



**DRAFT**

## THE ARTS: VISUAL ARTS

Teaching and Learning Exemplar  
Year 3

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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## Background

This Teaching and Learning Exemplar (the exemplar) has been developed by the School Curriculum and Standards Authority (the Authority) as part of the *School Education Act Employees (Teachers and Administrators) General Agreement 2017* (Clause 61.1–61.3).

The *Western Australian Curriculum and Assessment Outline* (the *Outline* – <https://k10outline.scsa.wa.edu.au/>) sets out the mandated curriculum, guiding principles for teaching, learning and assessment, and support for teachers in their assessment and reporting of student achievement. The *Outline* recognises that all students in Australian schools, or international schools implementing the Western Australian curriculum, are entitled to be given access to the eight learning areas described in the *Alice Springs (Mparntwe) Education Declaration*, December 2019.

This Visual Arts exemplar for Year 3 articulates the content in the *Outline* and approaches to teaching, learning and assessment reflective of the Principles of Teaching, Learning and Assessment. This exemplar presents planning for eight weeks of teaching and learning for each of the four terms, with a time allocation of one hour per week. The planning includes suggested assessment points.

## Teaching

The year-level syllabuses for each learning area deliver a sequential and age-appropriate progression of learning and have the following key elements:

- a year-level description that provides an overview of the context for teaching and learning in the year
- a series of content descriptions, populated through strands and sub-strands, that sets out the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn
- an achievement standard that describes an expected level that the majority of students are achieving by the end of a given year of schooling. An achievement standard describes the quality of learning (e.g. the depth of conceptual understanding and the sophistication of skills) that indicate the student is well-placed to commence the learning required in the next year.

## Assessing

Assessment, both formative and summative, is an integral part of teaching and learning. Assessment should arise naturally out of the learning experiences provided to students. In addition, assessment should provide regular opportunities for teachers to reflect on student achievement and progress. As part of the support it provides for teachers, this exemplar includes suggested assessment points. It is the teacher's role to consider the contexts of their classroom and students, the range of assessments required, and the sampling of content selected to allow their students the opportunity to demonstrate achievement in relation to the year-level achievement standard. Teachers are best placed to make decisions about whether the suggested assessment points are used as formative or summative assessment and/or for moderation purposes.



## Reflecting

Reflective practice involves a cyclic process during which teachers continually review the effects of their teaching and make appropriate adjustments to their planning. The cycle involves planning, teaching, observing, reflecting and replanning. Throughout this cycle, teachers adjust their plans as they work with their students to maximise learning throughout the year. As such, a long-term set of tightly planned lessons is not conducive to reflective practice.

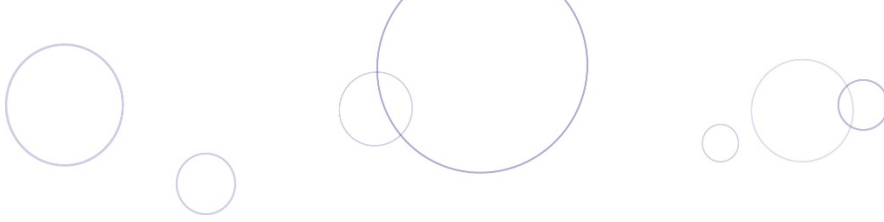
This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills according to their reflective processes and professional judgements about their students' evolving learning needs.

## Catering for diversity

This exemplar provides a suggested approach for the delivery of the curriculum and reflects the rationale, aims and content structure of the learning area. When planning the learning experiences, consideration has been given to ensuring that they are inclusive and can be used in, or adapted for, individual circumstances. It is the classroom teacher who is best placed to consider and respond to (accommodate) the diversity of their students. Reflecting on the learning experiences offered in this exemplar will enable teachers to make appropriate adjustments (where applicable) to better cater for students' gender, personal interests, achievement levels, socio-economic, cultural and language backgrounds, experiences and local area contexts.

At any point, teachers can adjust the:

- **timing of the lessons**, e.g. allowing more time where required, or changing when content is taught to fit local or cultural celebrations, such as NAIDOC Week
- **scheduling of assessments** to allow for further consolidation of teaching and learning, or to accommodate students' participation in personal or cultural events, such as Ramadan
- **mode of delivery**, e.g. allowing students to present an oral response rather than a written one, or contributing to a digital blog or art catalogue instead of a written response
- **setting of the lessons**, e.g. visiting an art gallery to see artworks in situ, or using the local environment to observe nature
- **opportunities to engage with the content descriptions**, e.g. creating an artwork that complements information being studied in other learning areas
- **ways students work**, e.g. students supporting each other in mixed-ability groups or teachers forming ability groups for targeted support
- **delivery of the content descriptions** to make it more engaging, challenging or appropriate, e.g. researching an artist or event that is culturally significant or focuses on a local issue
- **teaching strategies used**, e.g. building up to collaborative group structures by engaging in partner work first, using modelling to teach techniques or changing a book-based lesson to an excursion or virtual gallery experience
- **content descriptions, skills or modes of learning for individuals** with formal or informal learning adjustments.



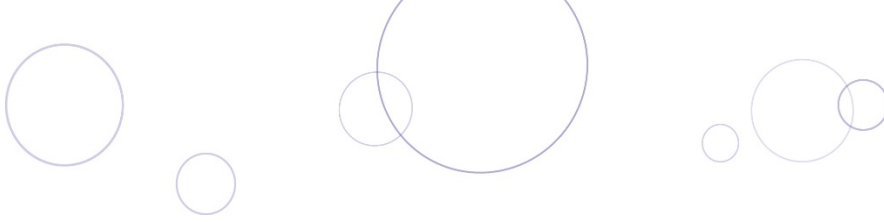
## **The general capabilities and cross-curriculum priorities**

The *Outline* incorporates seven general capabilities and three cross-curriculum priorities that can be utilised to connect learning across the eight learning areas.

The general capabilities and cross-curriculum priorities encompass the knowledge, skills, behaviours and dispositions that will assist students to live and work successfully in the twenty-first century. Teachers may find opportunities to incorporate the capabilities and priorities into their teaching and learning programs.

The full description and exemplification of the general capabilities can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/general-capabilities-over/general-capabilities-overview/general-capabilities-in-the-australian-curriculum>.

The full description and exemplification of the cross-curriculum priorities can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/cross-curriculum-priorities2/cross-curriculum-priorities>.



## **The Arts: Visual Arts**

The Western Australian Curriculum: The Arts: Visual Arts provides students with the knowledge, understandings and skills to create visual representations that communicate, challenge and express their own and others' ideas, both as artists and audience members. They develop perceptual and conceptual understanding, critical reasoning and practical skills through exploring and expanding their understanding of their world, and other worlds.

Visual Arts engages students in a journey of discovery, experimentation and problem-solving relevant to visual perception and visual language. Students undertake this journey by utilising visual techniques, technologies, practices and processes. Visual Arts supports students' ability to recognise and develop cultural appreciation of visual arts in the past and contemporary contexts through exploring and responding to artists and their artworks.

**Diagram 1 – How to read the teaching and learning exemplar**

Western Australian curriculum content <b>1</b>	Teaching and learning intentions <b>2</b>	Learning experiences <b>3</b>
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>Development of artistic processes and techniques to explore visual conventions through:               <ul style="list-style-type: none"> <li>shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>line (thick, thin, dashed, continuous, broken)</li> <li>texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b> <b>2a</b></p> <p>Students research and discover the range of wildlife (plants) native to their local environment based on a specific place in their community that holds meaning for them.</p> <p><b>Focus questions</b> <b>2b</b></p> <ul style="list-style-type: none"> <li>What is meant by the term ‘native species’?</li> <li>What plants are native to our local area?</li> </ul> <p><b>Support notes</b> <b>2c</b></p> <ul style="list-style-type: none"> <li>Print Mapping my environment – Part A: Observational drawings of native plants worksheet. (Appendix A)</li> <li>Find and print a range of photographs of native plants that can be found in the local area for use as source drawing imagery.</li> <li>A contour line drawing uses lines to reflect the movement of the artist’s eye in and around what they see when looking at the object. The drawing will include all the internal and external lines that define every edge of the object. The idea is to spend time looking at the object and drawing what can be seen</li> </ul>	<p>Introduce the concept of native species, both plant and animal, with students. Define the terms, ‘native’ and ‘species’. Explain that this term, the students will be creating an artwork documenting the native species found in the local environment.</p> <p>As a class, students brainstorm and research plants native to their local area.</p> <p><b>Activity 1 – Drawing plants native to the local area</b></p> <p>Hand out Mapping my environment – Part A: Observational drawings of native plants worksheet. (Appendix A) Explain to students that, today, they will be drawing native plants, using several drawing techniques, using the worksheet provided. Explain that the worksheet is designed to work from left to right and, today, they will be completing the blind contour and contour drawings (in that order) for each plant.</p> <p>Hand out a range of source imagery, based on the plants native to the local area. Students choose four native plant source images to use as stimuli. Alternatively, the teacher may prefer to take students out into the school grounds or local environment to observe and draw from the natural environment.</p>

- The Western Australian curriculum is the mandated curriculum content to be taught from the *Outline*.
- Teaching and learning intentions may provide additional information and/or examples to assist with the interpretation of curriculum content.
  - The learning intention is expressed as the key concepts students derive from the activities and how it relates to the curriculum content. It offers a bridge/link between the curriculum content and how the activity incorporates and makes explicit the learning required.
  - Focus questions scaffold the teaching and learning and are integral to the learning experiences, and targeted for student expression of their understandings and concept development. Focus questions are suggested and may be used in full or adapted to meet the needs of the student and teacher.
  - Support notes provide useful background information, terminology definitions, classroom management suggestions to support the learning experiences and teacher resource suggestions; however, teachers should make decisions on which resources they use to support the delivery of content. The Exemplar suggests resources suitable for use with the Western Australian curriculum.
- Learning experiences describe the interaction and activities that take place to facilitate learning, and the development of student skill, knowledge and understanding. The activities reflect a sequential continuum of learning, building on prior knowledge and moving students from the known to the unknown in carefully scaffolded ways.



## Ways of teaching

This Year 3 exemplar provides a suggested approach to planning for the delivery of the Visual Arts curriculum that reflects the rationale, aims and content structure of the Visual Arts curriculum. This approach exemplifies the interrelation between the two strands of Making and Responding. Together they provide students with knowledge and skills as practitioners and audience members and develop students' skills in critical and creative thinking. As students make in The Arts, they actively respond to their developing work and the works of others; as students respond to the arts, they draw on the knowledge and skills acquired through their experiences to inform their making.

Further information on ways to teach The Arts can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-teaching>.

### Note: links to electronic resources

This sequence of lessons may utilise electronic web-based resources, such as YouTube videos. Schools are advised to install advertising blocking software prior to using online material. Additionally, teachers should be present while an electronic resource is in use and close links immediately after a resource such as a video has played to prevent default 'auto play' of additional videos. Where resources are referred for home study, they should be uploaded through Connect, or an equivalent system, that filters advertising content.

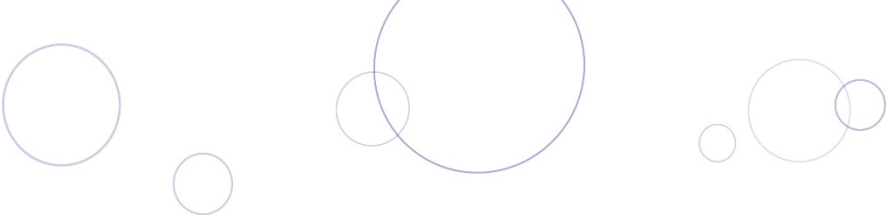
## Ways of assessing

The suggested assessment points included in the exemplar alert teachers to only some of the opportunities to monitor individual student progress and achievement during the day-to-day learning activities. Teachers can decide about whether the suggested assessment points are to be used as a learning experience, formative or summative assessment, or to alternatively, plan and develop their own assessments. Information collected from these assessments will allow teachers to monitor student learning and development to inform future planning, provide a focus for feedback to students, support feedback in discussion with parents, and support reporting requirements. Teachers should consider a range of ways in which evidence of student achievement will be collected in addition to the examples provided in this exemplar.

In The Arts, assessment tasks typically address the syllabus content in interconnected ways within relevant, meaningful contexts to students. Assessment tasks should identify the specific applications of knowledge and skills students will use, individually and/or in groups, to achieve clear, creative goals. This provides students with opportunities to find innovative ways to solve creative challenges.

Further assessment strategies can be found on the Authority website: <https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/arts-overview/ways-of-assessing>.

Formative assessment opportunities that arise naturally out of the learning experiences within the Teaching and Learning Exemplar, allow the teacher to reflect on student achievement and progress while identifying gaps in skills, knowledge and understanding. Many assessments are able to occur



incidentally within the classroom environment while students are engaged in the process of creating and performing.

The assessment exemplars have been developed to offer a summative assessment opportunity and incorporate aspects of the Visual Arts learning area across both strands. Supporting documents for the two assessment tasks are found in Appendix B and C.

### **Prior knowledge**

In previous years, students have extended their understanding of the visual elements (line, shape, colour, texture and space) and experimented with some techniques when making original artwork.

Students have applied ideas to familiar places, using some visual art elements and a given range of materials and technologies.

Students have had experiences making simple, personal responses about how they, or others, have used visual art elements in artwork.

Students have made suggestions as to why people make art.

### **Year level description**

In Year 3, students extend their understanding of the visual elements as they reflect on their use to create artwork using different mediums. They experiment with varying techniques and explore the different properties and qualities of materials that can be used creatively.

Students explore art from other cultures and consider where and how artwork is presented to an audience.

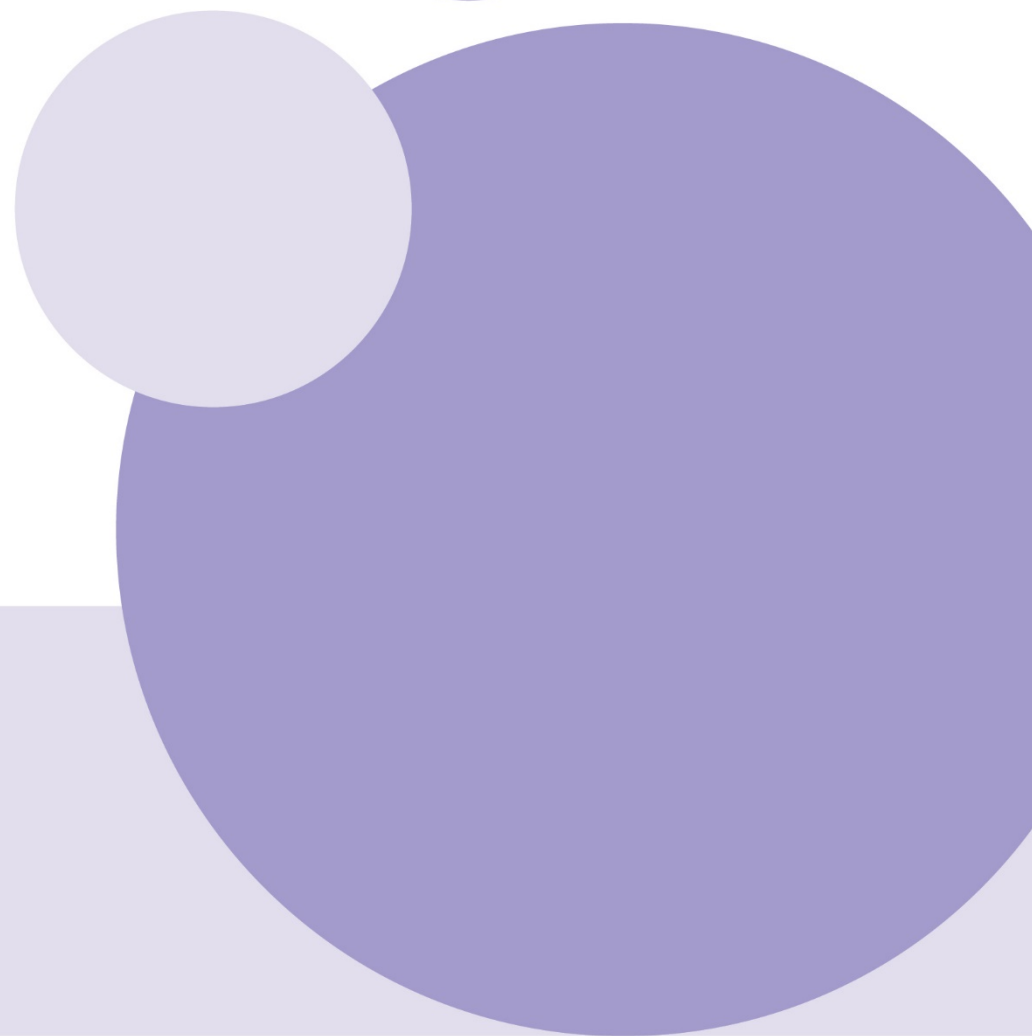
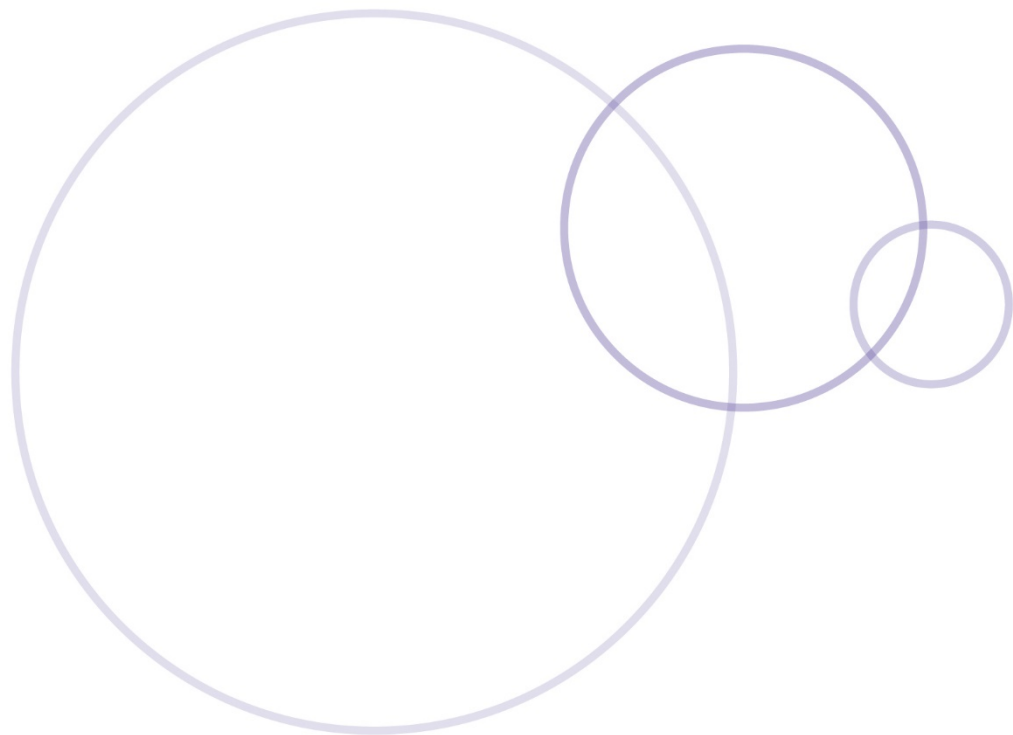
As they make and respond to artwork, students are introduced to the use of visual art terminology. They use the terminology to reflect on how the elements are used in the artwork they view and make.

### **Year 3 Achievement standard**

At Standard, students apply their ideas, skills and techniques to making artwork. They replicate aspects of artwork from other cultures. Students apply simple, familiar ideas when using visual art elements and different materials in artwork. When producing artwork, they manipulate shapes, use a variety of lines, colours and textures, and organise space. Students create artwork, experimenting with a range of techniques.

Students identify artwork from other cultures, making literal observations about its meaning. They use some visual art terminology in the identification of visual art elements used in artwork.





# TERM 1

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Weeks 1–8: Visual Arts

THEME: MAPPING OUR ENVIRONMENT (DRAWING)

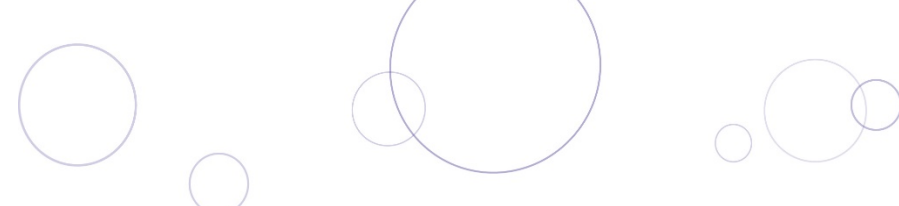


## Overview

The purpose of the Term 1 exemplar is to explore students' connection to their local environment and landscape. Students are introduced to the process of simplification and stylisation as a means of creating symbols and refining designs; a skill that will be used in future art projects. This exemplar introduces students to the landscape genre as a means of depicting how artists map environments and make comment on the land. Students are introduced to, and inspired by, First Nations Australian Barkangji artist Badger (William Brian) Bates, who uses visual mapping in his linocut depictions of the ecosystems fighting for life along the Barka (Darling) River. Although his artwork provides stylistic and thematic inspiration, students are guided to design and create their own symbols and environment design, based on personal connection, before being introduced to the artists, as a means of ensuring students are not directly copying from an artist.

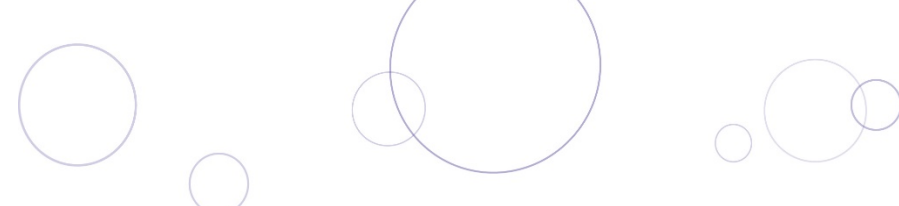
The drawing techniques and art making opportunities in this exemplar were chosen as they provide a transition into the Year 3 Visual Arts space. Drawing is familiar and accessible, and results can be achieved with minimal equipment, resources, preparation, skillset, or time. For teachers wanting to expand on the exemplified art Making experiences, the exemplar offers several suggested alternative mediums and processes which also incorporate the prescribed drawing techniques. These include the use of commercial or DIY scratchboards focusing on drawing through sgraffito, creating a monoprint, foam printing, or creating a digital drawing. Through application and development of various drawing skills and techniques, students become aware of how artists make individual choices when using the visual art elements of line, shape, texture and space to convey meaning and purpose in artworks. The learning activities provide a variety of formative assessment opportunities, in both Making and Responding. Responding opportunities, embedded in learning activities throughout the term, occur informally through discussion, reflection and intentional questioning. Teachers are encouraged to adapt the formative assessment opportunities to suit their own needs, or expand on opportunities by devising marking keys and delivering the task as summative assessment. Learning experiences are sequenced and scaffolded to support success, while the open framework of activities allows for differentiation.

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students research and discover the range of plants indigenous to the local environment based on a specific place in their community that holds meaning for them.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is meant by the term native?</li> <li>• What is meant by the term indigenous?</li> <li>• What plants are indigenous to our local area?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Print Mapping my environment – Part A: Observational drawings of native plants worksheet. (Appendix A)</li> <li>• Find and print a range of photographs of plants indigenous to the local area for use as source drawing imagery.</li> <li>• A contour line drawing uses lines to reflect the movement of the artist’s eye in and around what they see when looking at the object. The drawing will include all the internal and external lines that define every edge of the object. The idea is to spend time looking at the object and drawing what can be seen</li> </ul>	<p>Introduce the concepts of native and indigenous species, both plant and animal, with students. Define the terms, ‘native’, ‘indigenous’ and ‘species’. Explain that this term, the students will be creating an artwork documenting the indigenous species found in the local environment.</p> <p>As a class, students brainstorm and research plants native to their local area.</p> <p><b>Activity 1 – Drawing plants native to the local area</b></p> <p>Hand out Mapping my environment – Part A: Observational drawings of native plants worksheet. (Appendix A) Explain to students that, today, they will be drawing native plants, using several drawing techniques, using the worksheet provided. Explain that the worksheet is designed to work from left to right and, today, they will be completing the blind contour and contour drawings (in that order) for each plant.</p> <p>Hand out a range of source imagery, based on the plants native to the local area. Students choose four native plant source images to use as stimuli. Alternatively, the teacher may prefer to take students out into the school grounds or local environment to observe and draw from the natural environment.</p>



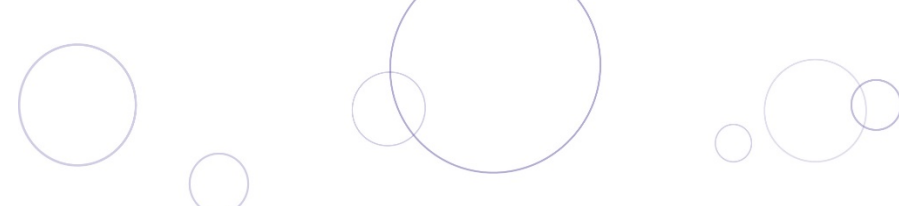
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>rather than drawing the mind's perception of what the object looks like. A contour drawing does not include shading.</p> <ul style="list-style-type: none"><li>• Allow approximately 5–10 minutes per detailed drawing.</li><li>• Allow approximately 3–5 minutes per contour drawing.</li><li>• Students should complete both drawings of one plant before moving on to drawings of the other plants.</li></ul>	<p>Before commencing drawing activity, demonstrate the techniques of detailed drawing and contour line drawing.</p> <p>When teaching the contour method, encourage students to look at the drawing as well as the object throughout the drawing process. Students should also:</p> <ul style="list-style-type: none"><li>• look at the object/image while using one continuous line to draw the object without lifting the pencil or looking at the page</li><li>• draw slowly and imagine that the pencil is touching the object as the eye travels around it</li><li>• include as much detail as possible, especially in terms of line, shape and texture.</li></ul> <p>Students write the names of their chosen plants in the left hand column of the worksheet and then complete their drawings using 2B pencil.</p> <p><b>Suggested assessment point</b></p> <p>Use the worksheet as evidence of drawing quality and idea development for formative assessment.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students research and discover the range of animals indigenous to their local environment based on a specific place in their community that holds meaning for them.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What animals are native to our local area?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Print Mapping my environment – Part B: Observational drawings of native animal worksheet. (Appendix A)</li> <li>• Find and print a range of photographs of native animals that can be found in the local area for use as source drawing imagery.</li> <li>• If there are natural waterways in the local community, consider land and water animals native to the area.</li> <li>• A contour line drawing uses lines to reflect the movement of the artist’s eye in and around what they see when looking at the object. The drawing will include both the internal and external lines that define every edge of the object. The idea is to spend</li> </ul>	<p>As a class, students brainstorm and research animals indigenous to their local area.</p> <p>Revise the terms, ‘native’ and ‘indigenous’.</p> <p><b>Activity 1 – Drawing animals native to the local area</b></p> <p>Hand out Mapping my environment – Part B: Observational drawings of indigenous animal worksheet. (Appendix A)</p> <p>Explain to students that today they will be drawing several indigenous animals, using the same drawing techniques as last week (detailed drawing and contour drawing technique).</p> <p>Hand out a range of source imagery for students to use as stimuli based on the animals indigenous to the local area. Students choose four indigenous animal source images to use as stimuli.</p> <p>Before beginning the drawing activity, revise instructions and techniques associated with detailed drawing and contour line drawing. Encourage students to look at the drawing, as well as the object, throughout the drawing process. Students should also:</p> <ul style="list-style-type: none"> <li>• look at the object/image while using one continuous line to draw the object without lifting the pencil or looking at the page</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>time looking at the object and drawing what can be seen rather than drawing the mind's perception of what the object looks like. A contour drawing does not include shading.</p> <ul style="list-style-type: none"><li>• Allow approximately 5–10 minutes per detailed drawing.</li><li>• Allow approximately 3–5 minutes per contour drawing.</li><li>• Students should complete both drawings of one animal before moving on to drawings of the other animals.</li></ul>	<ul style="list-style-type: none"><li>• draw slowly and imagine that the pencil is touching the object as the eye travels around it</li><li>• include as much detail as possible, especially in terms of line, shape and texture.</li></ul> <p>Students write the names of their animals in the left hand column of the worksheet and then complete their drawings using 2B pencil.</p> <p><b>Suggested assessment point</b></p> <p>Use the worksheet as evidence of drawing quality and idea development for formative assessment.</p>

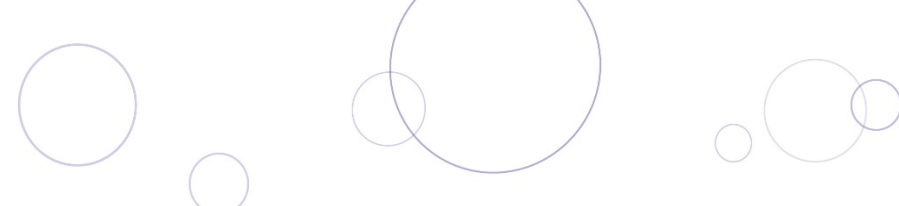
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p>	<p><b>Learning intention</b></p> <p>Students discover that artists and cultures use simplification and stylisation when creating artwork to personalise a story and share their experiences or views on the world. Students learn the process of simplification and stylisation and apply these skills to their own drawings.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is simplification?</li> <li>• What is stylisation?</li> <li>• Why do artists use simplification and stylisation when creating artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, print Mapping my environment – Part C and Part D worksheets.(Appendix A)</li> <li>• Artists use simplification and stylisation for many reasons, including: to create meaning, recognise influence/links to other artists, express personal cultures, refine ideas, as well as sharing experiences and views on the world. Each artist and/or culture approaches the process of simplification and stylisation differently. At a Year 3 level, students are</li> </ul>	<p><b>Activity 1 – Simplification and stylisation of drawings</b></p> <p>Hand out the Mapping my environment – Part C and Part D worksheets. (Appendix A)</p> <p>Explain that students will be using the worksheets to simplify and stylise the drawings of each plant and animal to create simple black and white symbols.</p> <p>Introduce the concept of simplification and stylisation (Support notes), including reasons why artists, and even cultures, stylise and simplify artwork.</p> <p>Direct students to start with the Part C worksheet as plants are easily broken down into basic shapes. This will help students become familiar with the process before they have to transform the irregular shaped animals, which is a more challenging concept/process.</p> <p>Using a 2B pencil and eraser, students then work through the simplification and stylisation process, one plant at a time, by:</p> <ul style="list-style-type: none"> <li>• simplifying the drawing to simple shapes, lines and forms to define the object’s form/three-dimensional shape in order to create a symbol.</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p>simplifying and stylising to create personalised symbols that communicate ideas.</p> <ul style="list-style-type: none"> <li>Simplification and stylisation refers to the process of reducing the design/artwork to its most basic and simplified form. The simplified form is then embellished and modified using line, shape, colour, size, exaggeration, texture, form, space, pattern, and repetition.               <ul style="list-style-type: none"> <li>Simplification requires students to reduce their drawing/design to simple shapes and forms to capture the essence of the subject.</li> <li>Stylisation is a method of adding, changing, or embellishing the simplified form, with a focus on the elements of art by adding detail and style to the choices in line, shapes, texture, space, colour and form.</li> </ul> </li> <li>Lead the organisation and distribution of equipment, the clean-up process and storage of works in progress.</li> <li>Monitor the students' progress, anticipate stages of completion to forward plan accordingly.</li> <li>Provide students with opportunities to self-reflect as they create, to make improvements.</li> </ul>	<ul style="list-style-type: none"> <li>stylising the simplified drawing by adding, changing or embellishing the symbol, with a focus on the elements of art along with pattern, repetition, and by adding detail and style through the use of line, shape, texture, space and colour.</li> </ul> <p>Students then determine which part of their symbols should remain white and which parts of their symbols should be coloured in black to create contrast and visual interest. Using a black fineliner pen, students transform their drawings into black and white symbols.</p> <p>Five minutes before the end of the lesson ask students to clean their workspace before collating and stapling worksheets together, in order from Part A through to Part D. Collect all worksheets for use during Weeks 5–8.</p> <p><b>Suggested assessment point</b></p> <p>Use the worksheets as evidence of symbol creation using simplification, stylisation, and idea refinement (formative assessment).</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students observe how their local area/environment is depicted through mapping. Students discover ways artists document and map nature. Students focus their ideas of location on their memories, research, personal connections and experiences that hold meaning for them.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a map?</li> <li>• Could a landscape painting or drawing be classed as a map?</li> <li>• Why do people/artists map or record their local environment?</li> <li>• What local place or location have you chosen to represent in your artwork?</li> <li>• What memory or personal connection do you have with your chosen location?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• A map can be defined as a visual/pictorial representation of an area or location, often containing geographical references. A map is often used to document a location.</li> </ul>	<p>Introduce students to the topic – ‘Mapping my environment’.</p> <p>Ask students to think about the topic and predict what it may be about. Discuss as a group. Guide the discussion, as necessary, using Focus questions so students make links between maps and landscapes as both are visual representations of a geographic location.</p> <p><b>Activity 1 – Site/location of personal significance</b></p> <p>Students think about a particular location in their local area that holds meaning or has some significance for them based on a memory or personal experience. Guide student brainstorming by asking questions about the significance of the local site or place.</p> <p>Hand out Mapping my environment landscape – basic planning sheet to students. (Appendix A)</p> <p>Students complete sections 1–3 on the planning sheet, stating:</p> <ol style="list-style-type: none"> <li>1. their selected site/location</li> <li>2. the story of why the site is significant to them (based on the brainstorming they did earlier in the lesson)</li> </ol>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>The planning sheet asks for students to list any personal symbols important to them and their location. Personal symbols are symbols other than the indigenous plant and animal symbols.</li> <li>Personal symbols refer to objects of significance to the artists and/or the site; for example, buildings, roads or fences, transportation devices, tools, or equipment etc.</li> </ul>	<p>3. the personal symbols they will be incorporating into their artwork to help share their story of the site and the site’s significance for the student.</p> <p>Discuss what personal symbols are and why personal symbols differ from indigenous plant and animal symbols.</p> <p>Collect the students’ worksheets, ready to use in Week 5.</p>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Appreciation and respect for a variety of artwork</li> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students are introduced to the life and work of Badger Bates. Students respond to the artist’s choices in subject matter, composition and use of visual art elements.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What similarities do you see in his artworks?</li> <li>How would you describe his style?</li> <li>What makes his artwork distinct?</li> <li>What do you see in Badger Bates’ artwork?</li> <li>Does Badger Bates incorporate personal symbols into his artwork?</li> <li>What do you think about Badger Bates’ artwork?</li> </ul>	<p><b>Activity 2 – Introducing artist focus</b></p> <p>Introduce the Australian artist Badger Bates to the class. Include information such as:</p> <ul style="list-style-type: none"> <li>where the artist was born/where he came from (connections to country); for example, Badger Bates was born in Wilcannia near the Darling River, otherwise known as the Barka River.</li> <li>personal facts/details</li> <li>his art style and art practice</li> <li>how his artwork reflects his connections to country.</li> </ul> <p>Students respond to the work of Badger Bates using Harvard’s Project Zero – See, Think, Wonder strategy (Support notes).</p>

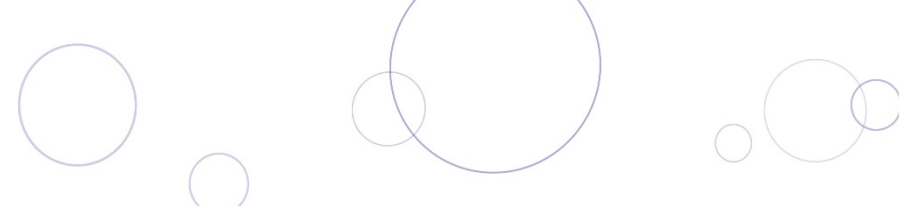


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What do you wonder about, after viewing Badger Bates' artworks?</li></ul>	

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Create a slideshow of Badger Bates’ artwork.</li> <li>• Overview of Badger Bates’ style: <ul style="list-style-type: none"> <li>▪ contrasting black and white lino prints</li> <li>▪ flattened perspective</li> <li>▪ often from birds-eye/aerial view</li> <li>▪ landscapes are often missing a horizon line</li> <li>▪ landscape images often include plants and animals</li> <li>▪ lines vary in weight, direction and length to create contrast and variety</li> <li>▪ lines are used to suggest movement and nature as well as the natural marks made by animals etc.</li> <li>▪ use of organic repetitive shapes that are realistic, yet stylised.</li> </ul> </li> <li>• Personal symbols refer to objects that are significant to the artists and/or the site. For example, buildings, roads or fences, transportation devices, tools, or equipment etc.</li> <li>• As an alternative to using a flip chart, teachers could write on the board or butcher’s paper.</li> <li>• For more information on Harvard’s Project Zero, See, Think, Wonder visual thinking strategy visit: <ul style="list-style-type: none"> <li>▪ Project Zero (Harvard) – See, Think, Wonder <a href="http://pz.harvard.edu/resources/see-think-wonder">http://pz.harvard.edu/resources/see-think-wonder</a></li> </ul> </li> </ul>	<p>To complete this activity, view a slideshow of selected Badger Bates’ artworks as a class.</p> <p>As students view the artworks, encourage verbal responses, focusing on what they see in the artworks. Draw students’ attention to his use of symbols – plants, animals and personal symbols. As students respond to each artwork, the teacher lists responses under the heading ‘I see’, on a large flip chart.</p> <p>Ask students to determine any similarities between the artworks.</p> <p>Explain that these similarities encapsulate Badger Bates’ distinct sense of style. (Support notes)</p> <p>Write the title, ‘I think’ on the flip chart and ask students to respond. Write the students’ responses under the heading and discuss.</p> <p>Repeat the process for the heading ‘I wonder’. Record the students’ responses and discuss.</p>

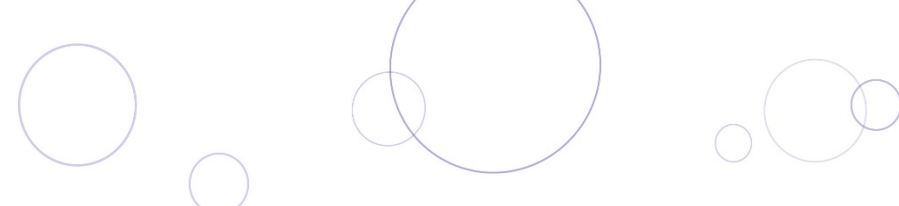
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>▪ Institute for Arts Integration and Steam <a href="https://artsintegration.com/2011/10/14/see-think-wonder/">https://artsintegration.com/2011/10/14/see-think-wonder/</a></li> <li>• Additional support information for teachers on the life and art of Badger Bates may be sourced from:               <ul style="list-style-type: none"> <li>▪ Art Gallery NSW: Artist Badger Bates (YouTube) <a href="https://www.youtube.com/watch?v=VKmzfnEtSbw">https://www.youtube.com/watch?v=VKmzfnEtSbw</a></li> <li>▪ Art Gallery of South Australia <a href="https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/">https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/</a> <ul style="list-style-type: none"> <li>○ To access the Badger Bates education resource, scroll down to <b>Education resource</b>, click on <b>more</b> and open the downloaded PowerPoint.</li> </ul> </li> </ul> </li> </ul>	

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students respond to the works of Badger Bates, identifying and describing the use of visual art elements to convey meaning, and recognising the links between his personal stories of country through his landscape mapping of the local environment.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• When we are responding to artworks, what do we mean by describe?</li> <li>• Can you describe the way Badger Bates has used line and shape in the artwork?</li> <li>• What do you notice about the sense of space in the artworks?</li> <li>• Are these artworks landscapes? Why/why not?</li> <li>• Would you class these artworks as realistic or imaginary? Why?</li> <li>• How are Badger Bates’ artworks like maps?</li> <li>• Do you like Badger Bates’ artworks? Why/why not?</li> </ul>	<p><b>Activity 3 – Response worksheet</b></p> <p>Hand out The art of Badger Bates: Response worksheet (Appendix A) to students and explain the activity.</p> <p>Students complete the response questions. To support students in responding to the artworks, scaffold learning by addressing each Focus question, one at a time, as a class group; for example:</p> <ul style="list-style-type: none"> <li>• read the question aloud</li> <li>• discuss the question; clarifying what the question is asking, explaining terminology and scaffolding assistance with content knowledge</li> <li>• repeat step one and two with each Focus question</li> <li>• ask students to individually complete their response</li> <li>• ask students to submit their response worksheet.</li> </ul> <p>Once complete, close the lesson by asking students to provide personal responses to what they think of Badger Bates’ linocut artworks.</p>



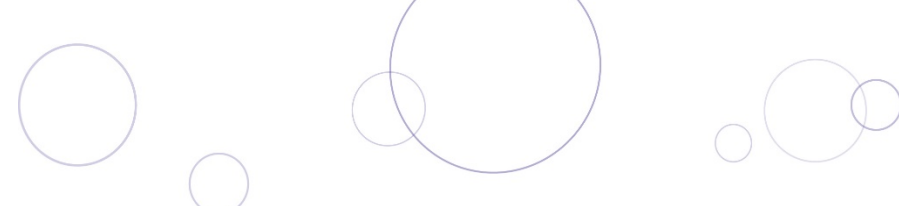
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, insert the following Badger Bates artworks into the response worksheet before printing the worksheets:             <ul style="list-style-type: none"> <li>▪ Mission Mob, Bend Mob, Wilcannia 1950s (2009)</li> <li>▪ Life coming back to moon lake, Wilcannia (2011)</li> <li>▪ Yanga Lake (2012)</li> <li>▪ Warrego – Darling Junction, Toorale (2012)</li> </ul> </li> <li>• Where appropriate/necessary, make accommodations or adjustments to the response activity, such as, scribing for students, allowing additional time, or providing opportunities for students to record and/or transcribe verbal responses.</li> </ul>	<p><b>Suggested assessment point</b></p> <p>This worksheet could be collected when gathering evidence for formative assessment or marked against a teacher-generated marking key as a summative assessment task.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students discover why and how artists use source imagery as inspiration and reference when planning and designing artworks. Students consolidate their knowledge of contour line drawing and apply this skill when designing their own mapped landscape inspired by their source imagery, personal memories of place and the works of Badger Bates.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What local environment have you chosen?</li> <li>• What is meant by sense of place?</li> <li>• What is a contour line drawing?</li> <li>• What are the important lines in the landscape that you need to include in your contour line drawing?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, look through students' planning sheets and create a list of all the chosen locations.</li> <li>• Print a range of aerial photographs/maps of the local area as listed by students to use as source imagery in the artwork design process.</li> </ul>	<p>Ask students to recall what they learnt in the previous lesson.</p> <p>Place one of the Badger Bates artworks viewed in the last lesson, onto the board. As a class, briefly discuss Badger Bates' use of visual art elements (line, shape and colour) before focusing on the artist's use of space.</p> <p>Draw the students' attention to the fact that Badger Bates often eliminated the horizon line from his artworks, giving the impression of a flattened sense of space through the use of birds-eye view or aerial perspective.</p> <p>Unpack techniques employed by artists to create the illusion of space, such as, size, overlapping, placement, detail, thickness of line and use of colour.</p> <p>Hand back students' Mapping my environment landscape planning sheets.</p> <p><b>Activity 1 – Design a mapped landscape</b></p> <p>Introduce the activity by explaining that students will be creating an artwork that maps their local environment and comments on the sense of place, just like artist Badger Bates maps his environment.</p>



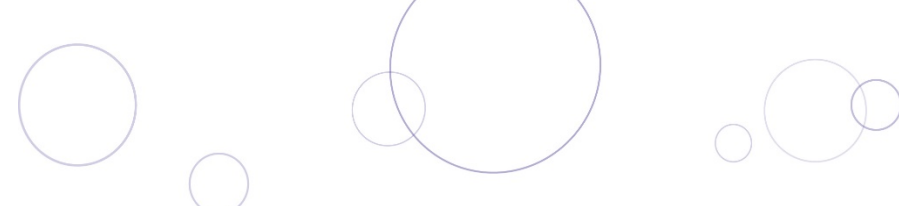
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Print or project one of the Badger Bates landscapes, studied last lesson, onto the board for discussion at the start of the lesson.</li><li>• Composition refers to the placement or arrangement of the visual art elements and design principles in a 2D, 3D or 4D artwork.</li></ul>	<p>Prompt a discussion around the term, 'sense of place'. Students share what the term means to them.</p> <p>Hand out a range of source imagery (maps and photographs) of the local area/environment for students to collect and use as stimuli to create their personal map.</p> <p>Introduce the concept of composition (Support notes). Check for students' understanding.</p> <p>Students create (onto design worksheet) a simple contour line drawing of their chosen location based on their collected source imagery maps and photographs. Students need to consider composition, including the importance of landscape lines (waterways, landmarks, horizon lines etc) that need to be included in the design to reflect the sense of place as well as the students' personal stories associated with the significance of the place.</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p>	<p><b>Learning intention</b></p> <p>Students consolidate and apply their knowledge of the visual art elements to design personal artworks. Students discover that placement, size, overlap and repetition of symbols are used by artists to create a sense of space and emphasise the sense of place.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• In what ways can choices in placement, size, overlap and repetition of symbols affect the sense of place and space?</li> <li>• How could you make a space/place look crowded or overgrown?</li> <li>• How could you make a space/place look quiet and peaceful?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Personal symbols refer to objects of significance to the artists and/or the site; for example, buildings, roads or fences, transportation devices, tools or equipment etc.</li> <li>• Create a personal symbols simplification and stylisation worksheet, using one of the pre-existing templates in Appendix A.</li> </ul>	<p><b>Activity 2 – Adding symbols to design</b></p> <p>Ask students to consider important landscape shapes or symbols (building outlines, bridges, waterholes etc.) that need to be included in the design to reflect the sense of place and the students’ personal stories associated with the significance of the place. Students list several important personal items important to their story and/or sense of place (Support notes).</p> <p>Hand out symbols simplification and stylisation worksheet that has been devised by teacher (Support notes).</p> <p>Revise concept of simplification and stylisation (see Week 3 Support notes for definitions).</p> <p>Direct students to work through the simplification and stylisation process, one personal symbol at a time, by:</p> <ul style="list-style-type: none"> <li>• drawing the object as a simple shape</li> <li>• stylising the simplified drawing by adding, changing or embellishing the symbol. Focus on the elements of art, along with pattern and repetition, by adding detail and style using line, shape, texture, space, and colour.</li> </ul> <p>Have students determine which part of their symbols should remain white, and which parts of their symbols</p>



