



**DRAFT**

## THE ARTS: VISUAL ARTS

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Teaching and Learning Exemplar  
Year 5



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 5 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.

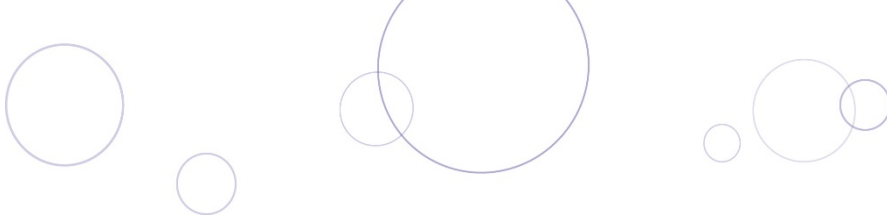
This exemplar supports reflective practice and provides flexibility for teachers in their planning. The exemplar shows how content can be combined and revisited throughout the year. Teachers will choose to expand or contract the amount of time spent on developing the required understandings and skills 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 report rather than a written one, or contributing to a digital blog instead of a written journal
- **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
- **content descriptions, skills or modes of learning for individuals** with formal or informal learning adjustments.



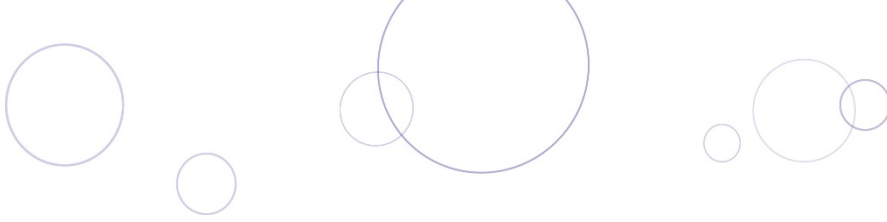
## **The general capabilities and cross-curriculum priorities**

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**

Content from the Western Australian curriculum <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><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:               <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention <b>2a</b></b></p> <p>Students consolidate knowledge and application of the art elements of line and shape through drawing. Students learn a variety of basic drawing/mark-making skills and techniques that will be used in future activities.</p> <p><b>Focus questions <b>2b</b></b></p> <ul style="list-style-type: none"> <li>• What is line?</li> </ul> <p><b>Support notes <b>2c</b></b></p> <ul style="list-style-type: none"> <li>• Additional information on the element of line can be sourced prior to lesson from:               <ul style="list-style-type: none"> <li>▪ Elements of Art: Line   KQED Arts <a href="https://www.youtube.com/watch?v=BDePyEFT1gQ">https://www.youtube.com/watch?v=BDePyEFT1gQ</a> (Warning: this clip contains flashing lights)</li> <li>▪ Artyfactory.com – The visual elements – Line <a href="https://www.artfactory.com/art_appreciation/visual-elements/line.html">https://www.artfactory.com/art_appreciation/visual-elements/line.html</a></li> <li>▪ National Gallery of Art – The Elements of Art: Line <a href="https://www.nga.gov/learn/teachers/lessons-activities/elements-of-art/line.html">https://www.nga.gov/learn/teachers/lessons-activities/elements-of-art/line.html</a></li> </ul> </li> </ul>	<p>Revise art element of line.</p> <p><b>Activity 1 – Exploration of line</b></p> <p>Introduce basic drawing skills (hatching, cross-hatching and stippling) through a series of basic warm-up drawing activities completed on cartridge paper. Experiment with pressure control when exploring lines of different lengths, weights, widths and directions.</p> <ul style="list-style-type: none"> <li>• Pressure control: Without lifting the pencil (or pen), move it randomly over the page using one continuous line. Gradually try to increase the pressure to make the line as dark as possible before gradually releasing pressure to decrease the intensity of the line.</li> <li>• Hatching: Draw a short straight line then try to repeat with many parallel lines, positioned as close together as possible, without touching the previous line. Try varying the pressure, making each new line lighter than the last.</li> <li>• Cross-hatching: Repeat the activity above using cross-hatching with perpendicular lines but this time gradually increase the distance between each line to change the tonal value.</li> </ul>

1. The Western Australian curriculum is the mandated curriculum content to be taught from the *Outline*.
2. Teaching and learning intentions may provide additional information and/or examples to assist with the interpretation of curriculum content.
  - a. 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.
  - b. 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.
  - c. 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.
3. 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 5 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.

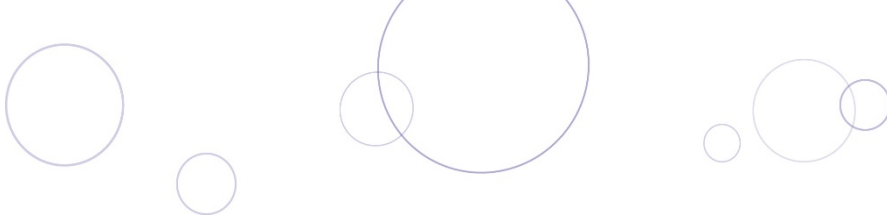
## Ways of assessing

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 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 exemplar has 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 Appendices B and C.

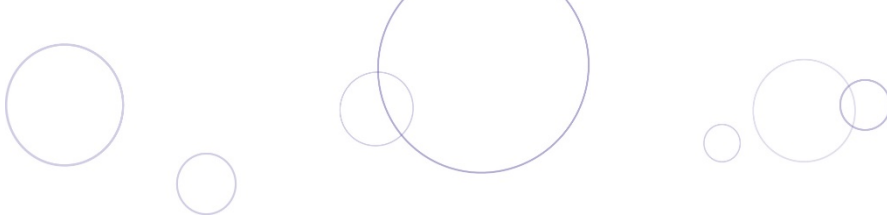
### **Prior knowledge**

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

Students have had experiences in generating ideas for artworks as well as selecting and manipulating materials to create artwork.

Students have explored artwork from different social, cultural and historical contexts. They have been exposed to a variety of artists or styles when making and responding to artwork and have replicated aspects of other styles in their own work. Students have presented artwork to communicate specific messages and understand how presentation can enhance meaning for audiences.

With scaffolding, students have made observations about an artist's purpose or meaning and responded to artwork using visual art terminology.



### **Year level description**

In Year 5, students reflect on the work of varying artists and explore how it influences their own artwork. They select from a range of media, materials and technologies to create original artwork.

