era. They develop ideas through experiment with techniques such as bas relief and sculpture in the round.			
9	Students present a display at the conference with examples of their made images and objects in approximate materials and appropriate style to represent the researched era. They appraise what they have made, commenting on the making and researching process and the development of images, symbols and words.	Students resolve their folio of work that includes a visa/ passport, sculptures/ objects and a series of prints related to communication in a selected culture/ society.	<b>Resolving</b> Students install their communication objects as a virtual and an actual display. They describe, analyse, interpret and evaluate their work and that of other artists.	<i>Teacher observation:</i>  <i>artist's folio and questioning</i>
10	Students, in their presentations, describe, analyse and interpret how they have researched their chosen culture/society through a selected era and evaluate how the development of communication led to the creation of specific objects/ relics.	Students give a presentation based on their research of artefacts related to communication.		<i>Focused analysis:</i>  <i>extended writing</i>

**Sample lessons****Teacher resource 3****Sample lesson using planning phase 1 — Researching**

**Focus:** Communication breakdown

**Time allocation:** 70 minutes

**Suggestions for teachers**

- Have samples of readily recognisable icons of different cultures and societies from around the world and through time — for example, the ‘eye of Horus’, radiation symbol, road signs (without words), Red Cross, Blue Crescent, flags, or have students brainstorm these and draw them from memory.
- Initiate a class discussion about how these symbols are recognisable to so many people without there being any words present.
- Globalisation could be discussed.
- Investigate why we still use symbols when so many people can read.
- Consider aspects of the historical background. Ask students what they already know about the development of language and writing. Brainstorm ideas about how people might have made marks to communicate. Find evidence to support or negate these suggestions.
- Discuss the need to communicate in ways other than face to face — for example, through writing, telephones, e-mail and Braille.

**Mini workshop on the use of ochres and simple media**

Students explore the possibilities of naturally occurring ochres, charcoal and pigments or substitute tempera powder if these are not available.

- Try mixing the powders with different media — for example, water, honey, egg, glue, butter.
- Use various implements to apply the mixtures to surfaces such as small rocks, paper, hands and bark.
- Test the paints for durability in a variety of situations.

**Suggestions for the teacher**

- Elaborate on this workshop and introduce the overarching theme of a Virtual visitor and how these people would communicate without having a common language.
- Brainstorm the various ways people have invented for communicating, then introduce Teacher resource 1 or a selection of choices to the students.
- Encourage discussion and the possibilities of working collaboratively or alone.

**More ideas**

Students work in pairs or groups to prepare small plaster slabs for fresco experiments in the next lesson.

Students may conduct further research on traditional materials and how colours and pigments were originally made, health and safety aspects, values and symbolism of colours, stereotypical use of colours and their inferred representations.



## Sample lessons (continued)

## Teacher resource 3

## Sample lesson using planning phase 2 — Developing

**Time allocation:** 70 minutes

**Stimulus:** the development of personal identity from cultural, social and historical contexts researched in the researching phase.

- Students have chosen their time and place.
- Students will create an identity within the context of their chosen place and time through research and planning.
- Students will make further material explorations to communicate researched ideas of their time and place.

**Sample tasks:**

Ask the question: *For what purposes did/do/could people make a clay vessel?*

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Students document ideas in their visual journals.

Students devise a ceramic vessel or container that has:

- a specific purpose as a vessel
- an accompanying ceremony (for example, consider how a Japanese tea ceremony uses vessels)
- coloured, incised or modelled decorations to indicate the vessel's purpose, using only images and symbols
- a 10 cm diameter and 10 cm height.

Students further develop the use of materials to create a fresco or a soapstone object in the style of the time and place they are researching.

Students apply materials and processes to make an item or items that will identify their 'visitor' as an inhabitant of the chosen place and time.

Things for students to consider:

- How does an artefact's context contribute to its interpretation?
- Compare the artefacts of the past and possible future with those of today.
- How do archaeologists interpret what they find?

**Sample lessons (continued)****Teacher resource 3****Sample lesson plan using planning phase 3 — Resolving**

**Time allocation:** 70 minutes

**Task:** Students prepare a presentation for the conference. This task combines the making of a display of their combined artefacts from the past, present and future with their presentations at the Virtual Visitors' Conference. Students' works should be displayed in conjunction with their presentations. This might be real or virtual.

Brainstorm possible formats for presentations, such as video, PowerPoint presentation, formal lecture, re-enactment, school Intranet or debate. Students then choose their preferred styles of presentation.

The presentation could include:

- a general statement about the visitor
- background information relevant to their information about communication, such as climate, trade routes, availability of materials
- detailed information about the visitor, such as personality, name, job description, language spoken (if any), clothing and so on
- how the student developed his or her ideas
- tools, materials and processes used in the making of the artefacts.

Students use the remaining time to begin working on their presentations.