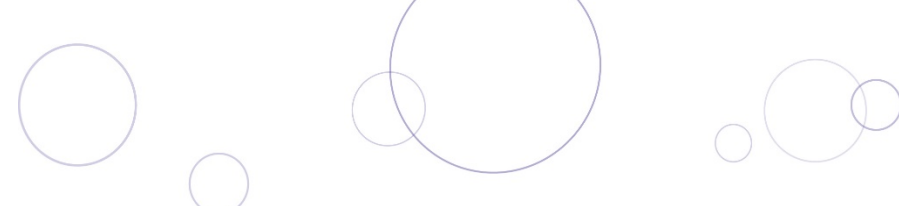
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"><li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li></ul>	<ul style="list-style-type: none"><li>Students should not be making a direct copy of a Badger Bates' artwork. Instead, it is important to encourage personal expression, authenticity, and creativity during the creative process, through coaching, reflection and questioning etc.</li></ul>	<p>should be drawn in black, to create contrast and visual interest. Using a black fineliner pen, students transform their designs into black and white symbols.</p> <p>Students incorporate, or map, all their indigenous plant, animal, and personal symbols into their contour line drawing design. Explain to students that this only needs to be a quick sketch to plot where they are planning to place each symbol on their artwork. Explain that placement, size, overlap and repetition of symbols are used by artists to create a sense of space. For example, by overlapping and repeating a symbol many times an artist can create the effect of a busy, crowded environment. As students design their work, direct them to make choices in placement, size, overlap and repetition of their symbols to create and emphasise the sense of place.</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students revise the elements of art and discuss how artists use visual art elements with purpose when creating artworks. Students discover the difference between real and implied texture and how artists use lines and marks to recreate and imply texture. Students learn that self-reflection is an important tool to help improve the quality of an artist’s work.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What types of lines could you use in the sky to indicate wind?</li> <li>• What types of lines could you use in waterways to indicate the waters flow or movement?</li> <li>• What is the difference between real and implied texture?</li> <li>• What visual art elements could you use to indicate tufts of grass?</li> <li>• What visual art elements could you use to indicate that your location/environment is very windy?</li> <li>• What is an annotation?</li> <li>• Why do artists annotate their drawings/artworks?</li> <li>• How did Badger Bates vary the line weights and shape colour (black or white) to create emphasis, visual interest and contrast?</li> </ul>	<p><b>Activity 3 – Adding detail using visual art elements</b></p> <p>Revisit the elements of art.</p> <p>Explain to students that artists use the visual art elements with purpose when creating artworks to leave clues that help people work out what the artwork is about. Artists use the visual art elements to help tell the story of the artwork. Relate this concept to the students’ work, describing how the visual art elements can be used in their own mapped landscape artworks. An overview of ‘line’ has been provided (below) as an example of the type of discussion you may have with students:</p> <ul style="list-style-type: none"> <li>• A variety of line weights, directions and lengths can be used to create contrast and give the landscape a sense of place. For example, asking students to make hand motions indicating how water moves – the lines they make with their hand gestures indicate the types of lines they would draw (i.e. wavy horizontal lines).</li> </ul> <p>During the discussion introduce the concept of real and implied texture. Students should use a combination of line types and marks to create texture. Encourage students to determine how visual art elements, including texture, can be used to suggest specific landscape qualities. Explain how they could use the visual art elements to visualise the</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Which part/s of your work do you want to stand out or emphasise the most?</li> <li>• How can we use contrast of black lines and shapes to emphasise those areas?</li> <li>• What areas of your work should be coloured black and what areas should remain white?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Writing annotations is a strategy used to encourage visual literacy and planning skills. An annotation can be writing a sentence, a short commentary, explanation or interpretation about a drawing, symbol or use of visual art elements, technique or art medium. In this instance, annotations should include:             <ul style="list-style-type: none"> <li>▪ labeling the drawing with notes on what visual art elements (e.g. line types) are being used in each section of the artwork and why/how they will communicate their story or sense of place</li> <li>▪ reasoning as to whether any symbols are repeated, and why. This way students do not need to spend time drawing each element</li> <li>▪ explanation of decisions such as choosing a particular pattern etc.</li> </ul> </li> </ul>	<p>surface/texture quality. Use focus questions to help guide the conversation.</p> <p>Teach/review/demonstrate how to annotate drawings. (Focus questions.)</p> <p>Students make visual annotations on their design to indicate the types of lines they will use to tell the story of the location. Students need to add contrast and variety by determining which parts of their work are to be filled with black, either in whole sections or by the thickness of lines and marks. Students complete their draft planning so they are ready to start their final artwork in the next lesson.</p> <p>Once students have finished planning, put the printed or projected artwork, used in Activity 1 lesson starter, up on the board. Direct students to look at the Badger Bates’ artwork, focusing on the contrast between black and white lines and shapes. Use Focus questions to guide conversation and gauge students’ understanding. To further explain and demonstrate this concept, teach students how to use the hatching drawing technique. Focus on increasing the contrast through increasing or decreasing the value of an area using parallel or contour lines. (Support notes)</p>

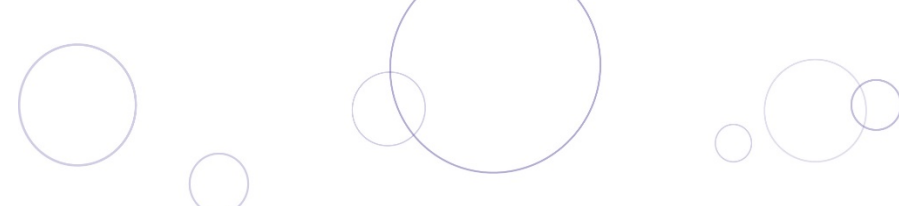
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Texture describes how the real surface quality of matter looks or feels to the touch (real texture).</li> <li>• Implied texture is created by replicating a visual sensation using media, such as, pencil, charcoal or paint.</li> <li>• Contour lines help create value to artwork, using lines and marks instead of shading. Contour lines are a series of lines, often laid parallel to each other, to add value to an object/artwork. A variety of values can be created with contour lines in three ways: the thickness of the lines used; the number of lines used; and the spacing between each of the lines. For example, for minimal value, draw thin parallel lines spaced loosely or widely apart. To increase the value, use more lines at closer intervals and vary the thickness or weighting of the lines.</li> <li>• Support information on how to increase the tone, shading or value of an object using hatching may be sourced from:             <ul style="list-style-type: none"> <li>▪ John Muir Laws Nature stewardship through science, education and art <a href="https://johnmuirlaws.com/hatching-and-crosshatching-technique/">https://johnmuirlaws.com/hatching-and-crosshatching-technique/</a></li> <li>▪ Drawing I – Rockett <a href="https://www.msud.edu.au/learning-experiences/visual-arts/drawing-i-rockett">MSUD - Drawing I - Rockett - Home (weebly.com)</a></li> </ul> </li> </ul>	<p>Demonstrate how contrast (difference between light and dark areas) can be achieved by applying contour lines in the following ways:</p> <ul style="list-style-type: none"> <li>• altering the weighting or thickness of the lines used</li> <li>• increasing or decreasing the number of lines used</li> <li>• altering the space between the lines.</li> </ul> <p>Encourage students to look at their work and self-reflect.</p> <p>Direct students to make necessary alterations or annotations to designs, incorporating the areas of black and white contrast by creating patterns using contour lines and hatching.</p> <p>Collect the students’ designs at the end of the lesson.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>o Click on the <b>Course Documents</b> dropdown box&gt;click on <b>ink</b>&gt;</li></ul>	

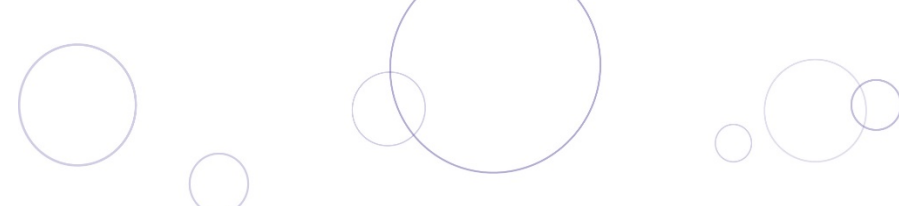
<b>Western Australian Curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p>	<p><b>Learning intention</b></p> <p>Students create a detailed line landscape drawing or eco-map of their local area, inspired by the art of Australian Barkandji artist and elder, Badger Bates.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How light can you draw your line?</li> <li>• Can you create one long line that starts out light and then gradually gets darker before becoming lighter again until the line disappears?</li> <li>• What is composition?</li> <li>• Is there anything else you need to add or change with your design before starting the final artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Decide the size of the final artwork, based on class skillset and productivity level. The smaller the artwork, the less time it will take to produce.</li> <li>• Although the artwork has been exemplified as a drawing task, teachers could alter the medium to create a monoprint, digital drawing or scratch-art piece while still maintaining the integrity of the line work and drawing skills taught throughout the term.</li> </ul>	<p><b>Warm-up activity – pencil pressure</b></p> <p>Hand out all design worksheets and 2B pencils to students. Students turn designs over to the back of the page.</p> <p>Explain to students that artists are skilled in many things and one drawing skill they can do very well is to vary how dark or light they draw lines by changing the pressure of their pencil as they make a mark. Tell students that today, they will learn how to vary the pressure they apply to the pencil just like artists do.</p> <ul style="list-style-type: none"> <li>• Teach students to draw lightly with a pencil. Instruct students to pick up their pencil, but instead of holding it like they would when writing (down the bottom near the tip of the lead), today they will be holding the pencil with a light grip, at the top end of the pencil and resting the edge of their hand on the paper. Instruct students to draw a long flowing line on the back of their design sheet by pretending their pencil is a light feather floating in the air. Use Focus questions to help guide and direct drawing warm-up. Students practise drawing lightly.</li> </ul>

Western Australian Curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<ul style="list-style-type: none"> <li>Composition refers to the placement or arrangement of the visual art elements and design principles in a 2D, 3D or 4D artwork.</li> <li>Organise the distribution of materials and equipment and oversee the filing and storing of the students' artwork in progress.</li> <li>Monitor student progress throughout the lesson, anticipating stages of completion and forward planning accordingly.</li> <li>Throughout the lesson, circulate around the room and collate/staple all students' individual design worksheets (Parts A, B, C, D and final design) together. This will make it easier to hand out in future lessons.</li> </ul>	<p><b>Activity 1 – Creating artwork</b></p> <p>Students set up a workspace, collect materials (lead pencils, black markers, cartridge paper) and aprons ready to start creating artwork (based on design).</p> <p>Explain the process of today's making lesson. Students are to:</p> <ul style="list-style-type: none"> <li>decide on landscape or portrait format to best suit the location and composition of their artwork</li> <li>revise the composition</li> <li>lightly map out the main areas and symbols, with a pencil, by following the same process as the design, starting with: <ul style="list-style-type: none"> <li>the contour lines of the waterways and landmarks</li> <li>plotting all the symbols</li> <li>adding pattern and detailed line markings</li> <li>further stylising design and creating extra contrast by varying line width/weight and adding solid black areas of colour.</li> </ul> </li> </ul> <p>Students work independently on their artworks. Once students are working, hand out the remaining design sheets (Parts A, B, C and D) to students.</p>



<b>Western Australian Curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>As students work, the teacher should provide guidance and support with technical reminders, feedback and/or suggestions.</p> <p>At the end of the lesson, instruct students to clean their workspaces and put away the equipment. Collect artworks in progress ready for the next lesson.</p>

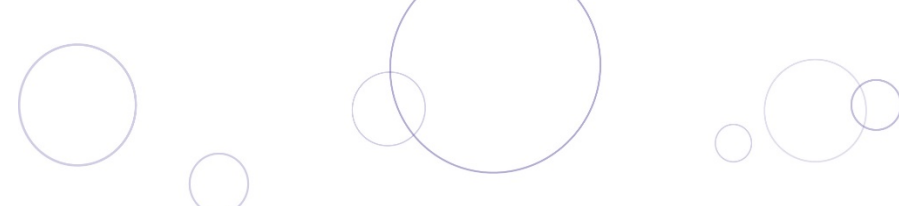
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p>	<p><b>Learning intention</b></p> <p>Students create a detailed line landscape drawing (eco-map) of their local area, inspired by the art of Australian Barkandji artist and elder, Badger Bates. Although this project is teacher directed, students will learn to work independently, employing problem-solving and development skills. Students will also be given opportunities to experiment with contour line and hatching techniques, as well as with materials suited to the intention and purpose of the artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are you making?</li> <li>• What materials do you need?</li> <li>• How are you going to make your artwork?</li> <li>• What order are you creating your artwork in and which areas will you start drawing first?</li> <li>• What steps will you take to create your work?</li> <li>• What is missing from this artwork?</li> <li>• Is there anything else you need to add?</li> <li>• Is the composition balanced?</li> <li>• Is the media application consistent?</li> </ul>	<p><b>Activity 1 – Continue making process</b></p> <p>Students set up their workspace, collect materials and aprons ready to continue with the making process.</p> <p>Ensure students have a clear plan before they resume making their artwork. Students will need to make independent decisions today regarding the choice of materials (especially in terms of pens in various thicknesses) and drawing techniques, as well as the steps involved in creating their work.</p> <p>Revise the artwork making process instructions, as listed below. Students are to:</p> <ul style="list-style-type: none"> <li>• continue plotting all the symbols, lines and shapes that make up the mapped landscape, using black fineliners and markers of various thicknesses</li> <li>• add pattern and detailed line markings</li> <li>• stylise design and create extra contrast by varying line width/weight and adding solid black areas of colour.</li> </ul> <p>Before students commence their artwork, engage them in a discussion based on the Focus questions. Students then work independently with the teacher providing guidance, technical support, feedback and/or suggestions as well as directing students to self-reflect throughout the lesson.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"><li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li></ul>	<p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• Lead the organisation and distribution of equipment, as well as the clean-up process and storage of works in progress.</li><li>• Monitor student progress, anticipate stages of completion and forward plan accordingly.</li><li>• Provide students with opportunities to self-reflect as they create their artwork in order to make improvements.</li></ul>	<p>At the end of the lesson, instruct students to clean their workspace and put away equipment. Collect artworks in progress ready for the next lesson.</p>

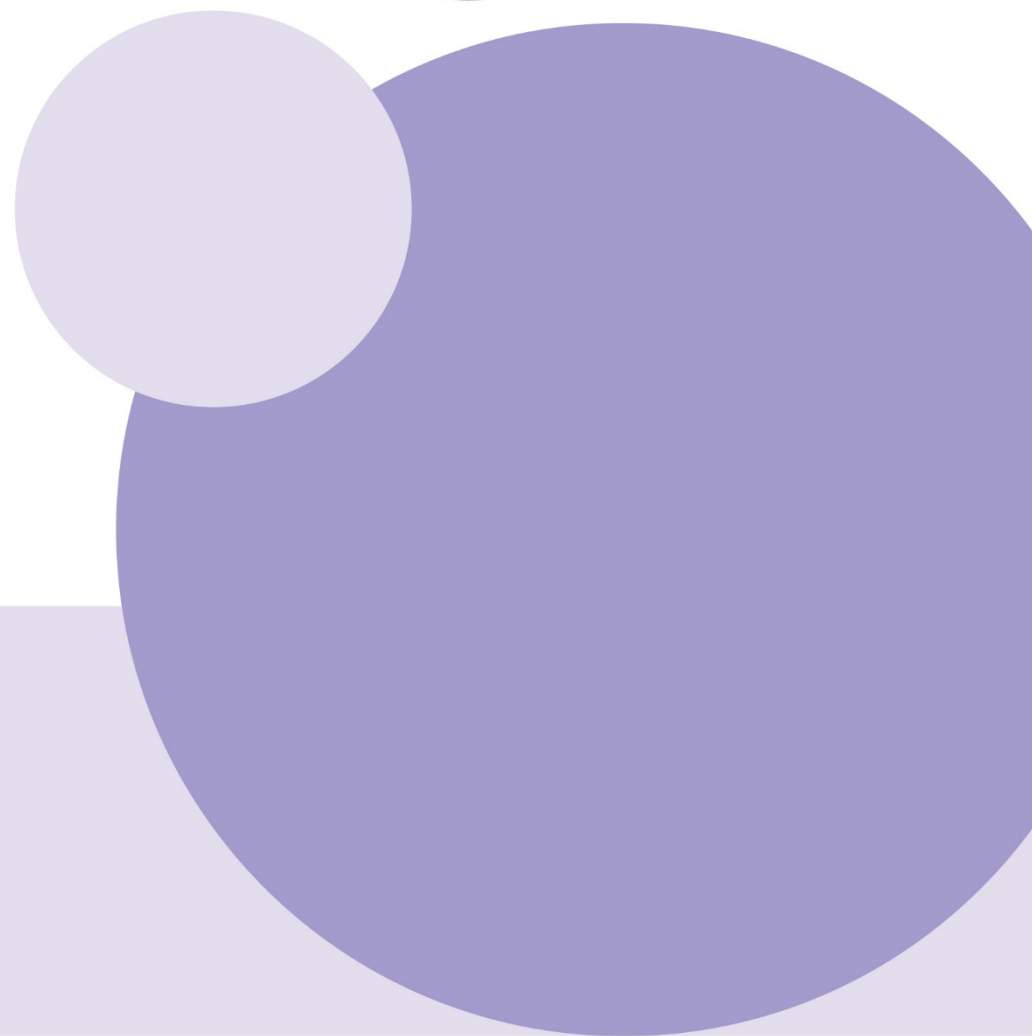
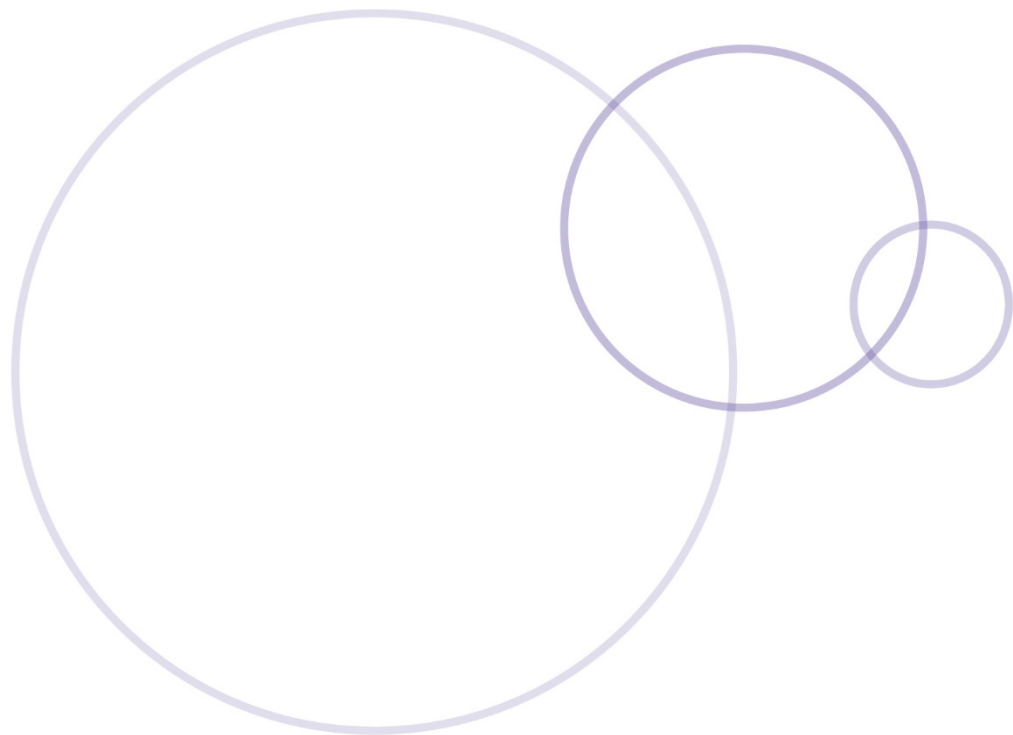
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students finish creating a landscape drawing or eco-map of their local area, inspired by the art of Australian Barkandji artist and elder Badger Bates. Students learn that, like practising artists, throughout the making and responding practice, they continually evaluate the effectiveness of ideas, techniques, and aesthetics, sometimes modifying actions to improve and enhance their artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What parts and/or symbols in your artwork do you want to stand out the most (focal points)?</li> <li>• Do these areas currently stand out?</li> <li>• What else could you do to your artwork to help those areas stand out?</li> <li>• What area of the artwork is emphasised? What role does this area have in the landscape’s story?</li> <li>• What is missing from this artwork?</li> <li>• Is the composition balanced?</li> <li>• Is the media application consistent?</li> <li>• Is my artwork finished?</li> </ul>	<p><b>Activity 1 – Continue making process</b></p> <p>Students set up their workspace, collect materials and aprons ready to continue with the making process.</p> <p>Revise the making process, as listed below.</p> <p>Students are to:</p> <ul style="list-style-type: none"> <li>• finish plotting all the symbols, lines and shapes that make up the mapped landscape, using black markers of various thicknesses</li> <li>• add pattern and detailed line markings</li> <li>• further stylise design and increase contrast by varying line width/weight</li> <li>• add solid black areas of colour.</li> </ul> <p>Let students know that they will only have half the lesson to complete their artwork. The second half of the lesson will be used to frame the artwork.</p> <p>Students work independently, with teacher providing guidance, technical support, feedback and/or suggestions.</p> <p>Direct students to self-reflect throughout the lesson, using Focus questions as prompts.</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of equipment, as well as the clean-up process and storage of works in progress.</li> <li>• Monitor students' progress, anticipate stages of completion and forward plan accordingly.</li> <li>• Provide students with opportunities to self-reflect as they create, to make improvements.</li> </ul>	<p>At the end of the making experience, instruct students to clean their workspace and put away equipment.</p> <p>Ask students to make sure their desks are dry and clean before progressing to the next activity.</p> <p>Instruct students to keep their artworks on their desk, ready to frame.</p>
<p><b>Making</b></p> <p>Production</p> <ul style="list-style-type: none"> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> <li>• Presentation and consideration of where and how artwork is displayed</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to centre and mount/frame an artwork. Students make deliberate choices when framing and presenting artwork, considering how choices in the colour of the frame affect and enhance visual appeal.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a frame?</li> <li>• Why do artists/people frame artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Create a marking key to assess students' work.</li> </ul>	<p><b>Activity 2 – Framing and presenting artwork</b></p> <p>Ask students to consider the purpose of framing artworks. Discuss this in relation to audiences and visual appeal.</p> <p>Encourage students to present their artwork in a way that enhances the simple, yet detailed and contrasting nature of their artworks.</p> <p>Demonstrate how to glue artworks to mounting paper by placing paper facedown onto scrap paper or newspaper. Glue along the outside edge of the artwork before adding a dot, cross or scribble of glue in the centre of the page.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Teach students, through demonstration, to hover their artwork over the mounting paper until the artwork is centred, then stick the artwork down carefully.</p> <p>Students will then take the mount paper and artwork back to their desk and glue their artwork down to their mounting paper.</p> <p><b>Suggested assessment point</b></p> <p>Collect students' artwork and assess them using a teacher devised marking key. Photograph and write any necessary anecdotal notes as supporting evidence. Gather the artworks for formative assessment purposes.</p>



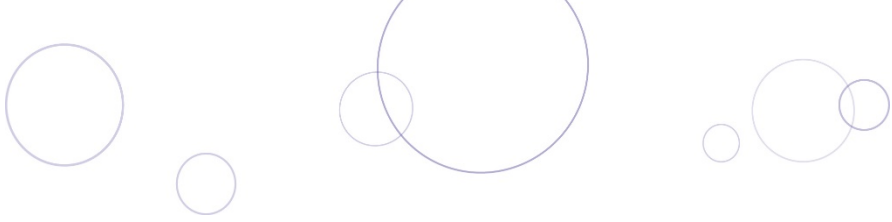


## **TERM 2**

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**Weeks 1–8: Visual Arts**

THEME: MASKS FROM AROUND THE WORLD (CERAMICS)



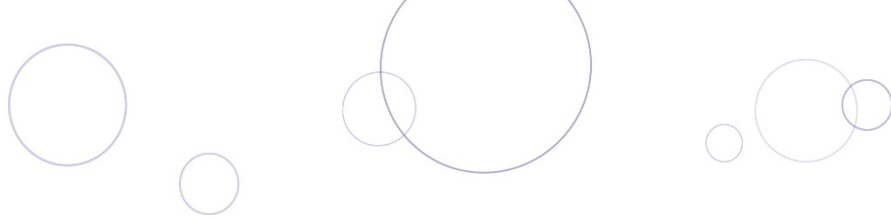


## Overview

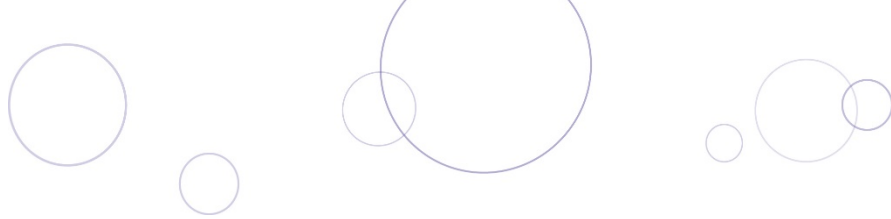
The defining element of the Year 3 curriculum content is the exploration of art from other cultures. The Term 2 exemplar provides students with the opportunity to investigate the history, purpose and function of cultural masks from around the world. The theme of portraiture and self-portraiture is a common theme across many of the exemplars. For this reason, masks were chosen as a way to exemplify how the topic and content associated with portraiture can be introduced to students without needing to progress to a portrait as the final product.

The intrinsic connection between making and responding strands are emphasised as students respond to the work of other cultures and use this to inform and shape their own making practice. Teachers have been provided with opportunities to gather formative assessment evidence in both the making (ideas, skills and production) and responding aspects of the exemplar prior to setting a summative response task which gauges understanding and allows students to demonstrate their knowledge, understanding and critical/creative thinking skills.

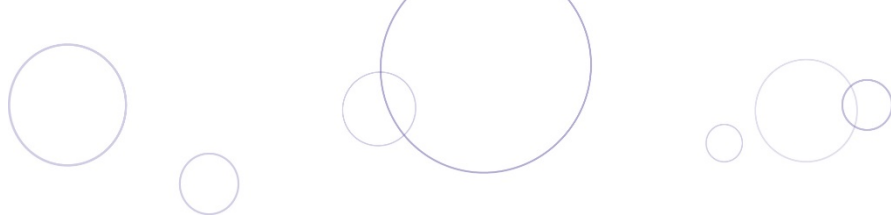
The focus of the lessons in Term 2 is exploring and developing students' understanding of visual language, providing students with opportunities to select and apply visual art elements with purpose. Ceramics has been chosen as the exemplified medium due to its fun, tactile nature, which benefits young children's fine motor and problem-solving skills. It is also an easy way for students to understand the visible shift between a two-dimensional drawing or surface and a three-dimensional one. To suit the needs of the teacher, students and constraints of the educational setting, alternative medium options have been included in the suggested learning experiences. This allows for teacher modifications of medium, skills or processes, teaching and learning sequence and/or time allocation. The scaffolding and sequencing of learning experiences should support student success, while the open framework of activities allows for differentiation.



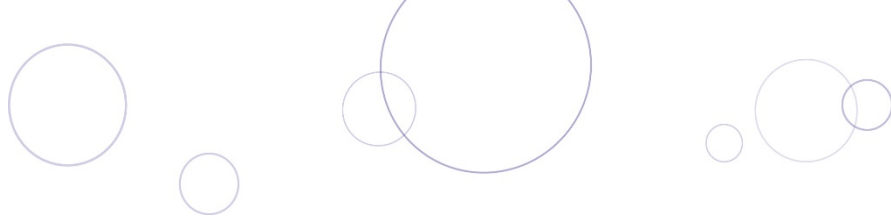
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken) to create artwork</li> </ul> </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students understand basic facial proportions, and how they are used when drawing the face. Students learn how to draw a self-portrait with accurate proportion by measuring and plotting facial features.</p> <p><b>Focus questions</b></p> <p>Self-portraits</p> <ul style="list-style-type: none"> <li>• What is a self-portrait?</li> <li>• Why do artists create self-portraits?</li> <li>• How do we draw a portrait?</li> </ul> <p>Facial proportion guidelines:</p> <ul style="list-style-type: none"> <li>• Where do we put the line for the eyes?</li> <li>• Where does the nose go?</li> <li>• Where does the mouth go?</li> <li>• Where do the ears go?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Basic facial proportion guidelines:             <ul style="list-style-type: none"> <li>▪ Eyes: the eye line sits halfway between the crown of the head and the bottom of the chin. (Make clear to students that the top of the forehead is not the</li> </ul> </li> </ul>	<p><b>Introduction – Self-portraits</b></p> <p>Pose Focus questions and ask for the students’ responses. Discuss answers and give a definition of a self-portrait as a picture of the artist.</p> <p>Inform students that today they are the artist and that means they will be spending the lesson drawing a picture of themselves.</p> <p><b>Activity 1 – Understanding Facial Proportions</b></p> <p>View the video clip below.</p> <ul style="list-style-type: none"> <li>• Learn how to draw portraits – How to draw a face step-by-step – Easy tutorial for kids (Smile and Learn – English)  <a href="https://www.youtube.com/watch?v=s3TikcVkJow">https://www.youtube.com/watch?v=s3TikcVkJow</a></li> </ul> <p>Recall the main points discussed in the video and remind students that facial proportion guidelines are not rules but basic guides which help to accurately record the proportions of their head and facial features.</p>



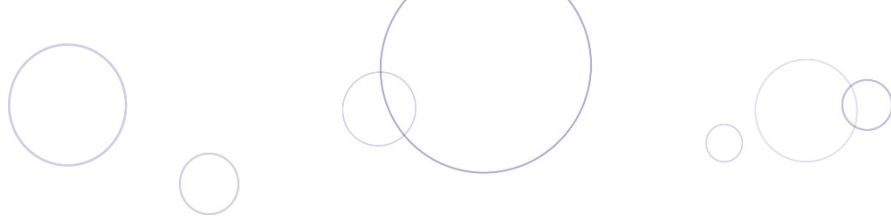
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>top of the head/skull.) The eye line is drawn across the pupil or centre of eyes.</p> <ul style="list-style-type: none"><li>▪ Nose: the nose line sits halfway between the eye line and chin. The bottom of the nose should sit on the bottom of this line.</li><li>▪ Mouth: the mouth sits approximately one third of the way between the bottom of the nose and chin.</li><li>▪ Ears: usually ears sit between the eye line and the nose line.</li><li>▪ Hair: sits above and below the crown of head or outline of the skull and comes right around to meet the ears.</li></ul> <ul style="list-style-type: none"><li>• More information on facial proportion guidelines can be sourced from:<ul style="list-style-type: none"><li>▪ Facial proportions – How to draw a face (The Virtual Instructor) <a href="http://thevirtualinstructor.com">thevirtualinstructor.com</a></li></ul></li></ul>	<p>Highlight the fact that a face is symmetrical and that what is put on one side of the face is usually replicated on the other side.</p> <p>Model guidelines by drawing a class member on the whiteboard step-by-step, and summarise the guidelines (Support notes).</p>



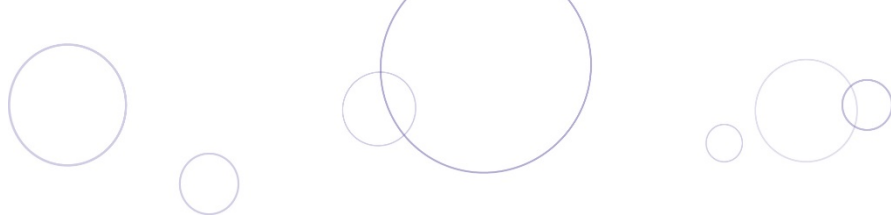
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students apply basic facial proportion guidelines when creating a self-portrait for use in future art activities. Students expand their knowledge of colour and value by creating an artwork using a monochromatic colour scheme (one colour of various tints and shades).</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are tints and shades?</li> <li>• What is a monochromatic colour scheme?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• If the teacher cannot source a class set of mirrors, they could:             <ul style="list-style-type: none"> <li>▪ have students take a selfie on a tablet device</li> <li>▪ take photos of students prior to the lesson and print them</li> <li>▪ have students draw a portrait of the person sitting opposite them instead of creating a self-portrait.</li> </ul> </li> <li>• Collect students’ self-portraits and keep them for Week 3 and Week 4 learning experiences.</li> </ul>	<p><b>Learning Activity 2 – Draw a self-portrait</b></p> <p>Before students start drawing their self-portrait, guide them through the process of plotting facial proportion guidelines, as modelled in the previous activity and video.</p> <p>Using a mirror, pencil and A4 cartridge paper, students draw a self-portrait.</p> <p>Ask students to check that their self-portrait is symmetrical and contains all necessary features.</p> <p>Teach students about monochromatic colour, specifically in relation to tints and shades by viewing an extract (0:13sec-0:56sec) of the following YouTube video clip:</p> <ul style="list-style-type: none"> <li>• The Value Song   Art Songs   Scratch Garden (Scratch Garden)  <a href="https://www.youtube.com/watch?v=DMlVgKSvrE">https://www.youtube.com/watch?v=DMlVgKSvrE</a></li> </ul> <p>Use questioning to check for students’ understanding of tints and shades.</p> <p>Demonstrate mixing tints and shades, using the teacher selected medium.</p>



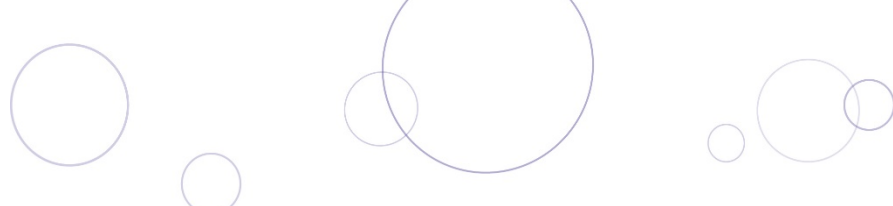
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Monochromatic colour refers to a colour scheme that uses one colour in light, medium and dark variations, known as tints and shades. For more information see the following video clip:<ul style="list-style-type: none"><li>▪ Study.com: Monochromatic Colour: Definition, Schemes and Exemplars <a href="https://study.com/academy/lesson/monochromatic-color-definition-schemes-examples.html">https://study.com/academy/lesson/monochromatic-color-definition-schemes-examples.html</a></li></ul></li><li>• A tint refers to adding white to a colour to lighten the value of the colour.</li><li>• A shade refers to the addition of black to the colour to create a darker value of the colour.</li><li>• Value is an art element that is introduced in Year 4. Although this activity does not focus on value, it does link to students' understanding of tints and shades. Model the use of this terminology when teaching and encourage students to use it so that it becomes familiar.</li></ul>	<p>Students spend the remainder of the lesson colouring/painting their self-portrait using a monochromatic colour scheme. Students could choose either their favourite colour or their hair colour as the base hue to create a range of tints and shades from.</p> <p>Have students self-reflect on the impact a monochromatic colour scheme has on creating a sense of depth and variety in the artwork.</p>



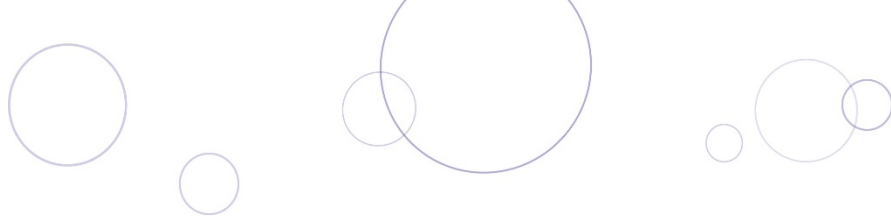
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the concept of symbolism and discover how to use symbolism in artwork to strengthen the meaning of an artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a character trait?</li> <li>• What are some of your personal character traits?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson create or find a list of character trait words that can be used as prompts during Activity 3.</li> <li>• Select art materials for students to complete Activity 3. Suggestions include pens, coloured markers, magazines, glue and scissors.</li> <li>• Collect students' self-portraits and keep for Week 3 learning experiences.</li> </ul>	<p><b>Activity 3 – Identifying personality/character traits</b></p> <p>Introduce the concept of personal character traits and prompt students to list examples of possible traits.</p> <p>Students write, or collage (using words from magazines), a list of personal character traits on or around their self-portraits. As this is an additional element to their artwork, students will need to think about composition and style.</p> <p>Collect self-portraits and ask students to clean their workspace.</p> <p><b>Suggested assessment point</b></p> <p>Using a checklist or anecdotal records, gauge students' understanding of:</p> <ul style="list-style-type: none"> <li>• placement of facial features</li> <li>• accuracy, proportion and detail of facial features using line and shape</li> <li>• creating a monochromatic colour scheme using one colour in varying tints and shades.</li> </ul>



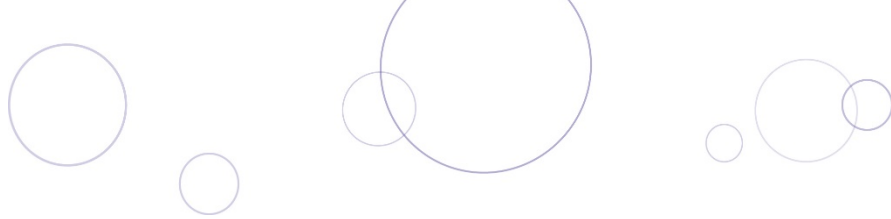
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the purpose, form, function and history of mask wearing around the world. Students examine the cultural contexts of masks and how this contributes to the meaning and purpose of a mask.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a mask?</li> <li>• What countries traditionally used masks?</li> <li>• Who wore masks?</li> <li>• Why were masks worn/used?</li> <li>• What can masks tell us about the people (culture that made them)?</li> <li>• What do these masks have in common?</li> <li>• What kind of designs do you see in the masks?</li> <li>• Are the designs symmetrical?</li> <li>• What are the common colours you see used in the masks?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Create a slideshow presentation that introduces the topic (mask types, purpose, history and form) and provide visual examples.</li> </ul>	<p><b>Activity 1 – Masks from around the world</b></p> <p>Introduce the theme of ‘Masks from around the world’. Make connections between the topic of self-portraiture and the use of masks.</p> <p>Discuss the purpose and function of masks as well as reasons people and cultures throughout the world wear, or have traditionally worn, masks.</p> <p>Use a slideshow as stimulus to discuss the following:</p> <ul style="list-style-type: none"> <li>• mask definition</li> <li>• history of masks</li> <li>• countries and places that historically/traditionally used masks (explain that within a country there are often different tribal groups/regions and mask form/function will differ between tribes), including: <ul style="list-style-type: none"> <li>▪ Africa</li> <li>▪ Oceania</li> <li>▪ India</li> <li>▪ Egypt</li> </ul> </li> <li>• forms of masks and the materials they were often made from</li> <li>• purpose/function of masks, including: <ul style="list-style-type: none"> <li>▪ protection masks</li> </ul> </li> </ul>



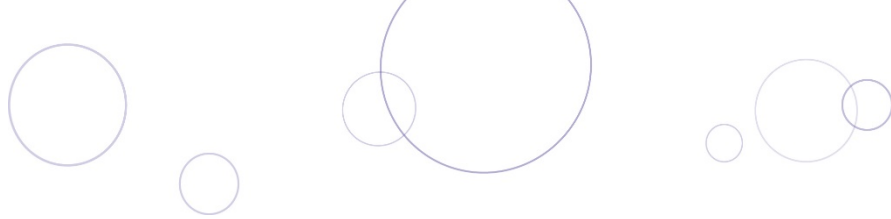
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• Masks often served the following purposes and functions: protection, transformational, theatrical/entertainment, healing, war/battle, ritual/ceremonial, death/funeral.</li> <li>• Cultures that have a strong history of making masks include: Africa, Mesoamerica, Oceania, India, China, Japan and Egypt.</li> <li>• Cultural context refers to the values, attitudes, customs, beliefs, spirituality and representations of time and place (historical events, social influences) shared by a particular group that forms part of their identity and contributes to the creation/meaning of the artwork.</li> <li>• Universal features refer to a general set of features used by all; in other words, a list of repeated or familiar attributes that all artworks/objects/items have in common.</li> <li>• Allow 10 minutes for this activity.</li> </ul>	<ul style="list-style-type: none"> <li>▪ transformational masks</li> <li>▪ theatrical/entertainment masks</li> <li>▪ healing masks</li> <li>▪ ritual/ceremonial masks</li> <li>▪ death/funeral masks</li> <li>▪ warrior/battle masks</li> <li>• cultural context/cultural significance of mask making/wearing</li> <li>• display images of masks from each culture, region or country.</li> </ul> <p>After students view masks, students discuss representations and universally shared features of masks.</p>



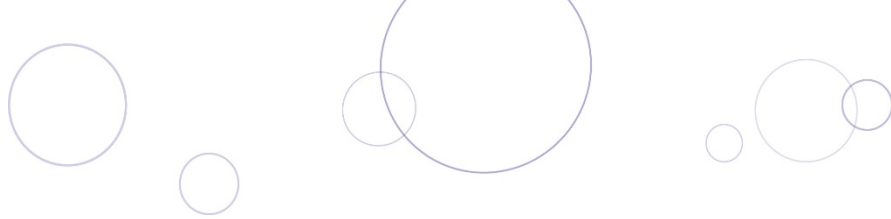
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> <li>Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to identify the difference between universal mask features and region-specific mask features. Students consolidate and apply knowledge of the mask’s purpose, form, function and history through game play.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What countries traditionally used masks?</li> <li>Why were masks worn/used?</li> <li>What purposes did masks have in ancient cultures?</li> <li>What can masks tell us about the traditions of countries/cultures?</li> <li>Explain the difference between universal mask features and region specific mask features.</li> <li>Why does each region use masks? Consider purpose and function.</li> <li>Can you tell the difference between the form/style of each region’s masks?</li> <li>What are the region’s specific mask features?</li> </ul>	<p><b>Activity 2 – Match the mask game</b></p> <p>Discuss the difference between universal features and specific features.</p> <ul style="list-style-type: none"> <li>Write the following stylistic/physical attributes on the board to help students identify specific features: <ul style="list-style-type: none"> <li>facial features – eyes, nose, mouth, eyebrows, hair</li> <li>recognisable elements – animal features, symbols of cultural significance</li> <li>construction of mask – materials/medium, shape</li> <li>stylistic elements – exaggeration, simplification, stylisation, decoration (lines, shapes, symbols and patterns), colour</li> <li>embellishment using natural/found objects</li> </ul> </li> <li>Hand out Match the mask game sheets and answer sheets. (Appendix A)</li> <li>Explain the process of the game and the purpose of the answer sheet.</li> <li>Students will need scissors, glue and pencils to complete the game.</li> <li>Students play Match the mask game by following the steps on the Answer sheet.</li> </ul>



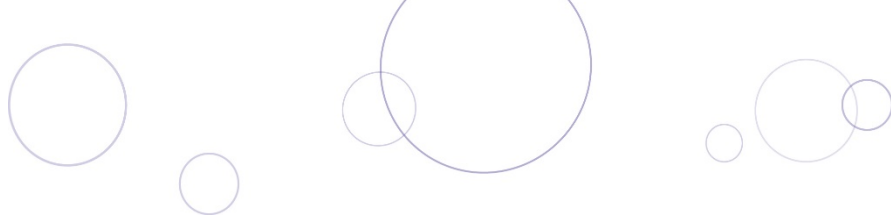
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Print the Match the mask game sheet (Appendix A) to A3 to allow enough room for students to cut and paste images and write notes.</li> <li>• Print the Match the mask answer sheet as an A4.</li> <li>• This game has been designed to be played in pairs, as a cut and paste activity, with the teacher acting as a facilitator, it should take approximately 30 minutes.</li> </ul>	
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> <li>• Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to apply thinking strategies using the Elaboration game when responding to artwork. Students discover and identify the main features of masks from specific countries when viewing and responding to artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are the visual art elements?</li> <li>• What do the masks from this region have in common?</li> <li>• What stylistic/physical attributes and features can you see in the masks?</li> <li>• Are there any common designs present in the masks that help group them?</li> </ul>	<p><b>Activity 3 – Inquiry discussion on mask features chosen region, country or culture</b></p> <p>Group students into teams of four. Explain the process of the Elaboration game.</p> <p>Students play the Elaboration game, focusing on the masks from one particular region, culture or country (Support notes). This inquiry based discussion and brainstorming game will focus specifically on the masks’ similarities and differences, guided by the possible list of stylistic/physical attributes below. Students should also focus on the visual art elements they see used.</p> <ul style="list-style-type: none"> <li>• Facial features, including: <ul style="list-style-type: none"> <li>▪ eyes</li> </ul> </li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Are there any common visual art elements (line, shape, colour, texture) present in the masks that help group them?</li> <li>• What do you notice about the shapes of the masks?</li> <li>• What do you notice about the materials the masks are made out of?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Decide on a country/region/culture to focus on for this term’s mask-making project. Possible suggestions include Africa, Oceania, India, or Egypt.</li> <li>• Create a worksheet for students to use when playing the Elaboration game.</li> <li>• Before the lesson, familiarise yourself with the Elaboration game:             <ul style="list-style-type: none"> <li>▪ Artful thinking: Thinking palette  <a href="http://pzartfulthinking.org/?page_id=2">http://pzartfulthinking.org/?page_id=2</a></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>▪ nose</li> <li>▪ mouth</li> <li>▪ eyebrows</li> <li>▪ hair.</li> <li>• Recognisable elements, including:             <ul style="list-style-type: none"> <li>▪ animal features</li> <li>▪ symbols of cultural significance.</li> </ul> </li> <li>• Construction of mask, including:             <ul style="list-style-type: none"> <li>▪ materials/medium</li> <li>▪ shape</li> <li>▪ symmetry.</li> </ul> </li> <li>• Stylistic elements, including:             <ul style="list-style-type: none"> <li>▪ exaggeration – e.g. almond shaped eyes</li> <li>▪ symmetry</li> <li>▪ simplification</li> <li>▪ stylisation</li> <li>▪ decoration – lines, shapes/symbols and patterns</li> <li>▪ embellishment using natural/ found objects</li> <li>▪ colour.</li> </ul> </li> </ul> <p>Recap the main points by asking students to summarise the common mask stylistic/physical attributes or features.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students make connections between personal character traits and how these are used in masks to represent ancestors or gods and communicate meaning.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a character trait?</li> <li>• What are some of your personal character traits?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Use character trait list from Week 1, Activity 3.</li> <li>• Place images on the board to use as examples when showing students symbolic character trait representations.</li> </ul>	<p>Explain Term 1 Making task to students (outlined below).</p> <ul style="list-style-type: none"> <li>• This term students will design and create a mask inspired by their self-portrait (drawn in Week 1) and the style, features and culture of one of the studied regions. Teacher to choose the region/culture from the list provided in Activity 2. (Support notes.)</li> </ul> <p><b>Activity 4 – Identifying personality/character traits in masks</b></p> <p>Revise topic of character traits.</p> <p>Discuss the character traits often portrayed in masks from various cultures. Show examples. Share a list of traits (created for Week 1, Activity 3 learning experience) with students and ask students if they can identify any character traits depicted in the mask examples.</p>