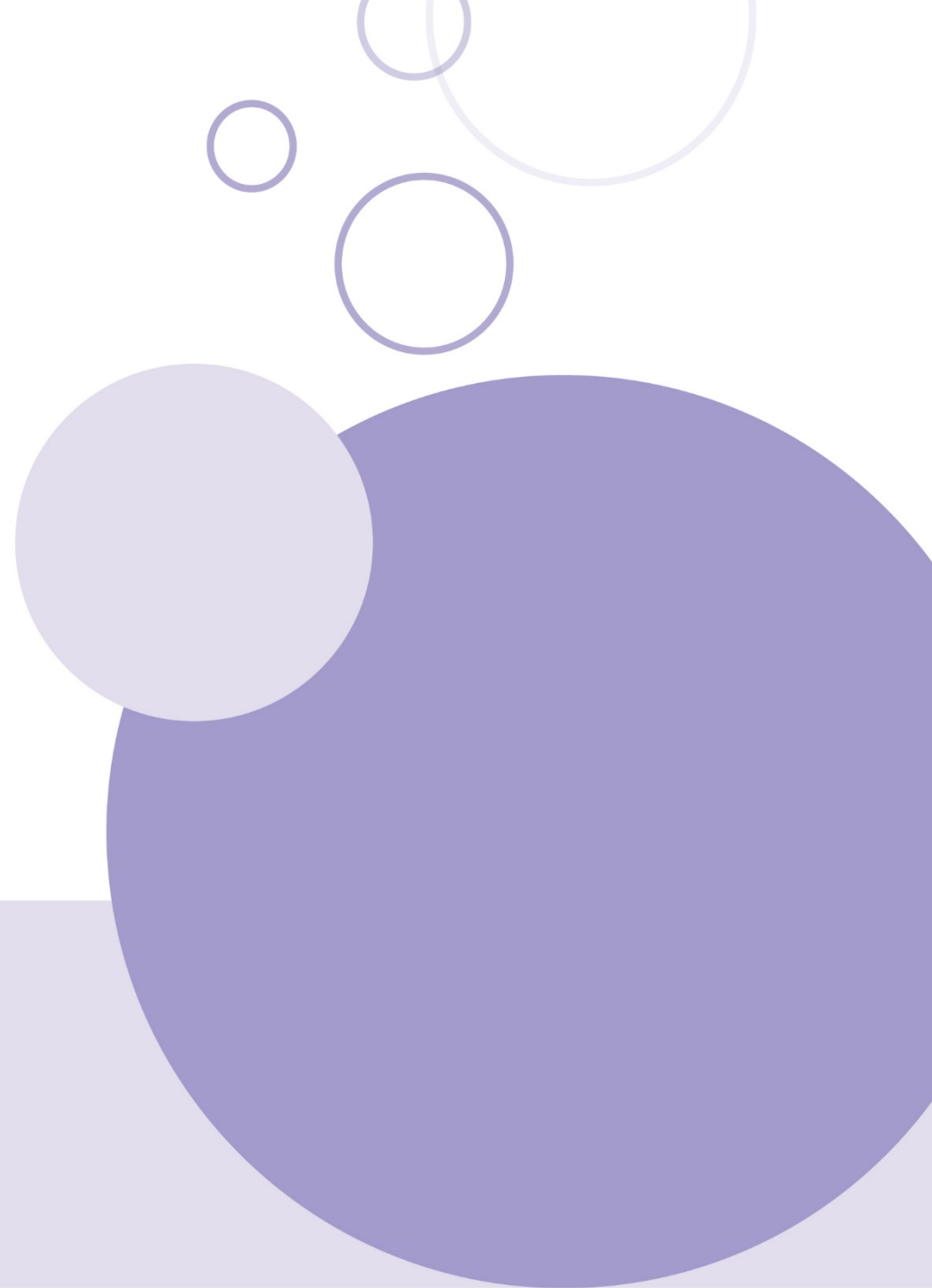
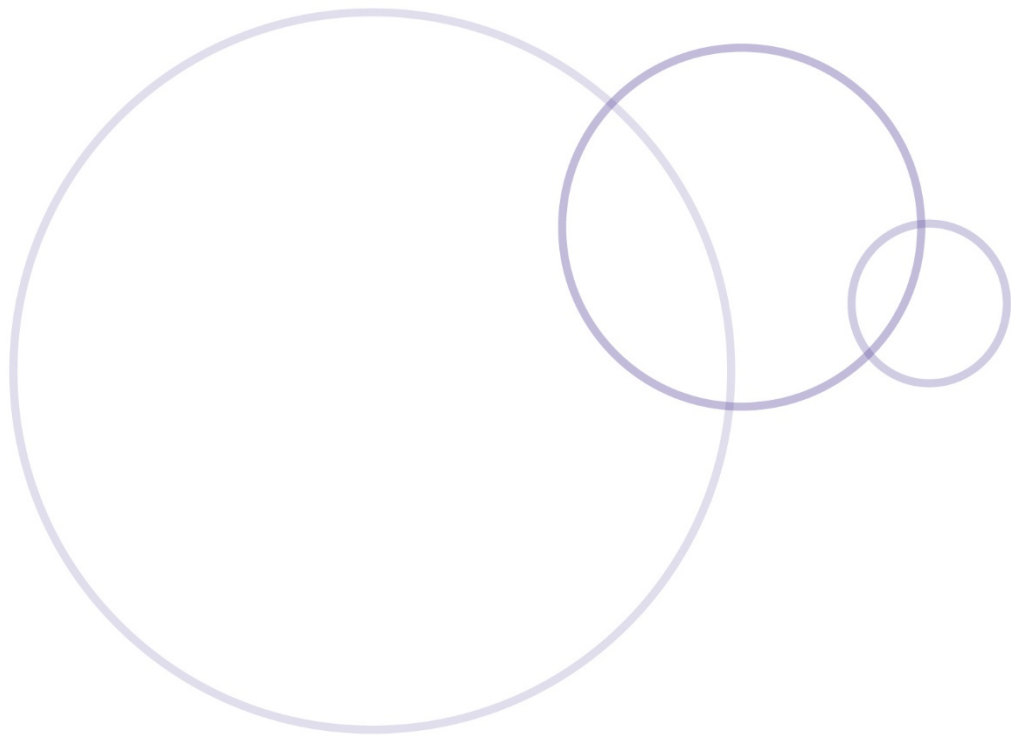
Students begin to reflect on the ideas, feelings and opinions communicated in their artwork and consider how presentation will enhance visual appeal/aesthetics and audience engagement.

As they make and respond to artwork, students use visual art terminology to identify and describe how the elements have been used. They have the opportunity to explore the role of art in different times and cultures.

### **Year 5 Achievement Standard**

At Standard, students apply their ideas, skills and techniques to making artwork. Their ideas replicate aspects of the style of another artist or movement. Students apply their ideas by selecting relevant materials, some appropriate techniques and visual art elements to create artwork. They produce and enhance their finished artwork by manipulating complex shapes, using a variety of line types, creating and using a range colours and different textures, organising space, and exploring and manipulating values. Students create artwork, selecting and using a range of techniques suitable to selected art forms.

With guidance, students make links between an artist's context and their own artwork. They make observations about how meaning is communicated through the use of visual art elements and techniques, using some visual art terminology.



# TERM 1

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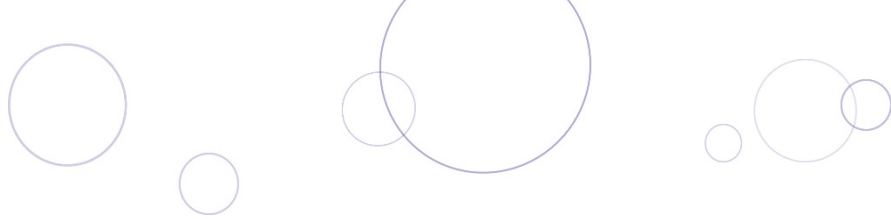
Weeks 1–8: Visual Arts

THEME: DRAWING FROM NATURE (DRAWING UNIT)

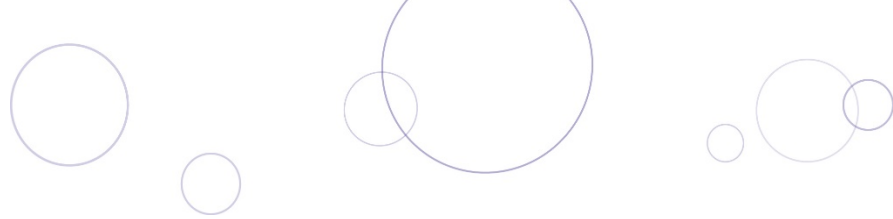


## Overview

The focus of the Term 1 exemplar is exploring and developing students' understanding of artist style, process and documentation. By drawing influence from a range of Australian botanical artists of differing time periods, students are given the opportunity to develop observational drawing techniques and experiment with the art elements when responding to and documenting nature. The learning activities provide a variety of formative assessment opportunities in both art Making and Responding. Responding opportunities, embedded in learning activities throughout the term, occur informally through discussion, reflection and intentional questioning. Through application and development of various drawing skills and techniques, students become aware of how artists make individual choices to convey meaning and purpose in artworks. Students will create a body of work (nature studies which could be created on loose paper or in an artist book), inspired by the style of botanical art, culminating in one final botanical artwork incorporating techniques the student has learnt throughout the term. Designing this term's making task as a body of work allows teachers to modify the exemplar to suit their individual skillsets and the distinct needs of their students while working within the budgetary, time and resource constraints of the school. Learning experiences are sequenced and scaffolded to support success, while the open framework of activities allows for differentiation. Although many of the lessons are teacher directed, students will also be developing the capacity to work independently.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate knowledge and application of the art elements of line and shape through drawing. Students learn a variety of basic drawing/mark-making skills and techniques that will be used in future activities.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is line?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Additional information on the element of line can be sourced prior to lesson from:             <ul style="list-style-type: none"> <li>▪ Elements of Art: Line   KQED Arts <a href="https://www.youtube.com/watch?v=BDePyEFT1gQ">https://www.youtube.com/watch?v=BDePyEFT1gQ</a> (Warning: this clip contains flashing lights)</li> <li>▪ Artyfactory.com – The visual elements – Line <a href="https://www.artyfactory.com/art_appreciation/visual-elements/line.html">https://www.artyfactory.com/art_appreciation/visual-elements/line.html</a></li> <li>▪ National Gallery of Art – The Elements of Art: Line <a href="https://www.nga.gov/learn/teachers/lessons-activities/elements-of-art/line.html">https://www.nga.gov/learn/teachers/lessons-activities/elements-of-art/line.html</a></li> </ul> </li> </ul>	<p><b>Activity 1 – Exploration of line</b></p> <p>Introduce basic drawing skills (hatching, cross-hatching and stippling) through a series of basic warm-up drawing activities completed on cartridge paper. Experiment with pressure control when exploring lines of different lengths, weights, widths and directions.</p> <ul style="list-style-type: none"> <li>• Pressure control: without lifting the pencil (or pen), move it randomly over the page using one continuous line. Gradually try to increase the pressure to make the line as dark as possible before gradually releasing pressure to decrease the intensity of the line.</li> <li>• Hatching: draw a short straight line then try to repeat with many parallel lines, positioned as close together as possible, without touching the previous line. Try varying the pressure, making each new line lighter than the last.</li> <li>• Cross-hatching: repeat the activity above using cross-hatching with perpendicular lines but this time gradually increase the distance between each line to change the tonal value.</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>• The following links provide examples of drawing techniques outlined in the teaching and learning experiences:<ul style="list-style-type: none"><li>▪ Erika Lancaster.com – Guide to shading techniques: hatching, crosshatching, scribbling and others <a href="https://www.erikalancaster.com/art-blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others">https://www.erikalancaster.com/art-blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others</a></li><li>▪ Pen &amp; ink drawing tutorials   Beginners introduction to crosshatching and basic strokes – Alphonso Dunn <a href="https://www.youtube.com/watch?v=DtPS4Ei-MwE">https://www.youtube.com/watch?v=DtPS4Ei-MwE</a></li><li>▪ Inking techniques: hatching, stippling, scumbling tutorial – Bethany Thiele <a href="https://www.youtube.com/watch?v=0tAfdpZ9lic">https://www.youtube.com/watch?v=0tAfdpZ9lic</a></li><li>▪ Pencil drawing techniques – Drawing &amp; Painting – The Vitual Instructor <a href="https://www.youtube.com/watch?v=DaxL4gYwUrU">https://www.youtube.com/watch?v=DaxL4gYwUrU</a></li></ul></li></ul>	<ul style="list-style-type: none"><li>• Stippling: make stippled (dot) marks on page, starting with small dots close together and far apart, and then gradually increasing the size of the dots.</li></ul>