## Organising a Visual Arts classroom

## Teacher resource 4

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

### *Students*

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

### *Physical environment*

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

### *Materials*

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

### *Storage areas*

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

### *Cleaning up*

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

### *Time allocation and timing of activities*

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

**Virtual visitor task sheet****Student resource 1****Stimulus:**

You are a virtual visitor attending a conference in the early 21st century, having come from a time and place that are not your real ones, and which you will represent. The other visitors will be from different times and places too. You will be asked to communicate how your contributions to creativity, art, craft, design and communication have developed. You will be asked to explain how your images, symbols or words were important to your researched culture from the past, present or future.

**Researching Phase**

**Forms** — 3D sculpture in the round, bas relief

**Materials** — clay, plaster, ochres, stone

**Processes** — communicating

People around the world and throughout time have developed means of communication, which they recorded in a variety of ways, such as through **images**, **symbols** and **words**. In some instances this was an evolving process, with the initial images becoming simplified over time and becoming alphabets and words. You could compare Chinese with early Greek scripts.

You are to investigate the development of **images**, **symbols** and **words** from **one** of the following contexts:

- the past
- the present
- the future.

Refer to the attached **time** and **place** resource sheet for some starting points.

Then:

- choose a time and place
- research details of the use of images, symbols or words for communication within that society
- record in your visual journal the systems and materials used as well as relevant historical information
- use a concept map to brainstorm images and symbols that are examples of the communication systems in the chosen time and place
- use researched evidence or projections to invent ideas for making images and objects that are **representative** of the era in the materials used and the symbols created.

For example:

- explore the making of Mesopotamian clay tablets and cuneiform symbols
- invent an object from the future using electronic imaging
- experiment with printmaking techniques such as stencils and blocks
- use natural ochres to make images on stone
- peck images into the surface of a soft stone or plaster, coloured to look like stone
- create a fresco on a plaster slab.

Document your ideas and experiments in your visual journal.

Present your experiment in an informal display with the rest of the class.

## Virtual visitor task sheet (continued)

## Student resource 1

### Developing Phase

Continue with the development of your images and objects from the social and historical contexts researched in the exploring phase, and through further experiments with materials and techniques.

Create a visa or identification device for your assumed identity that contains all relevant details pertaining to your chosen time and place. Include an image of yourself (real or manipulated).

Consider presentation of identification artefacts to display and communicate intentions, for example:

- engrave a dyed wax tablet using research of Ancient Greek words to describe your physical and personal details
- make a scroll and describe yourself using Chinese calligraphy techniques
- make sculptural forms that are representative of your chosen era
- use Coptic binding techniques to make a sculptural paper form that is a form of identification from the future.

Present your ID or visa in a mini-presentation to the rest of the class, describing how you made it and explaining your details.

### Resolving Phase

Prepare a presentation for the Virtual Visitor Conference. Include examples of your made images and objects in approximate materials and appropriate style to represent the researched time and place. Appraise what you have made, and comment on the making and researching process and the development of images, symbols and words.

**Format:** as creative as you want to make it — for example, Power Point presentation or handmade paper

**Length:** 3–5 minutes with illustrations or examples of work.

Your presentation should include the following information:

- a general statement about who you are and your (researched) time and place, for example 'my name is Publius, and I come from ancient Rome, where I worked as a scribe in the temple of Diana.'
- document how you contributed to the invention or refining of your method of communication
- list, illustrate and explain the techniques and materials used
- describe the impact that your communication method had.

You may wish to appear in costume.

### Assessment — typical demonstrations

	Level 5	Level 6
Outcome	Students may:	Students may:
<b>VA #.1a</b>	<ul style="list-style-type: none"> <li>• collect appropriate information and made images in response to research</li> </ul>	<ul style="list-style-type: none"> <li>• collect and synthesise research to make interpretations</li> </ul>
<b>VA #.1b</b>	<ul style="list-style-type: none"> <li>• experiment with materials, processes and ideas in visual journal</li> </ul>	<ul style="list-style-type: none"> <li>• make personal intentions evident through visual journal research</li> </ul>
<b>VA #.2</b>	<ul style="list-style-type: none"> <li>• analyse information to make displays and artefacts</li> </ul>	<ul style="list-style-type: none"> <li>• make displays for a specific audience and public context</li> </ul>
<b>VA #.3</b>	<ul style="list-style-type: none"> <li>• research and evaluate artists' images and objects from their chosen era.</li> </ul>	<ul style="list-style-type: none"> <li>• synthesise research to contextualise chosen time and place.</li> </ul>

**Reflection sheet****Student resource 2**

**Write/ annotate ideas / present personal responses to the following:**

What object did you develop and from which era does it come? Explain what impact it had on communication in its time.

Evaluate how successful your own and others' artefacts were as communication items.

What materials, techniques and processes did you select and apply? Why?

Explain your ideas for arranging your artefacts and placing them in the virtual display space. Why do you feel that the arrangement and placement was successful or unsuccessful as a public display?

In the feedback and comments you received about your display, which elements were considered successful? Why?

What impact did the concept of audience have on your selection and placement of objects in the display? Why?



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**This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:**

***Years 1 to 10 The Arts Syllabus***

***Years 1 to 10 The Arts Sourcebook Guidelines***

***The Arts Initial In-service Materials***

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