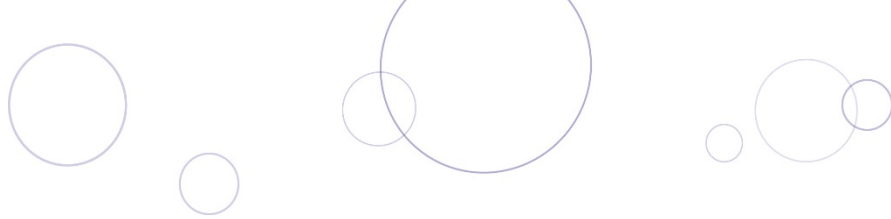


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the concept of symbolism and discover how to use symbolism in artwork to strengthen the meaning of an artwork. Students identify symbols used in traditional masks and make personal responses suggesting their meaning and purpose.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a symbol?</li> <li>• What does symbolism mean?</li> <li>• Why do artists use symbols in their artworks?</li> <li>• How can you use symbols to represent your personal character traits when making your mask?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Prior to lesson, find images of traditional masks from the list of regions, cultures and countries studied.</li> <li>• Place images on the smartboard to use as examples when showing students symbolic character trait representations.</li> </ul>	<p><b>Activity 5 – Understanding symbolism</b></p> <p>Introduce the concept of symbolism – using symbols (shapes), colour or line etc. to represent an idea or feeling. For example, a dove represents peace/hope.</p> <p>Students select one or two personal character traits they would like to show in their mask design.</p> <p>Students brainstorm how they could represent these traits visually. For example, the character trait of strength could be represented in the following ways:</p> <ul style="list-style-type: none"> <li>• as an animal feature – such as a rhinoceros tusk or a bull’s nose</li> <li>• using the art element of shape – creating a prominent (large and protruding) shaped chin or jawline just like superheroes often have large jawlines to suggest strength</li> <li>• using stylisation – masks with patterns using thick vertical lines suggest strength.</li> </ul> <p>Display images of masks on the whiteboard and ask students to identify symbolic representations for character traits. Prompt students to respond, discussing the use of visual art elements, and identifying meaning.</p>

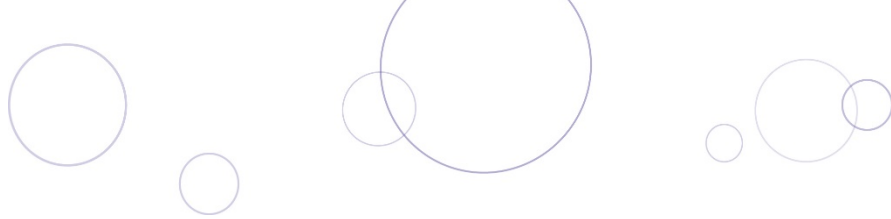


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate knowledge of mask features, style and culture through the idea generation process. Students apply knowledge of mask features, and the visual art elements of line, shape and style to generate ideas for their own mask.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is meant by exaggeration?</li> <li>• How do we exaggerate facial features?</li> <li>• What does stylise mean, in the context of designing a mask?</li> <li>• How do we stylise facial features?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, print copies of the Mask design: Ideas generation sheet to A3 for students. You may wish to print the final design sheet on the back of the idea generation sheet (Appendix B).</li> <li>• Explain and demonstrate the idea generation process from original self-portrait sketch to final mask design using the worksheet. An elaboration of the instructions is:</li> </ul>	<p><b>Introduction</b></p> <p>Revise concepts learnt last lesson as a whole class discussion. Prompt discussion with questioning.</p> <p><b>Activity 1 – Idea generation and drawing</b></p> <p>Using the visual stimuli, the self-portrait drawing from Week 1, and their imagination, students’ complete the Ideas generation sheet by creating quick sketches that transform their self-portrait into a mask that uses common features and style.</p> <p>Demonstrate/model the design process using the worksheet. (Support notes) It is important to encourage personal expression, authenticity, and creativity during this creative process, through coaching, reflection and questioning etc. By following the process stepped out in the design worksheet, students’ masks should reflect their own personality and not be a direct copy of a cultural mask. Before students start drawing, remind and discuss the following:</p> <ul style="list-style-type: none"> <li>• ideas generation process – it needs to be completed in sequential order</li> <li>• the importance of modifying their mask design in each box as per the instructions</li> </ul>

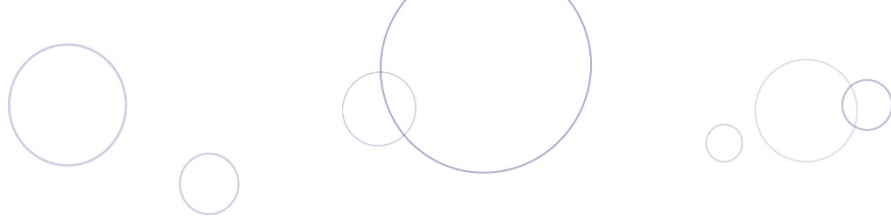
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ol style="list-style-type: none"> <li>1. Draw self-portrait: students should copy (in reduced size) their original self-portrait into box 1.</li> <li>2. Exaggerate features: students decide on a shape for their mask, based on one of the common mask forms. Once students draw the mask shape on or around the dotted line template, students then mirror the shape when exaggerating the facial features. For example, if the mask is a long pointed ellipse shape then the facial features are stretched with the nose drawn longer and narrower. Eyebrows are often doubled on top of each other etc.</li> <li>3. Animal features or cultural symbols are added or substituted for certain facial features to reflect the personal traits brainstormed in Activity 1, for example, a bull's nose.</li> <li>4. In box 4 the mask is redrawn and personal attributes, such as curly hair, are stylised using patterns of line and shape.</li> <li>5. Decoration is added to reflect traditional mask style using visual art elements of line, shape, and texture. <ul style="list-style-type: none"> <li>• Natural/found objects are then added to the design, typical of the materials traditionally used. Objects are designed to further strengthen the symbolism of the mask; for example, a round ring or bone through the nose of the bull.</li> </ul> </li> </ol>	<ul style="list-style-type: none"> <li>• that the intended mask design must have a function/purpose in line with the region depicted</li> <li>• the purpose of symmetry in mask design</li> <li>• the form (overall shape) of the mask does not need to stay oval, like the dotted draw line on the template idea generation sheet. Instead, there is plenty of space outside the oval template to create an interesting mask shape/form</li> <li>• masks should reflect at least one personal trait.</li> </ul> <p>Once the Idea generation sheet is complete, students label and annotate drawings by including: material lists, notes about the chosen function of the mask, mask features, and which visual art elements have been incorporated and why.</p>



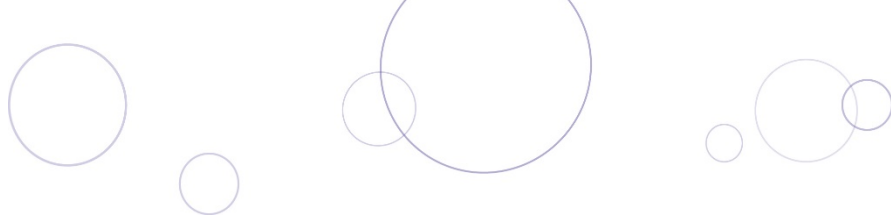
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to use the self-reflection process during the design phase and understand the importance of this step in order to make improvements and strengthen designs.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Does your design match your mask’s function?</li> <li>Does your mask look like it belongs to the region you were inspired by? Why/why not?</li> <li>What features have you used?</li> <li>Have you used a variety of lines, shapes, and pattern?</li> </ul>	<p>Hand out the Mask design: Idea generation sheet and the Individual reflection worksheet.</p> <p><b>Activity 2 – Reflect on mask design</b></p> <p>Use Focus questions to introduce and guide students’ reflection process. Explain the Individual reflection worksheet.</p> <p>Students reflect on their mask design using the worksheet.</p> <p>Students use the self-reflection process to strengthen their work by modifying/amending aspects of the design in Activity 3.</p>



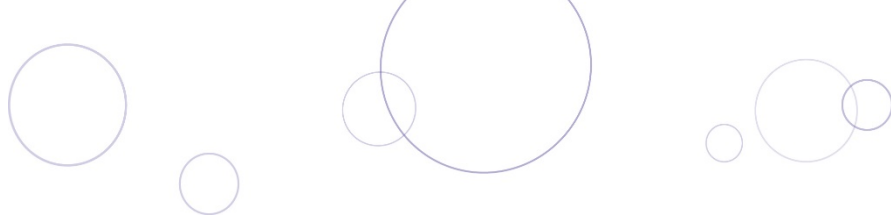
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to modify and refine their art ideas based on self-reflection. Students create a final mask design that incorporates visual art elements and symbolism specific to the style of artwork from other cultures.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Does your mask design reflect your selected country’s mask style?</li> <li>• Does your colour scheme reflect the style of mask and the region that you are referencing?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, print copies of the Mask design: Final design worksheet for students. This only needs to be printed as A4 and could be pre-printed onto the back of the Idea generation worksheet.</li> <li>• At the end of the lesson collect designs and store them for students to refer to during Weeks 5 and 6.</li> </ul>	<p><b>Activity 3 – Final design</b></p> <p>Hand out the final design sheet to students.</p> <p>In lead pencil, ask students to redraw their design from box 6 of their idea generation worksheet. Encourage students to make any necessary modifications/changes based on their self-reflection.</p> <p>Students should then decide on a colour scheme that reflects the style of the mask.</p> <p>Annotate the final design by:</p> <ul style="list-style-type: none"> <li>• labelling the mask’s features and meanings, e.g. animal features – bull’s horns to suggest strength</li> <li>• labelling the natural/found materials needed</li> <li>• annotating design modifications/changes and the reason why they have been altered.</li> </ul> <p>Colour the artwork based on chosen colour scheme.</p> <p><b>Suggested assessment point</b></p> <p>Collect designs (Idea generation worksheet and Final design worksheet) as well as students’ Individual reflection worksheet as evidence for formative assessment.</p>



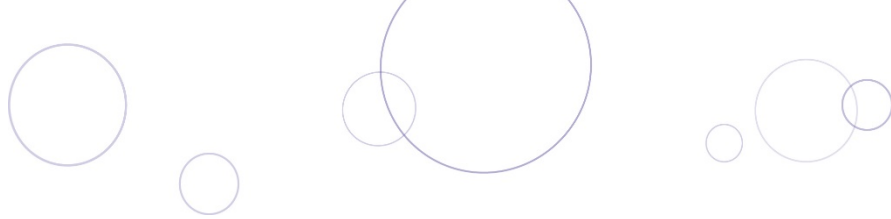
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn the process of taking a two-dimensional design concept and giving it a three-dimensional form.</p> <p>Students learn how to create a simple shaped paper mould with form to use when making their mask artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is the difference between shape and form?</li> <li>• What shape is your mask?</li> <li>• What form do you want your mask to take?</li> <li>• What is a mould?</li> <li>• What form will your mould need to be to reflect the shape of your mask?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, familiarise yourself with the process of creating a paper mould, by watching a YouTube 'how to' clip. Try searching the following – creating a newspaper mould for a clay mask or view the following link:             <ul style="list-style-type: none"> <li>▪ 3D Art Mask (Step 1): Creating a newspaper mould for your ceramic mask (Spencer Selbo)  <a href="https://www.youtube.com/watch?v=mp6LZgfBL6I">https://www.youtube.com/watch?v=mp6LZgfBL6I</a></li> </ul> </li> </ul>	<p>Ask students to define the art element of shape. Discuss and expand on responses.</p> <p>Introduce the concept of form (3D) in relation to the art element of shape (2D). Discuss that shapes are two-dimensional because they only have a length and a width, such as a square. Whereas three-dimensional objects, such as a cube, have form because they have length, width and depth. Demonstrate using visual examples. When shapes have three-dimensions, they have form.</p> <p>Introduce the concept of taking a 2D drawing and turning it into a three-dimensional object, which has form.</p> <p><b>Activity 1 – Making a mould</b></p> <p>Hand out final mask designs to students.</p> <p>Ask students to look at the outline of the mask and determine the shape they see.</p> <p>Prompt students to think about what form they would like the shape of the mask to take. Will it be really high and thick like a football or a lot flatter like an upside down plate?</p>



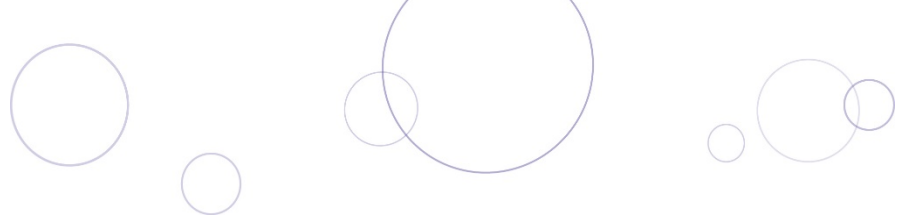
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• Make a mould and keep it as a sample to show students.</li> <li>• An alternative to using clay, which takes time to dry, is using a pre-cut mask and covering it with paper pulp, or lightweight air dry clay, to build up the form of the mask. This process will take one lesson. For more information, view the following:             <ul style="list-style-type: none"> <li>▪ African Masks – Project #7 (UnitedArtAndEd) <a href="https://www.youtube.com/watch?app=desktop&amp;v=u8aVXyUBYks&amp;t=274s">https://www.youtube.com/watch?app=desktop&amp;v=u8aVXyUBYks&amp;t=274s</a></li> </ul> </li> </ul>	<p>Demonstrate how to make a mask mould using newspaper and masking tape.</p> <p>Students create their own mould by shaping and manipulating newspaper to construct the desired form before taping it together.</p> <p>Students may need assistance with the taping together of their mould, either by having:</p> <ul style="list-style-type: none"> <li>• the teacher walk around room taping moulds together, or</li> <li>• students working with a partner (with the partner taping the mould while the owner holds the mould).</li> </ul> <p>Once complete, students need to write their name on the back of their mould using a permanent marker.</p>



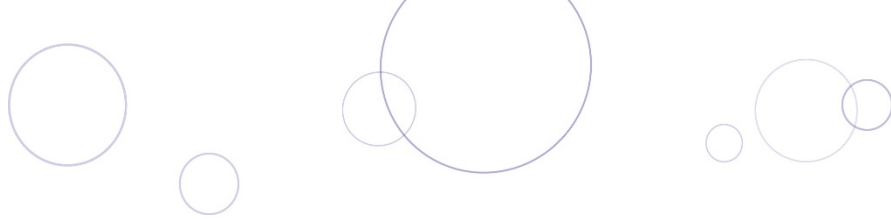
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate and build on basic clay theory and knowledge.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is clay?</li> <li>• What is a kiln?</li> <li>• What happens to air when it is heated?</li> <li>• If a clay piece has an air bubble in it and it is fired in the kiln, what do you think might happen to it?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Clay should not be worked on top of a smooth, shiny surface or students run the risk of having projects stick to the table surface. Try working on fabric or canvas, timber/tempered hardboard clay boards, large pieces of moveable plastic (such as black garden plastic or plastic bags) etc.</li> <li>• Please note: if you are using air dry clay for this project you can skip the wedging step.</li> </ul>	<p>Model clay workspace set-up and run through clay rules and expectations with students.</p> <p><b>Activity 2 – Clay knowledge and tips</b></p> <p>Lead a discussion to gauge students’ prior knowledge of basic clay techniques and theory. Revise the following basic clay theory knowledge.</p> <ul style="list-style-type: none"> <li>• Clay comes from the ground.</li> <li>• Clay that is left exposed to air or heat dries out so the clay must be covered when it is not being used.</li> <li>• As we work with clay, the clay loses its moisture and dries out.</li> <li>• Trying to manipulate dry clay will force it to crack and possibly crumble.</li> <li>• As clay dries out any cracks will get bigger, making your work very fragile.</li> <li>• Clay shrinks as it dries.</li> <li>• Air bubbles must be avoided as they can cause explosions in the kiln, which can be dangerous and destroy the clay artwork.</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students build on basic clay hand-building methods of construction by learning about preparing clay using the technique of wedging (kneading) it to remove air bubbles, as well as the slab method of construction.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why might clay stick to smooth or wet areas?</li> <li>• Do you think the clay could stick to a wooden rolling pin? Why? Why not?</li> <li>• How could we minimise the risk of having clay stick to the rolling pin or clay boards?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson familiarise yourself with the clay hand-building skills/techniques/processes, such as:             <ul style="list-style-type: none"> <li>▪ Instructables craft: Clay Wedging 101 <a href="https://www.instructables.com/Clay-Wedging-101/">https://www.instructables.com/Clay-Wedging-101/</a></li> <li>▪ How to Roll Out of Slab (Amanda Davies) <a href="https://www.youtube.com/watch?v=2oszLUetbQ">https://www.youtube.com/watch?v=2oszLUetbQ</a></li> </ul> </li> <li>• The slab method involves students rolling out an even thickness of clay, approximately 2 cm thick using a rolling pin.</li> </ul>	<p><b>Activity 3 – Clay demonstration (wedging and rolling clay slab)</b></p> <p>Model how to wedge (or knead) clay. Discuss the significance of this with students.</p> <p>Demonstrate how to tap in the sides of the wedged clay to create a cube ready for rolling the slab.</p> <p>Check for students’ understanding using questioning. Students recall steps/process.</p> <p>Demonstrate how to roll the clay into a slab, using a rolling pin and guides. Discuss the significance of using guides and the importance of lifting the rolling pin between rolls so that the clay does not stick to the rolling pin. Use Focus questions to prompt discussion on how the continual working of clay releases its moisture, especially when working with porous materials.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• To assist students in rolling a slab of even thickness, provide students with 2 cm-thick timber guides. These are put down either side of the clay (parallel to each other).</li></ul>	



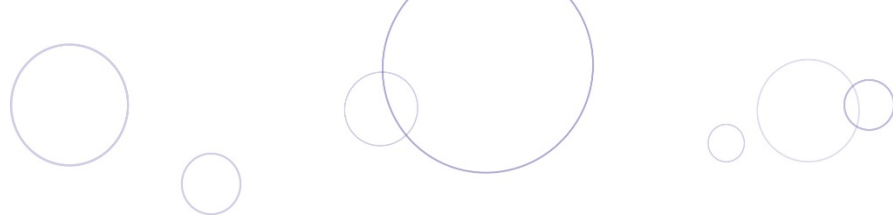
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to prepare clay by wedging (kneading). Students learn how to roll a clay slab of even thickness, ready for creating their own clay mask in Week 5.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What steps are you going to take when wedging and rolling the clay slab?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• To store individual student clay slabs, place a damp (not wet) piece of paper towel or cloth between each slab, then cover it with damp (not wet) paper or fabric. Store in a large airtight tub (or tubs) with a cup of water carefully placed in the corner of the tub. Close the lid securely on the tub. This should promote condensation and keep the clay moist. Exposing the clay to air will dry the clay out, and make it extremely difficult for students to use.</li> <li>• If students work at tables in groups, you could have one large tub for each table to make the clay artwork easy to hand out in future lessons.</li> </ul>	<p>Hand out clay to students while students set up their workspace with equipment.</p> <p>Students wedge their clay before tapping the sides in to form a cube.</p> <p>Students roll their clay slab, making sure their guides are wider apart in distance than the width of their mould.</p> <p>Students use a sharp pencil or skewer to carefully write their name or initials on one side of their slab, making sure not to etch too deeply into the clay, otherwise students will run the risk of slicing/etching through the slab.</p> <p>Students clean up their workspace.</p> <p><b>Conclusion</b></p> <p>Recap the lesson by asking students to summarise what they have learnt from today’s lesson.</p>



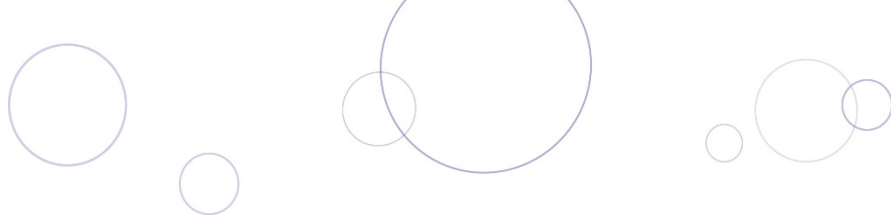
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p> <p>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</p>	<p><b>Learning intention</b></p> <p>Students learn how to drape a slab of clay over a mould to give it form. Students revise basic clay joining techniques, as well as learning about basic additive and subtractive methods and techniques of clay building.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What did we learn last week?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before draping the clay slab over the mould, spray water over the mould. This moisture will soften the paper and make it easier to shape the clay once you have draped it.</li> <li>• It is important to drape the clay slowly and use the palms of your hands to push and manipulate the clay into the correct shape/form. Smooth any clay that starts to crack as soon as you notice it.</li> <li>• Do not let students cut off any clay overhang at this stage as they might need it later to help join things or help form the mask’s overall shape.</li> </ul>	<p>Hand out clay slabs and moulds to students while students set up their workspace.</p> <p><b>Activity 1 – Drape slab over mould</b></p> <p>Students check that their names are still clearly visible in the back of the slab.</p> <p>Show students how to smooth the clay slab using a rubber kidney tool or their fingers.</p> <p>Demonstrate how to carefully drape a clay slab over a mould and then use the palm of hands to slowly manipulate and push the clay into the correct form. Teach students to cover clay with damp paper or cloths when not working on/with it.</p> <p>Students smooth their slab based on the method demonstrated by the teacher, then carefully drape the clay slab over the paper mould, making sure their name is on the underside of clay. Students can repeat the smoothing process if the clay starts to crack from the draping process.</p> <p>Students cover clay with damp paper or cloth while it is not being used/worked on.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students revise basic clay hand-building skills and joining techniques, understanding the importance of correctly joining clay by scoring and using slip.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What do we know about clay?</li> <li>• What method do we always use to join clay?</li> <li>• What is slip and why do ceramicists (artists who work solely with clay) use it?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson prepare and make some slip and decant it into small group containers for students to use.</li> <li>• Additive clay construction methods refer to any methods where new clay is added to the surface of existing clay.</li> <li>• Subtractive clay construction methods refer to scratching, slicing, etching or scoring, and hollowing, or removing clay using a looping tool.</li> <li>• Lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p><b>Activity 2 – additive and subtractive clay construction methods</b></p> <p>Revise basic clay additive construction methods (coil methods, pinching, rolling spheres of clay – small, halved and flattened, shaping clay, pinching clay and coil methods – long coils, short coils, arches, spirals, donuts, folds, twists) and joining techniques by demonstrating correct methods. Check for students’ understanding.</p> <p>Introduce basic subtractive methods and demonstrate the following skills:</p> <ul style="list-style-type: none"> <li>• cut clay without tearing or altering its shape – this can be used when cutting the overall outside shape of the mask</li> <li>• remove clay using a looping tool – this can be used for decoration or stylisation by adding relief style patterns or shapes</li> <li>• press clay in to lower the surface area without pressing all the way through the slab – this could be used to create the eye area of the mask</li> <li>• scratch, etch, score, imprint or draw into the clay to make patterns and texture – this can be used to add detail or pattern into the mask.</li> </ul>



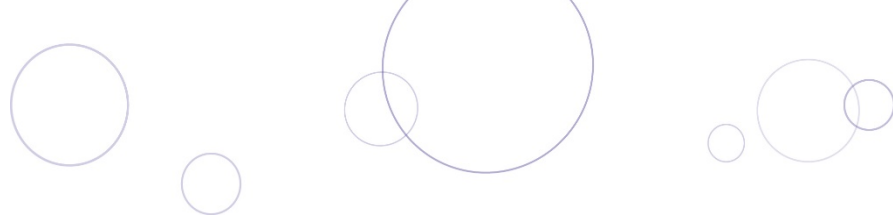
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>As teacher demonstrates the skills, introduce and model the following hand-building techniques:</p> <ul style="list-style-type: none"><li>• Joining clay:<ul style="list-style-type: none"><li>▪ score and slip (then wobble or rock and press)</li><li>▪ when joining smaller clay forms to the slab, consideration of size, weight and capabilities of soft, wet clay is important.</li></ul></li><li>• Strengthening a joint:<ul style="list-style-type: none"><li>▪ reinforce a joint (a point where a thinner fragile piece of clay is joined to the main clay piece) and increase the thickness of the joint by adding a thin coil of clay around the joint, then smooth across the joint. This avoids creating weak points at the joints, which may lead to the addition breaking off at the joint.</li></ul></li><li>• Smoothing clay and clay joints:<ul style="list-style-type: none"><li>▪ use a curved clay shaping tool, the side of an old paint brush handle or a rubber kidney to softly smooth and drag the clay in one direction across the join line (not along the join line) or across the clay surface.</li></ul></li></ul>



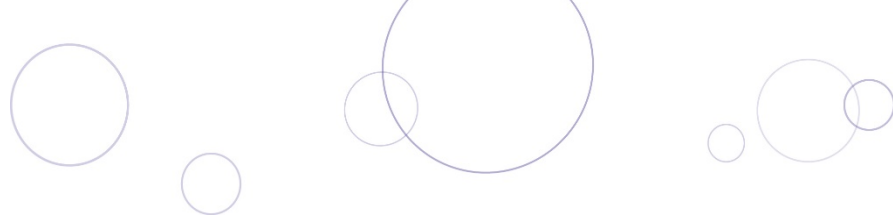
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to plot and arrange their design onto a clay surface.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are the most important elements of your mask design that you need to plot and arrange onto your clay?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p><b>Activity 3 – Plot features</b></p> <p>Demonstrate how to plot the features and mask design by lightly scoring the location of the features with a needle tool or skewer.</p> <p>Direct students to look at their design sheets to determine what marks they are drawing to plot the masks overall shape and key facial features and patterning.</p> <p>Students start plotting all the features and patterns lightly into the clay’s surface using a needle tool or skewer.</p>



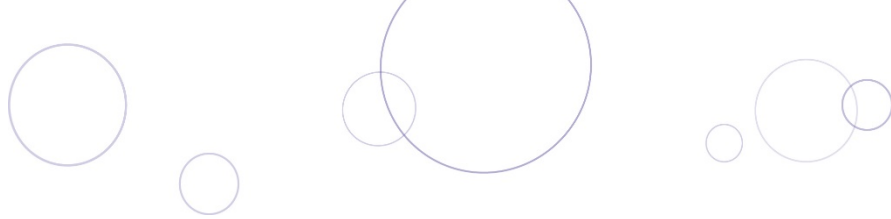
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students use basic additive and subtractive clay construction to build up their masks’ form.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What shape is the outside of your mask?</li> <li>• Which parts of your draped clay are you going to cut away and which parts are you going to keep to help create the masks’ overall shape?</li> <li>• Does your work need to be created in a certain order?</li> <li>• What steps will you take?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials, as well as the storage of works in progress.</li> <li>• Allow approximately 15 minutes to pack up.</li> <li>• Throughout the lesson, monitor students’ progress, anticipate stages of completion and forward plan accordingly.</li> <li>• To store students’ unfinished clay work, either:           <ul style="list-style-type: none"> <li>▪ cover clay in damp (not wet) newspaper or cloths and wrap it in plastic bags or place it in large airtight tubs. For example, place clay masks in large plastic</li> </ul> </li> </ul>	<p><b>Activity 4 – Cut external mask shape and start adding features</b></p> <p>Demonstrate how to cut the external mask shape from the overhang of the draped clay.</p> <p>Remind students to keep all the leftover cut clay as this is what they will be using to make the masks facial features they plan on adding.</p> <p>Direct students to look at their design sheets to determine the external mask shape they are trying to replicate on the overhang of the clay.</p> <p>Students cut overhang from clay using a plastic knife or clay tool.</p> <p>Wedge or throw leftover clay into a ball or cube and cover it with a damp paper towel to keep it moist until students need it.</p> <p>Start creating the main features of eyes and nose, using additive and subtractive methods demonstrated.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>tubs for each group with a tiny cup of water inside, then cover clay with damp paper and close the lid securely on the tub, or</p> <ul style="list-style-type: none"><li>▪ students each wrap their clay mask in a piece of damp newspaper before placing it inside a plastic bag. Tie the bag shut and place names on the bags.</li></ul>	<p>The teacher can provide guidance with technical reminders or suggestions. For example:</p> <ul style="list-style-type: none"><li>• when joining smaller clay forms to the slab, it is important to consider the size, weight and capabilities of soft, wet clay</li><li>• after joining clay (using the score and slip method), increase the thickness of the area being joined or fused, by adding a thin coil of clay around the join, then smoothing it out to avoid creating weak points at the joins</li><li>• adding details by additive and subtractive methods may include joining onto clay, imprinting and etching into clay, creating textures using different tools.</li></ul> <p>Before students start packing up, demonstrate how to carefully wrap any fine, fragile clay additions to the mask (e.g. noses or horns) in order to slow the drying time and protect fine pieces from breaking or snapping off during storage. These additions could be wrapped in damp newspaper or plastic wrap.</p> <p>Teach/review clay clean up and storage routine. Check for students' understanding.</p>

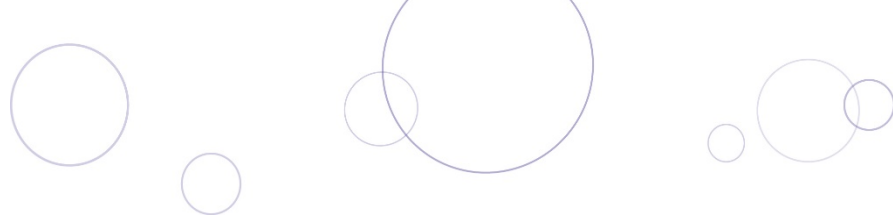


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Students pack up clay and workspaces. Students cover clay in a damp (not wet) paper and then place clay masks into a box or tub, ready for next week's lesson.</p> <p><b>Conclusion</b></p> <p>Recap the lesson by asking students to summarise what they learnt from today's lesson.</p>

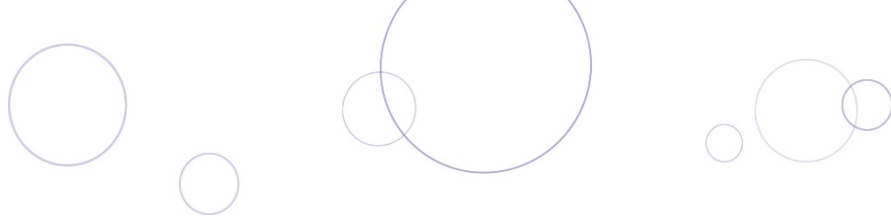


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul>           to create artwork         </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students use basic additive and subtractive clay construction to build up their mask’s form.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What shape is the outside edge of your mask?</li> <li>• Which parts of your draped clay are you going to cut away and which parts are you going to keep to create the masks overall shape/edge?</li> <li>• Does your work need to be created in a certain order?</li> <li>• What steps will you take?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, prepare and make some slip and decant it into small group containers for students to use.</li> <li>• Lead the organisation and distribution of materials as well as the storage of works in progress.</li> <li>• Students wanting to attach natural/found objects, will need to create holes (larger than the size of the object they want to thread through the hole) in the clay to secure the object into. Check holes have gone all the</li> </ul>	<p><b>Introduction and studio preparation</b></p> <p>Hand out student’s clay work and design sheets while students set up their workspace with equipment. Reiterate correct clay workspace set up, clay rules and expectations.</p> <p>Revise skills, techniques and theory taught last lesson.</p> <p>Inform students that their clay mask must be completed by the end of the lesson to allow enough drying time before the decoration and painting stage.</p> <p><b>Activity 1 – Studio clay work (create mask)</b></p> <p>Students spend the rest of the lesson creating their mask’s form by adding or subtracting clay to build and develop the mask’s form using the skills and techniques taught last lesson.</p> <p>Students also need to add any holes to attach natural found objects at the decoration stage. Remind students that the holes will need to be larger than the object to allow for shrinkage as clay dries.</p>

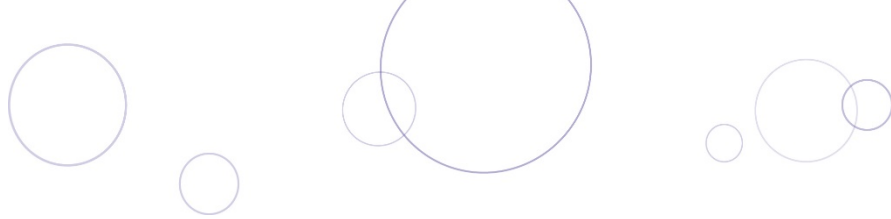
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>way through the slab. Holes must be larger than the objects as clay will shrink during the drying process.</p> <ul style="list-style-type: none"> <li>• Natural/found objects may include (but are not limited to) feathers, sticks, bones, shells, nuts, rocks, twine/string/raffia, leather or leaves etc.</li> <li>• Allow approximately 15 minutes to pack up.</li> <li>• Throughout the lesson, monitor students' progress, as mask making should be completed by the end of the lesson to allow drying time for the clay.</li> <li>• Air dry clay will only need one week to dry.</li> <li>• Earthenware clay will need to have the moulds carefully removed after two to three days (at leather hard stage) to allow enough air flow to evenly dry the front and back of the mask. It is anticipated that earthenware clay would need a minimum of one week to dry before bisque firing.</li> <li>• At the end of this lesson, masks should not be left covered as they need to start drying out. Leave masks uncovered and remove moulds after drying for two to three days to allow the inside/back of the mask to dry at an even rate.</li> <li>• Once dry, earthenware clay should be bisque fired in a kiln, to 1000°C on a bisque firing schedule. Bisque fired clay will take between 10 hours and 2 days to cool down.</li> </ul>	<p>As students are working with the clay, provide feedback and technical support. Provide guidance with technical reminders or suggestions. For example:</p> <ul style="list-style-type: none"> <li>• when joining smaller clay forms to the slab, it is important to consider size, weight and capabilities of soft, wet clay</li> <li>• after joining clay (using the score and slip method), increase the thickness of the area being joined or fused by adding a thin coil of clay around the join, then smoothing it out to avoid creating weak points at the joins</li> <li>• adding details by additive and subtractive methods may include joining onto clay, imprinting and etching into clay, and creating textures using different tools.</li> </ul> <p>Students clean up and store artwork. Students should leave completed masks uncovered to allow masks to dry.</p> <p>Allow 15 minutes to pack up.</p> <p><b>Suggested assessment point:</b> Opportunities will exist throughout the lesson for anecdotal note-taking about the student's application and understanding of clay hand building and joining skills/techniques, as well as their problem solving skills.</p>



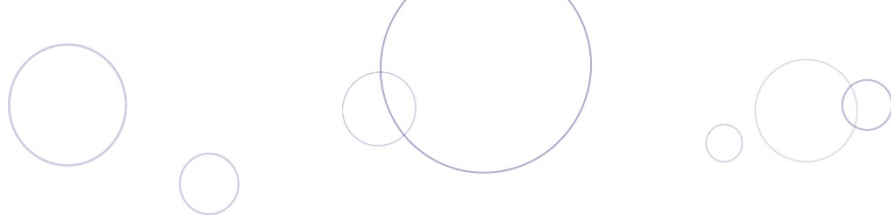
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> <li>Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>This lesson reinforces students’ prior knowledge of mask form, culture, history, purpose and style. Students recognise and identify masks from specific region and cultures.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What country do you think this mask is from? Why?</li> <li>What would have been the purpose of this mask?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Find a mask from each of the following regions and create a slideshow art starter activity: Africa, Oceania, India, Egypt.</li> </ul>	<p>Explain to students that they will decorate/paint their masks next week as they are too fragile to decorate when they are not dry.</p> <p>Ask students to think about any natural/found objects they may have included in their designs. These objects and materials will need to be brought to class next lesson if they are to be included in their masks.</p> <p><b>Introduction – Art starter activity</b></p> <p>Show a slideshow presentation of masks from each region/culture. As each new artwork displays on board, ask students to determine the region of origin for each mask based on what they have learnt. Briefly reflect as a class.</p>



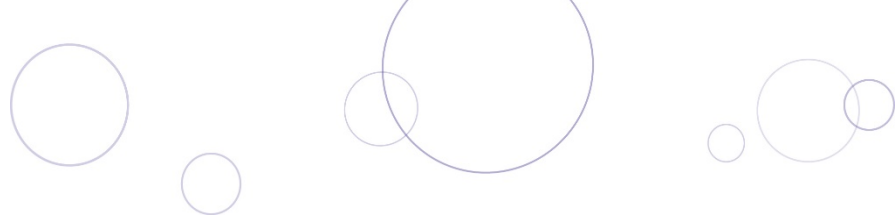
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students examine a variety of masks from different culture, to develop a greater understanding of other countries’ traditions, culture and beliefs.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What type of art form is this artwork?</li> <li>What country do you think this mask is from? Why?</li> <li>What would have been the purpose of this mask?</li> <li>What do you think this artwork is made from? Why do you think this?</li> <li>What mask features can you see in this work of art?</li> <li>What story do you think the mask is trying to tell?</li> <li>Describe what you see in this artwork? (Think line, shape, colour, texture and pattern.)</li> <li>How would people, from different times in history, respond to this artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Find an image of traditional masks from the list of regions, cultures and countries studied. Place the image on the board to use in a group discussion.</li> </ul>	<p><b>Activity 1 – How to respond to cultural artworks</b></p> <p>Put the mask image on the board for students to view (Support notes).</p> <p>Discuss artwork as a class.</p> <p>During the discussion model how to respond to the artwork (mask image) based on the Focus questions. Then model how to respond to the worksheet response questions (Focus questions) while highlighting and building upon students’ responses. Suggest that students consider arts elements, symbolism, cultural context, and mask features.</p>



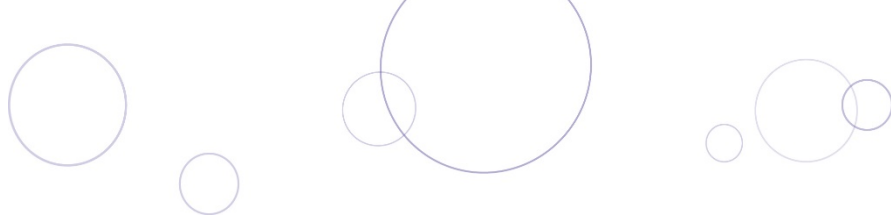
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> <li>Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to observe and respond to artwork from different cultures and times in history.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What type of art form is this artwork?</li> <li>What country do you think this mask is from? Why?</li> <li>What would have been the purpose of this mask?</li> <li>What do you think this artwork is made from? Why do you think this?</li> <li>What mask features can you see in this work of art?</li> <li>What story do you think the mask is trying to tell?</li> <li>Describe what you see in this artwork? (Think line, shape, colour, texture and pattern.)</li> <li>How would people, from different times in history, respond to this artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Find another (different) image of a traditional mask from the list of regions, cultures and countries studied. Place the image in the Response worksheet template (Appendix A) before printing the worksheet for students.</li> </ul>	<p><b>Activity 2: Complete an art response worksheet.</b></p> <p>Hand out the response worksheet. Students view artwork, chosen by the teacher, and complete the response worksheet. To support students in responding to the artwork, scaffold learning by addressing each Focus question, one at a time, as a class group. For example:</p> <ul style="list-style-type: none"> <li>read the question aloud</li> <li>discuss the question, clarifying the meaning, explaining terminology and scaffolding the content knowledge</li> <li>repeat step one and two with each Focus question</li> <li>students individually complete response</li> <li>students submit response worksheet.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Use a checklist, single point rubric or the marking key provided in Appendix B to gather evidence for summative assessment and provide tailored feedback to students.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>Where appropriate/necessary make accommodations or adjustments to the task, such as scribing for students, additional time allowance, or students recording and transcribing verbal responses.</li> </ul>	
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>colour (tints – mixing white; shades – adding black)</li> <li>line (thick, thin, dashed, continuous, broken)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students apply knowledge of mask features, the visual art elements of line and shape, as well as mask style to create a group mask, using the same process as the game Exquisite Corpse.</p> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Before the lesson, cut Exquisite mask templates into three sections using the lines as a guide.</li> <li>Background information and instructions on the Exquisite Corpse game can be found on the YouTube clip:             <ul style="list-style-type: none"> <li>Exquisite Corpse Drawing Game (That Art Teacher) <a href="https://www.youtube.com/watch?v=FUKwnewqQms">https://www.youtube.com/watch?v=FUKwnewqQms</a></li> </ul> </li> <li>A gallery walk requires the teacher to direct students to place their artworks on tables, wall, board or floor. Guide students through the gallery walk around the room, discussing the aesthetics of the masks as they view the artworks.</li> </ul>	<p><b>Extension activity – Exquisite mask group drawing</b></p> <p>Ask students to form groups of three and have groups determine who players A, B and C are.</p> <p>Hand each group member his or her specific section of the Exquisite mask template (Appendix A), as well as a pencil and coloured pencils or crayons.</p> <p>Explain the activity using the instructions listed below, and check for understanding.</p> <ul style="list-style-type: none"> <li>In a group you will create a section (top, middle or bottom) of a mask. The drawing should incorporate some mask features and use the visual art elements of line, shape and colour.</li> <li>Player A will draw the top third of the mask – include eyes and eyebrows.</li> <li>Player B will draw the middle section of the mask – include the nose.</li> <li>Player C will draw the bottom third of the mask – include the mouth.</li> </ul>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
to create artwork		<ul style="list-style-type: none"><li>• Players are not to talk about what they are drawing.</li><li>• Players should not look at what is being drawn by the other group members.</li><li>• Each player can choose the shape of their mask section, but the drawing must finish at the intersection points of the horizontal and vertical lines in their section of the template.</li><li>• After the players finish they are to place their mask sections together to form the overall design.</li></ul> <p>At the end of the lesson, bring students together for a gallery walk of mask designs and reflect on the aesthetics of the masks.</p> <p>Remind students to bring in natural found objects for next week's decoration lesson.</p>

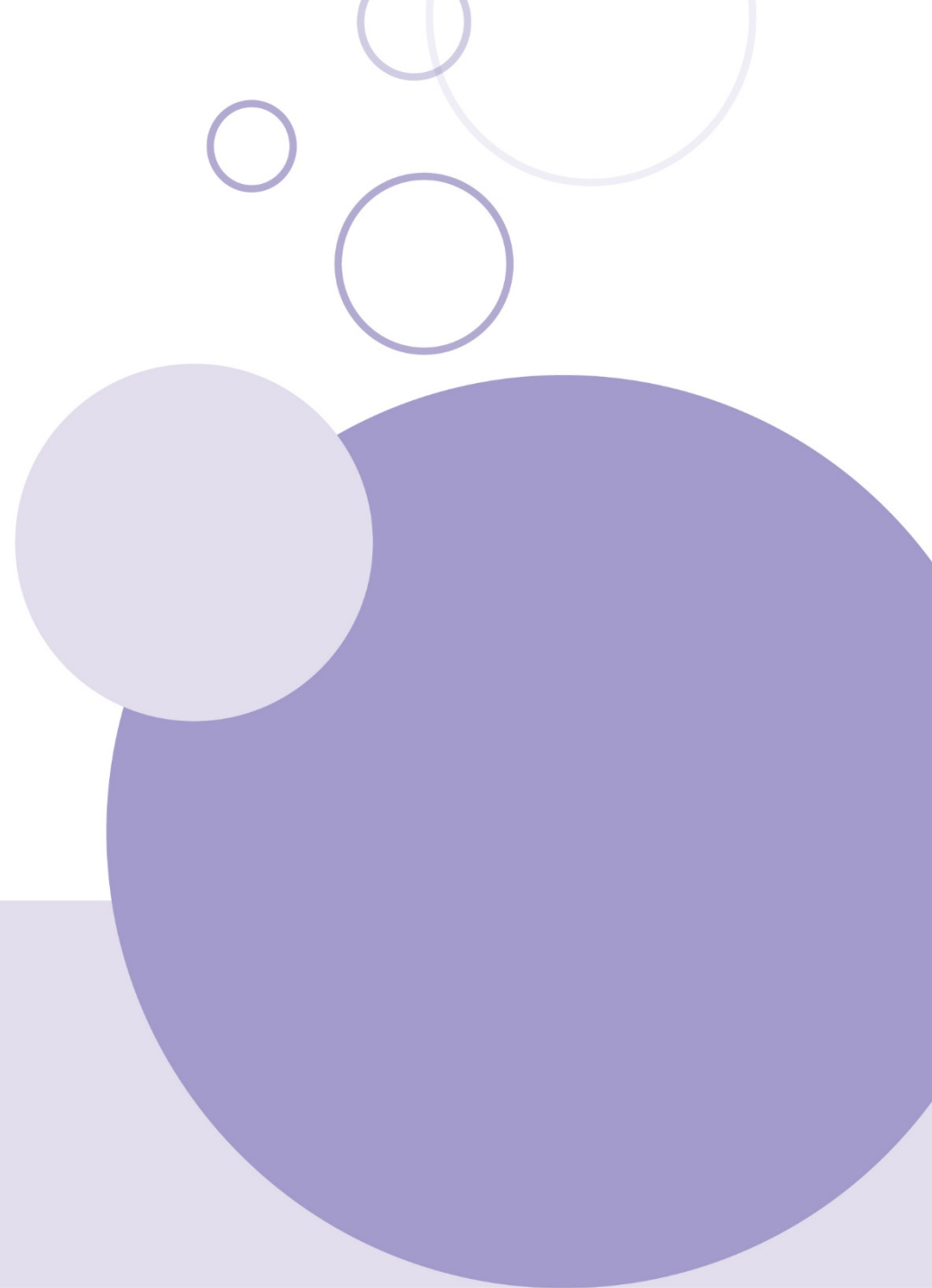
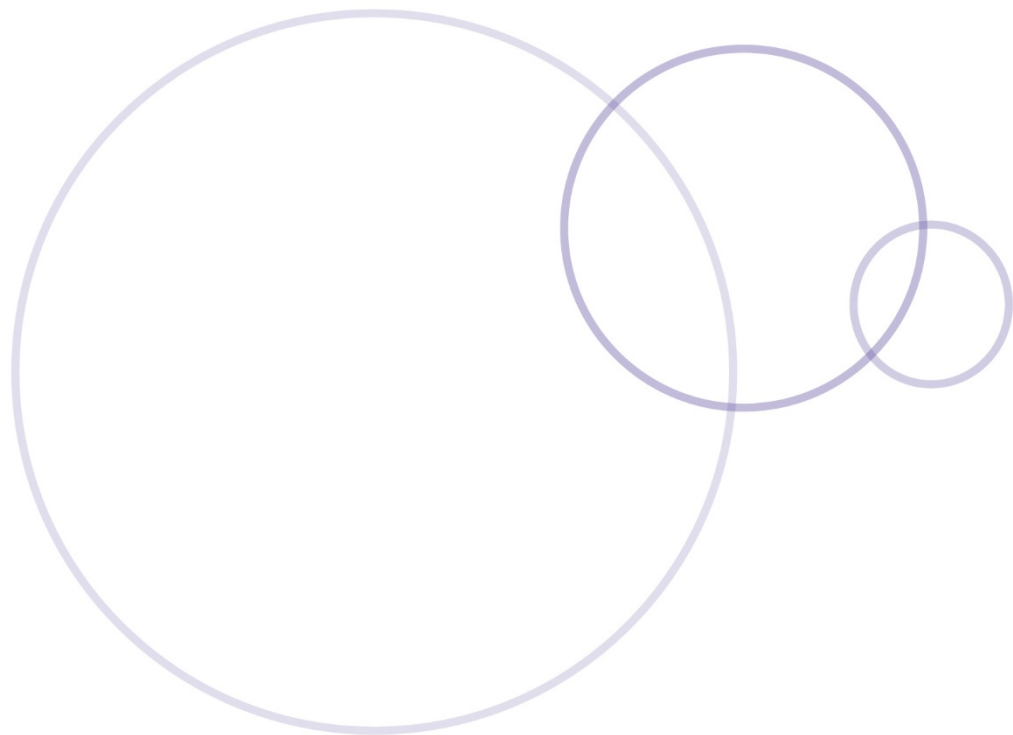