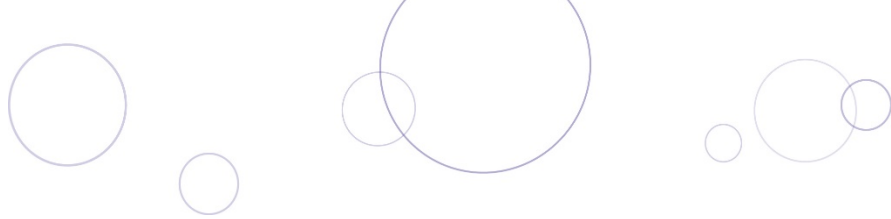
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:           <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students discover that mark making often uses repetition of line and shape to create texture and pattern. Students develop a range of mark-making drawing skills, using repetition and pattern, for application and replication in future artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is texture?</li> <li>• How many textures can you create using line?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Additional information on the element of line can be sourced prior to lesson from the links from the previous activity.</li> <li>• The following link provides examples of drawing techniques outlined in teaching and learning experiences:           <ul style="list-style-type: none"> <li>▪ Microsoft Bing – Line and linear drawing techniques to create pattern <a href="https://binged.it/3fJXR8r">https://binged.it/3fJXR8r</a></li> </ul> </li> </ul>	<p><b>Activity 2 – Creating texture/pattern using line</b></p> <p>Direct students to complete the ‘How many textures can you create using line?’ worksheet using pencil, fineliner or ballpoint pen. (Appendix A.2)</p>



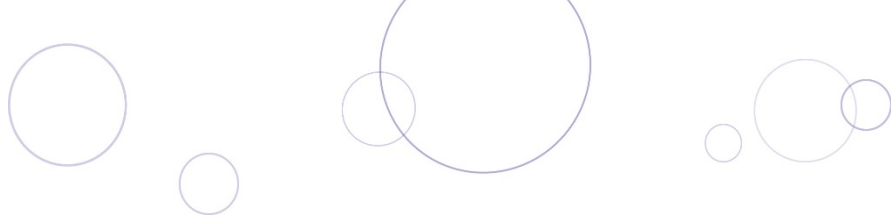
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Investigate the ways artists collect, record and document nature while consolidating their understanding and application of art elements: line, shape, texture and space. Through exploration of natural found material (focusing on the shapes, lines, textures and form depicted in the local leaf and plant material) students learn to recognise, source and collect natural materials suitable for artmaking.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What do we mean by native flora?</li> <li>• What are natural found materials?</li> <li>• What do we mean when we talk about the lines, shapes, texture and form of the natural found materials?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Natural found materials (leaves, feathers, seedpods, flowers etc.) can be found on the day or collected prior to lesson if the school site lacks appropriate materials or the weather is unsuitable. Alternatively, if scavenging for materials is not possible, find a range of close-up photographs online, then laminate and cut them out for use.</li> </ul>	<p>Explain the Term 1 Making project (formative assessment) to students. This term, students will be creating a body of small works based on Australian native flora. These artworks could be displayed separately as small individual artworks or as a grouped body of work, e.g. a concertina-style artist book.</p> <p>Introduce the theme ‘Drawing from Nature’ to students by discussing the different ways artists utilise, observe, depict and gain inspiration from nature, e.g. botanical artists collect specimens before documenting them through detailed viewing.</p> <p><b>Activity 1 – Gathering and collecting as inspiration</b></p> <p>Take students outside to collect natural materials – such as flowers, leaves, leaf matter, twigs, sticks, bark, feathers – from their local environment (school garden, oval, nature play etc.). Consider the type of natural material that would make interesting specimens, e.g. those with a variety of differing lines, shapes, colours, textures and forms.</p>



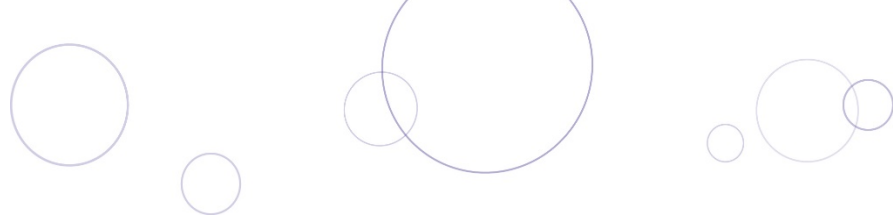
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Production</b></p> <ul style="list-style-type: none"> <li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul>	<p><b>Learning intention</b></p> <p>Students consider how choices in presentation affect and enhance visual appeal, aesthetics and audience engagement. Students reflect on the line, shape, texture form and space of found materials through exploration of composition and placement of objects to create a non-permanent display. Like artists, students use technology for recording, documenting and presenting artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is compositional arrangement?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Compositional arrangement refers to the way the artist chose to place/arrange all the objects within the picture. Effective composition enables the viewer’s eye to travel throughout the artwork and focus on a place determined by the artist.</li> </ul>	<p><b>Activity 2 – Display and present specimens</b></p> <p>Using an A4 sheet of white paper, students create a 3D compositional arrangement of their natural materials, thinking about placement, space and juxtapositioning of similar or contrasting lines, shapes, textures and forms.</p> <p>Record students’ non-permanent display by having the students (or teacher) take a photo of their composition, ready to use as reference for Week 3 learning activities.</p> <p><b>Suggested assessment point</b></p> <p>Photographs could be used for permanent display as part of the body of work, or used as a record when gathering evidence (formative assessment).</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:           <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate and recap mark-making skills learnt in Week 1 and apply them to an observational drawing. Students make links to how artists use and recreate texture.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are some of the ways artists could create or depict texture and form in a work of art?</li> <li>• What texture can you see in your natural objects?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Texture can be implied or actual. Real texture refers to artwork that looks like it feels (e.g. touching the back of an echidna sculpture should feel spikey), whereas an artwork with implied texture does not feel the same as the texture it suggests (e.g. the spikes drawn on a 2D echidna may look sharp and spikey but in reality would be smooth to touch).</li> </ul>	<p><b>Activity 3 – Using line and value to emphasise texture and form</b></p> <p>Revise the basic mark making concept, learnt in Week 1, of using line to imply texture and pattern.</p> <p>Ask students to choose one natural found material that has an interesting texture. Using any of the line drawing techniques (hatching, cross-hatching and stippling) learnt in Week 1, students independently create a drawing using gradations of value to emphasise the object’s texture, shape, and form. This work could be produced with pencil or pen on either A4 or A5 cartridge paper.</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><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials, and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to observe and draw what they see and understand how their artmaking practice links to the practices used by professional artists. Students develop their observational skills through continuous line, non-dominant hand and cross-contour drawing techniques. Students use drawing as a tool to record observations, details and characteristics of subjects.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Where do your eyes travel when looking at the objects in the compositional arrangement?</li> <li>• What do you think a continuous line drawing is?</li> <li>• What is a cross-contour drawing?</li> <li>• Did you enjoy drawing with your non-dominant hand?</li> <li>• How realistic and accurate was the shape and form of each drawing, in relation to the object?</li> </ul>	<p>Introduce the concept of observational drawing by conducting an observational challenge in front of the class with two volunteers, as per the instructions below.</p> <ul style="list-style-type: none"> <li>• Select two students and give them a whiteboard marker each. The students are referred to as A and B.</li> <li>• Place students A and B at opposite sides of the whiteboard.</li> <li>• Hand student A an eye mask or scarf to cover their eyes.</li> <li>• Hand student B a paper plate with a small hole in the centre. Student slides the plate over the top of their pen.</li> <li>• Provide student B with a leaf.</li> <li>• Loudly, so the rest of the class can also hear, direct the students to create a detailed drawing of a leaf. They have one minute (timed).</li> </ul> <p>After the students complete the activity, have the class praise students A and B for their efforts. Discuss the results with the class in terms of the detail and quality of drawing. Ask students A and B to reflect on and share the difference in their process. It is anticipated that students discover the importance of ‘drawing what you see, not what you think you know’.</p>