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> </ul>           to create artwork         </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students decorate masks to emphasise the cultural style influencing the masks’ overall form and aesthetic. Students will learn basic clay decorating techniques and apply these techniques to the surface of their clay mask.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Which parts of your mask will you add colour and decoration to?</li> <li>• Now that you have completed the clay mask, do you need or want to alter your colour/decoration? If so, why?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Choose an appropriate decoration method, based on clay used by the class, your skillset and the timeframe and materials available.</li> <li>• Lead the organisation and distribution of materials.</li> <li>• Teachers who have chosen to use earthenware clay will need to make decisions on decoration and painting, based on drying time, before the lesson. Suggestions include:</li> </ul>	<p><b>Introduction</b></p> <p>Hand out masks to students. Students write their names on the base of the masks with a pencil. (Note: a ceramic pencil can be used if masks still need to be bisque fired.)</p> <p>Reiterate rules and expectations.</p> <p>Students set up their workspaces with equipment and materials based on teacher instructions.</p> <p><b>Activity 1 – Decoration/painting of mask</b></p> <p>Demonstrate the decoration/painting process and provide step by step instructions based on <b>one</b> of the following techniques.</p> <ul style="list-style-type: none"> <li>• Oil pastels and ink wash: (suitable for air dry or bisque fired clay)           <ul style="list-style-type: none"> <li>▪ students carefully colour mask with oil pastels</li> <li>▪ students dip or brush on a black or dark brown ink wash</li> <li>▪ students rinse ink wash off bisque fired clay or wipe/dab off air dry clay using a damp cloth</li> <li>▪ leave it to dry.</li> </ul> </li> <li>• Acrylic or tempera paint: (suitable for air dry or bisque fired clay)</li> </ul>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>▪ painting masks, not sufficiently dried out to leather hard stage, with coloured slips, stains or underglazes. This would also allow for the possibility of burnishing sections of the mask rather than painting the whole surface. Earthenware clay can be fired once painted with slips, stains and underglazes.</li> <li>▪ painting masks, bisque fired prior to lesson, with acrylic paint or colouring them with oil pastels and dipping in an ink wash.</li> <li>• For teachers considering bisque firing clay prior to lesson, please allow 48–72 hours for the process and cool down time.</li> </ul>	<ul style="list-style-type: none"> <li>▪ students paint clay, as they would any other surface, keeping in mind that paint absorbs quickly into clay as it is porous.</li> <li>• Paint with coloured slips and stains: (suitable for all clay types) <ul style="list-style-type: none"> <li>▪ paint slips onto clay surface</li> <li>▪ paint stains in to lowered etched or scratched clay surfaces and rub back using a cloth once stains dry. This will leave the stain in the groove to emphasise the texture/marks.</li> </ul> </li> </ul> <p>Check for students’ understanding.</p> <p>Students decorate their masks based on the process demonstrated by the teacher.</p> <p>Clean up workspace ready to add natural found objects.</p> <p><b>Suggested assessment point (for kiln fired clay work)</b></p> <p>Collect evidence (used for formative assessment) of student progress by photographing clay work prior to firing in kiln in case students’ work does not survive the firing process.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> </ul> </li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul> <p>Production</p> <ul style="list-style-type: none"> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students embellish their masks with natural/found objects to reflect cultural style and present an idea to an audience.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Will your mask have any natural/found objects for decoration?</li> <li>• What would be the best way to join/attach the natural/found objects?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Choose an appropriate decoration method based on the clay used by the class, your skillset and the timeframe and materials available.</li> <li>• Assist in gluing natural/found objects onto clay masks using hot glue as required. Note: until earthenware clay has been bisque fired, students will not be able to glue natural/found objects to their masks as they will disintegrate during the kiln firing process.</li> <li>• Once work is finished, fired (if necessary – depending on clay style) and dry, seal them with a matt varnish spray.</li> </ul>	<p><b>Activity 2 – Add natural/found objects</b></p> <p>Demonstrate methods of adding natural/found objects to masks.</p> <p>Students add objects with assistance from the teacher.</p> <p>Students submit masks with their design paperwork. Check that students have their name on the underside of their mask.</p> <p><b>Suggested assessment point</b></p> <p>Use a teacher developed marking key to collect evidence and record achievement of final mask artwork and idea generation /design development paperwork. Photograph individual artworks for future reference and supporting evidence.</p>



## **TERM 3**

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**Weeks 1–8: Visual Arts**

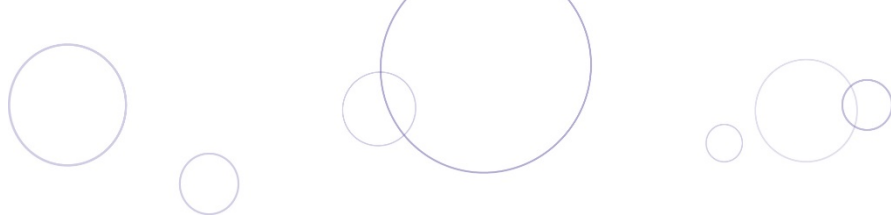
THEME: TOTEM POLES (SCULPTURE)



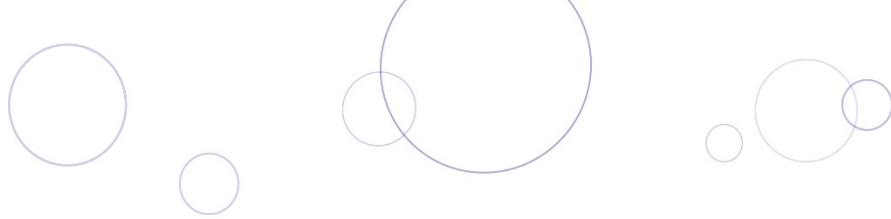
## Overview

The Term 3 exemplar has been designed to further develop students' understanding and appreciation of art from different times and cultures through the exploration of the art and culture of First Nations people; particularly Native American tribes of the north-west coast of North America. The aim of this unit is to demonstrate how to study the culture and artwork of a nation respectfully through cultural exchange as opposed to cultural appropriation. This has been exemplified by having students create a clan style pole sculpture made from symbols and totems significant to their school and local area. Students work collaboratively to create totem poles that represent their school's identity, history and culture. Students view totems and artwork from the First Nations Native American tribes of the north-west coast of North America and explore how they represent their history, culture, identity and story through the use of symbols, patterns and the use of visual art elements of line shape, colour, texture and form.

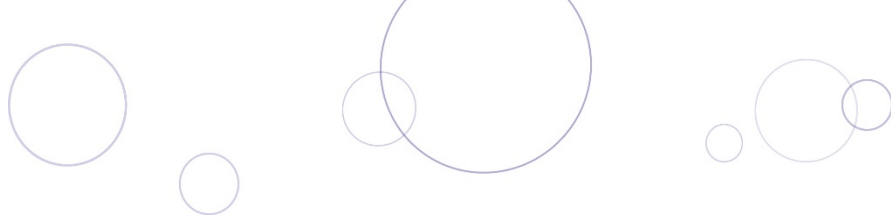
This unit of work has been written to demonstrate how students can work, and be assessed, individually on their own merits while working with group members on a collaborative art Making project. The activities provide a variety of formative assessment opportunities, which teachers are encouraged to adapt to their own needs. The learning experiences are scaffolded to ensure success and the open framework of activities allows for differentiation.



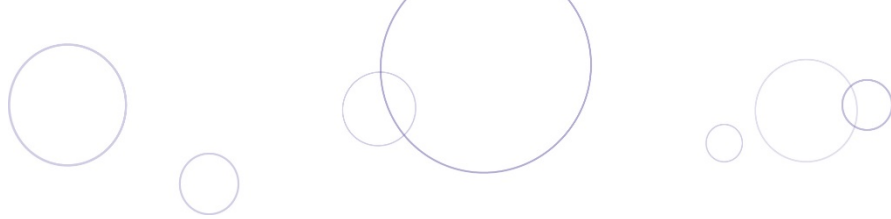
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 1</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the history, significance and purpose of totem poles to the First Nations people of the north-west coast of America and Canada.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are totem poles?</li> <li>• Why were totem poles created?</li> <li>• Who created them?</li> <li>• What is a totem and how do they differ from totem poles?</li> <li>• What cultures use totems?</li> <li>• Why do cultures use totems?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Totem poles are used to represent or signify different things. One type of totem pole is a clan pole.</li> <li>• This unit of work will focus on clan poles.</li> <li>• The purpose of a clan pole is to represent the clan through its most important symbol or totem.</li> <li>• If you have access to a local Aboriginal elder or cultural custodian, you might seek permission/guidance on correct protocols. An invitation could even be made for</li> </ul>	<p><b>Activity 1 – Totem Poles as a representation of clan or family</b></p> <p>Introduce students to traditional totem pole artwork of the First Nations people of the north-west coast of America and Canada.</p> <p>Show students several images of totem poles. Ask students to identify what they see. Discuss the commonalities.</p> <p>Students view the following YouTube clip:</p> <ul style="list-style-type: none"> <li>• Art &amp; Story in Totem Poles / Ignite Dallas (Randy Hoyt) <a href="https://www.youtube.com/watch?app=desktop&amp;v=6Lht4XGkk0k">https://www.youtube.com/watch?app=desktop&amp;v=6Lht4XGkk0k</a></li> </ul> <p>Revise the history, purpose and cultural significance of totem poles (specifically clan poles), as covered in the video, through class discussion.</p> <p>Draw students’ attention to the difference between totems and totem poles. Discuss that totems are important to many cultures around the world (specifically First Nations cultures), including Australian Aboriginal and Torres Strait Islander culture. Explain the significance, importance and purpose of totems in Aboriginal culture and what they symbolise about a clan, family and/or person by showing students the following YouTube clip:</p>



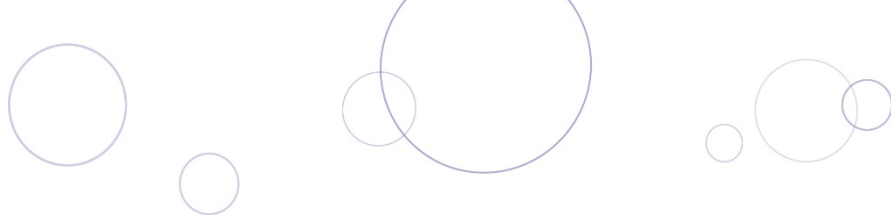
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>them to talk to your students about totems from their peoples' cultural perspective.</p> <ul style="list-style-type: none"> <li>• Before the lesson preview <i>Art and Story in Totem Poles</i> video to determine the suitability to your educational setting and the students needs. Possible substitutions include a slideshow or following alternative video clips:               <ul style="list-style-type: none"> <li>▪ Paper Totem Poles 3rd-5th (Nov 16th-20th) (Get Creative with Mrs Jones)                    <a href="https://www.youtube.com/watch?v=sifu1f3D0e4">https://www.youtube.com/watch?v=sifu1f3D0e4</a>  (0:30–2:19 mins)</li> <li>▪ Teach Kids About Totem Poles – Amy’s Mythic Mornings (Amy’s Mythic Mornings)                    <a href="https://www.youtube.com/watch?app=desktop&amp;v=BNE-DL68HDE">https://www.youtube.com/watch?app=desktop&amp;v=BNE-DL68HDE</a>  (0:07–0:38 secs)</li> <li>▪ 3 Cool Facts About Totem Poles (CBC Kids)                    <a href="https://www.youtube.com/watch?app=desktop&amp;v=imOueo_rP1o">https://www.youtube.com/watch?app=desktop&amp;v=imOueo_rP1o</a></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Aboriginal Kinship Presentation: Totems (The University of Sydney)            <a href="https://www.youtube.com/watch?v=vpHG9V2qJiE">https://www.youtube.com/watch?v=vpHG9V2qJiE</a> </li> </ul> <p>Introduce students to Australian artist Alick Tipoti and play the audio clip of Tipoti discussing his work and his totems as a Badhu man (extract at: 0:30–1 min) from the National New Australian Art website:            <a href="https://www.the-national.com.au/artists/alick-tipoti/dhangal-madhubal/">https://www.the-national.com.au/artists/alick-tipoti/dhangal-madhubal/</a></p> <p>Summarise the concept of totems giving a sense of belonging and identity. Explain that identity refers to all the things that make a person special or unique.</p> <p>Highlight that many cultures all over the world use totems to make connections with their ancestors and their sense of belonging.</p>



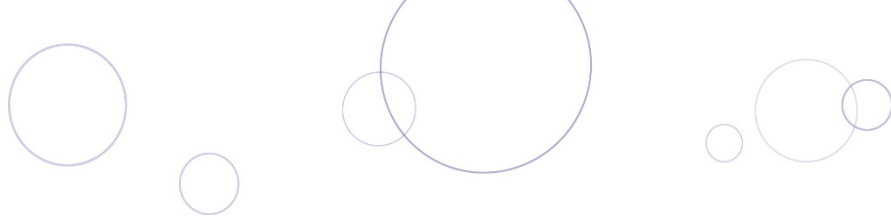
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the purpose of crests and coat of arms, particularly about how crests provide a similar purpose to totems to many countries and cultures. Students discover that totem poles were created to record their family or clan’s history, lineage and beliefs.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a crest?</li> <li>• Who uses crests?</li> <li>• Why are crests used?</li> <li>• What do we notice about the visuals on the crests/coat of arms?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, create a slideshow of various recognisable crests and coat of arms, making the last slide a collection of all images for students to discuss and compare.</li> </ul>	<p><b>Activity 2 – Totem poles as family crests</b></p> <p>Pose the question, ‘What is a crest?’ as a prompt for class discussion.</p> <p>Show students a slideshow of various recognisable crests and coats of arms. Stop on the last slide of the slideshow (depicting photos of a variety of crests/coats of arms) and discuss the commonalities and differences.</p> <p>Talk about the imagery, and how it symbolises things important to a place or people. Show that each state recognises significant symbols (e.g. plant, animal etc.) as specific to their area. See Wikipedia – List of symbols of states and territories of Australia:  <a href="https://en.wikipedia.org/wiki/List_of_symbols_of_states_and_territories_of_Australia#:~:text=States%20%20%20%20State%20%20%20,%20Yellow%20wattlebird%20%202%20more%20rows%20">https://en.wikipedia.org/wiki/List_of_symbols_of_states_and_territories_of_Australia#:~:text=States%20%20%20%20State%20%20%20,%20Yellow%20wattlebird%20%202%20more%20rows%20</a></p> <p>Discuss the importance of those symbols to their areas. Throughout the discussion, lead students to make connections between totem poles and crests.</p>



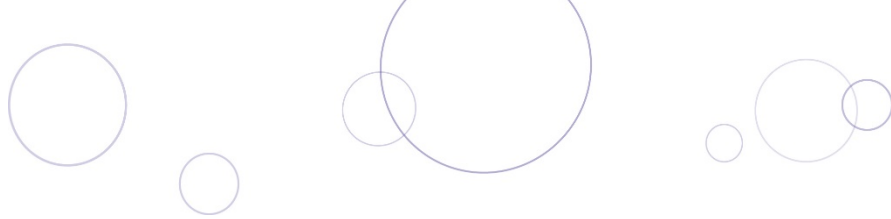
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about and the history and significance of their school’s crest, motto, uniform, faction and environment, through research and brainstorming. Students make connections between their school’s crest, motto and colours and the totems and totem poles of other cultures or groups of people.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do we have a school crest?</li> <li>• What does it look like?</li> <li>• What is a symbol? Why do artists use them?</li> <li>• What symbols and visual imagery can you see?</li> <li>• Are there any words on the crest? If so, what are they and what do they mean?</li> <li>• What is the school creed/motto?</li> <li>• Are the words or ideas in the motto/creed, reflected in the school crest? Why/why not?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Research the history, significance and meaning your school’s crest, school’s motto and/or creed, faction</li> </ul>	<p><b>Activity 3 – Researching our school (our clan)</b></p> <p>Ask students if their school has a crest. Discuss as a group. Ask students to list the places where they have seen their school crest. Discuss findings.</p> <p>Individually, in small groups, or as a class, research and brainstorm (using a mind map) significant features and elements of the school’s crest, including the shape, symbols and imagery, words/motto, font, colour etc.</p> <p>Students use the Who are we and where did we come from research sheet to document their findings.</p> <p>Repeat the process with the school’s creed/motto, school’s colours and finally the significance of the school’s faction names, colours and symbols/logos etc.</p> <p>Are there any other significant monuments of places, or names of buildings that provide background on the history of the school and the school’s people/students?</p> <p>Students use the Who are we and where did we come from research sheet to document their findings in the top section of the worksheet.</p>



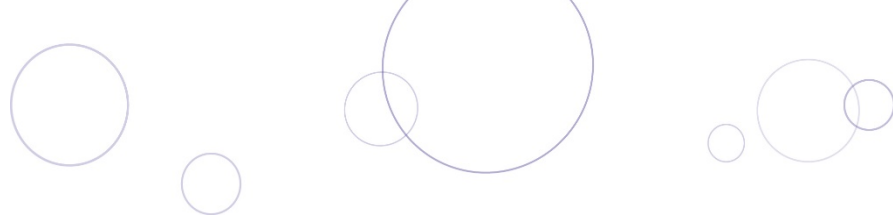
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>names and colours. Print imagery for students to use as stimulus when discussing and researching.</p> <ul style="list-style-type: none"><li>• In Western culture, a crest, from a heraldry perspective, reflects a person’s clan, family or group of people. Support information on heraldry may be sourced from the Heraldic names website: <a href="https://heraldicnames.com.au/heraldic-family-names/what-is-heraldry/">https://heraldicnames.com.au/heraldic-family-names/what-is-heraldry/</a></li></ul>	<p>Ask students to think about the most significant attributes that connect their school to its location, heritage and values, based on the research and brainstorming undertaken. Direct students to respond in the bottom box on the worksheet.</p> <p>Individually, in small groups, or as a class, have students discover:</p> <ul style="list-style-type: none"><li>• who they are as a school</li><li>• where the school has come from</li><li>• the values the school upholds</li></ul> <p>by researching and brainstorming significant features and elements of the school’s crest, including the shape, symbols and imagery, logo, words/motto, font, colour, uniform, factions etc.</p>



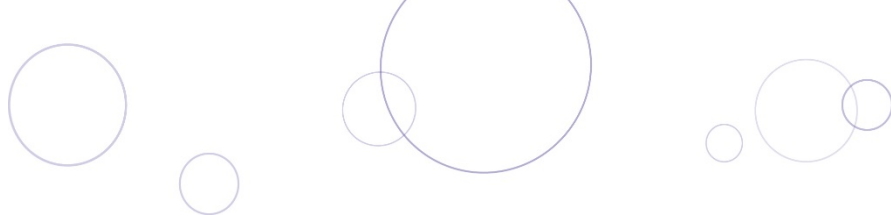
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to read and interpret totem poles through understanding traditional conventions (set of established rules and customs).</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why would the First Nations people of the north-west coast of North America, have developed a set of conventions for reading totem poles?</li> <li>• Why did they want people to read their totem poles?</li> <li>• What have we learnt today about the culture, people and totem poles of the First Nations peoples of the north-west coast of America and Canada?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, find images of traditional totem poles of the north-west coast of North America to display on board for class discussion.</li> </ul>	<p><b>Activity 4 – Learning how to read a totem pole</b></p> <p>Revise the purpose of a totem pole, discussing common totem pole conventions by introducing students to the concept of reading a totem pole. Use Focus questions to encourage student discussion.</p> <p>Traditional conventions include:</p> <ul style="list-style-type: none"> <li>• totems are usually built in three sections</li> <li>• the position of figures on the sections is important</li> <li>• totem poles are usually read from bottom to top</li> <li>• the top section usually contains symbols and totems that represent/identify the clan or tribe</li> <li>• the bottom section usually contains symbols/ imagery representing the most prominent person in the clan or tribe</li> <li>• totems are symbolic and often depict animals, people or spirits</li> <li>• colours are symbolic and help convey meaning and story.</li> </ul> <p>Display the image of the totem pole and unpack/read the visual as a class to interpret its meaning. Students summarise what they have learnt throughout the lesson.</p>



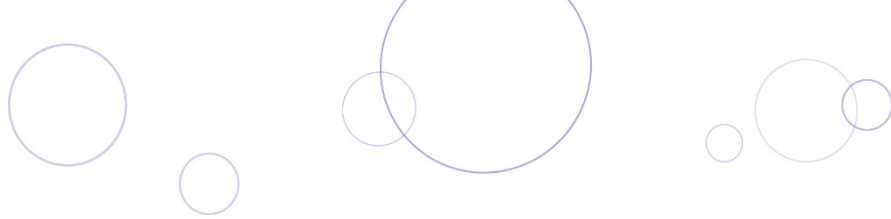
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to decipher meaning in common symbols, totems, colours and patterns used by the First Nations people of the north-west coast of America and Canada.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What animals (totems) do you see?</li> <li>• What might the animal symbolise/represent? Hint: think about the traits of the animal.</li> <li>• What colours do you see?</li> <li>• What might the colours represent/signify?</li> <li>• What else do you notice?</li> <li>• What animals are common, and/or have significance for our local community?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson find a variety of totem pole images for students to use as stimulus for discussion and idea generation. This could either be projected onto a whiteboard or handed out to students.</li> </ul>	<p><b>Activity 5 – Unpacking traditional totem pole symbols</b></p> <p>Teacher shares a range of totem pole images with students. Ask students to look closely at the totem pole images.</p> <p>Students view and respond to the images, paying particular attention to the animals, symbols and colours depicted in the totem poles. Prompt student discussion using Focus questions.</p> <p>Hand out annotated sheet summarising common animal totems, colours and symbols and their associated meanings. Draw the students’ attention to the fact that these animals would have been chosen as totems due to their significance to the place or home of the tribe/clan. Discuss as a class.</p> <p>Ask students to brainstorm possible traits associated with animals common to their local community.</p> <p>Have students devise a list of significant colours based on their local environment and community.</p>



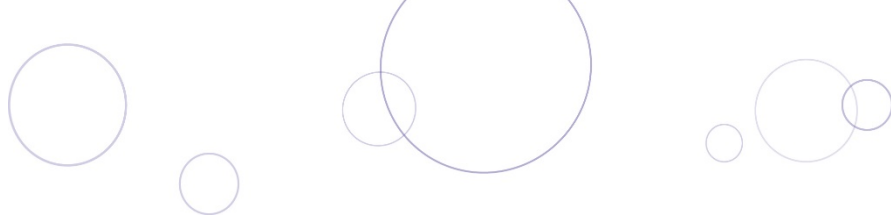
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Research common symbols, colours and totems and create an annotated meanings list for students to refer to.</li><li>• Print the list (one per group) for students to refer to, in order to assist them with idea generation and brainstorming, when creating their own totem pole.</li></ul>	



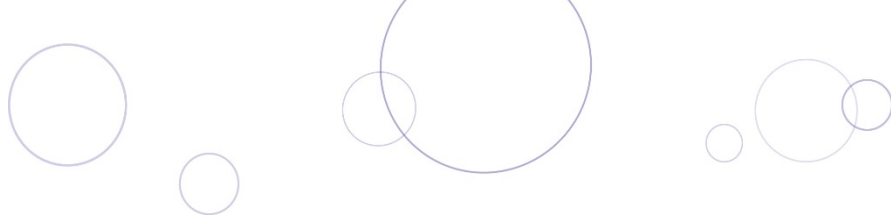
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul>	<p><b>Learning intention</b></p> <p>In small groups, students reflect on their research and brainstorm ways to depict and represent the school’s significant attributes as symbols, totems, colours and patterns. Students learn that artwork from other artists and cultures can help to inform our own art practices.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Looking through your research, is there an animal of significance to our school, history or location/local environment or area?</li> <li>• If we were going to create a school totem pole to represent our history, culture and community (clan), what symbols, patterns, colours, texture and totems would we include?</li> </ul>	<p>Students revise concepts learnt in Week 1 in a whole class discussion.</p> <p><b>Activity 1 – Brainstorming</b></p> <p>Allocate students into groups of three, depending on class size. Provide students with the opportunity to make a link between group size and the fact that totem poles were often created in three sections.</p> <p>Hand out the Who are we and where did we come from research sheet.</p> <p>Using research from the Who are we and where did we come from research sheets, students are to determine the most significant attributes that connect their school to their location, heritage and values and to brainstorm ways to depict/represent these attributes and traits in the form of:</p> <ul style="list-style-type: none"> <li>• totems (animal or people)</li> <li>• symbols</li> <li>• colours</li> <li>• patterns</li> <li>• texture.</li> </ul> <p>List students’ responses on the board for students to refer to during the lesson.</p>



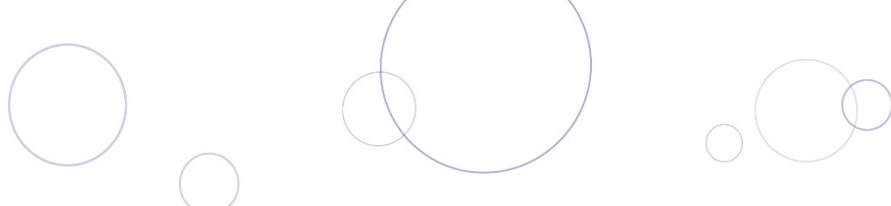
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>In small groups, students design a totem pole to signify their school (clan/group of people). Students use symbols and the visual art elements of line, shape, colour and texture, as well as animals significant or important to the school to decorate their totem and convey meaning.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Given what we know about what each section of a totem pole is used to signify, what will you be representing in each section of your totem poles?</li> <li>• How do you plan to represent these ideas?</li> <li>• What symbols, totems, patterns, colours and texture will you use and why?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Print (1 sheet per group) School totem pole design worksheet (Appendix A) to A3 for group brainstorming activity.</li> <li>• Before the lesson, source reference imagery and ‘how to draw’ books of common animals associated with the school and local community.</li> </ul>	<p><b>Activity 2 – Designing a school totem and totem pole</b></p> <p>Groups brainstorm how they will turn these attributes into a totem pole that reflects their school, the community and all students and teachers.</p> <p>Each section of the totem pole needs to reflect a different aspect of the school and reflect traditional conventions.</p> <p>Once groups have determined what each section of the totem pole signifies, students brainstorm and annotate ideas on how to visually represent their ideas on the totem using symbols, totems, patterns, colours and textures.</p> <p>Provide students with reference imagery (photographs and visuals etc.) and ‘how to draw’ books (of common animals associated with the school and local community) for students to use as stimulus material.</p> <p>Groups spend the lesson working through the design worksheet.</p>



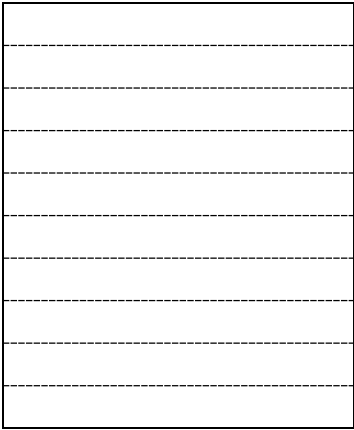
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students use the self-reflection process to help grow their understanding of idea development, refining and enhancing a design to communicate meaning, and enhance the aesthetics of the work. Students refine their section of the totem design.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Looking at your initial design, what areas could you refine and improve to make your work look better or better communicate our beliefs about our school and who we are?</li> <li>• What is the most successful part of your section of the initial design? Why?</li> <li>• What is one section of the design you would like to change? Why?</li> <li>• What other elements would you like to add to your design? Why?</li> <li>• What colours will best communicate your ideas, based on the symbolic colours often used by the First Nations people of the north-west coast of North America.</li> </ul>	<p><b>Activity 3 – Individual totem design</b></p> <p>Discuss the concept that artists are constantly working and reworking designs to improve the quality of artworks and that, today, students will be working through a similar process.</p> <p>Hand out the Individual design worksheet.</p> <p>Ask students to look closely at their initial design, using the time to reflect and review their artwork’s ideas by asking students to consider how the school is usually represented through the totem.</p> <p>Ask students to determine the most successful element of their initial design. Explain to students that this element could be drawn into the final design – unless they specifically want to add to or change it.</p> <p>Discuss the students’ responsibilities and teacher expectations for completing the worksheet.</p> <p>Students work through the design worksheet to rework their designs and refine their ideas.</p>

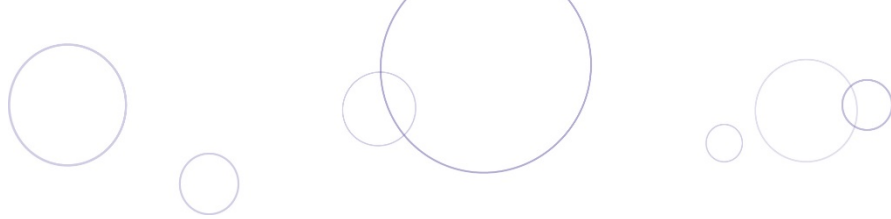


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• Print Individual design worksheet (A4) for each student. (Appendix A)</li><li>• Collect planning worksheets and store them for students to refer back to when making their artwork.</li></ul>	<p><b>Suggested assessment point</b></p> <p>Design worksheets can be collected at this point for the purpose of providing feedback to students in the form of a single point rubric, tick sheet or written or verbal feedback. Design worksheets can also be used for formative or summative assessment purposes and marked in conjunction with the final artwork.</p>



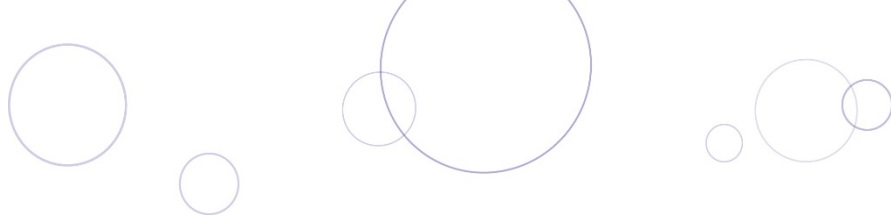
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students create a small artwork based on their section of the totem pole. Students learn basic oil pastel drawing techniques of blending and colour mixing.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is landscape format?</li> <li>• What is heavy pressure blending?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, photocopy each group’s design worksheet so that each person has a copy of the final design.</li> <li>• An overview of basic oil pastel techniques for children can be found on the Art of Education University website:             <ul style="list-style-type: none"> <li>▪ 7 distinct techniques to transform your oil pastel projects  <a href="https://theartofeducation.edu/2015/05/20/7-distinct-techniques-to-transform-your-oil-pastel-projects/">https://theartofeducation.edu/2015/05/20/7-distinct-techniques-to-transform-your-oil-pastel-projects/</a></li> </ul> </li> </ul>	<p>Students revise the concepts learnt last lesson.</p> <p><b>Activity 1 – Individual artwork based on totem</b></p> <p>Hand out individual photocopies of the groups’ design worksheets.</p> <p>Explain to students that today they are going to create a final design in the form of a small artwork. Facilitate the step-by-step activity, following the directions below.</p> <ol style="list-style-type: none"> <li>1. Using a heavy 200 gsm piece of A4 cartridge (in landscape format), students rule a line down each side of the page, approximately 1 inch (or a ruler width) in from each vertical edge. Students write their names in the middle. This is now the back of the paper.</li> <li>2. Students fold the paper on the ruled lines and bring the edges of paper towards the centre of the page.</li> <li>3. Instruct students to turn the page over.</li> <li>4. Students enlarge their section of the design onto paper lightly, using lead pencil. Students may want to use the reference imagery and how-to-draw books to assist them in drawing the animal’s shape/form.</li> <li>5. Students refine their ideas and make any necessary changes/additions.</li> </ol>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>▪ line (thick, thin, dashed, continuous, broken) to create artwork</li> </ul>	<ul style="list-style-type: none"> <li>• Before the lesson cut 1 inch pieces of heavy cartridge to use when shaping the totem drawing for display. Cut the paper (portrait format) horizontally at 1 inch intervals. See example below:           <div data-bbox="705 539 1057 970" style="border: 1px solid black; padding: 5px; margin: 10px 0;">  </div> </li> <li>• Demonstrate how to staple strips of paper across the back of the totem design to create a curved shaped artwork that will pop off the wall when displayed as part of the students' Term 3 body of work.</li> <li>• Lead the organisation and distribution of materials, the clean-up process and storage of artworks.</li> </ul>	<ol style="list-style-type: none"> <li>6. Students decide on an appropriate colour scheme symbolising the attributes or qualities of the totem.</li> <li>7. Teacher demonstrates basic oil pastel heavy pressure blending and colour mixing techniques.</li> <li>8. Students colour totem using the oil pastel techniques demonstrated.</li> <li>9. Once complete, students turn artwork over and staple a paper strip across the mask to the two side edges.</li> </ol> <p><b>Suggested assessment point</b></p> <p>Use the artwork, or photograph of artwork, as a record when gathering evidence (formative assessment) of media skill, composition, inclusion of key features and choice of totem to reflect school values.</p>

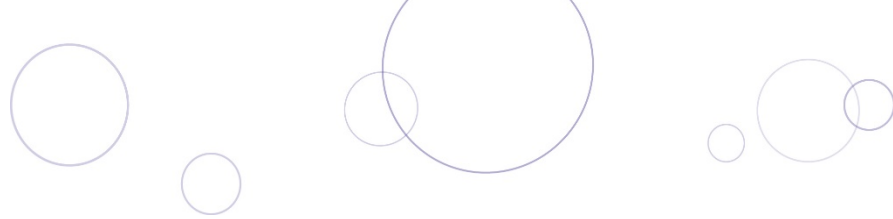


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>This lesson introduces students to the process of additive sculpture and the materials and methods they will be using in order to create a 3D collaborative totem pole sculpture that reflects the values, belief and spirit of their school.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What do you call an artwork where the viewer/audience is able to walk around the work?</li> <li>What is a sculpture?</li> <li>What is additive sculpture?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>An additive sculpture is created when materials are added to a frame or armature to build up a 3D form.</li> <li>Before the lesson, determine the type of additive sculpture method students will use to create their totem pole. Choose one method or combine several methods. Exemplified choices include:             <ul style="list-style-type: none"> <li>papier-mâché construction</li> <li>recycled material assemblage</li> <li>cardboard construction</li> <li>modelling clay sculpture.</li> </ul> </li> </ul>	<p><b>Activity 1 – Introduction to sculpture and construction methods</b></p> <p>Introduce the major making project for Term 3.</p> <p>Students will create a 3D totem pole (collaborative artwork with their group), with each student in the group creating a section of the totem pole. Each section/part of the totem pole will come together to form the collaborative totem pole. The totem pole will then be displayed around the school. Students will need to choose materials appropriate to the artwork’s installation location.</p> <p>Gauge students’ understanding through questioning.</p> <p>Ask students what type of art form category a totem pole would fall into. Encourage student discussion.</p> <p>Introduce the concept of sculpture by signifying the difference between two-dimensional artworks that are designed to be viewed from front on and three-dimensional artworks, which are designed to be viewed from multiple sides (often referred to as sculpture in the round). Prompt student discussion using Focus questions.</p>

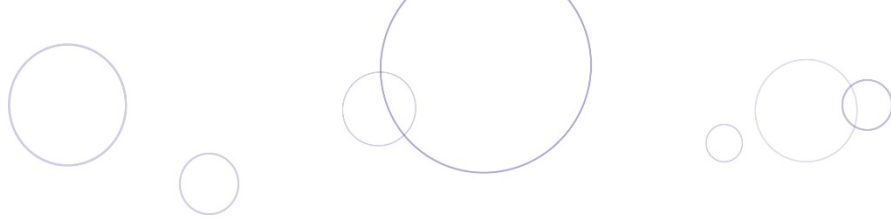
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• See Appendix A for totem pole construction method elaborations, explaining each method and their relevant materials, skills and processes.</li> <li>• Modelling clay sculptures could be created in two main ways:               <ul style="list-style-type: none"> <li>▪ create the whole form out of clay, or</li> <li>▪ use clay in conjunction with other materials. For example, lightweight modelling clay or non-hardening oil-based clay added to a cylinder or plastic/cardboard surface to build up the surface and create form. Cardboard cylinders/tubes can be sourced from fabric stores.</li> </ul> </li> </ul>	<p>To reinforce the definition and concept of sculpture, students can view the audiovisual clip:</p> <ul style="list-style-type: none"> <li>• Sesame Street: Sculpture with Jon Hamm (Word on the Street Podcast) (Sesame Street)  <a href="https://www.youtube.com/watch?v=cTslqS_H7Jg">https://www.youtube.com/watch?v=cTslqS_H7Jg</a></li> </ul> <p>Teacher to choose which additive sculpture method and materials students will use (Support notes).</p> <p>Provide students with an overview of the additive sculpture technique they will use to create their totem pole.</p> <p>Explore the possible materials (specific to the sculpture method, listed in the Support notes) and model the method of construction based on the information provided below.</p> <ol style="list-style-type: none"> <li>1. Start with a base or frame/armature (lightweight) using:         <ul style="list-style-type: none"> <li>▪ thick cardboard cylinder or tube</li> <li>▪ cardboard.</li> </ul> </li> <li>2. Build up the form of the totem pole. Make sure materials are secured and joined properly. Dry.</li> <li>3. Colour the totem pole</li> <li>4. Decorate/embellish the totem pole if applicable.</li> <li>5. Join individual sections together to form the group totem pole. For example:         <ul style="list-style-type: none"> <li>▪ thread each section onto a post or stick</li> <li>▪ glue/tape each section together.</li> </ul> </li> </ol>



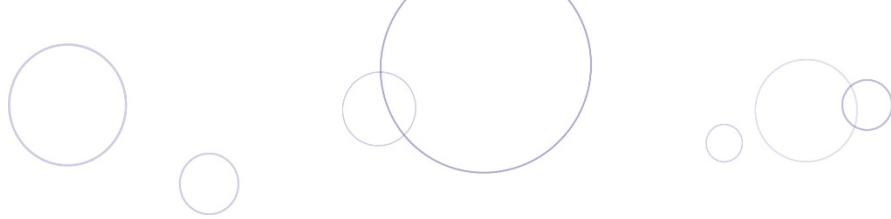
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Discuss the impact the choice of material has on the sculpture’s installation location and how artists often have to think about how and where they plan to install the artwork before they choose the materials and construction methods.</p> <p>Throughout the demonstration, discuss and model safe work practices as well as the construction and joining techniques associated with the selected method.</p>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students appreciate that artists do not create artworks without first having thought about the materials the artwork could be made from and the construction techniques that would best suit the location, style and durability of the artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Where is your totem pole being displayed?</li> <li>• Given the location of your totem pole, what materials would be most appropriate to use?</li> <li>• How are you going to construct your totem poles?</li> <li>• What materials are you going to use?</li> </ul>	<p><b>Activity 2 – Group planning</b></p> <p>Hand back students’ individual designs and group planning sheets.</p> <p>Direct students into their groups.</p> <p>As a group, ask students to work out where their finished totem pole will be displayed and make decisions about the most appropriate materials needed to construct a totem pole for strength, portability, permanency and durability etc.</p> <p>Groups then need to determine how to maintain a consistency and sense of continuity between each section in terms of materials, style, colour and construction</p>



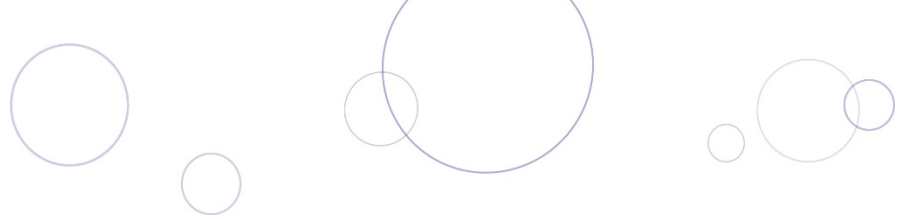
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What steps are you going to take when making your individual sections?</li><li>• How are you going to join your individual sections together to form a solid and study artwork that looks like it is one totem pole as opposed to three random pole sections?</li></ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• Unity refers to the organisation of the composition into a meaningful visual arrangement and can be achieved through means such as re-use of imagery, visual art elements or design principles. Unity does not mean uniformity.</li></ul>	<p>techniques, given that each person is creating their own section of the totem pole.</p> <p>Students need to consider how they will need to construct the totem pole’s form to make the totem pole feel like it is one pole that has continuity and unity. Students will also need to reflect on how they plan to join their totem pole sections together to create a solid and sturdy pole.</p> <p>Students annotate the group planning sheet to indicate the materials and methods the totem pole will be constructed with. Use Focus questions to support student and group self-reflections and brainstorming/annotation process.</p> <p>Students then transfer relevant annotations and make any modifications to their individual planning sheets.</p>



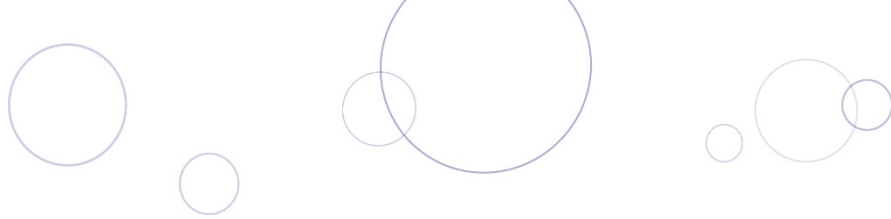
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to construct and build upon an armature.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is an armature?</li> <li>• What is the purpose of an armature?</li> <li>• How will you construct the armature and what will you construct it out of?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher may wish to pre-prepare an armature to use as a visual example when demonstrating the armature building process. Alternatively, students could use pre-prepared armatures.</li> <li>• Make sure armatures/sculptures are clearly labelled with students’ names, ready for distribution next lesson.</li> <li>• Lead the organisation and distribution of materials, the clean-up process and the storage of works in progress.</li> </ul>	<p><b>Activity 3 – Construction of totem pole armature</b></p> <p>Recap additive sculpture technique that students will use to create their totem poles. Revise safe work practices, as well as any construction and joining techniques associated with the selected method that are needed to create the armature.</p> <p>Demonstrate ways to create the armature.</p> <p>Students build up the form of the totem pole section based on their individual designs, using the techniques and methods demonstrated by the teacher.</p> <p>Students label their armatures at the end of the lesson and hand them in, ready for the next lesson.</p>



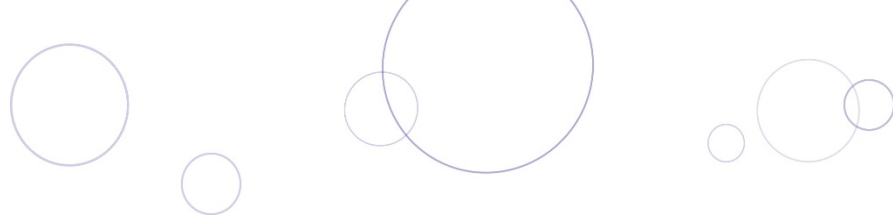
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes,</li> </ul>	<p><b>Learning intentions</b></p> <p>Students apply knowledge learnt in previous lessons regarding additive sculpture techniques to the totem making process. Students learn how to attach/add elements to their sculpture using additive sculpture methods.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Does your artwork need to be created in a particular order? If so, in what order do you undertake each step and what techniques do you need to use?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials, the clean-up process and the storage of works in progress.</li> <li>• Monitor student progress, anticipate stages of completion and forward plan accordingly, depending on the choices of construction technique and materials.</li> <li>• Allow ample time at the end of the lesson to pack up and collect totem poles.</li> </ul>	<p>Prompt students to recap what was learnt and achieved last lesson.</p> <p>Hand out totem pole armatures.</p> <p>Students to set up workspace and collect all materials (thick cardboard or plastic PVC cylinder) to create the armature of the totem pole.</p> <p><b>Activity 1 – Constructing the totem</b></p> <p>Teacher to revise construction methods.</p> <p>Students continue constructing their section of the totem pole by adding to their armature as a means of building up the form of the totem pole.</p> <p>Although the work should be based on the students’ final designs, some modifications may need to occur as part of the making and problem-solving process. Before students start working, use Focus questions to guide their process.</p> <p>Throughout the lesson:</p> <ul style="list-style-type: none"> <li>• remind students to refer back to their planning throughout the making process</li> <li>• provide students with opportunities to self-reflect as they create in order to make improvements</li> </ul>



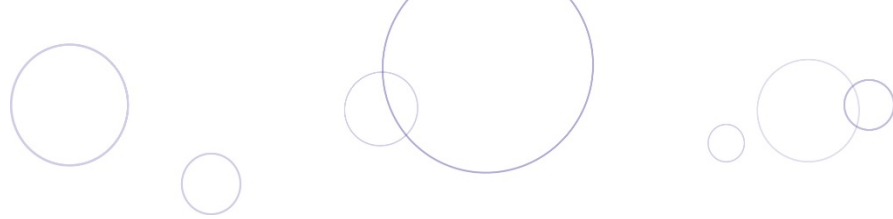
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
such as weaving, photomontage or painting in artwork		<ul style="list-style-type: none"><li>• advise and support students with the application of additive sculpture techniques.</li></ul> <p>When packing up workstations at the end of the lesson, have students check that their names are still clearly visible on the sculptures.</p>



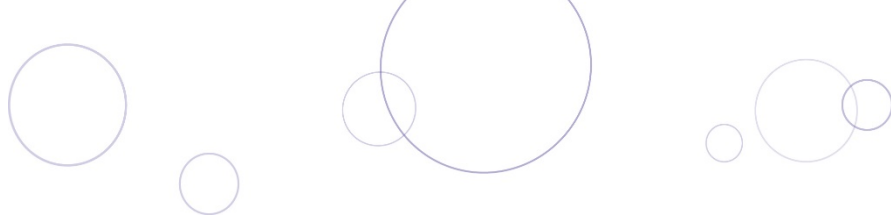
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes,</li> </ul>	<p><b>Learning intentions</b></p> <p>Students make an aesthetically pleasing totem pole section based on their design, using additive sculpture skills and techniques. Students make deliberate choices when selecting materials, skills and processes. Students learn to problem solve collaboratively and work together as a team when refining their work by recognising mistakes and addressing them.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is constructive feedback?</li> <li>• What does constructive feedback look like?</li> <li>• What does constructive feedback sound like?</li> <li>• Does your work combine well with your team members’ works to form the overall totem pole?</li> <li>• Does your artwork need to be created in a particular order? If so, in what order do you undertake each step and what techniques do you need to use?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials, the clean-up process and the storage of works in progress.</li> </ul>	<p>Prompt students to recap what was learnt and achieved last lesson.</p> <p>Hand out totem poles and planning sheets.</p> <p>Discuss the concept of constructive feedback and what that looks and sounds like. Check for understanding before continuing.</p> <p>Remind students that this project is all about working individually, as well as in a team.</p> <p>Ask students to sit with their group members and reflect as a team on how their artwork is coming together. Allow time for group members to provide constructive feedback as well as self-reflection. Discussions should also focus on whether any modifications need to be made for the work to be able to form a combined piece.</p> <p>Students to set up workspace and collect all materials (thick cardboard or plastic PVC cylinder) to create the armature of the totem pole.</p> <p><b>Activity 1 – Construction and embellishment of totem pole</b></p> <p>Teacher to revise construction methods and safe work practices.</p>



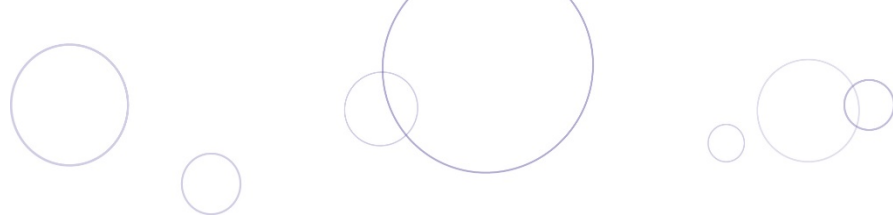
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>such as weaving, photomontage or painting in artwork</p>	<ul style="list-style-type: none"><li>• Monitor student progress, anticipate stages of completion and forward plan accordingly, depending on the choices of construction technique and materials.</li><li>• At the end of the lesson, allow ample time to pack up and collect totem poles.</li></ul>	<p>Although work should be based on the students' final designs, some modifications may need to occur as part of the making and problem-solving process. Students take the feedback from their group members along with their self-reflections and make modifications as they continue constructing their work. Before students start working, use focus questions to guide their process.</p> <p>Students continue constructing their section of the totem pole. While the making process should be student driven, with students applying knowledge learnt in the previous lessons, provide guidance and assistance where needed.</p> <p>During the lesson, have students come together in their groups one more time to check how their works look as a combined totem pole. Have students reflect and make any necessary changes/alterations. Then have students reflect on their work progress and aesthetic quality of their totem pole in order to make improvements, using the suggested focus questions.</p> <p>Once students finish construction on the sculpture, they can start colouring, decorating or embellishing their work with additional items.</p>



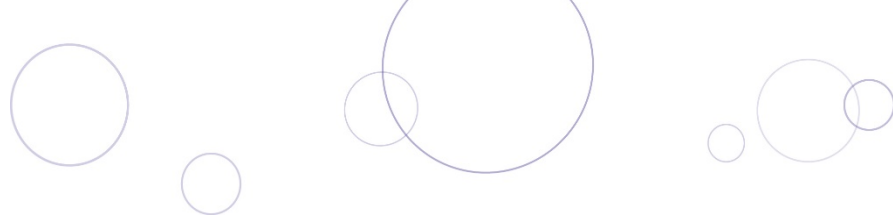
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Throughout the lesson:</p> <ul style="list-style-type: none"><li>• remind students to refer back to their planning throughout the making process</li><li>• provide students with opportunities to self-reflect as they create in order to make improvements</li><li>• advise and support students with application of additive sculpture techniques.</li></ul> <p>When packing up workstations at the end of the lesson, have students check that their names are still visible on totem poles.</p>



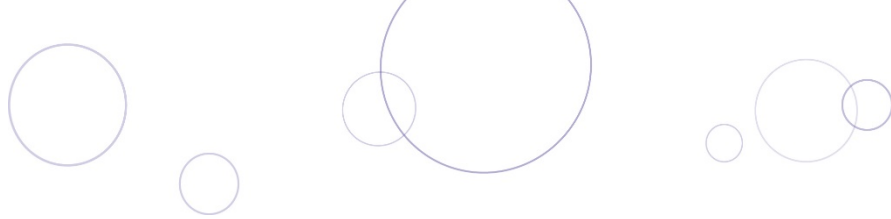
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> <li>▪ texture (etching by scratching through surfaces; texture quality – matte, sheen)</li> </ul> </li> </ul> <p>to create artwork</p>	<p><b>Learning intentions</b></p> <p>Students make an aesthetically pleasing totem pole section based on their design, using additive sculpture skills and techniques. Students make deliberate choices when selecting materials, skills and processes. Students learn to problem-solve collaboratively and work together as a team when refining their work by recognising mistakes and addressing them.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What do you need to add to your totem pole to finish it by the end of the lesson?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials, the clean-up process and the storage of works in progress.</li> <li>• At the end of the lesson, allow ample time to pack up and collect totem poles.</li> </ul>	<p>Hand out totem poles and planning sheets.</p> <p><b>Activity 1 – Decoration and finishing of totem pole</b></p> <p>Remind students that they need to be looking at their planning annotations and final design to determine what they will be working on today to finish their totem poles.</p> <p>Revise methods of decoration and safe work practices.</p> <p>Direct students to organise their workspace, collect materials and aprons.</p> <p>Students finish the painting, decorating and embellishing their totem poles, based on teacher demonstration.</p> <p>At the end of the making process, oversee the clean-up before bringing students together to reflect on the task and the learning experiences.</p> <p><b>Suggested assessment point</b></p> <p>Students submit their design paperwork and individual totem pole for photographing and marking against a teacher devised marking key.</p>



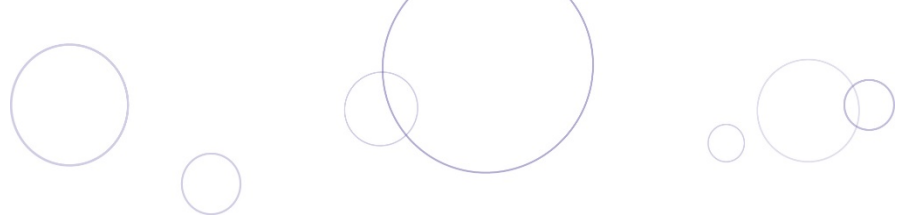
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"><li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li></ul>		



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Production</p> <ul style="list-style-type: none"> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> <li>• Presentation and consideration of where and how artwork is displayed</li> </ul>	<p><b>Learning intentions</b></p> <p>Students work collaboratively to combine/join their sculptures using sculpture specific joining materials and techniques.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How will you join your individual totem with your group members' totems to form a totem pole?</li> <li>• What materials will you need?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Decide on the joining technique students will be using. Possible joining techniques for combining the sculptures include:             <ul style="list-style-type: none"> <li>▪ stacking the totem pole sections on top of each other and gluing them together using a strong, quick dry adhesive</li> <li>▪ stacking totem pole sections on top of each other by threading each piece over a pole or stake and securing on the pole with a cable tie or bolt</li> <li>▪ screwing each section of the totem pole together.</li> </ul> </li> <li>• Lead the organisation and distribution of materials and the clean-up process. At the end of the lesson, allow ample time to pack up.</li> </ul>	<p><b>Activity 1 – Creation of group collaborative totem pole for sculpture installation</b></p> <p>Hand out sculptures.</p> <p>Lead discussion on the different ways artwork can be displayed.</p> <p>Discuss the importance of artwork display in relation to sculptures, as well as the connection between the artwork and the space or sense of place. Installing an artwork which has been designed and created for a particular place/space is called in-situ.</p> <p>Explain to students that today they will combine their individual totem sculptures to form a collaborative group totem pole sculpture, which will be installed in-situ.</p> <p>Demonstrate the joining techniques students will be using.</p> <p>Students work in their teams to join their individual totems and create finished collaborative group totem poles. If time permits, students could install sculptures into the in-situ location. If time is short or sculptures are being installed permanently by the teacher, then the teacher could have a discussion regarding the installation process instead.</p>

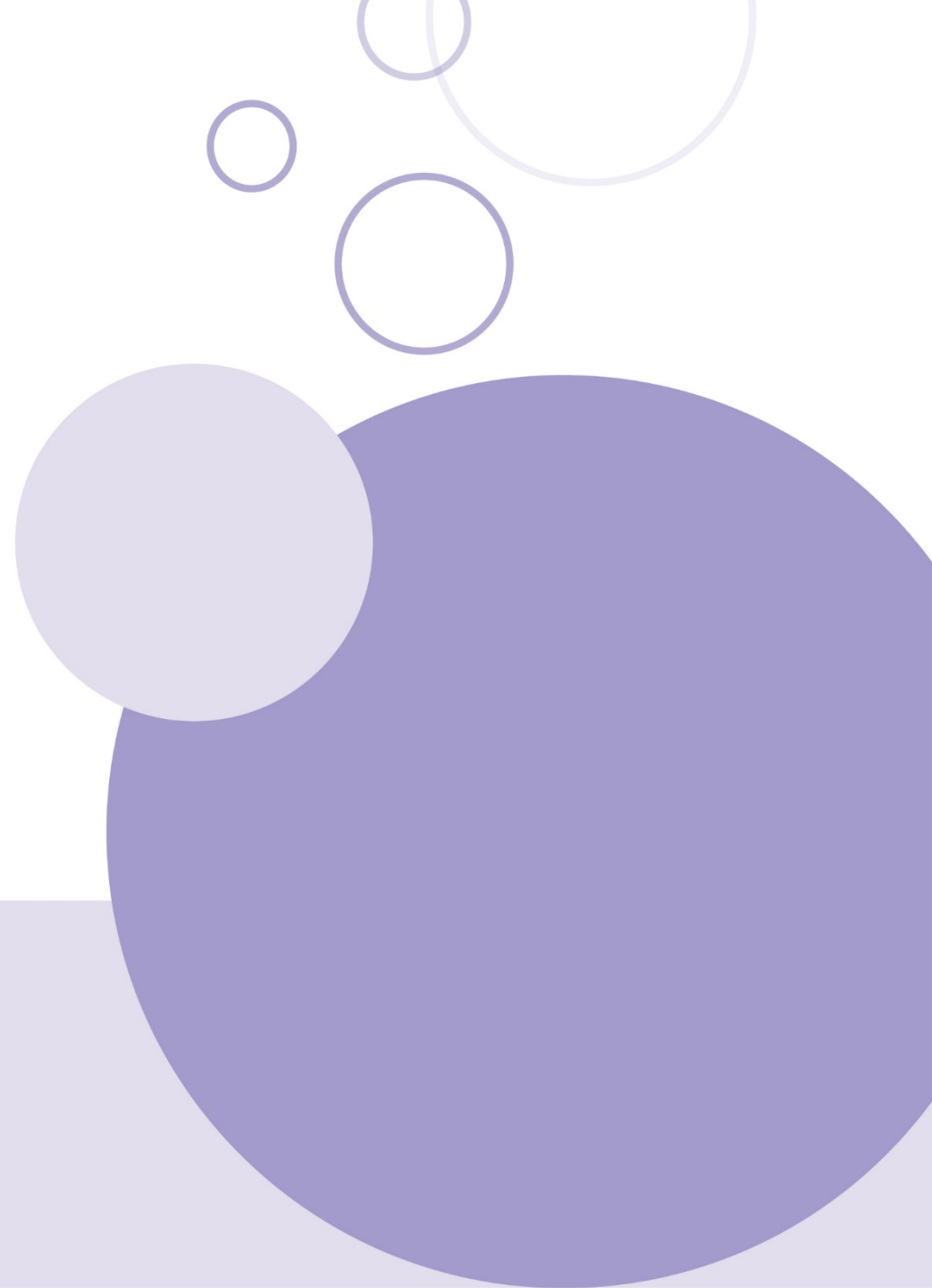
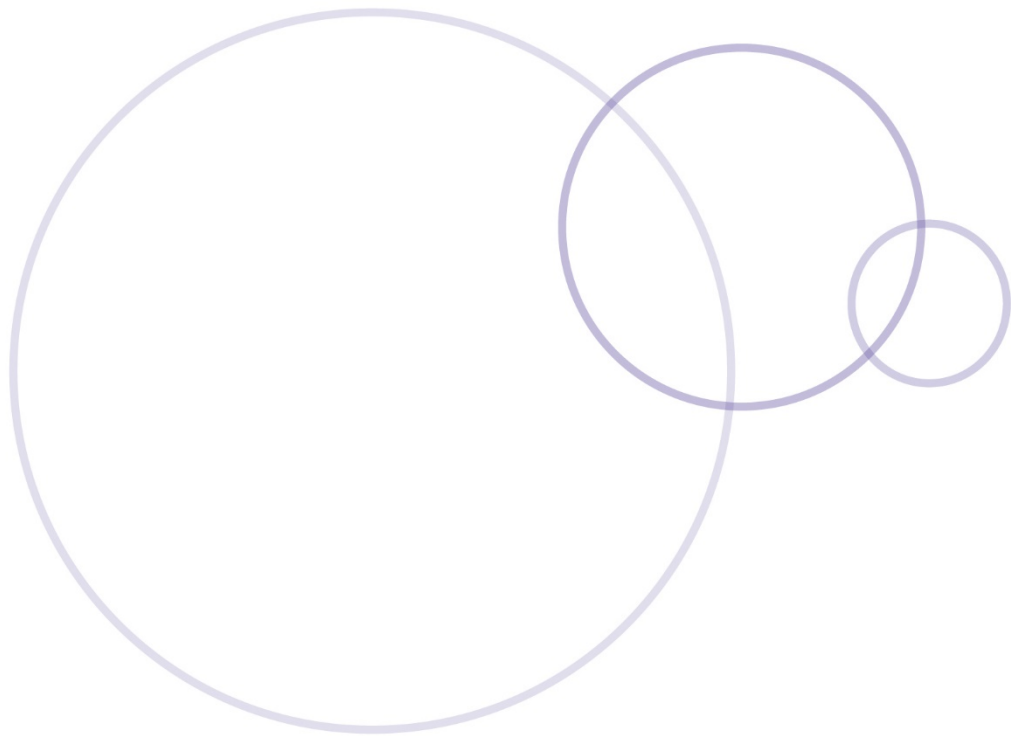


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>If totem poles are installed outside, consider an appropriate medium to seal the work with. One way to seal an artwork is with a spray or painted varnish etc. This is a job for the teacher, or adult helper, not a student. Follow product directions.</li> </ul>	<p>At the end of the making process, oversee the clean-up before bringing students together to reflect on the installation of totem poles and the learning experiences.</p> <p><b>Suggested assessment point</b></p> <p>Photograph finished collaborative totem poles as formative assessment supporting evidence. Print and attach them to completed marking keys.</p>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intentions</b></p> <p>Students reflect on their own practice and their group work skills. They identify areas of strength and areas for improvement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What do you need to add to your totem pole to finish it by the end of the lesson?</li> <li>Refer to the self-reflection questions in the Self-evaluation worksheet (to be developed by teacher).</li> </ul>	<p><b>Possible extension activities or elaborations</b></p> <p>Students complete a self-evaluation, reflecting on their final artwork, the design/making process and the group collaborative process.</p> <p>Remind students to use specific visual art language in their reflections.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<b>Support notes</b> <ul style="list-style-type: none"><li>• Before the lesson, write a self-evaluation worksheet for students to self-reflect on their art-making practice and their collaborative group work skills.</li></ul>	





## **TERM 4**

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**Weeks 1–8: Visual Art**

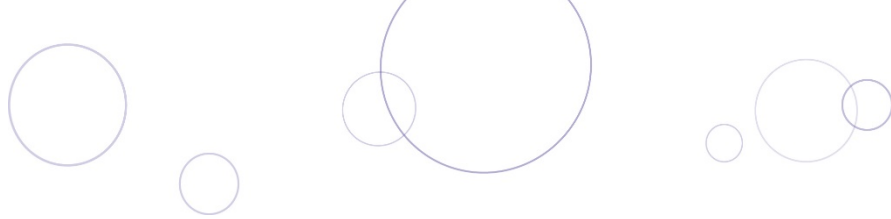
THEME: ISLAMIC RADIAL AND GEOMETRIC DESIGNS (PAINTING AND PRINTMAKING)



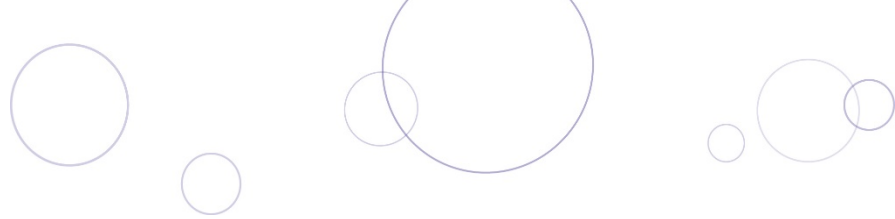
## Overview

In Year 3, students should be given opportunities to study artwork from other cultures and use this as inspiration when making their own artwork. The Term 4 exemplar introduces students to Islamic art forms and styles, focusing particularly on the repeated geometric and organic tile designs and motifs, which are common to many Islamic countries. Students learn about the four-fold pattern technique and how cultures all over the world have used this technique to create tessellation patterned artwork. This unit allows students to experiment with a range of techniques while manipulating the use of shape, line and colour to create well composed tessellated tile patterns.

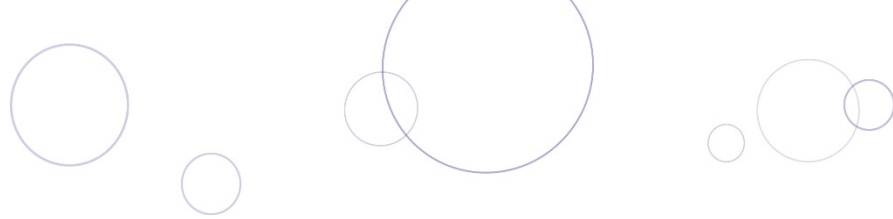
Painting has been chosen as one of the exemplified mediums as it is a fun, easily accessible, cost-effective and familiar medium. It also allows students the opportunity to consolidate their painting skills and techniques developed in Term 1. Printmaking has been chosen as the second exemplified medium as it goes hand in hand with the tessellated and repeated design nature of tiles. The foam printmaking technique selected for this exemplar was specifically chosen as it is an achievable process for younger students and requires minimal equipment, preparation, skill or knowledge. The scaffolding and sequencing of learning experiences should support student success while the open framework of activities allows for differentiation.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>space (simple perspective – foreground, middle-ground, background) to create artwork</li> </ul> </li> <li>Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate and build on their knowledge and understanding of organic and geometric shapes by learning about composite shapes.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What are geometric shapes?</li> <li>How do geometric shapes differ from organic shapes?</li> <li>What are composite shapes?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Information on the art element of shape can be seen in the video below:           <ul style="list-style-type: none"> <li>Elements of Art: Shape   KQED Arts (KQED Art School) <a href="https://www.youtube.com/watch?v=bJzGkZwkHt4">https://www.youtube.com/watch?v=bJzGkZwkHt4</a></li> </ul> </li> <li>Information on composite shapes is explained in the video below:           <ul style="list-style-type: none"> <li>What are composite shapes – 1<sup>st</sup> Grade Math (1.GA.2) (Boddle Learning) <a href="https://www.youtube.com/watch?v=98DNidWql6c">https://www.youtube.com/watch?v=98DNidWql6c</a></li> </ul> </li> <li>Notan is a Japanese term referring to the balance and harmony between light and dark.</li> </ul>	<p><b>Activity 1 – Notan collage</b></p> <p>Revise the art element of shape, especially organic and geometric shapes. Introduce the concept of composite shapes. Discuss and demonstrate with visuals.</p> <p>Revise the concept of symmetrical and asymmetrical shapes by viewing the following audiovisual clip.</p> <ul style="list-style-type: none"> <li>Intro to Symmetry: All About Symmetry for Kids – FreeSchool (Free School) <a href="https://www.youtube.com/watch?v=YFzktJNmnpU&amp;t=17s">https://www.youtube.com/watch?v=YFzktJNmnpU&amp;t=17s</a></li> </ul> <p>To demonstrate the process of a notan collage view the following audiovisual clip:</p> <ul style="list-style-type: none"> <li>Notan designs: exploring positive and negative space (Tracy Willcott) <a href="https://www.youtube.com/watch?v=SaGjDiB2YWc">https://www.youtube.com/watch?v=SaGjDiB2YWc</a></li> </ul> <p>Explain that elements of the notan are symmetrical (the flipped shapes within the overall shape) yet the overall image is asymmetrical.</p> <p>Provide students with a small geometric shaped piece of white paper and a large sheet of black paper, along with scissors and glue.</p>

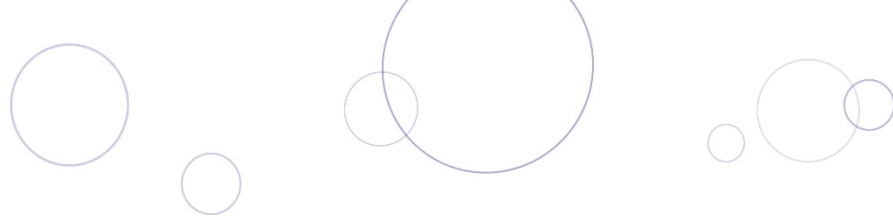


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• As a variation of the Notan collage activity, students could use any combination of dark and light colours.</li><li>• Notan collages can be framed for display around the classroom or school.</li><li>• During lesson, model use of terminology, such as symmetry, positive/negative space, geometric, organic and composite shapes. Support students in using this terminology so it becomes part of their speech.</li></ul>	<p>Students create a symmetrical positive/negative space collage, inspired by the Japanese art of a Notan, using a combination of organic, geometric and composite shapes. Students cut shapes (organic, geometric and composite) from each side of the small white paper and glue these down onto the larger black sheet of paper, as per the instruction process outlined in the video.</p> <p>Students mount/frame artwork ready for display.</p> <p><b>Suggested assessment point</b></p> <p>Photograph artwork to use as a record when gathering evidence (formative assessment).</p>




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<p><b>Week 2</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about Islamic art, its religious links, its traditional non-representational nature, its common stylistic elements as well as common shapes and symbols used. Students respond to Islamic artworks and learn to identify Islamic art by its common stylistic features.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is Islamic art?</li> <li>What do you notice about Islamic art?</li> <li>Can work be classed as art if it is not displayed in an art gallery?</li> <li>What is non-representational art?</li> <li>How does non-representational art differ from representational art?</li> <li>What is calligraphy?</li> <li>What shapes do you see in the artworks?</li> <li>What colours do you see in the artworks?</li> <li>What types of lines do you see in the artworks? Are they real or implied?</li> <li>Are there any particular, lines, shapes, symbols, colours or patterns that reoccur in the artworks</li> </ul>	<p>Revise Week 1 content on shape (geometric, organic and composite) and symmetry. Explain to students that, this term, they will be studying art that uses line and shapes in interesting symmetrical patterns.</p> <p><b>Activity 1 – Discovering Islamic art</b></p> <p>Introduce the theme for Term 4 – Islamic art, by explaining that Islam is the second most widely practised religion in the world and that you can see Islamic artwork (especially tile and mosaic artwork) in many countries all over the world. Therefore, the style of art can vary from country to country but the patterns and motifs are universal. Islamic art was inspired by motifs and patterns from the art of Roman and Persian cultures.</p> <p>View slideshow of several Islamic artworks. Using Focus questions, have students share what they notice about Islamic art.</p> <p>Identify common Islamic art forms (listed below), that can be seen around the world:</p> <ul style="list-style-type: none"> <li>architecture – columns and arches</li> <li>ceramics – pottery (bowls etc.) and tiles/mosaics</li> <li>glasswork – Stained glass windows and vases</li> <li>painting – wall paintings, manuscript/book illustrations</li> </ul>

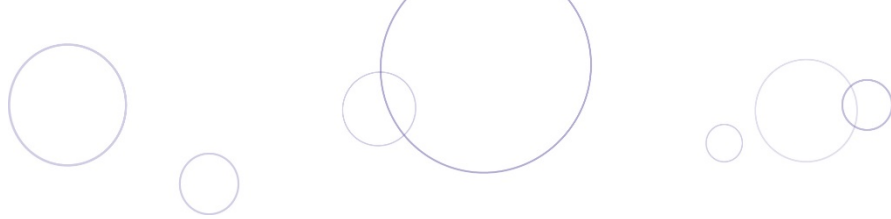
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• What do you notice about the types of lines used in calligraphy?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Create a slideshow of Islamic artwork. Include a variety of art forms that all depict the stylistic elements of geometric pattern, floral design/motifs and calligraphy.</li> <li>• This unit has been written using the generic term 'Islamic art', a term coined in the late 19th century by art historians wanting to categorise a distinctive style of artwork. The cultural and geographical backgrounds of the varying countries that practice Islamic art are diverse and the term should not be used in a limiting sense. Teachers may wish to select a specific country, such as Morocco or Turkey, as a focus for this learning sequence.</li> <li>• Find an image of an Islamic tile or mosaic art pattern and add it to the end of the slideshow. Use suggested search words to find an image: <ul style="list-style-type: none"> <li>▪ Islamic mosaic art pattern</li> <li>▪ Islamic tile pattern</li> <li>▪ Islamic tiles</li> <li>▪ Islamic patterns</li> <li>▪ Islamic mosaics.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• textiles – rugs and embroidery</li> <li>• metalwork – practical objects</li> <li>• calligraphy – on signs and buildings.</li> </ul> <p>Draw students' attention to the fact that Islamic art is often installed in public spaces (architecture and tiles etc.), rather than in art galleries. Have a conversation about whether art needs to be displayed in an art gallery to qualify as art. Use Focus questions to support and guide the discussion.</p> <p>As Islamic art is closely influenced by Islamic beliefs, artworks are traditionally non-representational or abstract with minimal inclusions of figures or animals in the artwork. Explain the difference between representational and non-representational art, using Focus questions to guide the discussion.</p> <p>Explain to students that, although Islamic art covers many art forms, they all depict intricate patterns which include either one, or a combination of, the following stylistic elements:</p> <ul style="list-style-type: none"> <li>• geometric shapes</li> <li>• floral designs/motifs (using organic shapes)</li> <li>• calligraphy.</li> </ul>



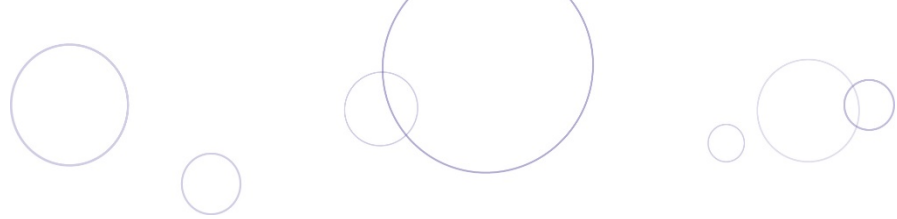
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>View a slideshow of Islamic artworks again. This time, have students identify which elements (listed above) they see in each artwork. As you progress through the slideshow of images, ask students to look carefully at the lines, shapes, colours and patterns they see in the artworks. Use Focus questions to guide discussion on what they see. Discuss as a group.</p> <p>Stop the slideshow on one image of an Islamic tile or mosaic. Ask students to identify the composite, organic and geometric shapes they see and name them.</p>
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures</li> </ul> <p>Responding</p> <ul style="list-style-type: none"> <li>• Appreciation and respect for a variety of artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about Islamic (specifically, tile and mosaic) arts’ strong links to mathematics with their use of geometric shaped designs. Students discover the importance of composite and geometric shapes in Islamic art, to create symmetrical and tessellated artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are construction lines and why do Islamic artists often use them?</li> <li>• What is tessellation?</li> <li>• What do you notice about tessellation and pattern?</li> </ul>	<p><b>Activity 2 – Islamic patterns</b></p> <p>View an extract on the geometric shapes and patterns created in Islamic art from one of the following videos.</p> <ul style="list-style-type: none"> <li>• The complex geometry of Islamic design – Eric Broug (Ted-Ed)  <a href="https://www.youtube.com/watch?v=pg1NpMmPv48&amp;t=292s">https://www.youtube.com/watch?v=pg1NpMmPv48&amp;t=292s</a>            (0:00–3:16 min)</li> <li>• <a href="https://www.youtube.com/watch?v=-imZtuQKpc4">Islamic Tile (The heART of a viking)</a>  <a href="https://www.youtube.com/watch?v=-imZtuQKpc4">https://www.youtube.com/watch?v=-imZtuQKpc4</a>            (1:12–2:07 min)</li> </ul>



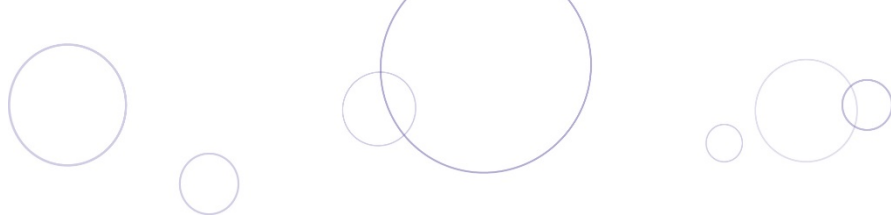
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• How does repetition work in relation to pattern? Support notes</li> <li>• Watch extracts from videos before the lesson to check which video is appropriately pitched to suit your class. These videos demonstrate two ways to approach the design and making of a radial tile design. These are not the only processes.</li> <li>• Alternative radial design processes are explained in the links below:               <ul style="list-style-type: none"> <li>▪ Radial Symmetry Design (Kathryn Nichols) <a href="https://www.youtube.com/watch?v=CiY0LuV7leY">https://www.youtube.com/watch?v=CiY0LuV7leY</a></li> <li>▪ Micador: Geometric Shapes <a href="https://micador.com.au/blogs/ideas/2016/Oct/18/geometric-shapes">https://micador.com.au/blogs/ideas/2016/Oct/18/geometric-shapes</a></li> <li>▪ Radial Balance Square (Colin Shadwell) <a href="https://www.youtube.com/watch?v=nCA5czsbGWI">https://www.youtube.com/watch?v=nCA5czsbGWI</a></li> <li>▪ Radial symmetry word art (Mr Avinger) <a href="https://www.youtube.com/watch?v=RA5RT-wYoNk">https://www.youtube.com/watch?v=RA5RT-wYoNk</a></li> </ul> </li> </ul>	<p>Lead students in a discussion about the concepts covered in the video, revising the concepts of tessellation and symmetry as tile patterns are made using both tessellation and symmetry. Pose Focus questions to check for understanding.</p> <p>Draw students' attention to the design box grids. Place an Islamic tile picture on the board, then show the tile with a grid over the top. Explain that for a tile to have symmetry and be able to tessellate the placement of shapes or lines on the left edge of the tile needs to match the placement of lines/shapes on the right side of the tile exactly. Check for student understanding.</p> <p>Introduce a tile design project, explaining that students will be designing their own tile, inspired by the geometric Islamic designs they have studied. Students will then create a painting of their tile before creating their own tessellated tile wrapping paper.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students are provided with opportunities to explore shape and symmetry, rotation and tessellation through the design and creation of a four-fold radial pattern. They reflect on the use of the art element of colour and space through exploration of composition placement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a four-fold pattern?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• The Idea development worksheet allows students to draw their design onto a pre-lined grid to assist them to create symmetrically tessellated patterns. Students will need to understand why the grids exist and how it will help them match a pattern on opposite sides of a tile.</li> <li>• Students who finish early could practise tessellating shapes using the following resource from the National Council of Teachers of Mathematics website:  <a href="https://www.nctm.org/Classroom-Resources/Illuminations/Interactives/Tessellation-Creator/">https://www.nctm.org/Classroom-Resources/Illuminations/Interactives/Tessellation-Creator/</a></li> </ul>	<p><b>Activity 3 – Idea development: 4-fold patterned tile</b></p> <p>Hand out Idea development worksheet, rulers, compasses and lead pencils.</p> <p>Explain the design process and how to use the worksheet. Demonstrate creating a design on the worksheet so students know the process to follow.</p> <p>Remind students of the importance of using the pre-lined grids to assist them in matching their patterns on opposite sides of their tile (square).</p> <p>Students create their initial design, in box 1 on the worksheet, using the process explained earlier by the teacher.</p> <p>Explain that the artwork’s colour scheme will be based on complementary colours. Explain that complementary colours sit opposite to each other on the colour wheel. Complementary colour schemes are a set of two colours that are opposite, clash or contrast with each other.</p> <p>Students choose their complementary colour scheme.</p> <p>Revise tints and shades (introduced in Term 2, Week 1) with students. Explain to students that their colour scheme</p>

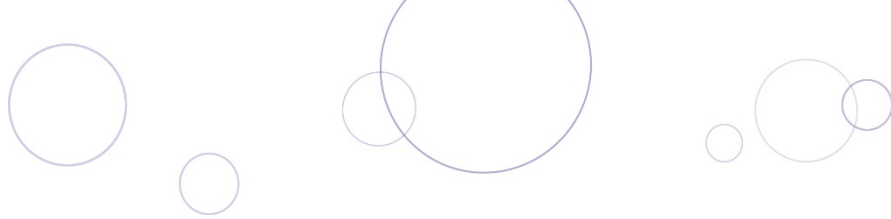


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		<p>will incorporate black, white, a set of complementary colours and a tint and shade of their chosen complementary colours. The colour scheme is to consist of approximately four colours total. Ask students to think about how the incorporated tints and shades will help create depth and/or visual interest in their paintings.</p> <p>Students continue working through the rest of the worksheet.</p> <p>Students pack up workstations and hand in work to the teacher, ready for the next lesson.</p>



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<p><b>Week 3</b></p> <p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students discover how artists duplicate artworks without losing the accuracy of scale and proportion. Students learn how to enlarge a design using the grid method of enlargement. Students learn how to use tracing paper correctly to transfer an image.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How does using a grid help to enlarge drawings accurately?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• When enlarging or transferring a design using a grid method, it is important to use a 1:1 ratio grid.</li> <li>• Final design painting sheet needs to be printed on 200 gsm paper, to provide a heavy surface for painting.</li> <li>• Collect the students' tracing paper at the end of the lesson as these will be used in Week 5 to transfer their designs onto printmaking foam.</li> </ul>	<p>Revise concepts and four-fold processes learnt last lesson.</p> <p><b>Activity 1 – Transfer design</b></p> <p>Demonstrate how to enlarge a design using the grid method of enlargement. Ask students to think about why grids assist artists in being able to accurately enlarge and transfer designs and artwork.</p> <p>Hand out Idea generation worksheets as well as Final design templates. Students are to finish completing their designs from the last lesson.</p> <p>Students work through the design process completing both the Idea development worksheet and the Final design template.</p> <p>Hand out sheets of tracing paper to students. Demonstrate how to use tracing paper correctly to transfer a design.</p> <p>Hand out Final design-painting sheet. Students trace their design onto their Final design-painting sheet. Students write their name on their tracing paper, as the tracing paper is used again in Week 5 (printmaking lesson).</p>

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<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn basic painting techniques, processes and procedures. Students apply the techniques to their own artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is meant by solid, flat even colour?</li> <li>• What is a colour gradation?</li> <li>• How do you transition between colours evenly?</li> <li>• Where do you hold the paintbrush when you are trying to paint neat, thin lines?</li> </ul> <p><b>Support Notes</b></p> <ul style="list-style-type: none"> <li>• Choose the painting media students will use. Possible choices include gouache, acrylic, tempera or watercolour.</li> <li>• Lead the organisation/distribution of materials, clean-up process and storage of works in progress.</li> <li>• It is anticipated that students will need two lessons to complete tile painting, depending on the intricacy of the design.</li> </ul>	<p><b>Activity 2 – Painting final design (tile artwork)</b></p> <p>Demonstrate basic painting techniques (including how to mix colour to create tints and shades) and procedures, before students complete media testing of paint medium, focusing specifically on creating:</p> <ul style="list-style-type: none"> <li>• a solid, flat and even coverage of colour</li> <li>• colour gradations</li> <li>• thin lines of pattern.</li> </ul> <p>Students start painting their final design, making sure to paint neatly using the techniques listed above.</p> <p>Throughout the lesson:</p> <ul style="list-style-type: none"> <li>• monitor student progress, anticipate stages of completion and forward plan accordingly</li> <li>• advise and support students with the application of painting techniques</li> <li>• provide students with opportunities to self-reflect as they create in order to make improvements.</li> </ul> <p>At the end of the lesson, the teacher is to oversee the clean-up before bringing students together to reflect on the task and the learning experiences.</p>



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<p><b>Week 4</b></p> <p><b>Making</b></p> <p>Production</p> <ul style="list-style-type: none"> <li>• Presentation and consideration of where and how artwork is displayed</li> </ul>	<p><b>Learning intention</b></p> <p>Students consider how display locations affect and enhance visual appeal and audience engagement. Students make deliberate choices and decisions, indicating where their artwork should be displayed.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why do artists display their artworks?</li> <li>• Does where an artwork is displayed change the value or importance of the artwork?</li> <li>• Does the choice of display location affect the visual appeal of an artwork? Why/why not?</li> <li>• If you, as the artist, were going to display or install your artwork, where would be the most appropriate location for display? Why?</li> </ul> <p><b>Support Notes</b></p> <ul style="list-style-type: none"> <li>• Aesthetic or visual appeal refers to how pleasing an artwork looks to the eye.</li> <li>• Once marked and/or photographed, paintings could be framed for display around the school.</li> </ul>	<p><b>Activity 1 – Consideration of artwork display</b></p> <p>Introduce the concept of display and how the location, or the way an artwork is displayed, affects audience engagement and can enhance or detract from the visual appeal/aesthetic of the artwork.</p> <p>Students discuss why they think artists display artworks. During the conversation, cover the relationship between artwork and audience, specifically in relation to where artists display artworks. Use Focus questions to prompt student discussion.</p> <p>Ask students to think about where (location) their own artwork would best be suited for display.</p> <p>Hand out the students’ Final design – tile painting sheet. Direct students to the question on display and instruct students to write their answer in the box provided.</p> <p><b>Suggested assessment point</b></p> <p>Students response to presentation is marked, with final design tile painting, once painting is collected at the end of Week 5, using the Marking key (Appendix C).</p>

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<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> </ul> <p>to create artwork</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students finish creating a radial four-fold geometric painting inspired by Islamic tiles. Students consolidate their understanding and application of painting techniques, processes and procedures learnt throughout the term.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• If you, as the artist, were going to display or install this artwork, where would be the most appropriate location for display? Why?</li> <li>• What materials do you need today?</li> <li>• Does your artwork look like an Islamic tile? If not, what do you need to work on today so that it does?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials as well as the collection of work for marking at the end of the lesson.</li> <li>• Provide guidance and assistance where needed.</li> </ul>	<p><b>Activity 2 – Painting final design (tile artwork)</b></p> <p>Direct students to organise their workspace and collect their painting, materials and aprons. Remind students of painting techniques, processes and procedures.</p> <p>Direct students to reflect on their artwork, using focus questions in order to guide their practice.</p> <p>Students work autonomously to finish painting their final design (tile artwork).</p> <p>Provide support to students as, and if, required during the making/self-reflection process.</p> <p>At the end of the making process oversee the clean-up before bringing students together to reflect on the task and the learning experiences.</p> <p><b>Suggested assessment point</b></p> <p>Students submit their design worksheet and final painted design (tile painting) for marking, using the Marking key (Appendix C).</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 5</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> </ul> <p>to create artwork</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about printmaking and its stamp-like reproduction ability. Students learn about the relief printmaking technique, with a focus on reduction printing using printmaking foam. Students apply knowledge learnt to transfer a design onto printing foam.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is relief printmaking?</li> <li>• What makes printmaking so different from other art forms?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, cut printing foam to the size of final print design (14 cm x 14 cm – if Final design worksheet was printed as A4).</li> <li>• Relief printmaking is a subtractive method of printing where sections of the printing plate surface is removed or carved away.</li> <li>• Printmaking foam is a cheap, safe material to use when introducing students to the reduction printmaking process, as carving tools are not needed to remove unwanted areas of the foam block.</li> </ul>	<p>Introduce the printmaking project, explaining to students that they will be creating their own multi-coloured tessellated tile wrapping paper.</p> <p><b>Activity 1 – Introduction to printmaking</b></p> <p>Introduce the term, printmaking, and discuss the basic relief process, focusing on the following points:</p> <ul style="list-style-type: none"> <li>• stamp-like reproduction capability of printmaking</li> <li>• the ability to mass produce artworks instead of ‘one of a kind’ artworks</li> <li>• relief printing is where you carve away parts of the printing plate to create the stamp</li> <li>• only the raised parts of the plate will print.</li> </ul> <p>Hand out tracing paper designs, used in Week 3.</p> <p>Explain, while demonstrating, how to transfer a design onto the printmaking foam by following the below steps.</p> <ul style="list-style-type: none"> <li>• Place tracing paper over printmaking foam, making sure both pieces align.</li> <li>• Draw over the tracing paper design using a ball point pen. The pressure used when drawing over the design will be enough to slightly indent the design onto the foam. Do not press too hard at this stage.</li> <li>• Remove tracing paper.</li> </ul>

**Western Australian  
curriculum content**

**Teaching and learning intentions**

**Learning experiences**

- For teachers wanting a simple video explanation of this method, suitable for Year 3 students to view as a lesson intro, watch the following audiovisual clip:
  - Learning about Printmaking (NireLeet)  
[https://www.youtube.com/watch?v=ns9\\_2SfhCtM](https://www.youtube.com/watch?v=ns9_2SfhCtM)  
(0:00 – 0:51 sec)
- Helpful hint: instruct students to put their names on the back of their printing foam only after they have finished transferring their design. This way, if they make a mistake when transferring the design, they can turn the printing foam over and restart.

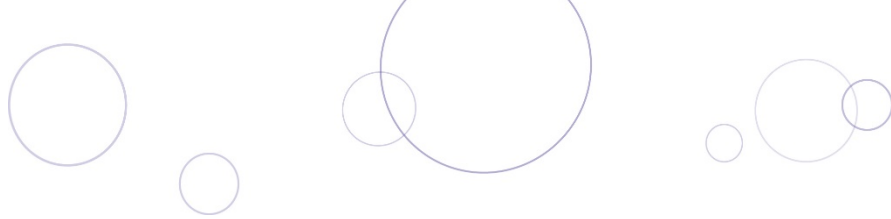
- Using a black permanent marker, redraw the indented lines so that the design becomes more visible.

Hand out supplies to students. Remind students that care needs to be taken when transferring a design using the ballpoint pen method, as once the printing foam is indented, the indents are permanent.

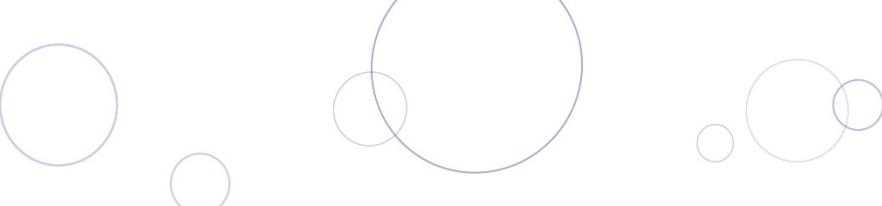
Students complete the design transfer process. Once complete, instruct students to write their names on the back of their printing foam with the black permanent marker.

Instruct students to turn their foam plate over to the back (the side that has their name on it) and place a mark (dot, star, etc.) in the top, left corner using the permanent marker.