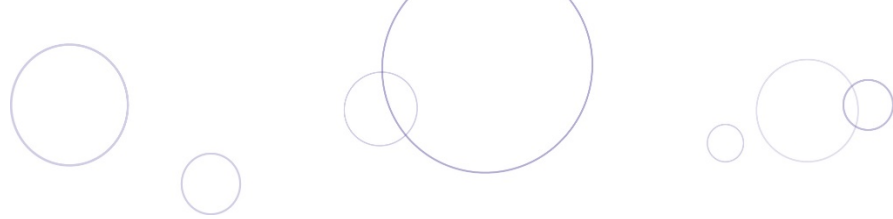
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher will need to make a hole the width of a whiteboard marker in the paper plate being used for the lesson introduction challenge.</li> <li>• Students draw with a fineliner or permanent marker, not a pencil, using watercolour or mixed media paper (approx. 200–300 gsm).</li> <li>• Let students know that there are no mistakes with their drawings, just happy accidents.</li> <li>• Continuous line drawing uses one unbroken line to draw the form of an object without taking the pen off the paper. The idea is to spend the majority of time looking at the object and drawing what you see in front of you rather than looking at your page and drawing what you think the object looks like. If students struggle, take a paper plate (or piece of paper), make a small hole in the centre and slide it over the top of the pen so that it covers the student’s page, forcing them to look at the object.</li> <li>• Cross-contour line drawing uses lines to reflect the movement of the artist’s eye in and around what they see. The drawing will include both the internal and external lines of the object.</li> </ul>	<p><b>Activity 1 – Observational drawing</b></p> <p>Students create an observational drawing of the compositional arrangement made in Week 2, using a black fineliner or permanent marker. Students use a combination of continuous line, non-dominant hand and cross-contour drawing techniques as this will encourage students to look at the object and draw what they see and observe, rather than what they think they know about the object. (Support notes)</p> <p>Demonstrate continuous line, non-dominant hand and cross-contour drawing techniques to students.</p> <p>Using the compositional arrangement from Learning Activity 1 as reference/stimulus, students are to create a drawing of each object using a combination of all three drawing techniques.</p>



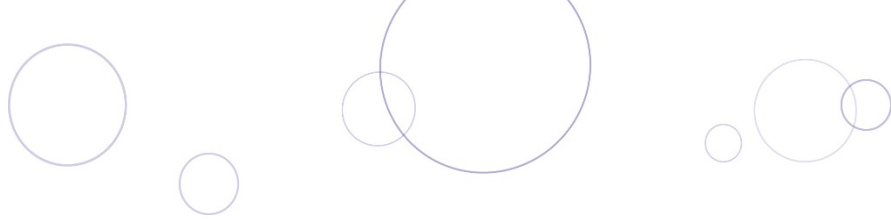
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ line (implied lines for movement and depth)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Consolidation, development and experimentation of basic watercolour skills and processes. Students understand that, unlike acrylic paint where you can add white highlights last, with watercolour painting (on white paper) highlights are created first by leaving those areas free from colour; in other words, do not paint areas that need to be left white as the paper is white.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Can you predict what the watercolour term ‘wet-on-wet’ might mean?</li> <li>• How do you think wet-on-dry might differ from wet-on-wet?</li> <li>• What is another way of describing gradation?</li> <li>• What have you learnt today about watercolour techniques?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Wet-on-wet refers to applying wet paint to a wet surface (often used for washes or where you want the colour to flow into other colours).</li> </ul>	<p><b>Activity 2 – Exploration of watercolour technique</b></p> <p>Demonstrate the following basic watercolour techniques to students:</p> <ul style="list-style-type: none"> <li>• wet-on-wet</li> <li>• wet-on-dry</li> <li>• building up colour (layering)</li> <li>• colour gradations.</li> </ul> <p>Draw students’ attention to the amount of water they need to pick up with the brush: unless they are creating a wash, they only use a little water, then apply colour lightly and build up the intensity or tone by layering colour.</p> <p>Model ways students can remove wet colour using sponges or paper towel, or by rewetting the area.</p> <p>Hand each student a piece of watercolour paper for media testing and exploration. Students could either fold it into four or use a pencil to mark out four boxes. Label each box with the basic techniques listed above. Students then media test each technique in the labelled box.</p>



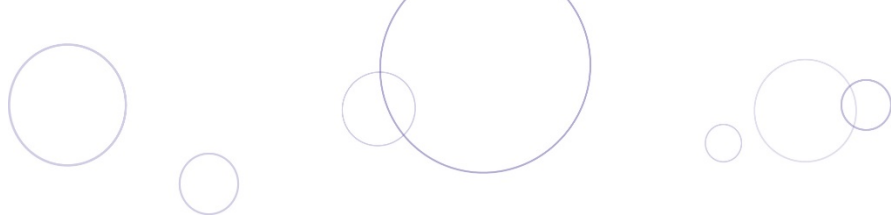
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <ul style="list-style-type: none"> <li>Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>colour (expressive colours, natural colours)</li> <li>value (gradations of value) to create artwork</li> </ul> </li> <li>Use of techniques, art processes, and experimentation with art forms</li> </ul>	<ul style="list-style-type: none"> <li>Wet-on-dry refers to applying wet paint to a dry surface, often used for a more precise application (e.g. for defined shapes and marks).</li> <li>Building up colour refers to gradually building up the colour in layers to increase its saturation.</li> <li>Gradation of colour occurs by gradually blending two colours together to transition from one colour into the next.</li> <li>Wet-on-wet refers to applying wet paint to a wet surface (often used for washes or where you want the colour to flow into other colours).</li> </ul> <p><b>Learning intention</b></p> <p>Students revise and expand on their colour theory knowledge. Students apply the watercolour skills and techniques learnt in Activity 2 to their observational drawings to create an aesthetically appealing, resolved artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is a natural colour scheme?</li> <li>What does monochromatic mean?</li> </ul>	<p><b>Activity 3 – Add colour to observational drawing</b></p> <p>As a class, revise colour theory and colour schemes. Introduce the concept of expressive and neutral colour, checking for student understanding.</p> <p>Using a combination of the four basic watercolour techniques, students paint their observational drawings from Activity 1. They could choose from the following colour schemes:</p> <ul style="list-style-type: none"> <li>natural</li> <li>triadic (primary, secondary or tertiary)</li> <li>warm</li> </ul>



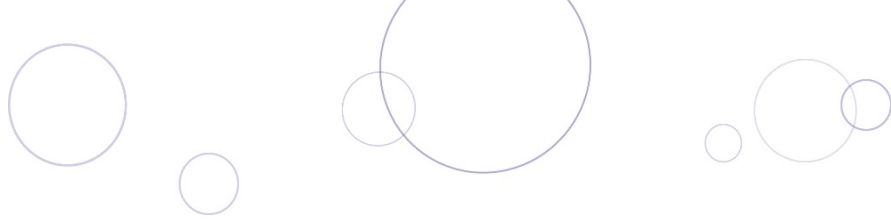
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What do you think expressive colour refers to, and why do you think artists would choose this colour scheme?</li></ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• Lead the organisation, distribution and pack-up of materials.</li></ul>	<ul style="list-style-type: none"><li>• cool</li><li>• expressive</li><li>• complementary</li><li>• monochromatic.</li></ul> <p>Recap any new information and check for student understanding using recall and questioning techniques.</p> <p><b>Suggested assessment point</b></p> <p>This artwork could be mounted for display, or cut to size in order to form part of the student’s body of work. It can also be used as a record when gathering evidence (formative assessment).</p>



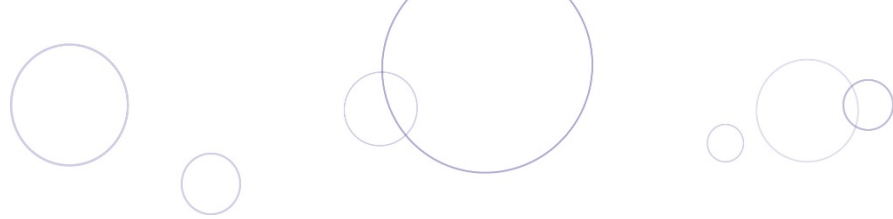
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the purpose and function of botanical art. Students recognise the key features and stylistic characteristics of botanical art. Students also learn about the process of botanical art and why botanical artists collect, record and document nature.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is botanical art?</li> <li>• What is the difference between botanical art and botanical illustration?</li> <li>• What are the key features of botanical art?</li> <li>• What do all the artists' works have in common?</li> <li>• Has the style of botanical art changed much over the last 100 years? Why do you think that is?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Become familiar with the selected artists before the lesson and find examples of their work to share with the class. Information can be found on the following websites:</li> </ul>	<p><b>Activity 1 – Introduction to botanical art</b></p> <p>Discuss differences between botanical art and botanical illustration (see support notes).</p> <p>View clip <i>What is Botanical Art</i> – Royal Botanic Gardens, Kew  <a href="https://www.youtube.com/watch?v=B6yRDDxOzw">https://www.youtube.com/watch?v=B6yRDDxOzw</a>.</p> <p>Key features of botanical art</p> <ul style="list-style-type: none"> <li>• The scientific approach to documenting and recording plants through drawing (often annotated), focusing on the colour, form and detail of plant species.</li> <li>• Drawings are always detailed, highly accurate and refined.</li> <li>• As the plants are the focus, they are often drawn against plain, empty background.</li> <li>• Often made using the following mediums: pencil, ink and watercolour.</li> <li>• Art works do not necessarily include all parts of the plant specimen.</li> </ul> <p>Recap any new information and check for student understanding using recall and questioning techniques.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> <ul style="list-style-type: none"> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how</li> </ul>	<ul style="list-style-type: none"> <li>▪ Botanical art &amp; artists – What is botanical art? (Katherine Tyrrell) <a href="https://www.botanicalartandartists.com/what-is-botanical-art.html">https://www.botanicalartandartists.com/what-is-botanical-art.html</a></li> <li>▪ The Royal Botanic Garden Sydney – Botanical illustration <a href="https://www.rbgsyd.nsw.gov.au/Science/Botanical-Illustration">https://www.rbgsyd.nsw.gov.au/Science/Botanical-Illustration</a></li> </ul> <ul style="list-style-type: none"> <li>• Botanical illustration is an exact, to-scale line drawing, often monochromatic or lacking any colour, that contains all the scientific aspects of a plant specimen.</li> <li>• Botanical art is also highly detailed and accurate. It is often coloured and focused on aesthetic appeal, and may only focus on a part of the object rather than the whole specimen.</li> </ul> <p><b>Learning intention</b></p> <p>Appreciate that the artwork and ideas of other artists can inform and inspire our own artworks. Students analyse the works of botanical artists in order to shape and influence their own practise. Students focus on the elements of art, and use visual art language, when discussing and analysing the works of others.</p>	<p>Introduce the following Australian botanical artists:</p> <ul style="list-style-type: none"> <li>• Louisa Atkinson (1834–1872)</li> <li>• Margaret Flockton (1861–1954)</li> <li>• Philippa Nikulinsky (1942–present)</li> <li>• Annick Anselin (unknown–present)</li> <li>• Angela Lober (1966–present)</li> <li>• Anne Hayes (unknown–present).</li> </ul>



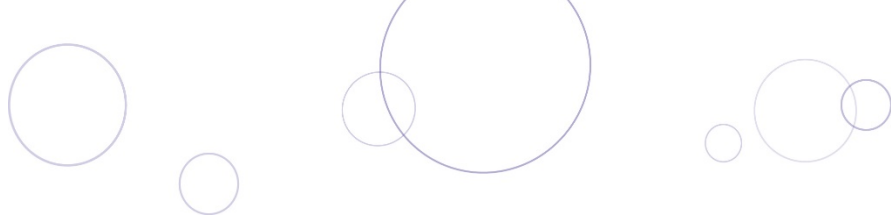
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>visual art elements and techniques are used to communicate meaning and purpose in artwork</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is your first impression of the artwork?</li> <li>• How would you describe what you see in the artwork?</li> <li>• Is the subject matter (plants) drawn accurately in terms of shape, detail, scale and proportion, or is it simplified and distorted? Why do you think this is so?</li> <li>• How has the artist captured the texture of the subject matter?</li> <li>• What do you notice about the sense of space in botanical artworks?</li> <li>• What do you notice about the artist’s use of colour?</li> <li>• Do you like the artworks? Why/why not?</li> <li>• What media do you think the artist has used to create the artworks? How can you tell? Is this media choice reflective of the botanical art style?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Become familiar with the selected artists before lesson and find examples of their work to share with class. Suggested websites: <ul style="list-style-type: none"> <li>▪ Angela Lober – Botanical artist <a href="https://www.angelalober.com/about">https://www.angelalober.com/about</a></li> <li>▪ Annick Ansselin <a href="https://annick.id.au/">https://annick.id.au/</a></li> </ul> </li> </ul>	<p>View their artworks and respond using some of the focus questions.</p> <p><b>Activity 2 – Art response</b></p> <p>Students (or teacher) to choose an artwork from one of the focus artists and complete the Response to artwork worksheet, using specific visual art language. (Appendix A.2)</p> <p>Once this is complete, group the students based on the artist chosen for their response task. In their group, students share their findings on the artists’ techniques and influences.</p> <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>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>▪ University of Western Australia – Lawrence Wilson Art Gallery Education Kit – Nikulinsky Naturally <a href="https://www.lwgallery.uwa.edu.au/exhibitions/past/2019-exhibitions-archive/nikulinskynaturally">https://www.lwgallery.uwa.edu.au/exhibitions/past/2019-exhibitions-archive/nikulinskynaturally</a></li><li>▪ Anne Hayes – Botanical artist <a href="https://annehayes.com.au/">https://annehayes.com.au/</a></li></ul>	



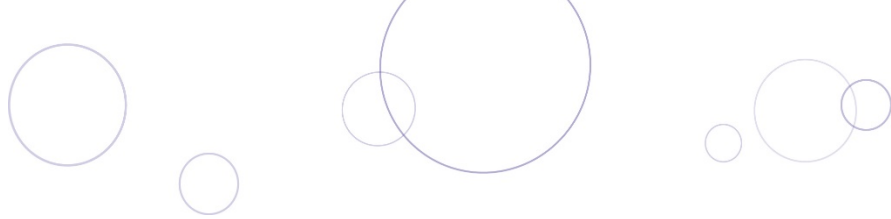
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students will learn about artist Angela Lober’s process of botanical art and the way she collects, records and documents nature.</p> <p>Students gain insight into how other artists work that can inform and inspire their own artwork. Students continue developing their drawing skills by completing macro nature studies, to be used as reference for the final artwork completed during Weeks 6–8.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• After looking at the video extract about the artistic process of Angela Lober, what might your process be for completing this artwork?</li> <li>• What tips did Angela Lober give when drawing and painting using watercolours?</li> <li>• Based on the key characteristics of botanical art, what characteristics will you need to include in your artwork?</li> </ul>	<p><b>Activity 1 – Native Australian botanical drawings</b></p> <p>View an extract of the following clip on Angela Lober’s artist process:</p> <ul style="list-style-type: none"> <li>• The art of botanical illustration; A Norfolk Island pine by Angela Lober – Sydney Living Museums  <a href="https://www.youtube.com/watch?app=desktop&amp;v=B97t6L_Q3i8&amp;t=42s">https://www.youtube.com/watch?app=desktop&amp;v=B97t6L_Q3i8&amp;t=42s</a>.</li> </ul> <p>Use the focus questions to revise students’ understanding of Angela Lober’s artistic process as a botanical artist.</p> <p>Ask students to choose at least two reference photographs, or a selection of natural found materials/objects.</p> <p>Students create small, detailed botanical drawings (close-up or macro view, drawing a different section of each object), incorporating the stylistic characteristics of botanical art and the artistic process of Angela Lober. Students use previously developed observational drawing skills to focus on observation skills: drawing what they see, not what they think they know.</p> <p>Remind students to think about compositional choices and use of space.</p>