Tracing paper can be thrown away at the completion of this activity.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> <li>to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the reduction printmaking process using printmaking foam and how to set up a printmaking workstation.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is reduction printmaking?</li> <li>• Why do we maintain a clean and tidy printing space?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Reduction printmaking is a multi-layered print.</li> <li>• Consider time constraints and the complexity of the reduction printmaking method before starting the project with students.</li> <li>• The reduction printing process will take approximately 2–3 weeks to complete at the notional 1-hour lesson time. If time is limited, teacher may prefer to adapt to a single layer print. Extension students could remove more of the foam to leave larger areas white and then paint the wrapping paper pattern to incorporate colour. If teachers opt for this modification, then the task sheet and marking key will need to be adapted (by</li> </ul>	<p><b>Activity 2 – Demonstration of the reduction printing process</b></p> <p>Introduce students to the reduction printmaking process. Focus on the following aspects of reduction printmaking.</p> <ul style="list-style-type: none"> <li>• The reduction printmaking process is printed in layers.</li> <li>• Each colour is printed as a separate layer, starting with the lightest layer printed first through to the darkest layer printed last.</li> <li>• The lightest colour of your design is to be indented or removed and printed first.</li> <li>• Indent/remove a layer by drawing over <b>all</b> the sections with a pencil or pen.</li> <li>• Once a layer or area has been removed it cannot be re-added or undone, so think carefully before removing an area or shape.</li> </ul> <p>Demonstrate the first layer of the foam reduction printmaking process, while modelling and discussing appropriate workspace practices and steps, listed below.</p> <p>During demonstration, teach students the difference between what a good quality and poor quality print looks like, as well as tips for how to achieve consistent quality prints.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>removing the reference to multi-layer reduction and colour) to reflect task instructions.</p> <ul style="list-style-type: none"> <li>• This reduction printmaking activity has been purposely designed using acrylic paint due to its quick drying time and cost-effective accessibility. This task can be achieved using printing ink; however, changes will need to be made to the lesson timing due to the ink's slow drying nature.</li> <li>• When drawing over a layer to remove it, press down lightly at first and go over the area several times – this will reduce the risk of tearing the foam.</li> <li>• When indenting/drawing over a layer it should end up being significantly lower than the raised surface of the foam or it may still show up in the print.</li> <li>• Shapes or areas can be removed completely by drawing around the area repeatedly until the area falls away or separates.</li> <li>• To get an even, consistent print with acrylic paint and a foam roller, a decent amount of paint needs to be applied. The plate will need to be rolled quickly so that the paint does not have time to dry.</li> <li>• Although it is important for students to rub over the whole printing plate when pulling their print, they must</li> </ul>	<p>As teacher demonstrates layer one method, instruct students that:</p> <p>(Layer one)</p> <ul style="list-style-type: none"> <li>• We are printing onto white paper, so we do not need to print the white layer. White areas of the design are to be indented or removed first.</li> <li>• Indent/remove the first (white) layer by drawing over/indenting <b>all</b> the white sections with a pencil or pen.</li> <li>• Set up the area with large sheets of butcher's paper or newspaper stacked on top of each other, place foam printing plate on the left (if left handed) or right (if right handed). Palette and roller sit above this. Good copy A3 paper sits on the other side (see drawing below).</li> </ul>

**Western Australian curriculum content**

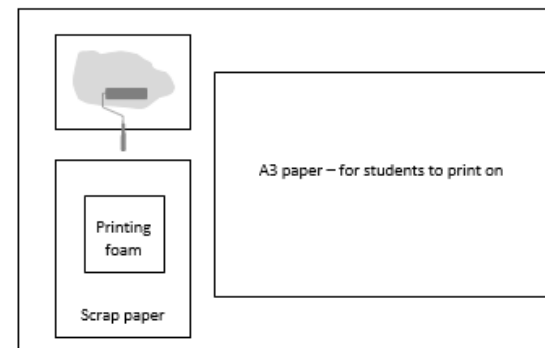
**Teaching and learning intentions**

**Learning experiences**

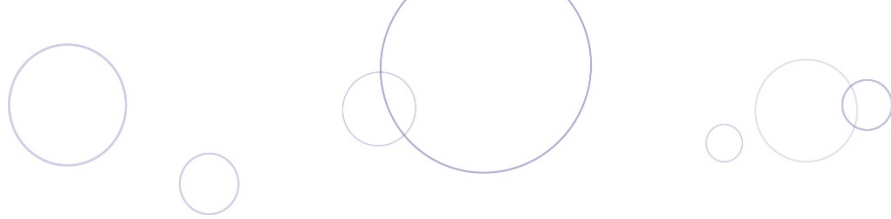
work quickly because if the paint dries while the paper is on the plate, the paper will stick to the plate.

- In hotter climates, acrylic paint can be mixed with a retarder medium to slow the drying time or students can be provided with spray bottles with a soft mist setting, filled with retarder. Immediately after the paint is rolled onto the foam, students lightly spray the foam so that the paint doesn't dry prior to printing. This method will also benefit students who take longer to print.
- When demonstrating the printing process and tessellation of the tile prints, it is not necessary to cover the whole sheet of paper. Tessellate by printing several times so that students see the alignment and printing process.
- During the demonstration, the teacher needs to explain the process. Students will benefit from the teacher verbally indicating their thought processes, observations and decision making process.

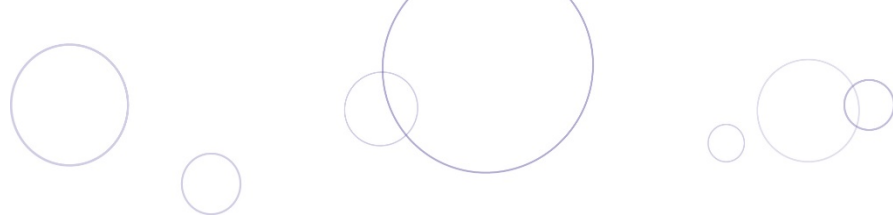
Left-handed set-up:



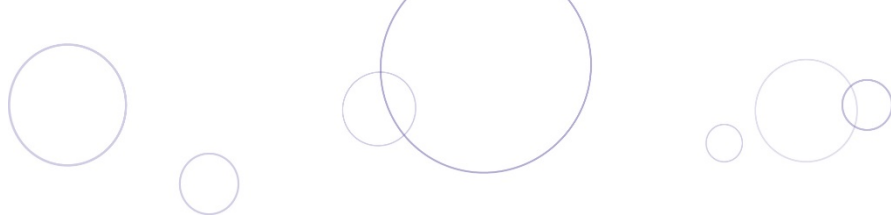
- Print the first layer by following the below steps.
  - Roll acrylic paint (lightest colour layer) over foam plate.
  - Carefully place the foam tile, paint side down, onto the corner of the A3 paper trying not to get paint on fingers or back of printing plate.
  - Pull the print by rubbing over the plate with the palm of hand to transfer ink to the paper's surface.
  - Carefully remove the printing plate from paper to reveal print.
- Teacher to demonstrate how to repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<ul style="list-style-type: none"> <li>• Teacher to demonstrate clean-up process.               <ul style="list-style-type: none"> <li>▪ Place A3 paper on drying rack.</li> <li>▪ Remove the top layer of butcher’s paper from the printing station and place it in the bin so that the workspace is clean.</li> <li>▪ Wash hands and carefully clean plate, making sure plate does not break.</li> </ul> </li> </ul>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:           <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students apply their knowledge of the relief printmaking process by printing layer one of their patterned wrapping paper.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What order will your layers be printed in?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Organise paint palettes and paint, ready for students or teacher to dispense during the lesson.</li> <li>• Lead the organisation and distribution of materials as well as the collection of work for marking at the end of the lesson.</li> </ul>	<p><b>Activity 3 – Print layer one</b></p> <p>Teacher to hand out A3 wrapping paper sheet and instruct students to write their name on one side of the paper.</p> <p>Students set up the workspace as prescribed during the teacher demonstration.</p> <p>Instruct students to think about their lightest colour in their tile painting (not white). This is the layer students will print first.</p> <p>Once students have their workstation ready they can line up to collect their palette, roller and paint colour from teacher.</p> <p>Students print the first layer by following the below steps.</p> <ul style="list-style-type: none"> <li>• Roll acrylic paint (lightest colour layer) over foam plate.</li> </ul>

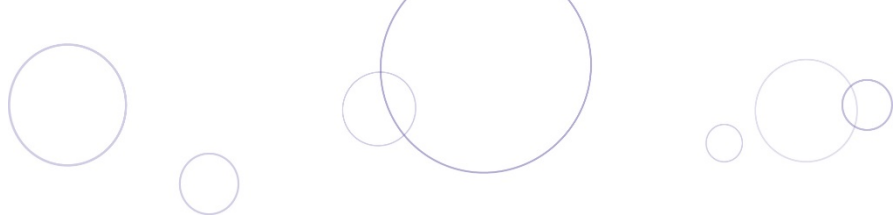


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>to create artwork</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<ul style="list-style-type: none"> <li>• Collect clean, dry printing plates, ready for the next lesson.</li> <li>• Teacher to monitor student progress, anticipate stages of completion and forward plan accordingly.</li> </ul>	<ul style="list-style-type: none"> <li>• Carefully place foam tile, paint side down, onto the corner of the A3 paper, trying not to get paint on their fingers or the back of the printing plate (students should see the mark in the top left corner of A3 paper).</li> <li>• Place a clean piece of scrap paper over the foam to minimise accidental ink transfer to hands or clean paper – this is especially important as students reprint.</li> <li>• Pull the print by rubbing over the plate with the palm of hand to transfer ink to the paper’s surface.</li> <li>• Carefully remove printing plate from paper to reveal print.</li> <li>• Repeat the process (from inking to printing) until the whole of the A3 paper’s surface is covered with tessellated prints.</li> <li>• Place A3 paper on the drying rack.</li> <li>• Wash hands and carefully clean plate, making sure plate does not break.</li> <li>• Carefully dry foam printing plate and hand it in to the teacher for the next lesson.</li> </ul> <p>Instruct the class to clean up their workstations, ready for the next activity.</p>

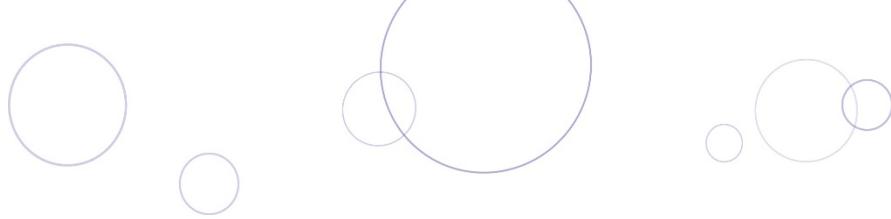


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p>Ideas</p> <ul style="list-style-type: none"> <li>• Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate prior knowledge of reduction printmaking method by deciding on the order of their colour printing layers.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What order will your layers be printed in?</li> <li>• How many layers in total, do you need to print?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Note: because students are printing on white paper, the white layer is not included in the count.</li> <li>• The reduction printing process will take approximately 2–3 weeks to complete at the notional 1-hour lesson time. If time is limited, teacher may prefer to adapt to a single layer print. Extension students could remove more of the foam to leave larger areas white, and then paint the wrapping paper pattern to incorporate colour. If teachers opt for this modification, then the task sheet and marking key will need to be adapted (by removing the reference to multi-layer reduction and colour) to reflect task instructions.</li> </ul>	<p><b>Activity 4 – Separating design into print layers</b></p> <p>Hand out students’ completed Ideas development worksheet.</p> <p>Instruct students to annotate one of their coloured tile drawings, in box 4 of the Ideas development sheet.</p> <p>Reiterate to students that:</p> <ul style="list-style-type: none"> <li>• because we are printing on white paper, the white layer is not included in the count</li> <li>• the black layer will be the final layer in the count.</li> </ul> <p>Students annotate, with numbers, each colour layer being printing, starting with the lightest colour layer as the first print layer and the black layer as the final print layer.</p> <p>As the students work, monitor their progress and support any students having difficulties with the layer numbering process.</p> <p>Collect the Idea development worksheet, ready for next week’s lesson.</p> <p>Conclude the lesson by asking students what they learnt during the lesson, and get them thinking about what they will need to continue with the next lesson.</p>

<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through: <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> </ul> <p>to create artwork</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to reduce a printing block to create colourful multi-layer/reduction prints based on their designs.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What layer would be removed for printing of the second layer?</li> <li>• Why is it important to remove the shapes of the layer you previously printed?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Some students will find this a difficult concept to grasp and may need some assistance in determining which layer to remove.</li> <li>• Provide guidance and assistance where needed.</li> </ul>	<p><b>Activity 1 – Demonstration of layer two printing</b></p> <p>Revise workspace set-up and reduction printmaking process with students. Check for understanding before students commence the lesson’s making activity.</p> <p>Demonstrate reduction layer two process, stepped out below. During the demonstration, remind students what a good quality print looks like. Instruct students to undertake the following steps.</p> <ul style="list-style-type: none"> <li>• Indent/remove all the parts of the artwork where you want the colour from the previously printed layer (layer one) to remain. For example, if layer one of the tessellated pattern was light blue, then all the light blue areas are now to be indented/removed by drawing over/indenting all the light blue sections with a pencil or pen.</li> <li>• Print the second layer by following the below steps. <ul style="list-style-type: none"> <li>▪ Roll acrylic paint (second lightest colour layer) over the foam plate.</li> <li>▪ Carefully align and place the foam tile, paint side down, directly over the top of the first layer print. Emphasise the importance of making sure that the mark (drawn on back of foam plate) is positioned to the top left of the tile plate. Remind students about</li> </ul> </li> </ul>

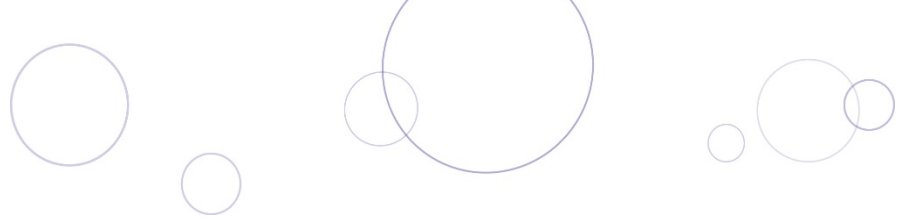


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p>not getting paint on fingers or back of printing plate.</p> <ul style="list-style-type: none"> <li>▪ Place a clean piece of scrap paper over the foam to minimise accidental ink transfer to hands or the A3 paper.</li> <li>▪ Pull the print by rubbing over the plate with the palm of hand to transfer ink to the paper's surface.</li> <li>▪ Carefully remove printing plate from paper to reveal print.</li> <li>▪ Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.</li> <li>▪ Place A3 paper on drying rack.</li> </ul>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students make deliberate choices when making artwork. Students learn that the decisions they make in regard to what they remove will directly impact the final look and design of their artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What layer would be removed for printing of the second layer?</li> </ul>	<p><b>Activity 2 – Remove foam ready for layer two</b></p> <p>Hand out the Idea development sheet to students. Ask students to look at their number annotations to see which layer is being removed next.</p> <p>For layer two, instruct students to indent/remove all the parts of the artwork that they want to remain as layer one colour. For example, if layer one was of the tessellated pattern was light blue, then all the light blue areas are now</p>

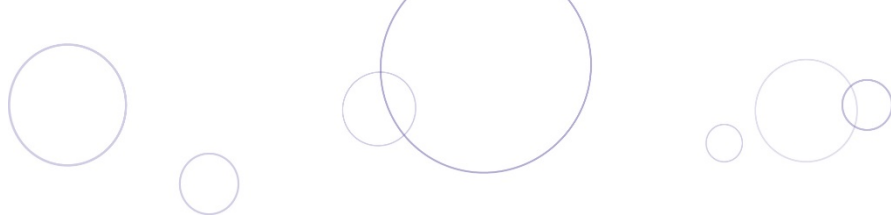


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background) to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<ul style="list-style-type: none"> <li>• Why is it important to remove the shapes of the layer you previously printed?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Some students will find this a difficult concept to grasp and may need some assistance in determining which layer to remove.</li> </ul>	<p>to be indented/removed by drawing over/indenting all the light blue sections with a pencil or pen.</p> <p>Students remove layer one shapes from printmaking foam using their pencil or pen.</p>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <ul style="list-style-type: none"> <li>• Students develop their problem-solving skills when completing their work by recognising mistakes and addressing them. Students consolidate and revise the reduction printmaking process to create their own layered and tessellated printed wrapping paper.</li> </ul> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What printing problems did you encounter during layer one?</li> </ul>	<p>Ask student to reflect on last lesson’s printmaking experience in relation to their use of materials and techniques. Use the relevant focus questions to prompt self-reflection.</p> <p><b>Activity 3 – Print layer two and three</b></p> <p>Hand out student foam tiles and A3 wrapping paper sheet while students set up workspace, as prescribed in the last lesson.</p>

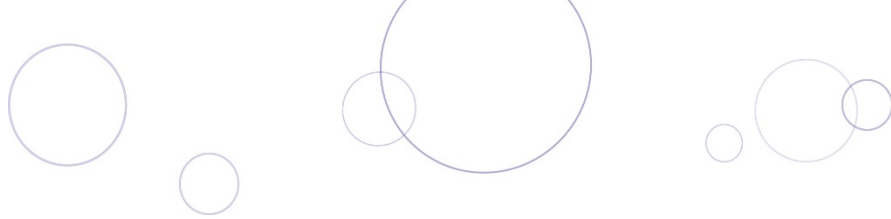
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background) to create artwork</li> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<ul style="list-style-type: none"> <li>• How did you solve those issues and find solutions?</li> <li>• How will you alter your practice/process today to make sure to achieve better results?</li> <li>• What layer will you need to remove, for the printing of your second layer?</li> <li>• What layer will you need to remove, for the printing of your third layer?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Organise paint palettes and paint, ready for students or teacher to dispense during the lesson.</li> <li>• Lead the organisation and distribution of equipment, as well as the clean-up process and storage of works in progress.</li> <li>• Monitor student progress, anticipate stages of completion and forward plan accordingly.</li> <li>• Provide students with opportunities to self-reflect as they create in order to make improvements.</li> <li>• Provide guidance and assistance where needed.</li> <li>• Teacher may choose to direct/scaffold the printmaking process by direct teaching each layer of printing, or let the students progress at their own pace.</li> </ul>	<p>Revise the reduction printmaking process with students. Check for understanding before students commence the lesson’s making activity.</p> <p>Remind students about not getting paint on fingers or the back of the printing plate.</p> <ul style="list-style-type: none"> <li>• Students print the second layer by: <ul style="list-style-type: none"> <li>▪ rolling acrylic paint (second lightest colour layer) over the foam plate</li> <li>▪ carefully placing foam tile, paint side down, aligned directly over the top of the first layer print, making sure that the mark is positioned to the top left of the tile.</li> </ul> </li> <li>• Students then: <ul style="list-style-type: none"> <li>▪ place a clean piece of scrap paper over the foam to minimise accidental ink transfer to their hands or clean paper – this is especially important as students reprint.</li> <li>▪ pull the print by rubbing over the plate with the palm of hand to transfer ink to the paper’s surface.</li> <li>▪ carefully remove printing plate from paper to reveal print.</li> </ul> </li> </ul>



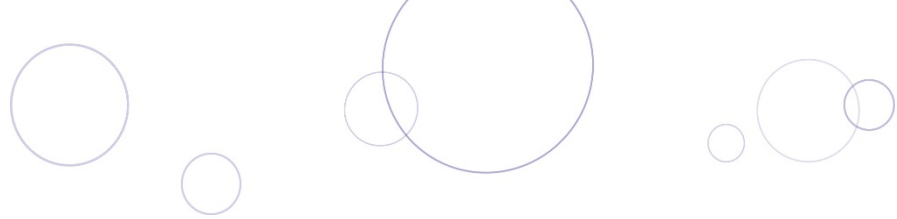
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<ul style="list-style-type: none"><li>• Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.</li><li>• Place A3 paper on the drying rack.</li><li>• Remove the top layer of butcher's paper from the printing station and place it in the bin so that their workspace is clean</li><li>• Wash hands and carefully clean plate making sure plate does not break.</li></ul> <p>Students repeat the process with subsequent layers.</p> <p>Students carefully dry the foam printing plate and hand it in to the teacher for next lesson.</p> <p>Instruct the class to clean up workstations, ready for the next activity.</p>



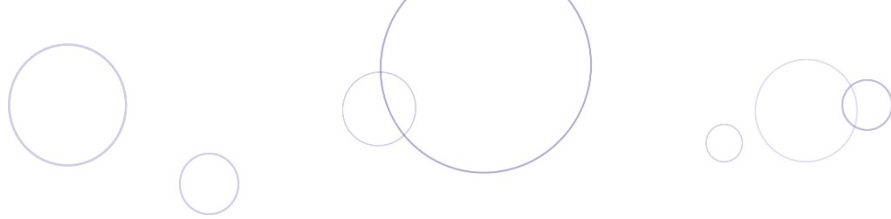
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Development of artistic processes and techniques to explore visual conventions through:             <ul style="list-style-type: none"> <li>▪ shape (asymmetrical shapes; composite shapes; space around shapes; organic)</li> <li>▪ colour (tints – mixing white; shades – adding black)</li> <li>▪ line (thick, thin, dashed, continuous, broken)</li> <li>▪ space (simple perspective – foreground, middle-ground, background)</li> </ul> </li> </ul> <p>to create artwork</p> <ul style="list-style-type: none"> <li>• Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their understanding and application of the reduction printmaking process, learnt throughout the term to create their own tessellated wrapping paper.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What layer will you need to remove, for the printing of your next layer?</li> <li>• How many printing layers do you have left to print?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials (paint palettes and paint, ready to dispense during the lesson) and equipment, as well as the collection of work for marking at the end of the lesson.</li> <li>• Monitor student progress, anticipate stages of completion and forward plan accordingly.</li> <li>• The Week 8 lesson has been designed with a focus on reflection and display/presentation, providing scope for teachers to delay the submission date/provide additional time (if needed) to finish completing the printing of layers during the Week 8 lesson.</li> </ul>	<p>Revise workspace set-up and reduction printmaking process with students. Check for understanding before students commence the lesson’s making activity.</p> <p>Facilitate the completion of the reduction printmaking process with the remaining layers. Students work through the process to finish completing their remaining layers.</p> <p>At the end of the lesson, students will need to put their completed prints on the drying rack.</p> <p><b>Suggested assessment point</b></p> <p>Collect student artwork (final design tile painting and printed wrapping paper) and assess using marking keys (Appendix C). Provide feedback for future improvement.</p>



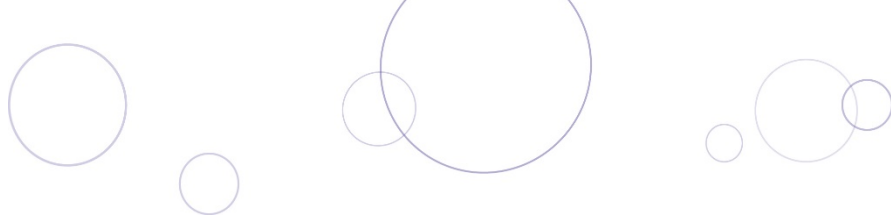
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p>Production</p> <ul style="list-style-type: none"> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to centre and mount an artwork. Students make deliberate choices when framing and presenting artwork, considering how choices in colour frames affect and enhance visual appeal and aesthetics.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is the main pattern (focal point) in your artwork?</li> <li>• What colour/s should be included in your frame to help emphasise the main pattern of your artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, use a guillotine to trim down the tile painting, ready for students to mount their artwork.</li> <li>• Trim down a variety of coloured paper (including back and white) to a square at least 4 cm wider than the student’s final painting. For example, if their painting is 14 cm x 14 cm, then the trimmed mounting paper would measure 18 cm x 18 cm.</li> <li>• Before the lesson, place coloured paper in separate coloured piles at the front of the classroom, ready to use.</li> <li>• Lead the organisation and distribution of materials.</li> </ul>	<p><b>Activity 1: Framing artwork for display</b></p> <p>Hand out students’ artwork (pre-trimmed by teacher), and glue.</p> <p>Explain to students that when framing their artworks, the colour of the paper the artwork is being glued onto can either attract the viewer’s eyes to the artwork by making the artwork pop, or detract from the focus of the artwork.</p> <p>Ask students to swap their painting with the person opposite them, who will become their partner. Each person is to hold their artwork in front of them (chest height) so their partners can see their artwork. Students look at their painting and determine the main pattern or focal point. Encourage students to reflect on what frame would best help emphasise the pattern. Partners return artworks to their owners.</p> <p>Instruct students that they are going to choose a coloured background paper to mount their work on that will enhance the visual appeal of the artwork and make it pop. To do this, students will walk over to the piles of coloured mount paper and hold their artwork over each colour until they find the colour that makes their artwork pop. Demonstrate the process.</p>



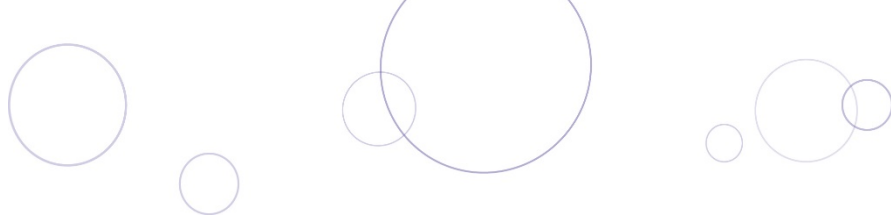
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• During the demonstration, explain the process. Students will benefit from hearing about a teacher's thought processes, observations and decision-making process.</li></ul>	<p>Demonstrate how to glue artworks to mounting paper by placing paper facedown onto scrap paper or newspaper. Glue along the outside edge of the artwork before adding a dot, cross or scribble of glue in the centre of the page.</p> <p>Teach students, through demonstration, to hover their artwork over the mounting paper until the artwork is centred, then stick the artwork down carefully.</p> <p>Students will then take a piece of mount paper and artwork back to their desk so that they can glue their artwork onto their mounting paper.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p>Skills</p> <ul style="list-style-type: none"> <li>• Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students make deliberate choices when presenting their artwork to reflect appropriate location choices and historical and cultural traditions. Students consider how choices in location and aesthetics of presentation affect audience engagement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What surface are you going to superimpose your image on to?</li> <li>• Is there a certain location that would better suit the purpose, function and look of your work?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, prepare the following materials listed below, depending on the activity option chosen.</li> <li>• Display option one – organise photographs of building walls:             <ul style="list-style-type: none"> <li>▪ select a variety of textured and coloured walls in a variety of locations</li> <li>▪ photocopy colour reductions of students’ tile paintings so students can glue them onto the photographs.</li> </ul> </li> </ul>	<p><b>Activity 2: Display artwork</b></p> <p>Revise the relationship between artwork and audience before using the Focus questions to guide students’ understanding and completion of the activity.</p> <p>Display option one: (Suitable for classes with access to tablet devices.)</p> <ul style="list-style-type: none"> <li>• Have students take a photo of their print using their tablets.</li> <li>• Using an app, superimpose the artwork over a photo of a brick wall or external building wall, for an ‘authentic, real world’ presentation.</li> <li>• Frame the artwork for display.</li> </ul> <p>Display option two: (Suitable for classes without access to tablet devices.)</p> <ul style="list-style-type: none"> <li>• Hand out photographs of a variety of different textured and coloured building walls in various locations.</li> <li>• Hand out photocopies of students’ artworks that have been reduced in size and have students cut artwork/s out and glue into one of the wall photographs.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Photograph and gather anecdotal notes as supporting evidence.</p>

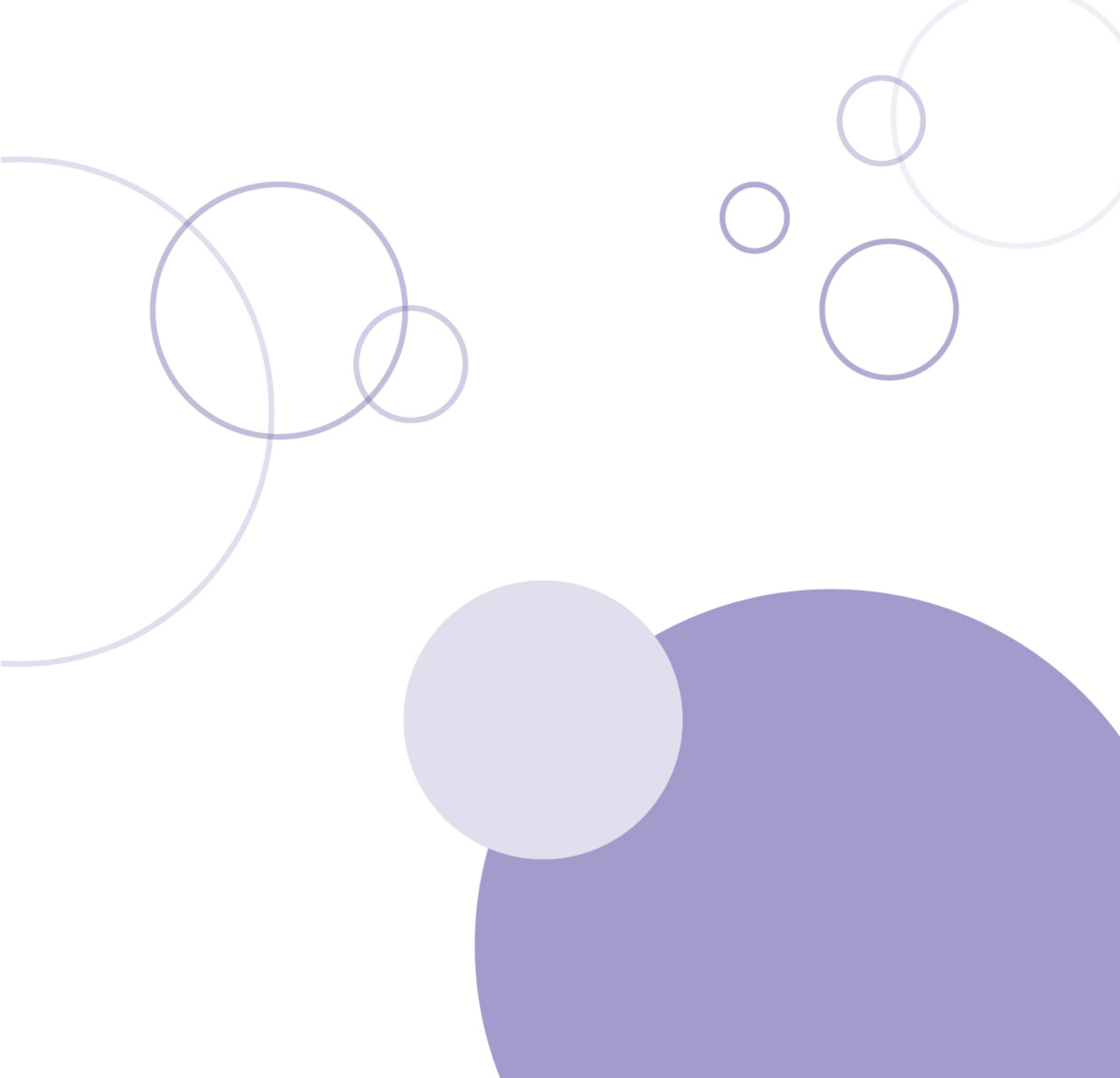


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"> <li>• Display option two – organise installation of a superimpose app for students to digitally install and display their work. Teacher will also need to become familiar with the app.</li> <li>• Lead the organisation and distribution of materials.</li> </ul>	
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students identify and describe the use of visual art elements (line, shape, colour, space) and identify examples of pattern, repetition and tessellation in others’ artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is positive and constructive feedback?</li> <li>• What types of comments are useful to help us improve our future artworks?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Lead the organisation and distribution of materials.</li> <li>• Monitor that each artwork has a sticky label with a positive comment on it.</li> </ul>	<p><b>Activity 3 – Gallery walk critique</b></p> <p>Discuss the concept of positive and constructive feedback with students.</p> <p>Students lay out their artwork on tables, or pin to walls, for the class to wander around and appreciate.</p> <p>Provide students with an adhesive label and pencil. Students write their name in the top corner of the label. As students wander around and view artworks, they choose an artwork (other than their own) that does not already have an adhesive label on it. Students write a statement of positive feedback about an aspect of the artwork they like. This could be in relation to:</p> <ul style="list-style-type: none"> <li>• an art element (use of line, shape, space or colour)</li> <li>• a key feature of the artwork (geometric pattern, organic floral design or calligraphy)</li> <li>• paint quality/application.</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
		<p><b>Suggested assessment point</b></p> <p>Once students have completed the gallery walk critique, take photos for evidence-gathering purposes.</p>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Personal responses discussing the use of visual art elements in their own and other’s artwork, and identifying meaning in artwork from other cultures</li> </ul>	<p><b>Learning intention</b></p> <p>Students reflect on their own practice in order to evolve as an artist. They identify areas of strength and any areas for improvement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Refer to the self-reflection questions in the Self-evaluation worksheet (to be developed by the teacher).</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Before the lesson, develop a self-evaluation worksheet for students to self-reflect on their art-making practice.</li> <li>Teacher may need to walk students through the questions one at a time or work one-on-one with students who need additional support.</li> </ul>	<p><b>Learning Activity 4 – Self-evaluation</b></p> <p>Students reflect on their own practice by completing the Self-evaluation worksheet (teacher written). The self-evaluation process develops students’ reflection on their own practice.</p> <p>Remind students to use specific visual art language in their reflections.</p> <p><b>Suggested assessment point</b></p> <p>Collect to gather anecdotal notes as supporting evidence.</p>





## **APPENDIX A: RESOURCES**

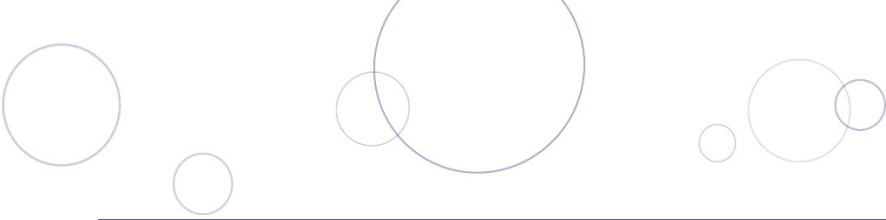
## Appendix A.1 Resources and Materials

### Term 1 – Resources

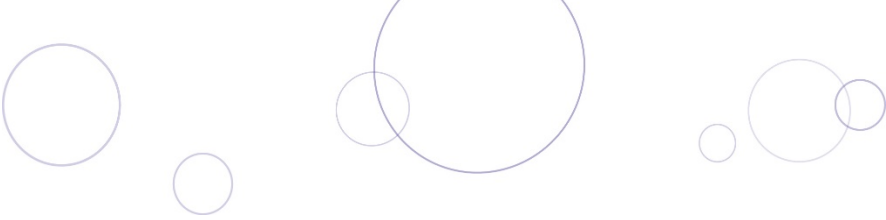
Week	Resources
4	<p>Art Gallery of South Australia (AGSA). <i>Badger Bates Mission Mob, Bend Mob, Wilcannia 1950s</i>. Retrieved October, 2021, from <a href="https://www.agsa.sa.gov.au/collection-publications/collection/works/mission-mob-bend-mob-wilcannia-1950s/64803/">https://www.agsa.sa.gov.au/collection-publications/collection/works/mission-mob-bend-mob-wilcannia-1950s/64803/</a></p> <p>AGSA Education. (n.d.). <i>Badger Bates</i>. AGSA – The Art Gallery of South Australia. Retrieved September, 2021, from <a href="https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/">https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/</a></p> <p>Art Gallery of South Australia (AGSA). <i>Making &amp; responding</i>. Retrieved October, 2021, from <a href="https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/making-and-responding-bates/">https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/world-environment-day/badger-bates/making-and-responding-bates/</a></p> <p>Art Gallery of South Australia (AGSA). <i>Badger Bates Warrego – Darling Junction, Toorale</i>. Retrieved October, 2021, from <a href="https://www.agsa.sa.gov.au/collection-publications/collection/works/warrego-darling-junction-toorale/64806/">https://www.agsa.sa.gov.au/collection-publications/collection/works/warrego-darling-junction-toorale/64806/</a></p> <p>Harvard Graduate School of Education. <i>Project zero: see, think, wonder</i>. Retrieved October, 2021, from <a href="http://pz.harvard.edu/resources/see-think-wonder">http://pz.harvard.edu/resources/see-think-wonder</a></p> <p>Riley, S. Institute for Arts Integration and Steam. (2011). <i>See, think, wonder routine</i>. Retrieved October, 2021, from <a href="https://artsintegration.com/2011/10/14/see-think-wonder/">https://artsintegration.com/2011/10/14/see-think-wonder/</a></p>
5	<p>School Curriculum and Standards Authority. <i>Glossary</i>. Retrieved October, 2021, from <a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2</a></p> <p>Laws, J.M. <i>Nature stewardship through science, education and art</i>. Retrieved October, 2021, from <a href="https://johnmuirlaws.com/hatching-and-crosshatching-technique/">https://johnmuirlaws.com/hatching-and-crosshatching-technique/</a></p> <p><i>Drawing I – Rockett</i>. Retrieved October, 2021, from <a href="https://msuddrawing.weebly.com/">https://msuddrawing.weebly.com/</a></p>
6	<p>School Curriculum and Standards Authority. <i>Glossary</i>. Retrieved October, 2021, from <a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2</a></p>

## Term 1 – Materials

Week	Materials
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• Mapping my environment – Part A: Observational drawings of indigenous plants worksheet (Appendix A)</li> <li>• Range of printed laminated photographs of indigenous plants found in local area</li> <li>• 2B pencil and erasers</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Mapping my environment – Part B: Observational drawings of indigenous animal worksheet (Appendix A)</li> <li>• Range of printed laminated photographs of indigenous animals found in local area</li> <li>• 2B pencil and erasers</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• Mapping my environment – Part C and D simplification and stylisation worksheets (Appendix A)</li> <li>• 2B pencil and eraser, black fineliner pen, stapler</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Mapping my environment landscape – basic planning sheet (Appendix A)</li> <li>• 2B pencil and eraser, black fineliner pen</li> <li>• Teacher devised slideshow of Badger Bates landscape artworks</li> <li>• Flip chart, butcher’s paper or whiteboard, marker for writing</li> <li>• The art of Badger Bates: Response worksheet (Appendix A)</li> <li>• Teacher devised marking key</li> <li>• Web links (Appendix A.1)</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• Mapping my environment landscape – basic planning sheet (Appendix A)</li> <li>• Printed source imagery (maps and photographs of local area)</li> <li>• 2B pencil and eraser, black fineliner pen</li> <li>• Teacher devised slideshow of Badger Bates landscape artworks – from Week 4 or printed copy of a Badger Bates landscape</li> <li>• Web links (Appendix A.1)</li> <li>• 2B pencil and eraser, black fineliner pen</li> <li>• Teacher generated symbols simplification and stylisation worksheet (Appendix A)</li> <li>• Cartridge paper, or alternative, for final copy of artwork</li> <li>• Web links (Appendix A.1)</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• 2B pencil and eraser, black extra-fine, fine and medium bullet tip and chisel tip markers, aprons</li> <li>• Web links (Appendix A.1)</li> <li>• Student design worksheets</li> <li>• Final student artworks</li> <li>• Stapler</li> </ul>

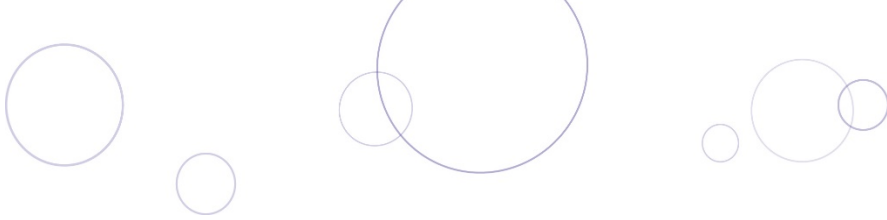


Week	Materials
<b>Week 7</b>	<ul style="list-style-type: none"><li>• 2B pencil and eraser, black extra-fine, fine and medium bullet tip and chisel tip markers, aprons</li><li>• Student design worksheets, final student artworks</li></ul>
<b>Week 8</b>	<ul style="list-style-type: none"><li>• 2B pencil and eraser, black extra-fine, fine and medium bullet tip and chisel tip markers, aprons</li><li>• Student design worksheets, final student artworks</li><li>• Cover paper, card or mount board for framing student artwork, glue sticks</li><li>• Teacher devised marking key</li></ul>



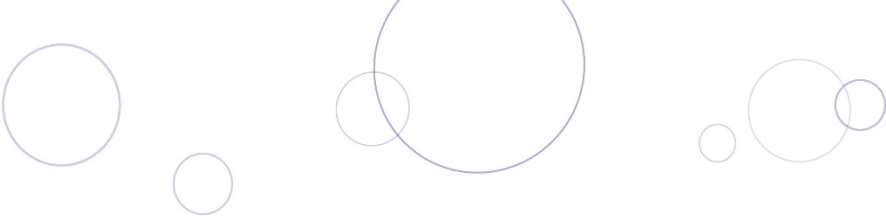
**Mapping my environment – Part A: Observational drawings of indigenous plants (print to A3)**

	Detailed drawing	Contour drawing
Plant :		
Plant :		
Plant :		
Plant :		



**Mapping my environment – Part B: Observational drawings of indigenous animals (print to A3)**

	Detailed drawing	Contour drawing
Animal:		
Animal :		
Animal:		
Animal:		

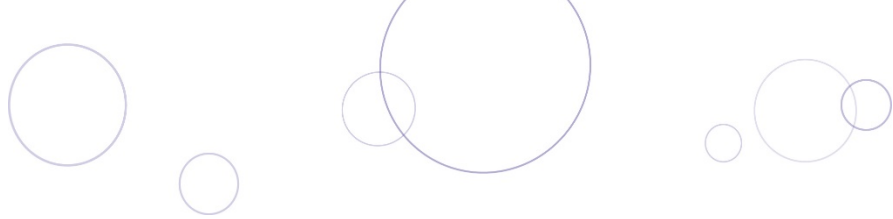


**Mapping my environment – Part C: Simplifying and stylising drawings – indigenous plants**  
(print to A3)

	<b>Simplification</b>	<b>Stylisation</b>
<b>Plant:</b>		
<b>Plant:</b>		
<b>Plant:</b>		
<b>Plant:</b>		

**Mapping my environment – Part D: Simplifying and stylising drawings – indigenous animals**  
(print to A3)

	<b>Simplification</b>	<b>Stylisation</b>
<b>Animal:</b>		
<b>Animal:</b>		
<b>Animal :</b>		
<b>Animal:</b>		

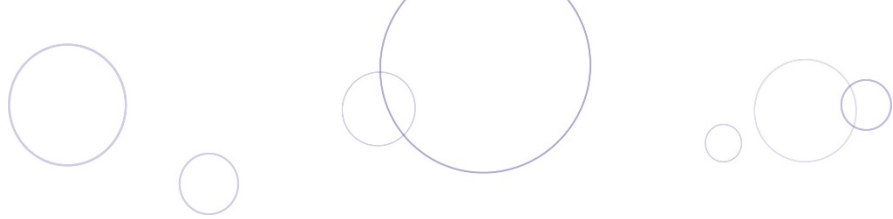


**'Mapping my environment' landscape – basic planning sheet**

Name:

Class:

1. Chosen site/location	
2. This site/location is significant to me because	
3. To help share my story of this site, I am including the following personal symbols in my work	



## The art of Badger Bates: Response worksheet

Name:

Class:

<p><i>Teacher to insert artwork 1</i></p>	<p><i>Teacher to insert artwork 2</i></p>	<p><i>Teacher to insert artwork 3</i></p>	<p><i>Teacher to insert artwork 4</i></p>
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<p>Describe the artist's use of line and shape:</p>	<p>Describe the artist's use of space:</p>
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<p>Are these artworks landscapes? Why/why not?</p>	<p>Would you class these artworks as realistic or imaginary? Why?</p>	<p>How are Badger Bates' artworks similar to maps?</p>
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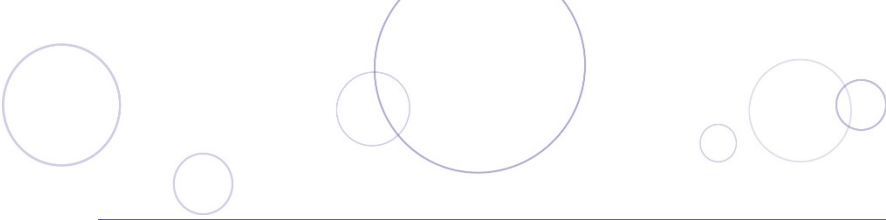
## Term 2 – Resources

Week	Resources
1	<p>Smile and Learn – English. (2019, August 22). <i>Learn how to draw portraits – How to draw a face step-by-step – Easy tutorial for kids</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=s3TikcVkFow">https://www.youtube.com/watch?v=s3TikcVkFow</a></p> <p>Scratch Garden. (2015, November 18). <i>The Value Song   Art Songs   Scratch Garden</i> [Video] YouTube. Retrieved October, 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=DMLvEgKSvrE">https://www.youtube.com/watch?app=desktop&amp;v=DMLvEgKSvrE</a></p> <p>Study.com. <i>Monochromatic color: definition, schemes &amp; examples</i>. Retrieved October, 2021, from <a href="https://study.com/academy/lesson/monochromatic-color-definition-schemes-examples.html">https://study.com/academy/lesson/monochromatic-color-definition-schemes-examples.html</a></p>
2	<p>Artful Thinking. <i>Artful thinking palette</i>. Retrieved October, 2021, from <a href="http://pzartfulthinking.org/?page_id=2">http://pzartfulthinking.org/?page_id=2</a></p>
4	<p>Selbo, S. (2020, August 6). <i>3d Art Mask (Step 1): Creating a newspaper mold for your ceramic mask</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=mp6LZgfBL6I">https://www.youtube.com/watch?v=mp6LZgfBL6I</a></p> <p>Instructables craft. <i>Clay wedging 101</i>. Retrieved October, 2021, from <a href="https://www.instructables.com/Clay-Wedging-101/">https://www.instructables.com/Clay-Wedging-101/</a></p> <p>Davies, A. (2016, October 26). <i>How to Roll Out of Slab</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=2oszlLuetbQ">https://www.youtube.com/watch?v=2oszlLuetbQ</a></p> <p>UnitedArtAndEd. (2013, April 13). <i>African Masks – Project #7</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=u8aVXyUBYks&amp;t=274s">https://www.youtube.com/watch?app=desktop&amp;v=u8aVXyUBYks&amp;t=274s</a></p>
7	<p>That Art Teacher. (2020, March 24). <i>Exquisite Corpse Drawing Game</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=FUKwnewqQms">https://www.youtube.com/watch?app=desktop&amp;v=FUKwnewqQms</a></p>

## Term 2 – Materials

Week	Materials
1	<ul style="list-style-type: none"> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Mirrors, lead pencils and coloured pencils, A4 cartridge paper</li> <li>• Teacher generated character trait word prompt list</li> <li>• Selection of art materials, chosen by teacher. Suggestions include pens, coloured markers, magazines, glue, scissors</li> </ul>

Week	Materials
2	<ul style="list-style-type: none"> <li>• Match the mask: game sheet and answer sheet (Appendix A)</li> <li>• Teacher generated slideshow or collection of mask images</li> <li>• Scissors and glue, lead pencils</li> <li>• Elaboration game worksheet (teacher devised)</li> <li>• Web links (Appendix A.1)</li> </ul>
3	<ul style="list-style-type: none"> <li>• Teacher generated slideshow of mask images</li> <li>• Lead pencil and coloured pencils or crayons</li> <li>• Student's self-portrait drawings (created Week 1)</li> <li>• Mask design: Idea generation sheet – printed to A3 (Appendix A)</li> <li>• Individual reflection worksheet (Appendix A)</li> <li>• Final design worksheet A4 (Appendix A)</li> </ul>
4	<ul style="list-style-type: none"> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Student's self-portrait drawings (created Week 1)</li> <li>• Newspaper, masking tape, permanent marker, lead pencil and coloured pencils</li> <li>• Clay (air dry or earthenware), timber guides, rolling pins, clay boards or fabric (Support notes) to work clay on, plastic bags or plastic tubs, newspaper or damp cloths and plastic cup of water for storing student work, aprons</li> </ul>
5	<ul style="list-style-type: none"> <li>• Student's final mask designs</li> <li>• Students newspaper moulds and clay work</li> <li>• Rubber Kidneys, clay shaping tools or wooden craft sticks, plastic knives, old paint brushes and skewers, slip (teacher made), clay boards or fabric, plastic bags or plastic tubs, newspaper or damp cloths and plastic cup of water for storing student work, aprons</li> </ul>
6	<ul style="list-style-type: none"> <li>• Students' final mask designs and clay work (draped over mould)</li> <li>• Rubber Kidneys, clay shaping tools or wooden craft sticks, plastic knives, old paint brushes and skewers, slip (teacher made), clay boards or fabric, plastic bags or plastic tubs, newspaper or damp cloths and plastic cup of water for storing student work, aprons</li> </ul>
7	<ul style="list-style-type: none"> <li>• Slideshow of mask images from each region/culture (teacher devised)</li> <li>• Printed and laminated images of masks</li> <li>• Response task and marking key (Appendix B)</li> <li>• Teacher generated responding tick list, single point rubric or marking key</li> <li>• Lead pencil, markers and coloured pencils</li> <li>• Exquisite mask template – extension activity (Appendix A)</li> <li>• YouTube clips (Appendix A.1)</li> </ul>



Week	Materials
8	<ul style="list-style-type: none"><li>• Student clay work</li><li>• Selection of materials for decoration based on decorating technique chosen. Possible materials include: oil pastels, ink, acrylic or tempera paint, clay slips, oxides and stains, paint brushes, cloths, paint and water containers</li><li>• Selection of natural/found materials. Possibilities include: sticks, bones, raffia, leaves, shells, nuts, string, wool etc.</li><li>• Hot glue or heavy-duty, thick quick-dry adhesive</li><li>• Aprons</li><li>• Camera</li><li>• Teacher generated marking key for making task</li></ul>

**Match the masks: Game sheet** (printed to A3)

In pairs, match the pieces of the puzzle to the correct location on the game sheet.