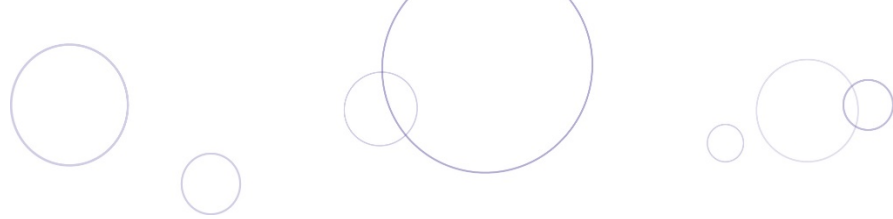
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"><li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li></ul>	<p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• Find photographs of native flowers, plants and seed pods to use as reference material for drawing.</li><li>• Preview the Angela Lober clip (link in the 'Teaching and learning experiences' column) before showing a section to students. Determine how much will be shown based on student needs and time constraints (suggested sections are 2'32"–3'43 and 4'03"–11'50").</li></ul>	<p><b>Suggested assessment point</b></p> <p>Use student work samples to assess the quality of their mark-making and drawing technique using a checklist or anecdotal records.</p> <p>Note: these drawings will be used in future weeks as the students create a final resolved artwork, so should be stored safely.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students design a botanical artwork in response to the theme ‘drawing from nature’ to demonstrate and consolidate understanding and application of a range of art mediums, skills, techniques and processes learnt throughout the term. The design’s composition should be aesthetically pleasing and reflect a range of skills and techniques while still incorporating traditional stylistic features of botanical art. Throughout the design development process students will employ problem-solving skills and work independently.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• After looking at the video extract about the artistic process of Angela Lober the last lesson, what might your process be for completing this artwork?</li> <li>• Based on the key characteristics of botanical art, what characteristics will you need to include in your artwork?</li> <li>• Before you start designing and creating, what do you (and the artwork’s audience) need to know, scientifically, about the chosen native flora you are creating the artwork about?</li> </ul>	<p>Introduce resolved artwork requirements. Students design and create a resolved botanical artwork, based on a new hybrid botanical species, incorporating techniques learnt throughout the term.</p> <p>To create the hybrid plant specimen students combine aspects of all the drawings created in Week 5. For advanced students and those who progress quickly, the teacher could also provide opportunities to add additional elements from other natural found materials.</p> <p><b>Activity – Design development</b></p> <p>Students choose reference photographs or a selection of natural found materials/objects to incorporate into their hybrid plant specimen design.</p> <p>Hand out the Design worksheet and discuss expectations and requirements. (Appendix A.2)</p> <p>Students complete the worksheet, designing a small detailed artwork. The artwork is to use a combination of drawing and painting skills explored in the prior learning activities. The artwork also needs to incorporate some of the key features of botanical art.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<ul style="list-style-type: none"> <li>• What colour scheme will best communicate your ideas? (Think back to our discussion on colour theory and colour schemes in Week 3).</li> <li>• How are you presenting your artwork to reflect the botanical art stylistic features?</li> <li>• Does the presentation of your artwork reflect your ideas, feelings and opinions?</li> <li>• Have you presented your artwork in an aesthetically appealing way?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• An extension activity is included for students or classes who progress quickly through the design development phase. It is not anticipated that all students, if any, will progress to the making stage but it will be up to the classroom teacher to monitor student progress, anticipate stages of completion and forward plan accordingly.</li> <li>• Lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p>Revise basic colour theory and colour schemes, as introduced in Week 3 activities.</p> <p>Students should choose a colour scheme they think best reflects the mood/feelings of the hybrid plant specimen and incorporate key features of botanical art.</p> <p>As students work through the activity autonomously, assist them to refine their ideas using relevant focus questions.</p> <p>During the design process, encourage students to choose their own media and materials for their artwork, in order to create an aesthetically interesting composition.</p> <p>Students can begin the extension activity if they complete the task.</p> <p><b>Extension activity – Making stage</b></p> <p>Early finishers choose their own skills, techniques, processes and materials to suit the specific intention, aesthetics and ideas to be communicated via their artwork.</p> <p>Prior to starting their resolved artwork, students should have a clear plan (based on design development) about the</p>



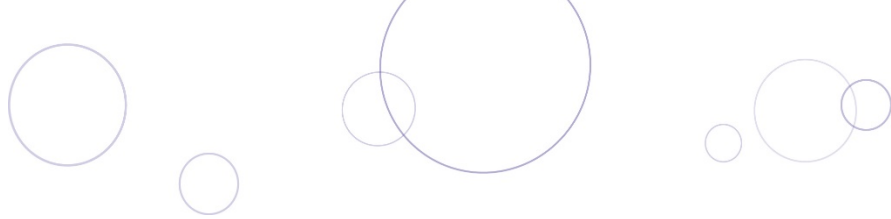
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>materials, skills, techniques and processes they will be using, as well as the steps involved in creating their work.</p> <p>Students refer to, and reflect on, their completed design-development planning worksheet throughout the making process.</p> <p><b>Suggested assessment point</b></p> <p>Collect the design development worksheets to assess and provide students with feedback (next lesson) on the following:</p> <ul style="list-style-type: none"><li>• their incorporation of botanical art stylistic features</li><li>• the composition of the design</li><li>• the quality of drawing (use of techniques, scale, perspective and detail, including use of mark making)</li><li>• the colour scheme</li><li>• their material choices.</li></ul>



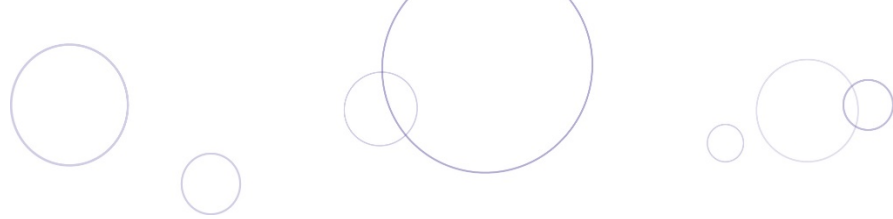
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students create a botanical artwork in response to the theme in order to demonstrate their understanding, application and consolidation of a range of art mediums, skills, techniques and processes learnt throughout the term. 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 make their own selection of drawing techniques, skills and 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>• Does your artwork need to be created in a particular order? For example, if your artwork involves layers of drawing and printmaking, in what order would you undertake each step or art process/technique?</li> <li>• What steps will you take to create your work?</li> </ul>	<p>Hand back the students' Design worksheets to provide targeted feedback and assist students in the creation of their resolved artwork.</p> <p><b>Activity 1 – Resolved artwork</b></p> <p>Ensure students they have a clear plan (based on design development in Week 6) before starting their artwork by choosing the materials, skills, techniques and processes they will be using as well as the steps involved in creating their work.</p> <p>Before students commence their artwork, engage them in a discussion based on the focus questions.</p> <p>Remind students that their design development planning should be referred to throughout the making process.</p> <p>Throughout the lesson, monitor student progress. Remind students that the artwork will need to be completed by the end of next week's lesson.</p>



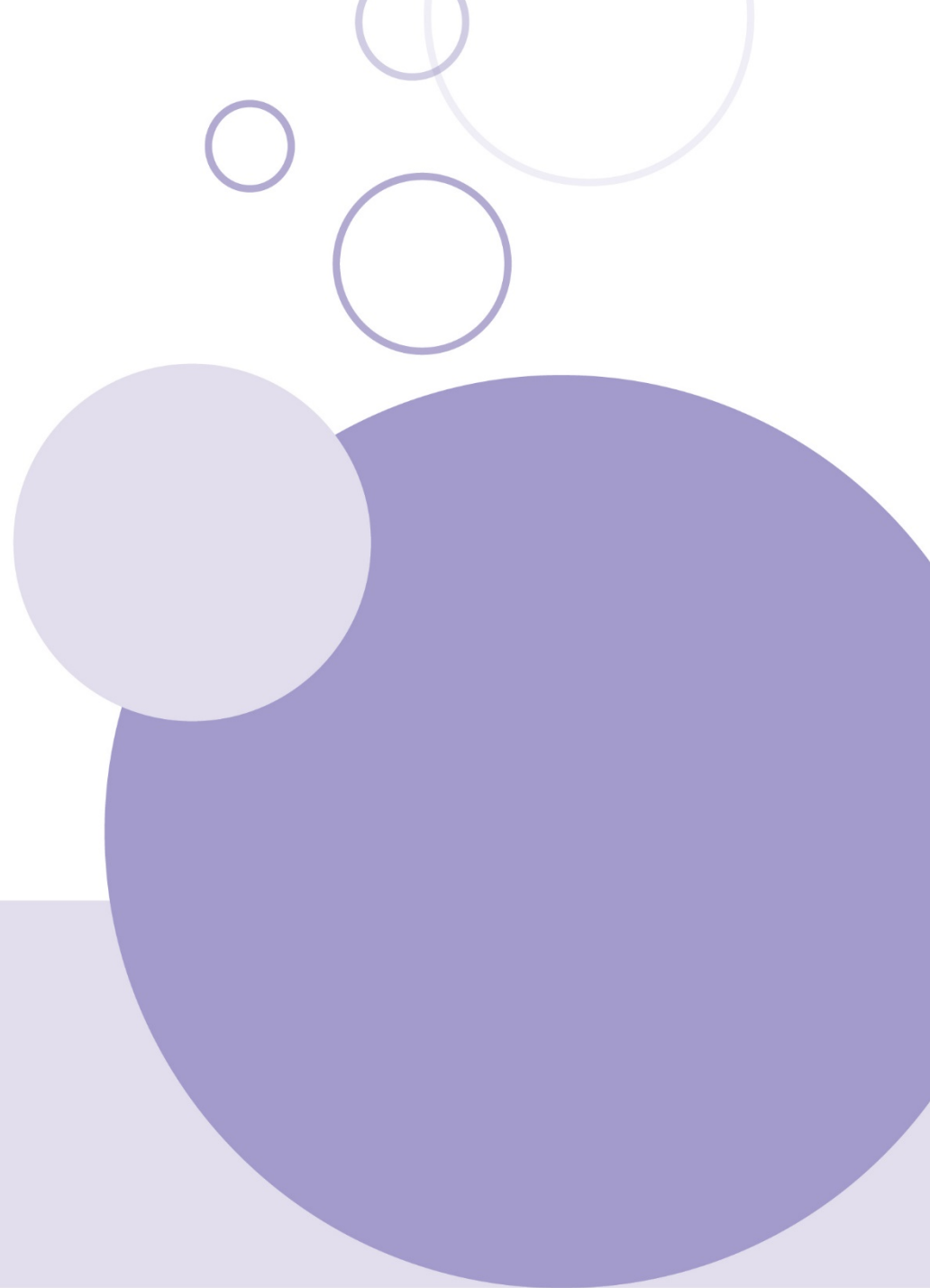
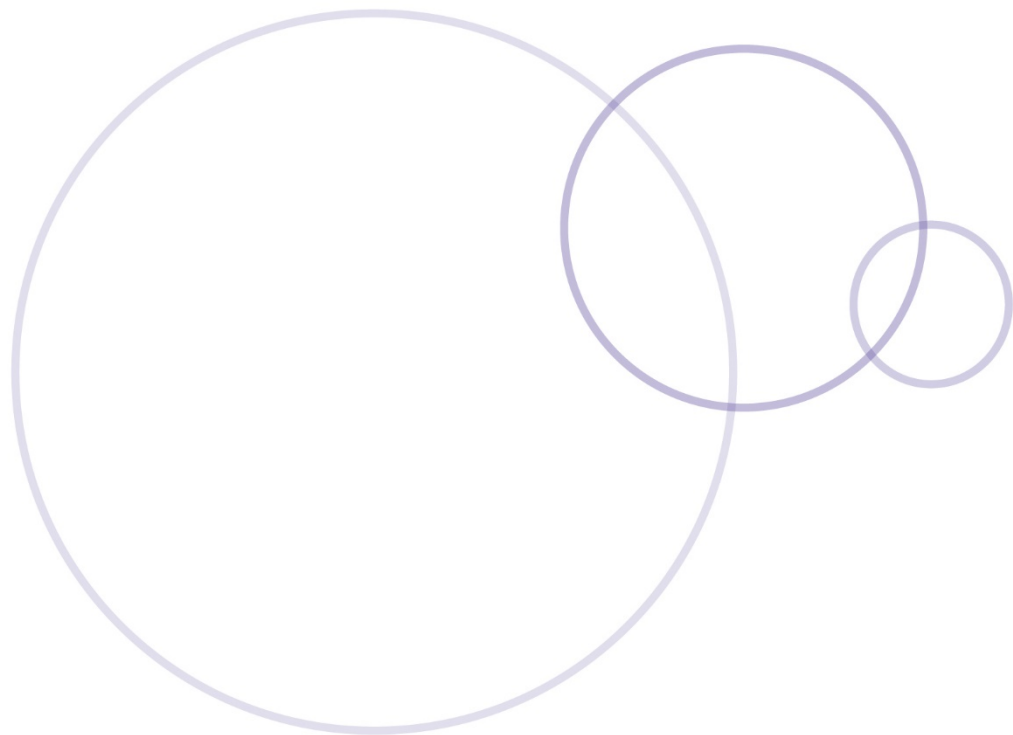
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"><li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li><li>▪ value (gradations of value) to create artwork</li><li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</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>	



<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><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> </ul> </li> </ul>	<p><b>Learning intention</b></p> <p>Students will learn how to use self-reflection as a tool to make improvements to and resolve their botanical artwork. Students will articulate their own feedback on the strengths and weaknesses of their artwork before modifying, enhancing and resolving the artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• After looking at your design, what else do you need to complete on your artwork to get it resolved by the end of the lesson?</li> <li>• What is the focal point of your artwork? Is that currently the thing that stands out most in your work?</li> <li>• Have you incorporated some of the key characteristics of Botanical Art?</li> <li>• Does your artwork look like a botanical artwork?</li> <li>• Does your resolved artwork look like your design? Why/why not?</li> <li>• How, and where, can you present your artwork to further reflect the botanical art style?</li> </ul>	<p><b>Activity 1 – Resolved artwork</b></p> <p>Students complete their resolved artwork from the previous week.</p> <p>Remind students that their design development planning should be referred to throughout the making and self-reflection process.</p> <p>Throughout the lesson, monitor student progress and provide students with constructive feedback and opportunities to reflect on their artwork in order to make improvements and resolve the artwork.</p> <p>Remind students that the artwork needs to be completed and ready for presentation by the end of the lesson.</p> <p>Encourage students to present their artwork in a way that reflects the botanical art style.</p> <p><b>Suggested assessment point</b></p> <p>Collect student artwork and assess using a marking key or success criteria. Photograph and/or store the work, or 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>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li><li>▪ value (gradations of value) to create artwork</li><li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li></ul> <p><b>Production</b></p> <ul style="list-style-type: none"><li>• Presentation and display of artwork to enhance visual appeal/aesthetics</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.</li><li>• Create a marking key or success criteria to assess student work.</li></ul>	

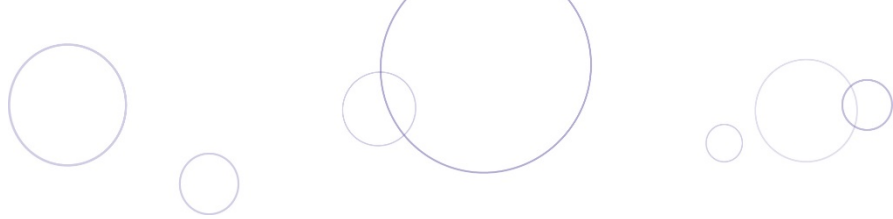


## **TERM 2**

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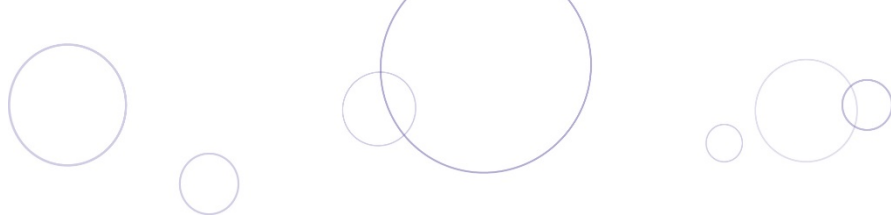
**Weeks 1–8: Visual Arts**

THEME: THE AUSTRALIAN LANDSCAPE (PAINTING UNIT)

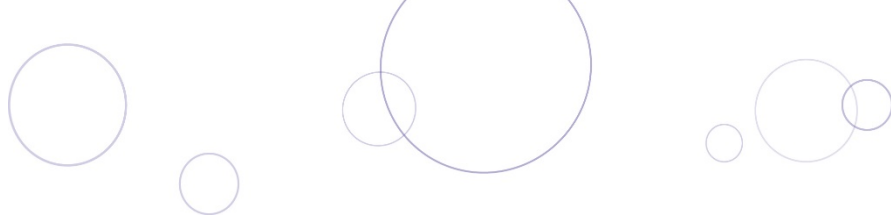


## Overview

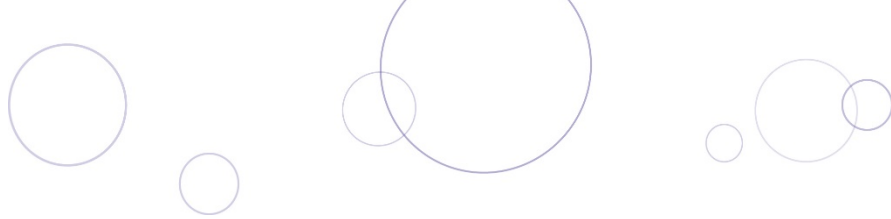
Term 2 exemplifies the intrinsic connection between making and responding, by including a summative assessment task with components from both the Making and Responding strands. Students will examine the change in Australian landscape depictions over the last 100 years. Students consider the way the Australian landscape was represented by Australian artists from the Heidelberg and Hermannsburg Schools (late 1800s to mid-1950s) in comparison to the modernised representations of artist Fred Williams. Drawing on Williams' distinctive style, students will create their own acrylic painting in response to the Australian landscape. The focus of lessons in Term 2 is exploring, developing and consolidating students' understanding of visual language, providing students with opportunities to select and apply art elements with purpose. Students consolidate and build on their painting and mark-making skills and techniques developed in Term 1. Painting has been chosen as the exemplified medium as it is a fun, easily accessible, cost-effective and forgiving medium that can be worked and re-worked in layers. The scaffolding and sequencing of learning experiences should support student success while the open framework of activities allows for differentiation.