		Image of mask (depicting form)	Purpose	Features
<b>Region of Origin</b>	<b>African masks</b>			
	<b>Oceanic masks</b> (Melanesia & Polynesia)			
	<b>Masks of India</b>			
	<b>Egyptian masks</b>			

## Match the masks: Answer sheet

Step 1: Cut out each mask image (below) and match it to the correct region of origin by gluing the image into the Image of mask form column on the game sheet.



Step 2: Cut out the purpose answer boxes and match to the correct region of origin by gluing the box into the Purpose column on the game sheet.

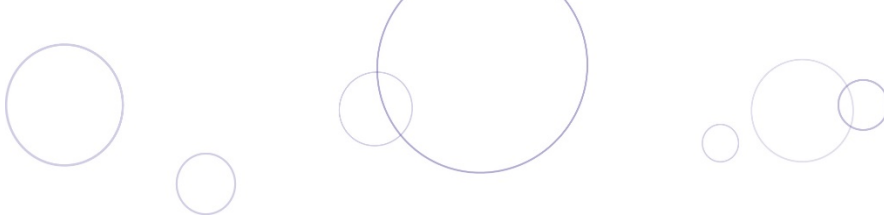


Step 3: Write the specific stylistic features you see for each mask, in the Features column.

<p><i>Teacher to insert image of African mask here</i></p>	<p><i>Teacher to insert image of Egyptian mask here</i></p>
<p><i>Teacher to insert image of Oceanic mask here</i></p>	<p><i>Teacher to insert mask of India (Hindu) image here</i></p>

Ritual/Ceremonial
Ritual/Ceremonial
Ritual/Ceremonial
Ritual/Ceremonial
Protection
Protection
Protection
Protection
Transformational
Religion
Theatrical/Entertainment
Death/funeral
To scare
To scare

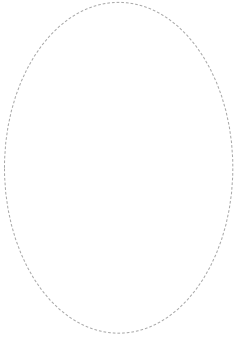
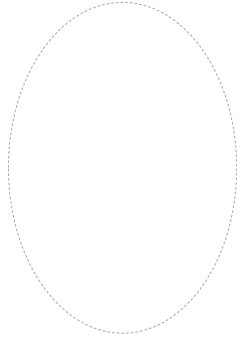
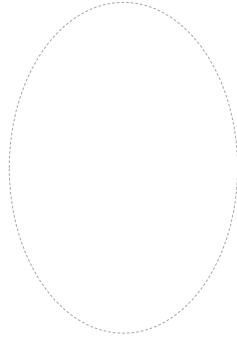
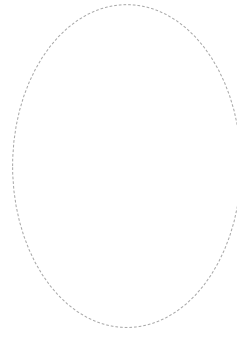
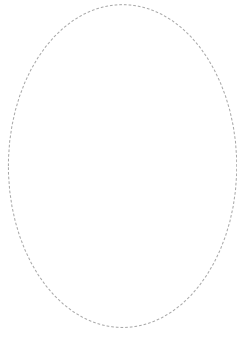
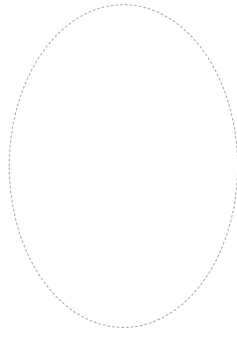
- Facial features:
  - eyes
  - nose
  - mouth
  - eyebrows
  - hair
- Recognisable elements:
  - animal features
  - symbols of cultural significance
- Construction of mask:
  - materials/medium
  - shape
- Stylistic elements:
  - exaggeration
  - simplification
  - stylisation
  - decoration (lines, shapes, symbols and patterns)
  - colour
- Embellishment using natural/found objects

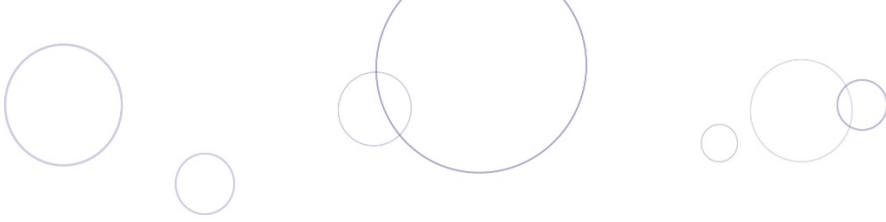


**Mask design: Idea generation sheet (photocopy to A3)**

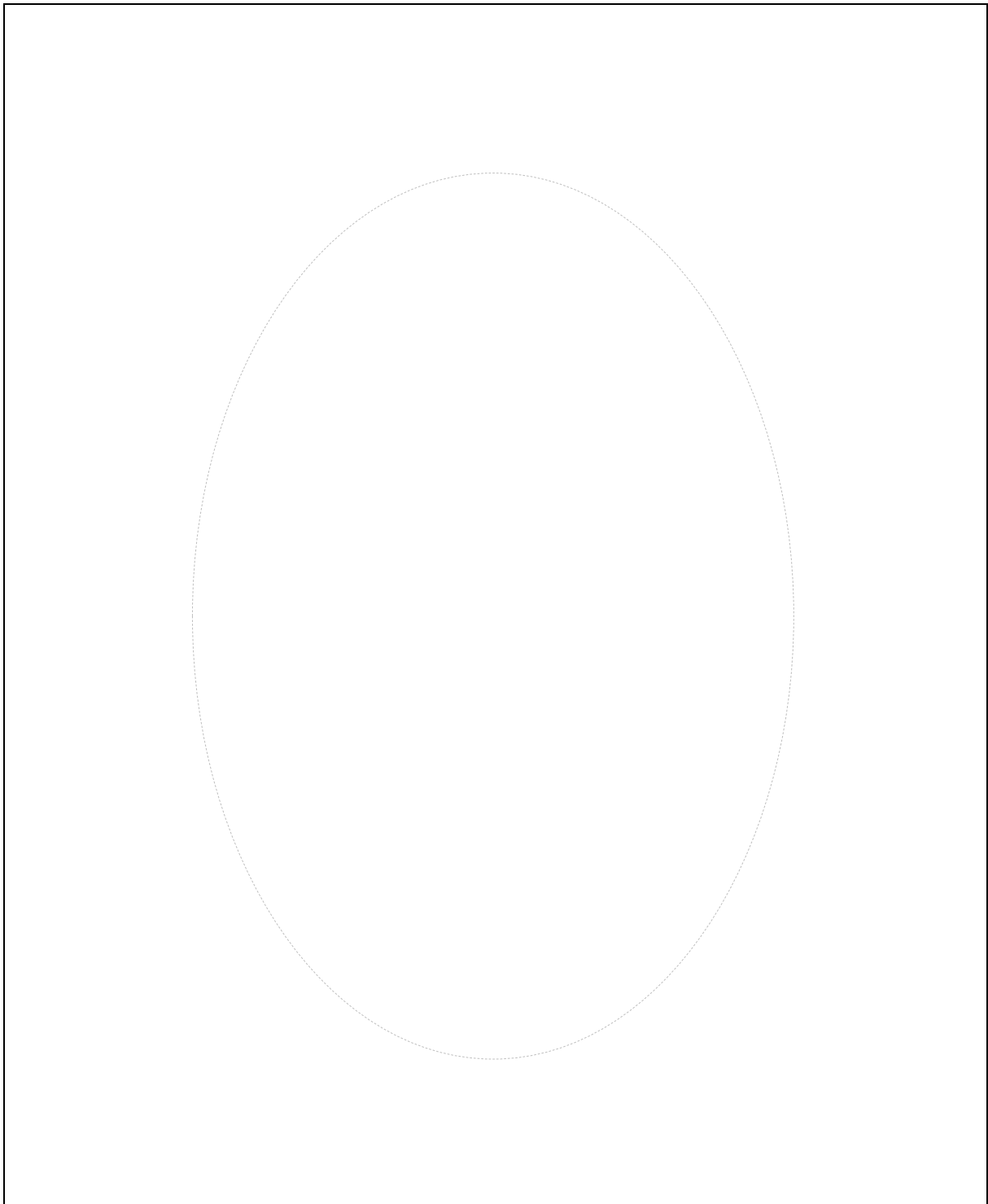
Name:

Class:

<p>The personal trait/s I am including in my mask is/are...</p>	<p>The cultural function/purpose of my mask would be:</p>	<p>The colours I will use to best reflect my personal traits and the region's style of my mask are:</p>
<p><b>1.</b> Draw self-portrait here in detail (include all facial features and hair)</p> 	<p><b>2.</b> Redraw by exaggerating features (elongate, stretch, enlarge)</p> 	<p><b>3.</b> Redraw adding elements (animal features and/or cultural symbols)</p> 
<p><b>4.</b> Redraw box 3, then stylise features (use line, shape, pattern)</p> 	<p><b>5.</b> Redraw box 4, adding decoration (additional line, shape, pattern)</p> 	<p><b>6.</b> Redraw box 5, adding natural or found objects (on or around mask)</p> 
<p>Describe what your final mask looks like. (For example, 'it looks like a mask from the (?) region because it has the following features ...') Don't forget to mention visual art elements like, line, shape, colour, and texture.</p>		



**Final design:** Draw your final design below and then colour and label it.



What does your mask symbolise? Make up a story about why your mask was invented/created.

The aspect of my design I am most proud of is ...

## Individual self-reflection worksheet – Cultural mask

Name:

Class:

Self-reflection	Ticks
Four ticks for completely agree	✓✓✓✓
Three ticks for agree	✓✓✓
Two ticks for somewhat agree	✓✓
One tick for disagree, my mask needs more work	✓
<b>Idea development and planning</b>	
<ul style="list-style-type: none"> <li>• My mask design looked like how I envisaged it in my head.</li> </ul>	
<ul style="list-style-type: none"> <li>• My design was well organised and thought out (not rushed or simple).</li> </ul>	
<ul style="list-style-type: none"> <li>• My planning was neat, with annotations that were clear and detailed.</li> </ul>	
<b>Influence of cultural style in mask (features)</b>	
<ul style="list-style-type: none"> <li>• My mask clearly reflects the cultural style I was referencing.</li> </ul>	
<ul style="list-style-type: none"> <li>• My mask incorporates many features specific to the cultural style I referenced.</li> </ul>	
<b>Selection and use of visual art elements</b>	
<ul style="list-style-type: none"> <li>• My mask has a variety of lines (thick, thin, dashed, continuous, broken).</li> </ul>	
<ul style="list-style-type: none"> <li>• My mask uses a variety of shapes (asymmetrical shapes; composite shapes; space around shapes; organic).</li> </ul>	
<ul style="list-style-type: none"> <li>• I have a variety of textures in my mask.</li> </ul>	
<ul style="list-style-type: none"> <li>• My colour scheme clearly reflects the cultural style I referenced.</li> </ul>	

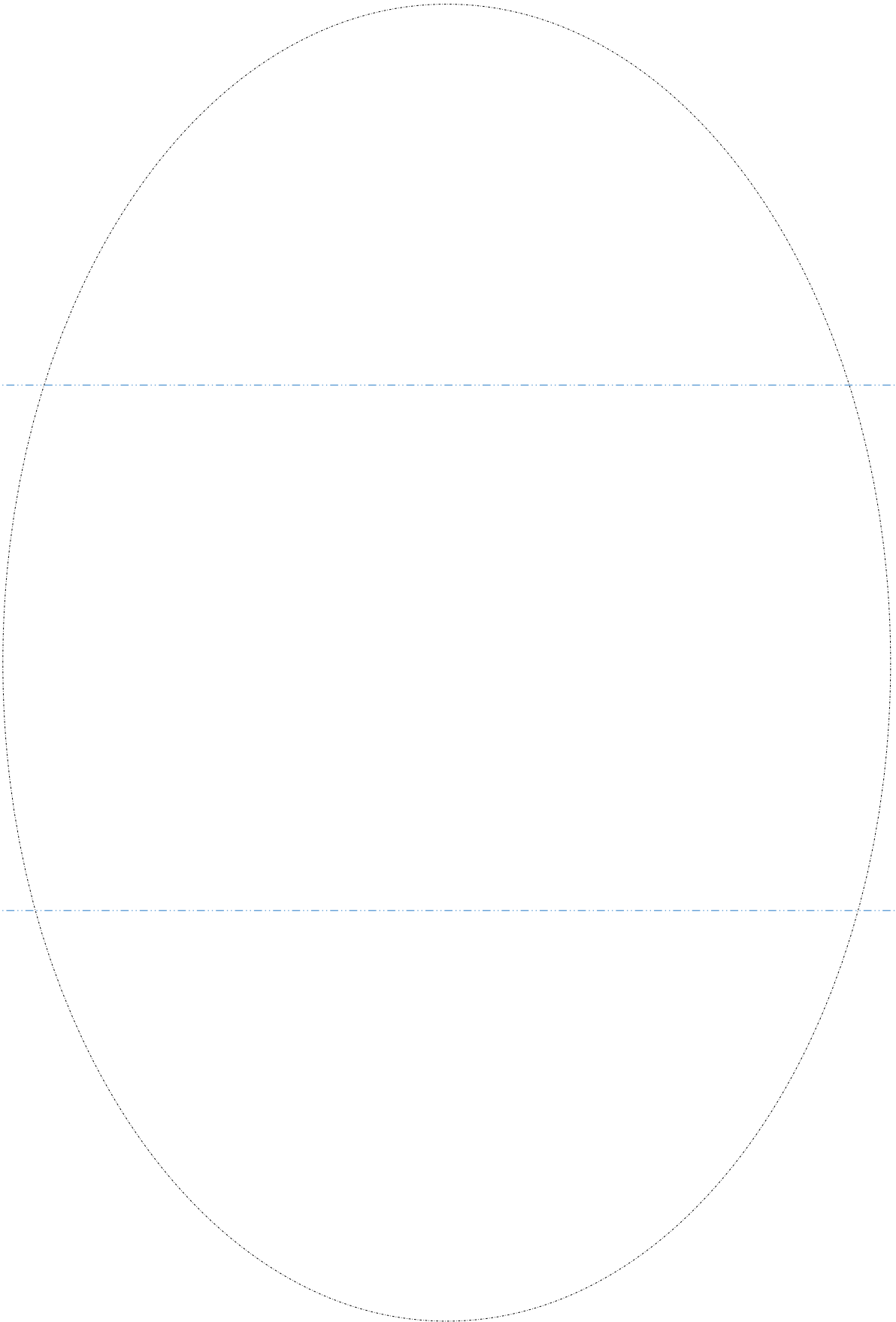


## Exquisite mask game

A

B

C



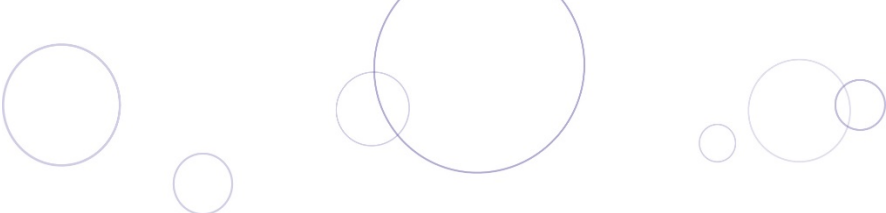
## Term 3 – Resources

Week	Resources
1	<p>Hoyt R. (2011, July 22). <i>Art &amp; Story in Totem Poles</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=6Lht4XGkk0k">https://www.youtube.com/watch?app=desktop&amp;v=6Lht4XGkk0k</a></p> <p>Get Creative with Mrs. Jones. (2020, November 17). <i>Paper Totem Poles 3rd – 5<sup>th</sup> (Nov 16th – 20th)</i> [Video] YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=sifu1f3D0e4">https://www.youtube.com/watch?app=desktop&amp;v=sifu1f3D0e4</a></p> <p>Amy’s Mythic Mornings (n.d.) <i>Amy’s Mythic Mornings</i> [Video]. YouTube. <a href="https://www.youtube.com/c/AmysMythicMornings/featured">https://www.youtube.com/c/AmysMythicMornings/featured</a></p> <p>CBC Kids. (2020, May 8). <i>3 Cool Facts About Totem Poles   CBC Kids</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=imOueo_rP1o">https://www.youtube.com/watch?app=desktop&amp;v=imOueo_rP1o</a></p> <p>CBC Kids. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/kidscbc/about">https://www.youtube.com/kidscbc/about</a></p> <p>The National New Australian Art. <i>Alick Tipoti</i>. Retrieved October, 2021, from <a href="https://www.the-national.com.au/artists/alick-tipoti/dhanganal-madhubal/">https://www.the-national.com.au/artists/alick-tipoti/dhanganal-madhubal/</a></p> <p>The University of Sydney. (2014, August 12). <i>Aboriginal Kinship Presentation: Totems</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=vpHG9V2qJiE">https://www.youtube.com/watch?v=vpHG9V2qJiE</a></p> <p>Heraldic Names. <i>What is Heraldry?</i> Retrieved October, 2021, from <a href="https://heraldicnames.com.au/heraldic-family-names/what-is-heraldry/">https://heraldicnames.com.au/heraldic-family-names/what-is-heraldry/</a></p>
3	<p>The Art of Education University. <i>7 distinct techniques to transform your oil pastel projects</i>. Retrieved October, 2021, from <a href="https://theartofeducation.edu/2015/05/20/7-distinct-techniques-to-transform-your-oil-pastel-projects/">https://theartofeducation.edu/2015/05/20/7-distinct-techniques-to-transform-your-oil-pastel-projects/</a></p>
4	<p>Sesame Street. (2014, April 12). <i>Sesame Street: Sculpture with Jon Hamm (Word on the Street Podcast)</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=cTslqS_H7Jg">https://www.youtube.com/watch?v=cTslqS_H7Jg</a></p> <p>In Your Art Studio. (2019, March 5). <i>Cardboard Sculpture Techniques</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=GABqjUxpNIQ">https://www.youtube.com/watch?v=GABqjUxpNIQ</a></p> <p>Bethany Thiele, Art Teacher. (2020, April 27). <i>Cardboard Sculptures Techniques</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=mlOabQ1_98I">https://www.youtube.com/watch?v=mlOabQ1_98I</a></p> <p>Lincoln Learning Solutions. (2017, July 26). <i>Paper Mache</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=cagLZzv-So8">https://www.youtube.com/watch?v=cagLZzv-So8</a></p>

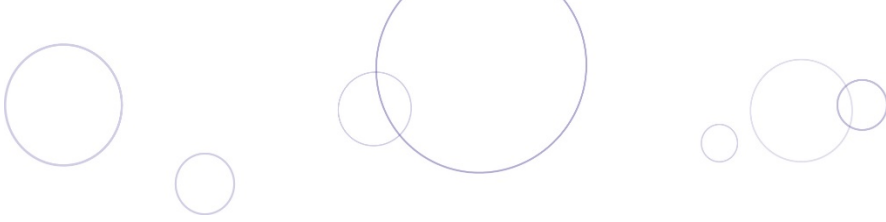
Week	Resources
	<p>CateP. Cloth Paper Scissors. <i>Assemblage art: tips for getting it together</i>. Retrieved October, 2021, from <a href="https://www.clothpaperscissors.com/blog/assemblage-art-tips-for-getting-it-together/">https://www.clothpaperscissors.com/blog/assemblage-art-tips-for-getting-it-together/</a></p> <p>Katherine O'hara. (2019, September 27). <i>How to Paper Mache a Sculpture</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=7aQW1fMvtDw">https://www.youtube.com/watch?v=7aQW1fMvtDw</a></p> <p>Dryad Education. (2011, February 1). <i>Technique Focus Mod Roc – Making a Totem Pole</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=vWrfseJ7fXA">https://www.youtube.com/watch?app=desktop&amp;v=vWrfseJ7fXA</a></p> <p>Shubhanshi Arts &amp; Crafts – By Neha. (2016, February 28). <i>DIY Air Dry Clay   No Cooking Clay</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=INPWImYey4E">https://www.youtube.com/watch?app=desktop&amp;v=INPWImYey4E</a></p> <p>Ultimate Paper Mache. <i>Paper mache clay recipe</i>. Retrieved October, 2021, from <a href="https://www.ultimatepapermache.com/paper-mache-clay">https://www.ultimatepapermache.com/paper-mache-clay</a></p> <p>A Piece of Rainbow. <i>2 best DIY air dry clay recipes</i>. Retrieved October, 2021, from <a href="https://www.apieceofrainbow.com/diy-air-dry-clay-best-recipe/">https://www.apieceofrainbow.com/diy-air-dry-clay-best-recipe/</a></p> <p>Zart Art. (2013, May 8). <i>Paper Magiclay Techniques</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=orAYKAZdJUQ&amp;t=8s">https://www.youtube.com/watch?app=desktop&amp;v=orAYKAZdJUQ&amp;t=8s</a></p> <p>School Curriculum and Standards Authority. <i>Glossary</i>. Retrieved October, 2021, from <a href="https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2">https://k10outline.scsa.wa.edu.au/home/teaching/curriculum-browser/the-arts/visual-arts2/arts-overview2/glossary2</a></p>

### Term 3 – Materials

Week	Materials
1	<ul style="list-style-type: none"> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Images of totem poles</li> <li>• Teacher generated slideshow of recognisable crest and coat-of-arms images</li> <li>• Lead pencils and paper</li> <li>• Research sheet – Who are we and where did we come from? (printed to A3)</li> <li>• Printed imagery of school’s crest, motto/creed/logo, factions/colours etc.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Who are we and where did we come from? (completed student worksheet)</li> <li>• Printed reference imagery of school’s crest, motto/creed/logo, factions/colours etc., animal photographs and how-to-draw books</li> <li>• School totem pole design worksheet (printed to A3)</li> <li>• Individual design worksheet (printed to A4)</li> <li>• Printed annotated meanings list of common totem pole symbols, animals and colours</li> <li>• Images of totem poles</li> <li>• Eraser, lead pencils and coloured pencils</li> <li>• Web links (Appendix A.1)</li> </ul>
3	<ul style="list-style-type: none"> <li>• Photocopied group design worksheets</li> <li>• Animal reference imagery and how-to-draw books</li> <li>• Web links (Appendix 1.A)</li> <li>• 200 gsm cartridge paper A4</li> <li>• Lead pencil, oil pastels, eraser, ruler,</li> <li>• A4 Cartridge paper (200 gsm) strips, stapler</li> </ul>
4	<ul style="list-style-type: none"> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Art materials specific to teachers chosen art form (see Week 4, Activity 1, Support notes or Construction elaborations in Appendix A)</li> <li>• Recycled materials</li> <li>• Students’ individual designs and group planning sheets (Appendix A)</li> <li>• Pencils or pens, aprons, permanent marker for labelling artwork</li> </ul>
5	<ul style="list-style-type: none"> <li>• Student totem pole artwork</li> <li>• Students’ individual designs and group planning sheets (Appendix A)</li> <li>• Art materials specific to teacher’s chosen art form (see Week 4, Activity 1, Support notes or Construction elaborations in Appendix A)</li> </ul>



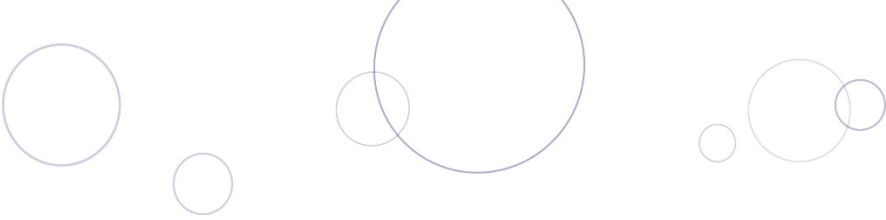
Week	Materials
6	<ul style="list-style-type: none"> <li>• Students' totem pole artwork</li> <li>• Students' individual designs and group planning sheets (Appendix A)</li> <li>• Art materials specific to teacher's chosen art form (see Week 4, Activity 1, Support notes or Construction elaborations in Appendix A)</li> </ul>
7	<ul style="list-style-type: none"> <li>• Students' totem pole artwork</li> <li>• Students' individual designs and group planning sheets (Appendix A)</li> <li>• Art materials specific to teacher's chosen art form (see Week 4, Activity 1, Support notes or Construction elaborations in Appendix A)</li> <li>• Teacher devised marking key – Making</li> <li>• Camera</li> </ul>
8	<ul style="list-style-type: none"> <li>• Students' totem pole artwork</li> <li>• Students' individual designs and group planning sheets (Appendix A)</li> <li>• Art construction materials specific to joining and installation method. For example, strong, quick-dry adhesive, screws, tape, bolts, wire, pole/rod/picket/stake, cable ties, hot glue etc. (Week 8, Activity 1, Support notes)</li> <li>• Teacher devised self-evaluation sheet</li> <li>• Teacher devised marking key – Responding</li> <li>• Camera</li> </ul>



**Research sheet: Who are we and where did we come from?**

Discover who we (as a school community) are, where we have come from and what we stand for by researching and documenting important information about: our school’s creed, motto, logo, colours, uniform, factions etc.

The most significant attributes that connect our school to our location, heritage and values are:



**School totem pole design (group worksheet)**

Group members: \_\_\_\_\_

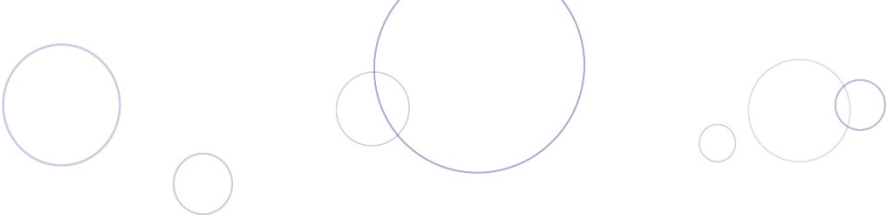
Each section represents the following aspect our school:

<b>Top</b>	
<b>Middle</b>	
<b>Bottom</b>	

Possible symbols and totems that could be used include:

	<b>Attribute</b>	<b>Symbolic depiction</b>
<b>Top Section</b>		
<b>Middle Section</b>		
<b>Bottom Section</b>		

Totem Pole initial design:



**Individual design worksheet**

(School totem pole)

Name: \_\_\_\_\_

Section of totem pole you're making: (circle)

Top                      Middle                      Bottom

What is the most successful part of your section of the initial design? And, why?

List one element you want to change in your design.

How will this change/improve your work?

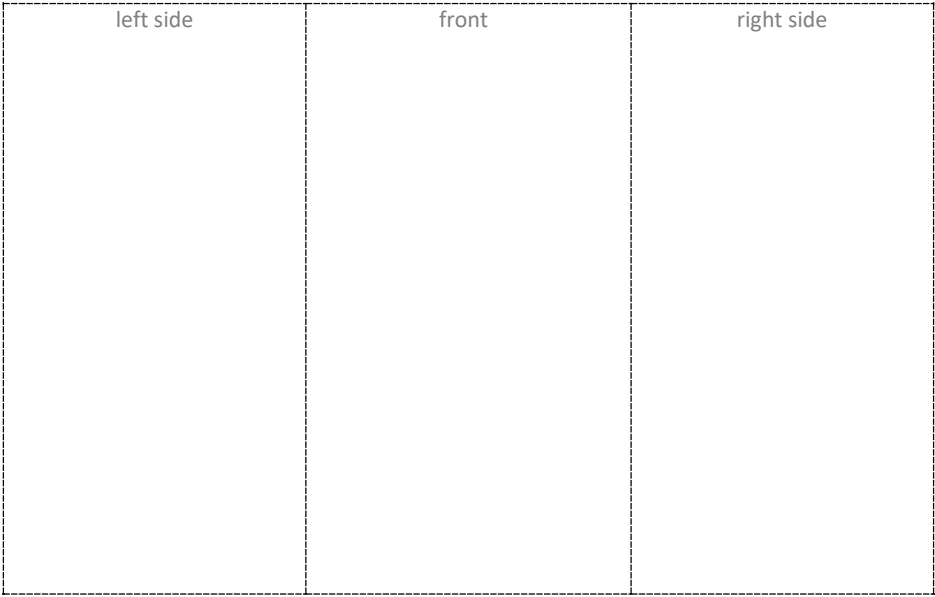
List one element you would like to add to your design.

How will this change/improve your work?

Colours chosen and what they symbolise.

Totem symbol chosen and what it symbolises.

Totem Pole FINAL DESIGN. Coloured.

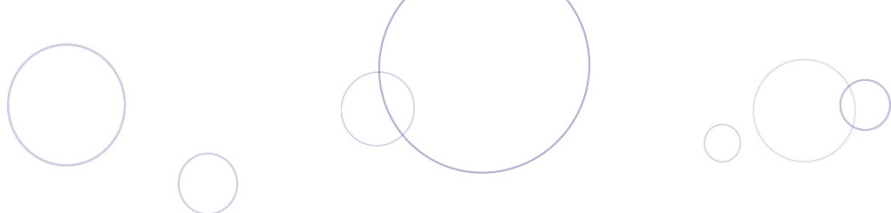


Note: In Week 4, you will annotate this design (with materials you plan to use) to create your section of the totem pole.

## Totem pole construction method elaborations for Term 3, Week 4

<b>Papier-mâché construction method</b>	
Method	<ul style="list-style-type: none"> <li>Papier-mâché is a method where students build up a surface to create its form using a paper and glue coating that dries like a hard strong skin. An alternative to this, which still uses a similar technique/process is mod-rock.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>Papier-mâché glue can be bought or made using cellulose powder, PVA glue or flour mixed with water. If using cellulose powder, follow instructions, allowing 24 hours for water to absorb/dissolve powder. If using flour, remember that it may attract vermin.</li> <li>Masking tape, newspaper, junk mail, coffee filters, envelopes, cartridge or butcher's paper.</li> <li>Mod rock could also cover the final surface of the totem pole. Although it is more expensive is also time effective.</li> </ul>
Skills	<ul style="list-style-type: none"> <li>Building armature, gluing techniques, massaging paper.</li> <li>Lincoln Learning Solutions. (2017, July 26). <i>Paper Mache</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=cagLZzv-So8">https://www.youtube.com/watch?v=cagLZzv-So8</a></li> <li>Katherine O'hara. (2019, September 27). <i>How to Paper Mache a Sculpture</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=7aQW1fMvtDw">https://www.youtube.com/watch?v=7aQW1fMvtDw</a></li> <li>Dryad Education. (2011, February 1). <i>Technique Focus Mod Roc – Making a Totem Pole</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=vWrfseJ7fXA">https://www.youtube.com/watch?v=vWrfseJ7fXA</a></li> </ul>
Process	<ul style="list-style-type: none"> <li>Construct armature base, then build form by scrunching newspaper and taping down with masking tape. Alternatively, use paper pulp.</li> <li>Cover with papier-mâché in layers (wiping excess glue off each piece), massaging paper down to remove air bubbles. Use coffee filters, envelopes or white paper (which is also helpful if painting) on final layer.</li> <li>Colour the form using oil pastels or paint (tempera/acrylic).</li> </ul>
<b>Assemblage method (recycled material)</b>	
Method	<ul style="list-style-type: none"> <li>Assemblage is a method where students build (or assemble) a sculpture from recycled materials, plastics, recycled objects, metals, cardboard, material, wood etc.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>Material properties need to be chosen appropriately for its installation location.</li> <li>Plastic, fabric/textiles or paper/card based. Possible materials include: bottles, CDs, boxes, kitchen tools, packaging, paper plates, rope, polystyrene foam, fabric, pipes, old appliances or parts, coffee cups, balsa wood.</li> <li>Adhesives will need to be strong and durable, such as a strong multi-purpose construction glue or hot glue.</li> </ul>

Skills	<ul style="list-style-type: none"> <li>• Glue, fuse (melting pieces together), wire, screw, nail, drill, chain, stitch/wrap.</li> <li>• Joining methods will vary depending on material.</li> <li>• CateP. Cloth Paper Scissors. 2012. <i>Assemblage art: tips for getting it together</i>. Retrieved October, 2021, from <a href="https://www.clothpaperscissors.com/blog/assemblage-art-tips-for-getting-it-together/">https://www.clothpaperscissors.com/blog/assemblage-art-tips-for-getting-it-together/</a></li> </ul>
Process	<ul style="list-style-type: none"> <li>• Collect a variety of recycled materials (these could be from a recycling centre, home or second hand shop) and explore the properties of the chosen materials.</li> <li>• Create the base or armature, using some of the materials etc.</li> <li>• Build up form by joining recycled materials.</li> <li>• Sculpture could be painted, as per other methods, or left unpainted to expose the materials.</li> </ul>
<b>Cardboard construction method</b>	
Method	<ul style="list-style-type: none"> <li>• Cardboard construction method is similar to the recycled material assemblage; however; the joining methods differ considerably in some instances.</li> </ul>
Materials	<ul style="list-style-type: none"> <li>• Material properties need to be chosen appropriately for its installation location.</li> <li>• Collect a variety of cardboard materials, e.g. boxes and containers, thick cardboard pieces, paper cups etc.</li> <li>• Adhesive needs to be strong, e.g. strong multi-purpose construction glue or hot glue.</li> </ul>
Skills	<ul style="list-style-type: none"> <li>• Flange, L-brace, slot, tab, bend, stack, gusset, hinge</li> <li>• Bethany Thiele, Art Teacher. (2020, April 27). <i>Cardboard Sculpture Techniques</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=mIOabQ1_98I">https://www.youtube.com/watch?v=mIOabQ1_98I</a></li> <li>• In Your Art Studio (2019, March 5). <i>Cardboard Sculpture Techniques</i> [Video]. YouTube. Retrieved October, 2021 from <a href="https://www.youtube.com/watch?v=GABqjUxpNIQ">https://www.youtube.com/watch?v=GABqjUxpNIQ</a></li> </ul>
Process	<ul style="list-style-type: none"> <li>• Create the base or armature, using boxes etc.</li> <li>• Demonstrate cardboard joining and gluing techniques as well as construction methods.</li> <li>• Build up form by adding cardboard using a variety of the joining techniques.</li> <li>• Colour totem pole with oil pastels or paint using tempera or acrylic paint.</li> </ul>
<b>Modelling clay construction method</b>	
Meaning	<ul style="list-style-type: none"> <li>• Modelling clay is a malleable product that dries hard and strong. Modelling clay sculptures could be created in two main ways; either building up the form solely with modelling clay or used in conjunction with other materials. For example, lightweight modelling clay or plasticine added to a cylinder or plastic/cardboard surface (armature) to build up the surface and create its form.</li> </ul>



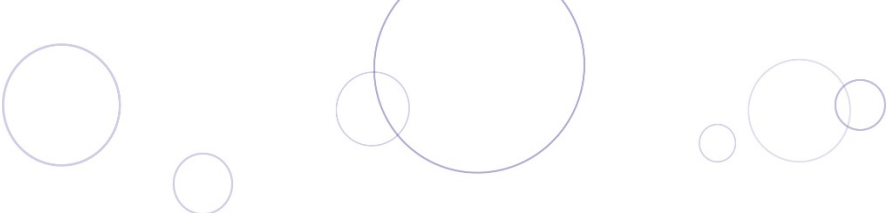
Materials	<ul style="list-style-type: none"> <li>• Lightweight soft modelling clay, plasticine, modelling clay, air dry clay, earthenware clay.</li> <li>• Clay boards or plastic/fabric tablecloths, modelling tools.</li> <li>• Possible armature materials: cardboard cylinders, polystyrene foam, boxes, newspaper moulds etc.</li> <li>• Lightweight air dry clay can be purchased from art supply stores or made cheaply yourself:</li> <li>• Ultimate Paper Mache. <i>Paper mache clay recipe</i>. Retrieved October, 2021, from <a href="https://www.ultimatepapermache.com/paper-mache-clay">https://www.ultimatepapermache.com/paper-mache-clay</a></li> <li>• A Piece of Rainbow. <i>2 best DIY air dry clay recipes</i>. Retrieved October, 2021, from <a href="https://www.apieceofrainbow.com/diy-air-dry-clay-best-recipe/">https://www.apieceofrainbow.com/diy-air-dry-clay-best-recipe/</a></li> <li>• Shubhanshi Arts &amp; Crafts – By Neha. (2016, February 28). <i>DIY Air Dry Clay   No Cooking Clay</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=INPWImYey4E">https://www.youtube.com/watch?v=INPWImYey4E</a></li> </ul>
Skills	<ul style="list-style-type: none"> <li>• Non-fired clay: armature building, wet-to-wet and wet-to-dry bonding, coil/slab/pinch.</li> <li>• Fired clay (earthenware): wedging/kneading, rolling, coil/slab/pinch, joining techniques (score/slip/smooth).</li> <li>• Zart Art. (2013, May 8). <i>Paper Magiclay Techniques</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=orAYKAZdJUQ&amp;t=8s">https://www.youtube.com/watch?v=orAYKAZdJUQ&amp;t=8s</a></li> </ul>
Process	<p>Process 1 – Totem pole built solely out of clay</p> <ul style="list-style-type: none"> <li>• Build form using clay. If the form is thick/solid and is made from earthenware clay then it will need to be hollowed out or have an air hole added to minimise possibility of explosion at firing stage.</li> </ul> <p>Process 2 – Totem pole built on armature</p> <ul style="list-style-type: none"> <li>• Use armature base (cardboard cylinder etc.). Cover it with a thin layer of lightweight, air dry paper clay.</li> <li>• Build its form by adding coils and/or shapes of lightweight, air dry paper clay.</li> <li>• Use pre-coloured clay so totem pole does not need painting or create with white clay and paint once dry.</li> </ul>

## Term 4 – Resources


Week	Resources
1	<p>Tracy Willcott. (2021, March 5). <i>Notan designs: exploring positive and negative space</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=SaGjDiB2YWc">https://www.youtube.com/watch?v=SaGjDiB2YWc</a></p> <p>FreeSchool. (2015, March 28). <i>Intro to Symmetry: All About Symmetry for Kids – FreeSchool</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=YFzktJNmnPU&amp;t=17s">https://www.youtube.com/watch?v=YFzktJNmnPU&amp;t=17s</a></p> <p>KQED Art School. (2014, September 16). <i>Elements of Art: Shape   KQED Arts</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=bJzGkZwkHt4">https://www.youtube.com/watch?v=bJzGkZwkHt4</a></p> <p>Boddle Learning. (2020, April 28). <i>What are composite shapes – 1st Grade Math (1.GA.2)</i> [Video]. Youtube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=98DNidWqI6c">https://www.youtube.com/watch?v=98DNidWqI6c</a></p> <p>TED-Ed. (2015, May 15). <i>The complex geometry of Islamic design – Eric Broug</i> [Video] YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=pg1NpMmPv48&amp;t=292s">https://www.youtube.com/watch?v=pg1NpMmPv48&amp;t=292s</a></p>
2	<p>The heART of a Viking. (2020, April 8). <i>Islamic Tile</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=-imZtuQKpc4">https://www.youtube.com/watch?v=-imZtuQKpc4</a></p> <p>KAIST IBD Group. (2017, November 17). <i>TED-ED Lesson on Islamic Geometric Design by Eric Broug</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=NgIq2iBOKFE">https://www.youtube.com/watch?v=NgIq2iBOKFE</a></p> <p>Collin Shadwell. (2012, September 4). <i>Radial Balance Square</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=nCA5czsbGWI">https://www.youtube.com/watch?v=nCA5czsbGWI</a></p> <p>Mr Avinger. (2015, March 3). <i>Radial symmetry word art</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?v=RArRT-wYoNk">https://www.youtube.com/watch?v=RArRT-wYoNk</a></p> <p>National Council of Teachers of Mathematics. <i>Tessellation creator</i>. Retrieved October, 2021, from <a href="https://www.nctm.org/Classroom-Resources/Illuminations/Interactives/Tessellation-Creator/">https://www.nctm.org/Classroom-Resources/Illuminations/Interactives/Tessellation-Creator/</a></p>
5	<p>NireLeet. (2019, November 4). <i>Learning about Printmaking</i> [Video]. YouTube. Retrieved October, 2021, from <a href="https://www.youtube.com/watch?app=desktop&amp;v=ns9_2SfhCtM">https://www.youtube.com/watch?app=desktop&amp;v=ns9_2SfhCtM</a></p>

## Term 4 – Materials

Week	Materials
1	<ul style="list-style-type: none"> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Slideshow of Islamic artwork, generated by teacher</li> <li>• Small geometric shaped pieces of white paper, large sheets (A4 or A3) of black paper, scissors, glue</li> <li>• Large paper or cardstock for framing finished artwork</li> <li>• Camera for photographing artwork</li> </ul>
2	<ul style="list-style-type: none"> <li>• Teacher generated slideshow about Islamic art (Week 2, Activity 1, Support notes for more information)</li> <li>• YouTube clips and Web links (Appendix A.1)</li> <li>• Teacher generated grid, used to display over artwork</li> <li>• Idea development worksheet: four-fold patterned tile design (Appendix C)</li> <li>• Rulers, compasses, lead pencils</li> </ul>
3	<ul style="list-style-type: none"> <li>• Idea development worksheet: four-fold patterned tile design (student completed copy)</li> <li>• Final design template worksheet (Appendix C)</li> <li>• Final design – tile painting sheet, printed on 200–250 gsm paper (Appendix C)</li> <li>• Rulers, compasses, lead pencils, tracing paper</li> <li>• Teacher’s choice of paint medium (gouache, acrylic, tempera or watercolour), water buckets, paint brushes, palettes, aprons, cloths</li> </ul>
4	<ul style="list-style-type: none"> <li>• Students’ final artwork painted on Final design – tile painting sheet</li> <li>• Teachers choice of paint medium (gouache, acrylic, tempera or watercolour), water buckets, paint brushes, palettes, aprons, cloths</li> <li>• Printed marking keys (Appendix C)</li> </ul>
5	<ul style="list-style-type: none"> <li>• Students’ tracing paper design</li> <li>• Printmaking foam cut to same size as worksheet tile (suggested 14 cm x 14 cm)</li> <li>• Ballpoint pens, blunt pencils or embossing tools, black permanent marker</li> <li>• Acrylic paint in a variety of colours, foam rollers, retarder medium (for teachers wanting to slow down the drying time), butcher’s paper or newspaper, palette, scrap paper, A3 white printing paper, drying rack, sharp coloured pencils for writing</li> <li>• Student completed ideas development worksheet</li> <li>• YouTube clips and Web links (Appendix A.1)</li> </ul>
6	<ul style="list-style-type: none"> <li>• Students foam printing plate/tile and wrapping paper artwork</li> <li>• Ballpoint pens, blunt pencils or embossing tools, black permanent marker</li> </ul>



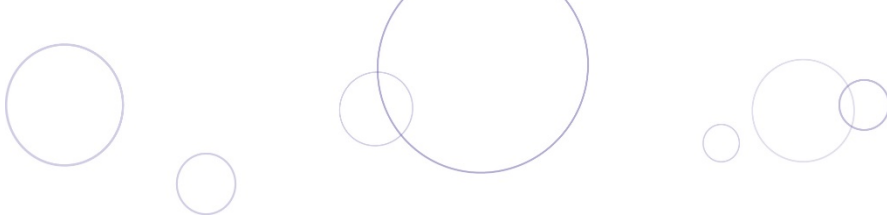
Week	Materials
	<ul style="list-style-type: none"> <li>• Acrylic paint in a variety of colours, foam rollers, retarder medium (for teachers wanting to slow down the drying time), butcher's paper or newspaper, palette, scrap paper, A3 white printing paper, drying rack, sharp coloured pencils for writing</li> <li>• Students' completed ideas development worksheet</li> </ul>
7	<ul style="list-style-type: none"> <li>• Students' foam printing plate/tile and wrapping paper artwork</li> <li>• Ballpoint pens, blunt pencils or embossing tools, black permanent marker</li> <li>• Acrylic paint in a variety of colours, foam rollers, retarder medium (for teachers wanting to slow down the drying time), butcher's paper or newspaper, palette, scrap paper, A3 white printing paper, drying rack, sharp coloured pencils for writing</li> <li>• Students' completed ideas development worksheet</li> <li>• Printed marking keys (Appendix C)</li> </ul>
8	<ul style="list-style-type: none"> <li>• Pre-trimmed students' tile paintings, guillotine</li> <li>• Glue and scissors, adhesive labels, pencils or pens</li> <li>• Coloured paper, card or mount board for framing artwork</li> <li>• Tablet device and an app with a superimposed feature or printed photographs of a variety of textured and coloured photographs of building walls plus printed colour reductions of students' tile paintings</li> <li>• Camera</li> <li>• Self-evaluation worksheet (teacher generated)</li> </ul>

A decorative graphic featuring several overlapping circles of varying sizes and shades of purple. A large, solid purple shape, resembling a semi-circle or a large circle, is positioned in the lower right quadrant. The background is white.

# **APPENDIX B:** **ASSESSMENT EXEMPLAR 1**

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Cultural mask response task



## Achievement standard

### What is assessed

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**Note: areas assessed in this exemplar are indicated in bold.**

At Standard, students apply their ideas, skills and techniques to making artwork. They replicate aspects of artwork from other cultures. Students apply simple, familiar ideas when using visual art elements and different materials in artwork. When producing artwork, they manipulate shapes, use a variety of lines, colours and textures, and organise space. Students create artwork, experimenting with a range of techniques.

**Students identify artwork from other cultures, making literal observations about its meaning. They use some visual art terminology in the identification of visual art elements used in artwork.**



## Assessment task

### Title of task

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Cultural mask response task

### Task details

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<b>Description of task</b>	After viewing an image of a traditional mask from another culture, students respond to a range of questions about the artwork's cultural origins, as well as its use of key features and visual art elements to convey meaning.
<b>Type of assessment</b>	Summative
<b>Purpose of assessment</b>	<p>The purpose of this task is to provide a formal summative assessment opportunity where students are able to identify artwork from other cultures. This task evaluates students' understanding of the art responding process through short response answers that encourage students to:</p> <ul style="list-style-type: none"><li>• identify the materials an artwork is made from</li><li>• identify the visual art elements used in an artwork</li><li>• describe the artwork using visual art terminology</li><li>• identify key features of the artwork</li><li>• identify the artwork's culture or country of origin</li><li>• make observations about the artwork's meaning and purpose.</li></ul>
<b>Evidence to be collected</b>	Written response worksheet
<b>Suggested time</b>	40 minutes

### Content description

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#### Content from the Western Australian curriculum

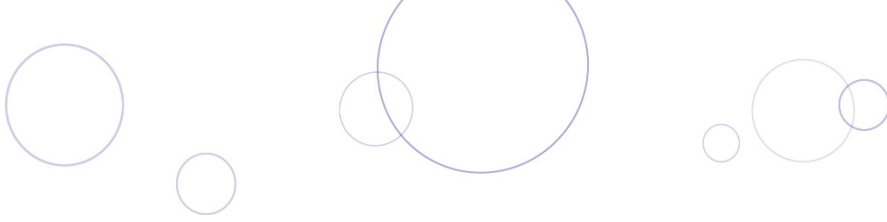
##### Responding

- Appreciation and respect for a variety of artwork
- Personal responses discussing the use of visual art elements in their own and other's artwork, and identifying meaning in artwork from other cultures

##### Key concepts

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Masks, cultural style and culture of origin, stylistic features, visual art elements.



## Task preparation

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### **Prior learning**

Students have explored the history, purpose and stylistic features from a variety of cultural masks from around the world. They have responded to artwork, formally and informally, using visual art language.

### **Assessment task**

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#### **Assessment conditions**

Individual

#### **Differentiation**

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold, scribe for students, offer students the opportunity to record responses verbally, provide additional time allowances or even extend the scope of the assessment task.

#### **Resources**

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- Response worksheet
- Imagery of artwork



## Instructions for teacher (Term 2, Week 7)

The teacher directed analysis discussion and scaffolded modelling of responses in the activity prior to the completion of the *Cultural mask response task* is an integral part of preparing students for this assessment. Students will also draw on their knowledge (learnt Week 2, Term 2) of mask cultural contexts, and how this context contributes to a mask's meaning and purpose.

It is anticipated that students will require 40 minutes to respond to the artwork; however, this should be adjusted to suit the needs and skillset of students. Scaffolded guidance can be given in how to approach each question, but students are to be given space to form their own conclusions. During the working time, it is expected that teachers will assist in providing prompts, direction and feedback.

The teacher is responsible for finding a suitable mask artwork to insert into the responding task worksheet. A suitable mask:

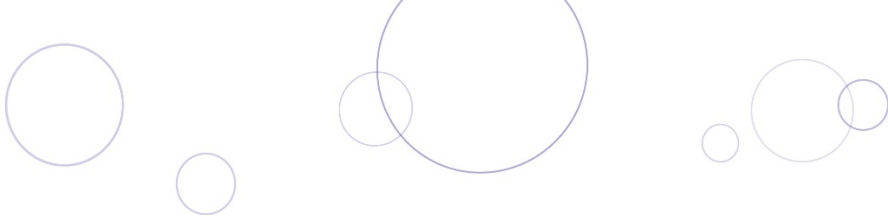
- incorporates a range of materials in the artwork
- provides indication of the mask's country of origin based on its style and features
- provides indication of the mask's possible purpose
- has a range of recognisable key features specific to the region of origin (from the list below)
  - facial features
    - eyes
    - nose
    - mouth
    - eyebrows
    - hair
  - recognisable elements
    - animal features
    - symbols of cultural significance
  - construction of mask
    - materials/medium
    - shape
    - symmetry
  - stylistic elements
    - exaggeration – e.g. almond shaped eyes
    - symmetry
    - simplification
    - stylisation
    - decoration – lines, shapes/symbols and patterns
    - embellishment using natural/ found objects
    - colour.

Task process:

- Hand out response task worksheet and colour photocopy of imagery students will respond to.
- Teacher reads out and explains questions from task worksheet and checks for understanding.
- Students write or verbally record responses (if responses are verbally recorded, then the teacher is to scribe or electronically record for evidence purposes).
- Mark quality of responses using the marking key and provide students with feedback for future improvement.

## Marking key - Responding

Description	Marks
<b>Identification of materials</b>	
Identifies the material the mask is made from and includes a general explanation using simple reasoning.	4
Identifies the material the mask is made from, with attempted reasoning.	3
Offers suggestions as to the mask's material with simple observations.	2
Provides minimal or incorrect observations regarding the material.	1
<b>Subtotal</b>	
<b>Identification of key features and culture or country of origin</b>	
Identifies the culture and country of origin, based on the masks key features.	3
Identifies the culture or country of origin, referencing some features of the mask.	2
Attempts to identify mask's culture or country of origin.	1
<b>Subtotal</b>	
<b>Identification of the artwork's use of visual art elements</b>	
Identifies a range of visual art elements used in the artwork.	3
Identifies some visual art elements used in the artwork.	2
Identifies minimal, if any, visual art elements.	1
<b>Subtotal</b>	
<b>Description of artwork</b>	
Describes what is seen in the mask, using some visual art terminology.	4
Provides general description of the mask, using some visual art terminology.	3
Provides a basic description of an aspect of the mask.	2
Refers to mask using single words or fragments.	1
<b>Subtotal</b>	
<b>Explanation of purpose and meaning</b>	
Recognises and explains the masks's purpose and meaning in addition to what can be seen.	5
Recognises the mask's purpose or meaning in addition to what can be seen.	4
Makes simple or literal observation/interpretation of purpose or meaning.	3
Makes assumptions about the artwork without evidence.	2
Provides a vague or rudimentary response.	1
<b>Subtotal</b>	
<b>Total</b>	<b>/19</b>



**Cultural mask: Response task worksheet**

Name:

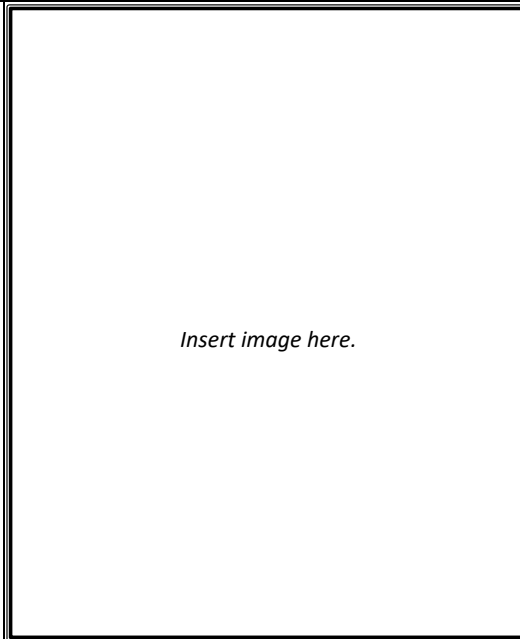
Class:

What type of art form is this artwork?

What country do you think this mask is from? Why?

What would the purpose of this mask have been?

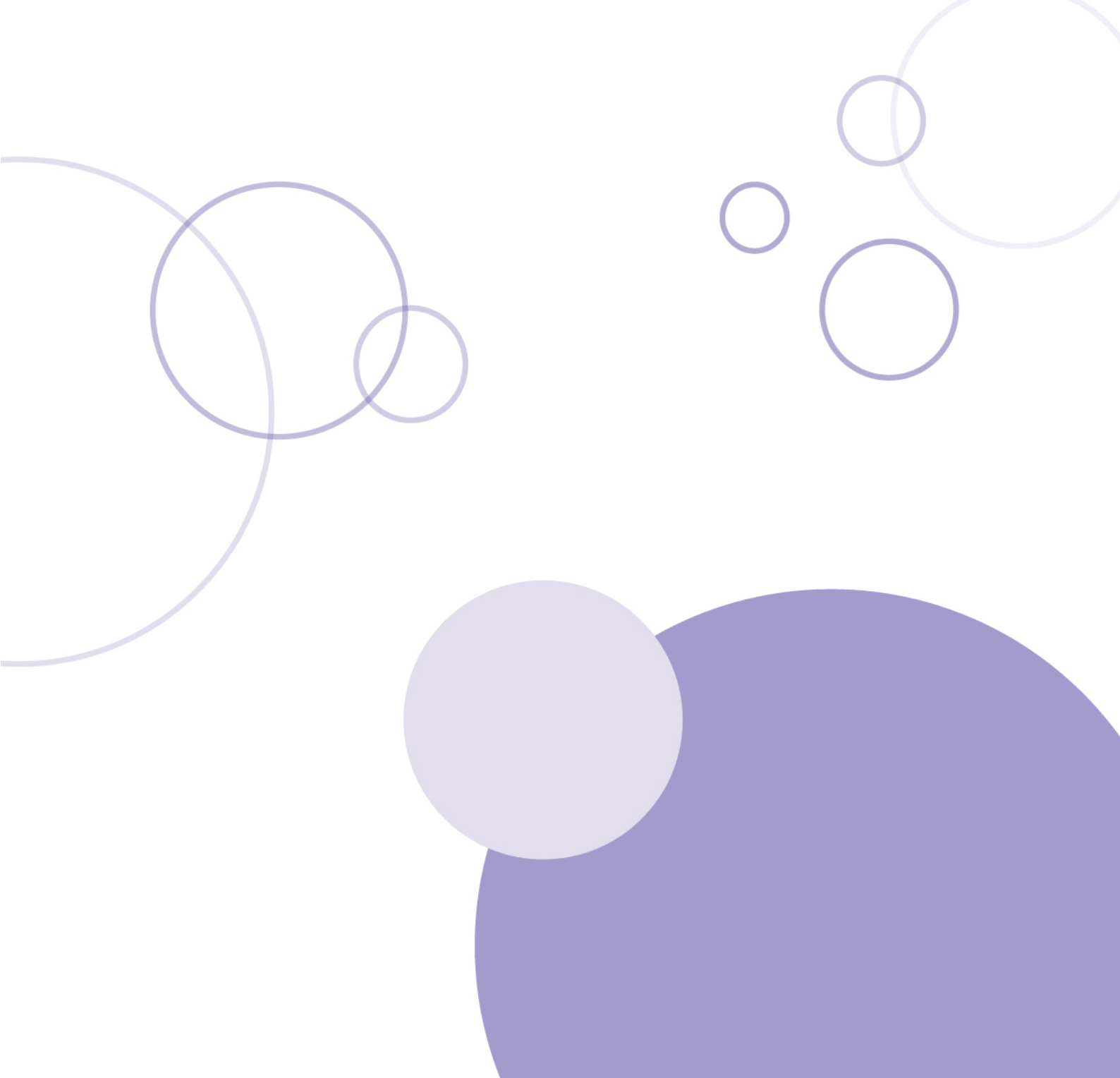
List the mask's features you can see in this work of art.



What do you think this artwork is made from?  
Why do you think this?

Describe what you see in this artwork? (Think line, shape, colour, texture and pattern.)



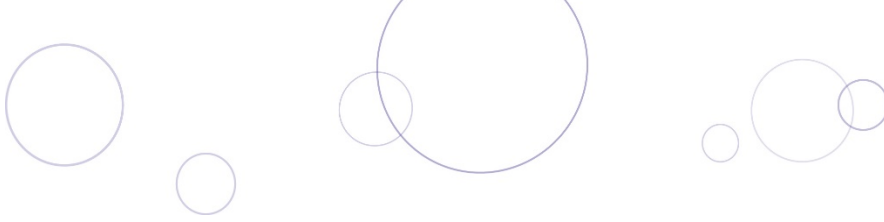


## **APPENDIX C:**

# **ASSESSMENT EXEMPLAR 2**

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Islamic inspired four-fold pattern artworks



## Achievement standard

### What is assessed

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**Note: areas assessed in this exemplar are indicated in bold.**

At Standard, **students apply their ideas, skills and techniques to making artwork. They replicate aspects of artwork from other cultures. Students apply simple, familiar ideas when using visual art elements and different materials** in artwork. When producing artwork, they **manipulate shapes, use a variety of lines, colours and textures, and organise space. Students create artwork, experimenting with a range of techniques.**

Students identify artwork from other cultures, making literal observations about its meaning. They use some visual art terminology in the identification of visual art elements used in artwork.



## Assessment task

### Title of task

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Four-fold pattern artworks inspired by Islamic tiles and mosaics

### Task details

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<b>Description of task</b>	For this assessment task, students design and create their own four-fold patterned artwork inspired by Islamic mosaic tile art
<b>Type of assessment</b>	Formative or Summative
<b>Purpose of assessment</b>	Evaluate students' understanding of the making process through: <ul style="list-style-type: none"><li>• the replication of Islamic tile or mosaic artwork features and style</li><li>• the application, use and manipulation of radial symmetry, the four-fold technique and the visual art elements of line, shape, colour space to create an original piece of art</li><li>• the application of their ideas and planning incorporating aspects of the Middle Eastern culture inspiring the creation of a four-fold pattern artwork capable of being replicated through tessellation.</li></ul>
<b>Evidence to be collected</b>	Idea development worksheet – annotated Final design ( <b>tile painting</b> ) suitable for tessellation Final artwork (reduction relief printmaking – <b>printed wrapping paper</b> )
<b>Suggested time</b>	7 x 1-hour lessons

Possible task modification: The reduction printing process will take approximately 2–3 weeks to complete at the notional 1-hour lesson time. If time is limited, the teacher may prefer to adapt to a single layer print. Extension students could remove more of the foam to leave larger areas white and then paint the wrapping paper pattern to incorporate colour. If teachers opt for this modification, then the task sheet and marking key will need to be adapted (by removing the reference to multi-layer reduction and colour) to reflect task instructions.

### Content description

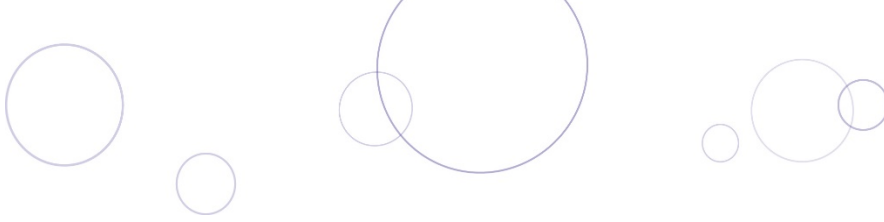
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#### Content from the Western Australian curriculum

##### Making

##### Ideas

- Exploration of artwork from other cultures, such as styles and symbols of Indigenous Australian and Asian cultures
- Exploration of visual art elements, in conjunction with different materials, media and/or technologies, when creating artwork



## Skills

- Development of artistic processes and techniques to explore visual conventions through:
  - shape (asymmetrical shapes; composite shapes; space around shapes; organic)
  - colour (tints – mixing white; shades – adding black)
  - line (thick, thin, dashed, continuous, broken)
  - space (simple perspective – foreground, middle-ground, background)
  - texture (etching by scratching through surfaces; texture quality – matte, sheen) to create artwork
- Experimentation with a variety of techniques and use of art processes, such as weaving, photomontage or painting in artwork

## Production

- Presentation of an idea to an audience and reflection of the visual art elements and materials used in artwork
- Presentation and consideration of where and how artwork is displayed

## Key concepts

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Radial design, symmetry, tessellation, geometric shapes, organic shapes, composite shapes, four-fold pattern.

## Task preparation

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### Prior learning

Students have explored the history, purpose and stylistic features of Islamic art. They have studied the geometric and symmetrical patterns common in Islamic tiles and mosaics in order to create their own geometric patterned artworks. They have experimented with different skills, techniques, and processes associated with painting and printmaking.

## Assessment task

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### Assessment conditions

Individual

### Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment task.

## Resources

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- Idea development worksheet (printed as A3), pencils, eraser
- Compass, ruler, tracing paper
- 200–250 gsm watercolour or mixed-media paper
- Gouache, tempera, watercolour or acrylic paint, paintbrushes, water buckets, aprons
- Printing foam, embossing tools or pencils/pens, acrylic paint (or printing ink), A3 cartridge paper, foam rollers or brayers, lid or palette for paint, aprons



## Instructions for teacher: Assessment Task Term 4, Weeks 2–8

### Focus

This assessment task requires students to design and create two artworks – a painting of an Islamic inspired radial tile (Final design – tile painting) and a printed wrapping paper (Final artwork – printed wrapping paper) created by repeatedly printing a tile stamp to create a multi-coloured tessellated pattern using the reduction printmaking process. Separate marking keys have been provided to offer the teacher the opportunity to complete the task in its entirety, or focus on one task and increase the scale of artwork or the level of complexity.

### Design Process

- Introduce students to common features and stylistic elements of Islamic art by looking at, and responding to, artwork.
- Revise the visual art elements of line, shape (geometric, organic, symmetrical and composite), colour (tints and shades) and space.
- Teach students about the four-fold design process, as used by Islamic artists.
- Scaffold the design process of the four-fold Islamic inspired geometric tile, using the idea development worksheet. Remind students of the importance of using the pre-lined grids to assist them in matching their patterns on opposite sides of their tile (square).
- Encourage students to self-reflect on quality of design and refine ideas.
- Revise art element of colour, focusing on complementary colours, as well as tints and shades. Direct students to select a colour scheme; made up of a tint or shade of their complementary colour scheme as well as black and white.
- Direct students to complete the tessellation of design on worksheet and colour.
- Explain the process of image enlargement using the grid method of enlargement.
- Students to redraw the design (using the grid enlargement method) onto the final template sheet before tracing the final design with tracing paper.

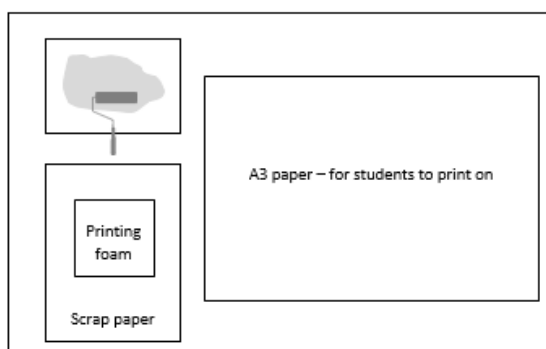
### Making process (Final design – tile painting)

- Direct students to trace their design onto their Final design-painting sheet. Remind students to write their name on their tracing paper, as the tracing paper is used again in Week 5 (printmaking lesson).
- Demonstrate basic painting techniques and procedures (including how to mix colour to create tints and shades).
- Facilitate student exploration and testing of paint media, focusing specifically on creating:
  - a solid, flat and even coverage of colour
  - colour gradations
  - thin lines of pattern.
- Students paint artwork.
- Introduce the concept of display and how the location, or the way an artwork is displayed, affects audience engagement and can enhance or detract from the visual appeal/aesthetic of the artwork. Discuss.
- Ask students to think about what location their artwork would best be suited for display and direct students to write their answer in the box provided.

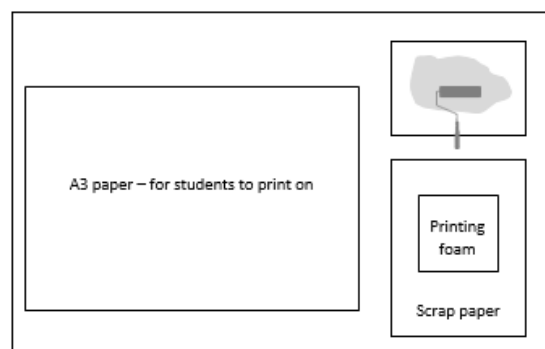
## Making process (Final artwork – printed wrapping paper)

- Introduce students to the reduction printmaking process.
- Transfer design onto the printmaking foam by placing tracing paper over the foam, making sure that both pieces align. Draw over the tracing paper design using a ball point pen. The pressure used when drawing over the design will be enough to slightly indent the design onto the foam. Do not press too hard at this stage. Using a black permanent marker, redraw the indented lines so that the design becomes visible.
- Demonstrate the foam reduction printmaking process, while modelling and discussing appropriate workspace practices and steps, listed below.
- **Layer one**
  - We are printing onto white paper, so we do not need to print the white layer. White areas of the design are to be indented or removed first.
  - Indent/remove first (white) layer by drawing over/indenting **all** the white sections with a pencil or pen.
  - Set up the area with large sheets of butcher's paper or newspaper stacked on top of each other. Place foam printing plate on the left (if left handed) or right (if right handed). Palette and roller sit above this. Good copy A3 paper sits on the other side (see drawing below).

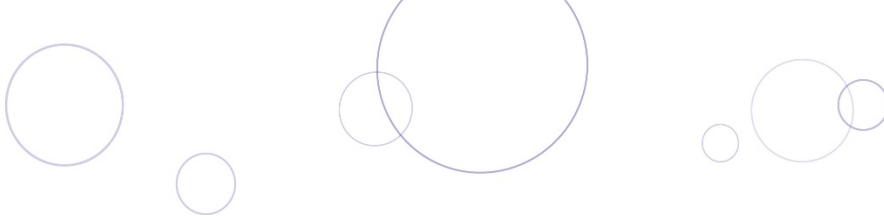
Left-handed set-up:



Right-handed set-up:



- Print the first layer by following the below steps.
  - On the back of the foam plate put a mark (dot, star etc.) in the top left corner to remind you to always print the plate with that corner to the top left of the design.
  - Roll the acrylic paint (lightest colour layer) over the foam plate.
  - Carefully place the foam tile, paint side down, onto the corner of the A3 paper, trying not to get paint on fingers or back of printing plate.
  - Pull the print by rubbing over the plate with palm of hand to transfer ink to the paper's surface.
  - Carefully remove printing plate from the paper to reveal the print.
  - Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.
  - Place A3 paper on the drying rack.
  - Remove the top layer of butcher's paper from the printing station and place it in the bin so that the workspace is clean.
  - Wash hands.
  - Carefully clean the plate, making sure the plate does not break.



- **Layer two**
  - Indent/remove all the parts of the artwork where you want the colour printed during layer one to remain. For example, if layer one of the tessellated pattern was light blue, then all the light blue areas are now to be indented/removed by drawing over/indenting **all** the light blue sections with a pencil or pen.
  - To print the second layer
    - Roll the acrylic paint (second lightest colour layer) over the foam plate.
    - Carefully place the foam tile, paint side down, aligned directly over the top of the first layer print. Students will also need to make sure that the mark is positioned to the top left of the tile. Remind students about not getting paint on their fingers or the back of the printing plate.
    - Place a clean piece of scrap paper over the foam to minimise accidental ink transfer to hands or clean paper – this is especially important as students reprint.
    - Pull the print by rubbing over the plate with palm of hand to transfer ink to the paper's surface.
    - Carefully remove the printing plate from the paper to reveal the print.
    - Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.
    - Place A3 paper on drying rack.
  - **Repeat process with all other layers.** Remembering to always indent/remove the colour layer of shapes/lines that had previously been printed.

## Instructions for students: Assessment Task Term 4, Weeks 2–8

### Focus

Design and create two artworks:

1. a painting of an Islamic inspired radial tile (Final design – tile painting)
2. printed wrapping paper (Final artwork – printed wrapping paper) created by repeatedly printing a tile stamp to create a multi-coloured tessellated pattern using the reduction printmaking process.

### Design Process

- Learn about the common features and stylistic elements of Islamic art by looking at, and responding to, artwork.
- Revise the visual art elements of line, shape (geometric, organic, symmetrical and composite), colour (tints and shades) and space.
- Design and create a four-fold design, as used by Islamic artists, which can tessellate to create an infinite pattern.
- Colour design using a set of complementary colours, including a tint and shade, as well as black and white.
- Enlarge the design onto the final design template sheet using the grid method of enlargement.
- Trace the final design with tracing paper.

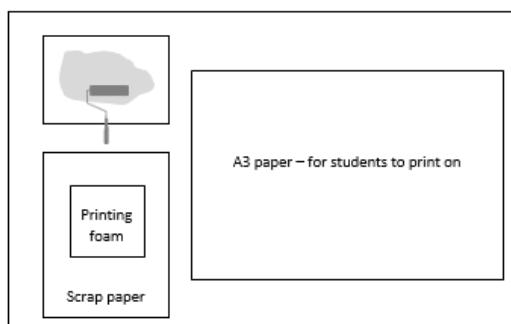
### Making process (Final design – tile painting)

- Trace the design onto the Final design – painting sheet. Write your name on the tracing paper and keep it for the printmaking lesson.
- Explore and test paint media, focusing specifically on creating solid, flat and even coverage of colour, colour gradations and thin lines of pattern.
- Paint the final design artwork. Think about what location your artwork would best be displayed and write your answer in the box provided on the Final design worksheet. Submit it to your teacher for marking.

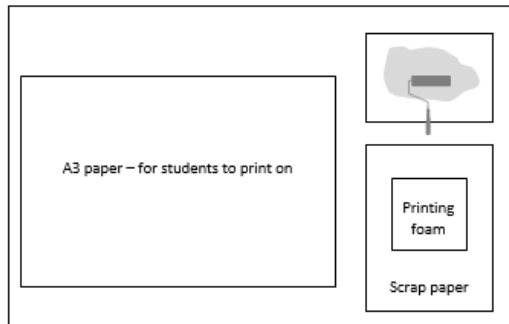
### Making process (Final artwork – printed wrapping paper)

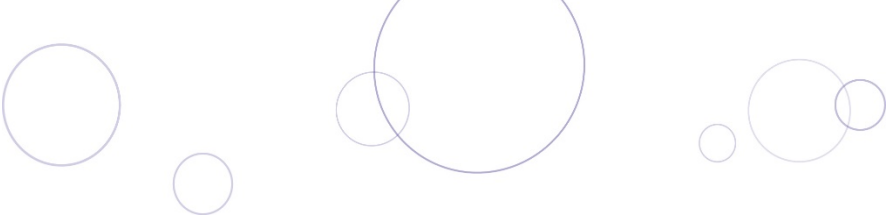
- Set up your workstation with large sheets of butcher’s paper or newspaper stacked on top of each other. Place foam printing plate on the left (if left handed) or right (if right handed). Palette and roller sit above this. A3 good copy paper sits on the opposite side (see diagram below).

Left-handed set-up:



Right-handed set-up:



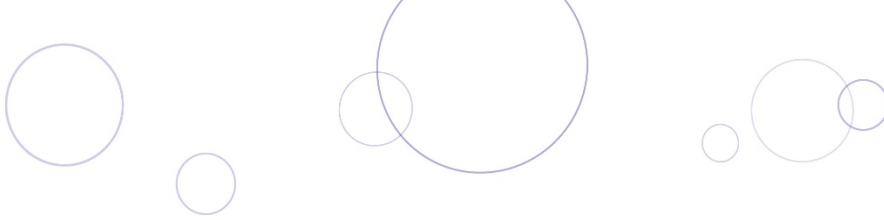
- 
- Transfer the design onto the printmaking foam by placing the tracing paper over the foam, making sure both pieces align. Draw over the tracing paper design using a ball point pen. The pressure used when drawing over the design will be enough to slightly indent the design onto the foam. Do not press too hard at this stage. Using a black permanent marker, redraw the indented lines so that the design becomes visible.
  - Create your tiled wrapping paper by following the steps below.

### Layer one

- On the back of the foam plate put a mark (dot, star etc.) in the top left corner, to remind you to always print the plate with that corner to the top left of the design.
- Indent/remove the first layer (this will be your **white layer** – as the paper you are printing onto is white) by drawing over/indenting all the white sections with a pencil or pen.
- To print the first layer
  - Roll the acrylic paint (lightest colour layer) over the foam plate.
  - Carefully place the foam tile, paint side down, onto the corner of the A3 paper trying not to get paint on fingers or back of the printing plate. You will also need to make sure that the mark is positioned to the top left of the tile.
  - Place a clean piece of scrap paper over the foam to minimise accidental ink transfer to hands or clean paper – this is especially important as you reprint.
  - Pull the print by rubbing over the plate with the palm of your hand to transfer ink to the paper's surface.
  - Carefully remove printing plate from the paper to reveal the print.
  - Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.
  - Place the A3 paper on the drying rack.
  - Remove the top layer of the butcher's paper from the printing station and place it in the bin so that your workspace is clean.
  - Wash your hands and carefully clean plate making sure plate does not break.

### Layer two

- Indent/remove all the parts of the artwork where you want the colour previously printed (layer one) to remain. For example, if layer one was of the tessellated pattern was light blue, then all the light blue areas are now to be indented/removed by drawing over/indenting **all** the light blue sections with a pencil or pen.
- To print the second layer
  - Roll the acrylic paint (second lightest colour layer) over the foam plate.
  - Carefully place the foam tile, paint side down, aligned directly over the top of the first layer print. Students will also need to make sure that the mark is positioned to the top left of the tile. Make sure you do not get paint on your fingers or the back of the printing plate.
  - Place a clean piece of scrap paper over the foam to minimise accidental ink transfer to hands or clean paper – this is especially important as you will reprint.
  - Pull the print by rubbing over the plate with the palm of your hand to transfer ink to the paper's surface.
  - Carefully remove the printing plate from the paper to reveal the print.

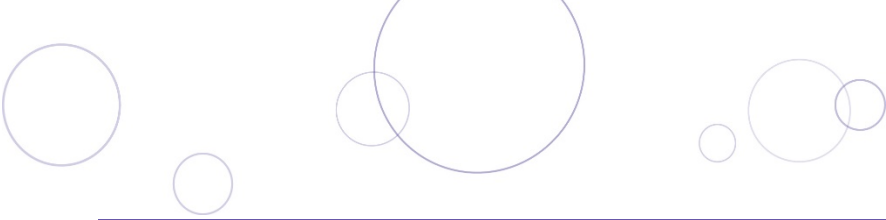


- Repeat the process (from inking to printing) until the whole of the A3 paper's surface is covered with tessellated prints.
- Place the A3 paper on the drying rack.
- Remove the top layer of butcher's paper from the printing station and place it in the bin so that workspace is clean.
- Wash your hands and carefully clean the plate, making sure the plate does not break.
- **Repeat the process with all other layers.** Remember to always indent/remove the colour layer of shapes/lines that had previously been printed.

## Marking key – Making

Islamic inspired radial designed tile painting

Description	Marks
<b>Use of Islamic art features (geometric design, floral design using organic shapes and calligraphy line work) to create a design that is radial and tessellates</b>	
Shows influence of style through appropriate choice in features.	4
Replicates aspects of style through some choice in features.	3
Attempts to replicate some aspects of style.	2
Omits the influence of a culture's style.	1
<b>Subtotal</b>	
<b>Application of paint medium and technique</b>	
Refined paint application.	4
Even paint application.	3
Inconsistent paint application.	2
Rudimentary paint application.	1
<b>Subtotal</b>	
<b>Use of line, shape and space in radial design</b>	
Purposefully arranges composition, demonstrating considered use of line, shape, and space to create a radial design with an interesting tessellated pattern.	3
Arranges composition, demonstrating inconsistent use of shape, pattern and space to create a radial design that mostly tessellates.	2
Arranges composition in a random manner, with little consideration of line, shape or space.	1
<b>Subtotal</b>	
<b>Selection and use of colour</b>	
Makes discernible colour choices, incorporating the use of tints/shades.	3
Selects colour and attempts to use tints/shades.	2
Uses colours randomly.	1
<b>Subtotal</b>	



<b>Consideration of presentation for audience</b>	
Provides a considered comment about where/how artwork should be displayed.	<b>3</b>
Makes comment on where artwork should be displayed.	<b>2</b>
Little comment provided as to where artwork should be displayed.	<b>1</b>
	<b>Subtotal</b>
	<b>Total</b>
	<b>/17</b>

## Marking key – Making

Reduction printmaking – tile wrapping paper

Description	Marks
<b>Application of reduction printmaking process – quality of printing plate/tile</b>	
Effectively manipulates printing plate to create an even/consistent print quality – lines are well indented and deep enough to show a clear impression.	3
Manipulates printing plate to some extent to create indentation and printed impression but line quality is inconsistent	2
Applies materials and reduction process in a rudimentary way– plate lacks clear indentation resulting in an underdeveloped and/or unclear image.	1
<b>Subtotal</b>	
<b>Application of materials – print quality</b>	
Demonstrates a considered application of printing ink, resulting in prints that are even and consistent.	4
Shows some consistency in application of printing ink, resulting in prints that are mostly consistent.	3
Demonstrates simple application of printing ink, but print quality is uneven in coverage and lacks consistency.	2
Applies materials in a rudimentary way, resulting in a haphazard print quality.	1
<b>Subtotal</b>	
<b>Application of reduction printmaking process (placement) – registration (alignment) of prints to create a tessellated wrapping paper</b>	
Effective application of reduction printing process – well aligned registration with a neat and consistent placement in the creation of tessellated prints.	4
Applies a reduction printing process that resulted in a mostly consistent alignment in print registration and tessellation	3
Undertakes simple placement of tile/printing plate with some inconsistencies in print registration and tessellation	2
Uses printing process but a haphazard approach to registration/alignment has made it difficult to tessellate prints	1
<b>Subtotal</b>	
<b>Total</b>	<b>/11</b>

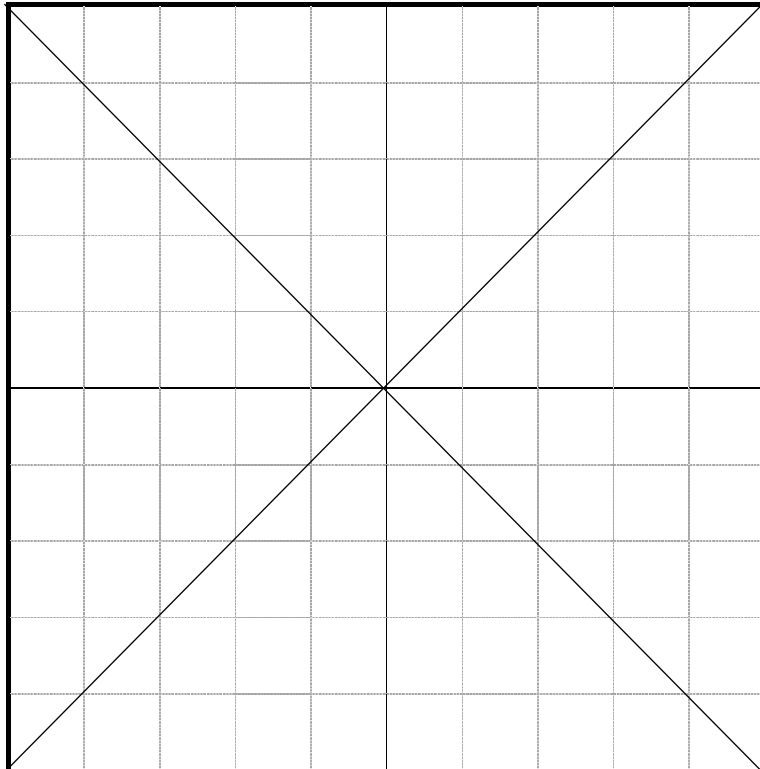
**Idea development worksheet: four-fold patterned tile design** (print to A3)

Name:

Class:

**Box 1. Initial grid lines and idea generation**

Using a compass and ruler, draw a four-fold grid pattern in the box below. You can draw this as simply or complicated as you want. Using a coloured pencil or black marker, draw over the lines you want to keep and create your design.



**Box 2. Reflect and refine**

What could you do to improve or strengthen your design?

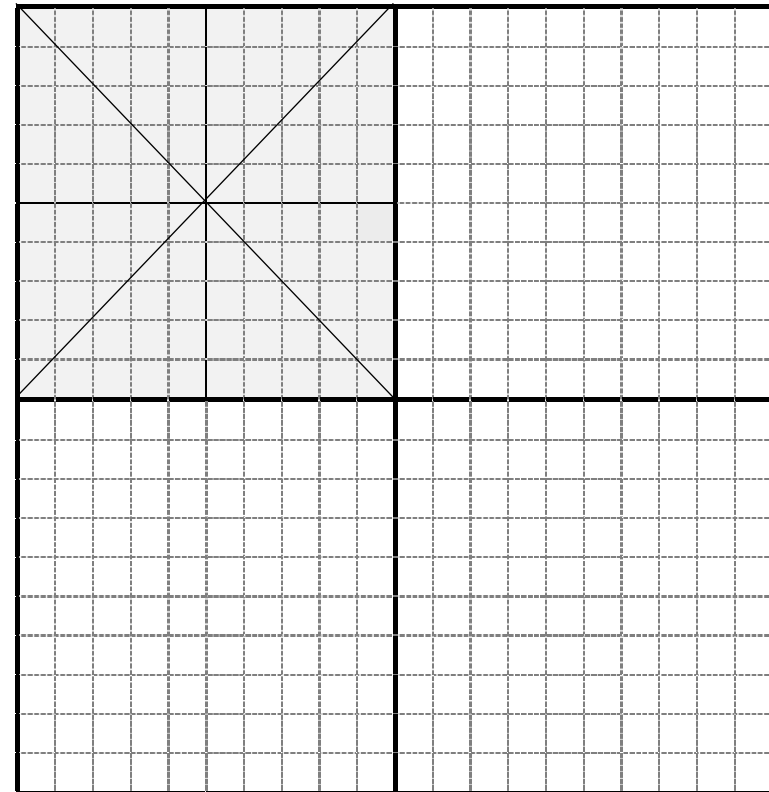
**Box 3. Colour Scheme**

Select a set of complementary colours for your design and list them in the blanks below. Then circle whether you want to add a tint or a shade as well as black or white to create a colour scheme consisting of four colours.

- 1. \_\_\_\_\_  
+ tint of colour one
- 2. \_\_\_\_\_  
+ shade of colour two
- 3. black/white

**Box 4. Idea generation and replication**

Copy your final design into the top left grid (grey section) in the box below. Repeat design into the other three boxes, so that they form a tessellated pattern. Colour in using you selected colour scheme.

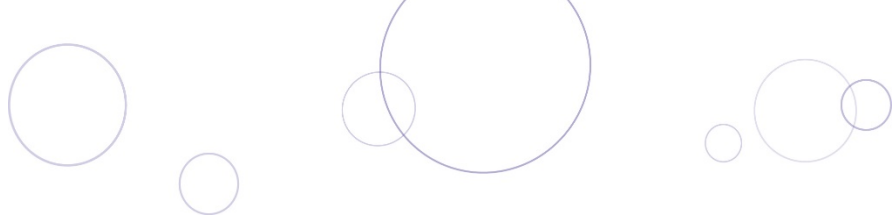


**Box 5. Reflect:**

Is there a part of your design that does not work well once tessellated? (Please circle)

YES / NO

**Box 6. Refine final design based on reflection:** What changes/modifications will you make and why?



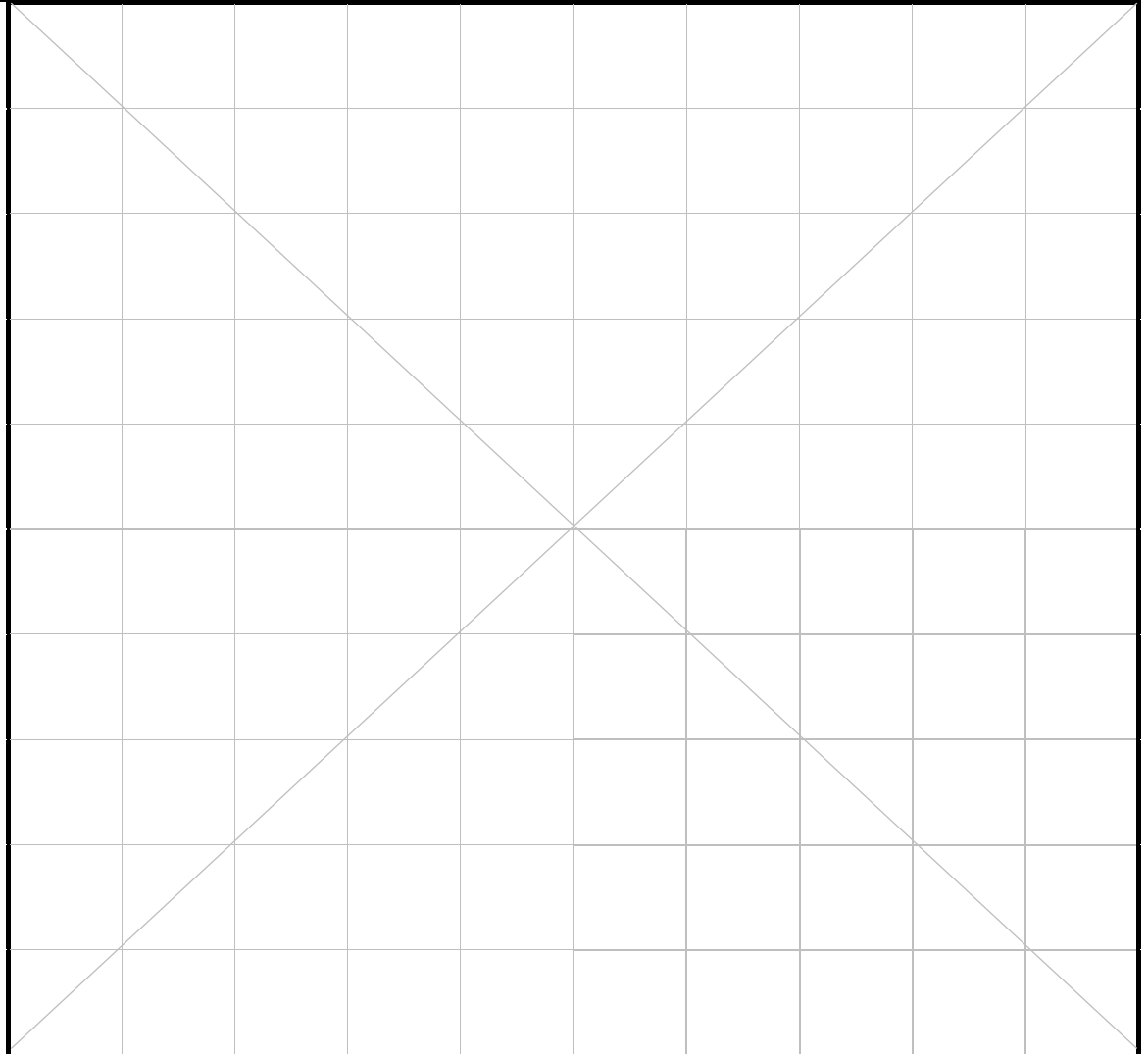
## Final design template

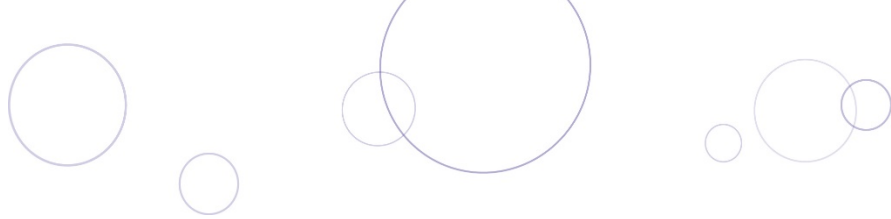
Name:

Class:

### Task Instructions

1. Transfer your design lightly into the box using the grid paper to help position your design correctly onto the grid lines.
2. With a black marker, trace around your design neatly.
3. Trace your design onto tracing paper using a 4B pencil (using firm pressure), ready to use on final design painting sheet.





**Final design – tile painting sheet** (printed on 200–250 gsm paper)

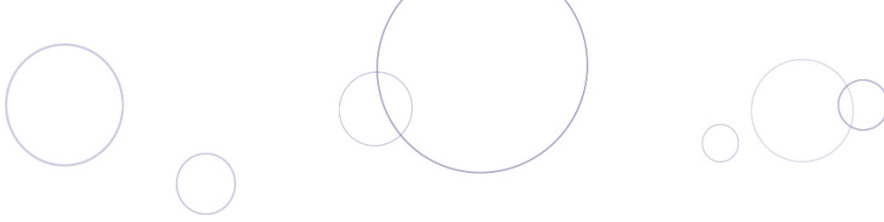
Name:

Class:

**Task instructions**

1. Transfer your design lightly into the box using tracing paper by placing the tracing paper, lead pencil side down facing final design. Make sure that the corner of the tracing paper design aligns with the corners of this paper grid. Trace over the lines pressing firmly (directly onto the back of the tracing paper), so that the lead pencil from the underside transfers onto the final design paper (below). Try not to go outside the lines.
2. Complete media testing of your paint medium, focusing specifically on creating a solid, flat and even coverage of colour, colour gradations, and creating thin lines of pattern.
3. Follow the colour scheme from your idea development worksheet and paint your artwork. Fine details could be painted, using fine brushes, or added with coloured markers or acrylic paint markers.

**If you, as the artist, were going to install this artwork for display, where would be the most appropriate display location? Why?**



## Acknowledgements

### Term 3

Week 1

Activity 4 (dot points) information from: Alchin, L. (2018). *Totem pole symbols and meanings*. Retrieved October, 2021, from <https://www.warpaths2peacepipes.com/native-american-symbols/totem-pole.htm>

### Term 4

Week 5

Image of paint roller from: Tracey. (2012). *Grey paint roller clip art* [Graphic]. Retrieved October, 2021, from <http://www.clker.com/clipart-grey-paint-roller.html>

### Appendix C

Making process

Images of paint roller from: Tracey. (2012). *Grey paint roller clip art* [Graphic]. Retrieved October, 2021, from <http://www.clker.com/clipart-grey-paint-roller.html>