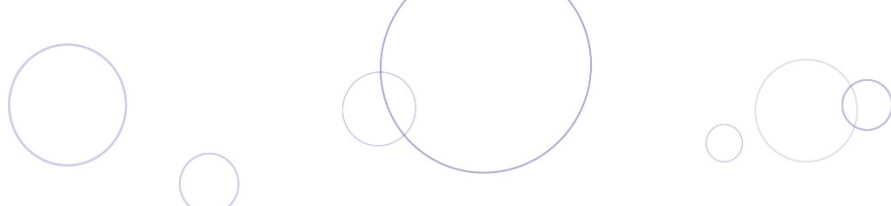
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students expand on their knowledge of the art element of space and revise basic terminology: horizon line, foreground, middle ground and background. Students identify basic compositional elements and begin to understand how artists use rules of perspective to create a sense of depth.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is space, and how do artists use space when creating artworks?</li> <li>What is a landscape?</li> <li>How do you identify a landscape painting?</li> <li>What features do landscapes have in common? Can you list them all?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Read Lisa Marder’s article on creating the illusion of depth and space in paintings:             <ul style="list-style-type: none"> <li>Creating the illusion of depth and space  <a href="https://www.liveabout.com/creating-the-illusion-of-depth-and-space-2578710">https://www.liveabout.com/creating-the-illusion-of-depth-and-space-2578710</a></li> </ul> </li> </ul>	<p><b>Activity 1 – Exploring the element of space within the landscape</b></p> <p>Introduce the art element of space using the focus question. View the following clip on the element of space:</p> <ul style="list-style-type: none"> <li>Elements of art: Space   KQED Arts  <a href="https://www.youtube.com/watch?v=U11B_0FCn6o">https://www.youtube.com/watch?v=U11B_0FCn6o</a>            Warning: this clip contains flashing lights.</li> </ul> <p>Introduce the topic of the landscape. As a class, students brainstorm and define the topic based on the suggested landscape focus questions.</p> <p>Lead a discussion about how artists use the element of space in landscapes using perspective and depth by introducing the following types of perspective and depth used in landscapes:</p> <ul style="list-style-type: none"> <li>linear perspective (horizon line, vanishing point, foreshortening)</li> <li>atmospheric/aerial perspective (diminishing perspective, scale, size, proportion, detail)</li> <li>planar perspective (foreground, middle ground, background, overlapping, layering)</li> <li>colour perspective (saturation, hue).</li> </ul>



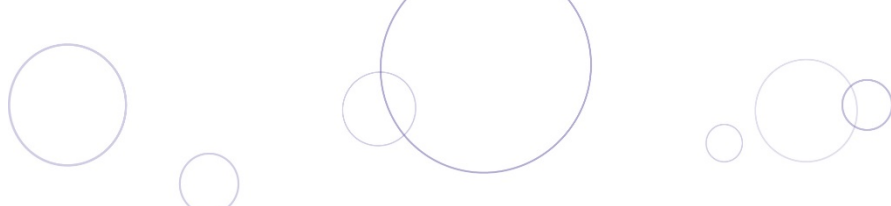
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn that art and artists can be grouped into art styles, art movements, art periods and art schools. Students understand and appreciate the significance of the Australian Impressionists (Heidelberg and Hermannsburg Schools) in shaping the representation of the Australian landscape.</p> <p>Students work collaboratively to identify and analyse the distinctive style of Heidelberg and Hermannsburg landscapes as well how the use of art elements in artworks can impact on the ideas communicated.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How can you tell that these are Australian landscapes rather than overseas landscapes?</li> <li>• What features do you identify as being distinctly Australian?</li> <li>• What sounds might you hear in the Australian bush?</li> <li>• Describe what you see in the artwork?</li> </ul>	<p>Introduce the topic, ‘the Australian Landscape’, asking students to determine what factors make a landscape uniquely Australian. Either individually or as a class, document ideas using a mind map.</p> <p><b>Suggested assessment point</b></p> <p>Individual student mind maps could be collected for formative assessment purposes.</p> <p><b>Activity 2 – Investigate and respond to iconic Australian landscape paintings</b></p> <p>Introduce students to the concept of art styles, art schools and art movements, making sure that students understand their purpose and terminology differences.</p> <p>As a class, view the following iconic Australian landscape artworks as a slideshow presentation. Use the focus questions to guide conversation and gauge understanding of the concept:</p> <ul style="list-style-type: none"> <li>• <i>Near Heidelberg</i> (1890) – Arthur Streeton</li> <li>• <i>A break away!</i> (1891) – Tom Roberts</li> <li>• <i>A holiday at Mentone</i> (1888) – Charles Conder</li> <li>• <i>She-oak and sunlight</i> (1889) – Tom Roberts</li> </ul>



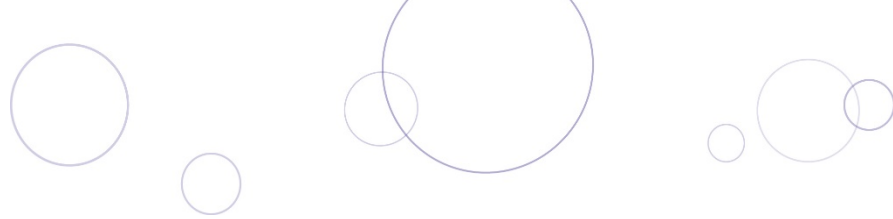
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>Do the artworks have a foreground, middle ground, background and horizon line?</li> <li>What does that sense of space have on your impression of the Australian bush/landscape?</li> <li>What do you notice about the colours in the artwork/s?</li> <li>Can you relate to the artists interpretations of the Australian landscapes?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Prior to the lesson, create an iconic Australian landscape (Heidelberg/Hermannsburg) image reference sheet and slideshow presentation.</li> <li>An image reference sheet contains photographs of some of the artist’s most famous (or most appropriate) artworks and may also include key information about the artist.</li> <li>The following links provide background reading:             <ul style="list-style-type: none"> <li>ThoughtCo – the difference between art styles, schools and movements  <a href="https://www.thoughtco.com/difference-between-art-styles-schools-and-movements-2573812">https://www.thoughtco.com/difference-between-art-styles-schools-and-movements-2573812</a></li> <li>National Gallery of Victoria – Learning resources – Australian Impressionism  <a href="https://www.ngv.vic.gov.au/school_resource/australian-impressionism/">https://www.ngv.vic.gov.au/school_resource/australian-impressionism/</a></li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><i>A lord of the bush</i> (1908) – Hans Heysen</li> <li><i>Ocean blue, Lorne</i> (1921) – Arthur Streeton</li> <li><i>North ranges looking south</i> (circa 1950s) – Albert Namatjira</li> <li><i>Looking towards Mt Giles</i> (1955) – Albert Namatjira</li> </ul> <p>Hand out the Short response worksheet (Appendix B) and a copy of the Iconic Australian landscape (Heidelberg/Hermannsburg) image reference sheet.</p> <p>Working individually, students refer to the worksheet as they complete Part A (Venn diagram) of the response worksheet.</p>



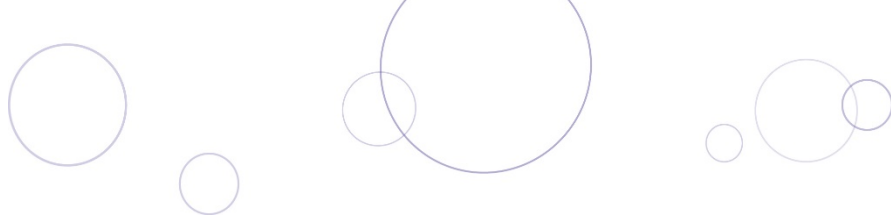
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<ul style="list-style-type: none"> <li>▪ The Hermannsburg School of Modern Art – The watercolourists of Central Australia <a href="https://thehermannsburgschool.org/">https://thehermannsburgschool.org/</a></li> </ul> <p><b>Learning intention</b></p> <p>Consider the way the Australian landscape has been represented by Australian artist Fred Williams. Students identify and analyse the artist’s use of art elements in artworks and make connections between Fred Williams’ application of art elements (specifically his use of space and mark making) and his distinct modern style. Students learn that Fred Williams often eliminated the horizon line from his paintings, giving the impression of an aerial depiction of the landscape.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do Fred Williams’ landscapes look distinctively Australian?</li> <li>• How do Fred Williams’ landscapes differ from the Heidelberg and Hermannsburg landscapes?</li> <li>• How would you describe what you see in Fred Williams’ artworks?</li> <li>• What do you notice about the colours in in Fred Williams’ artworks?</li> </ul>	<p><b>Activity 3 – Fred Williams</b></p> <p>Introduce the work of Australian artist Fred Williams by viewing the video excerpt produced by the ABC on the life and art of Fred Williams from the link below:</p> <ul style="list-style-type: none"> <li>• Fred Williams – ABC News <a href="https://www.youtube.com/watch?app=desktop&amp;v=a6S1c48IG1g">https://www.youtube.com/watch?app=desktop&amp;v=a6S1c48IG1g</a></li> </ul> <p>As a class, view the following artworks as a slideshow presentation. Use the suggested focus questions to guide the conversation and gauge students’ understanding.</p> <ul style="list-style-type: none"> <li>• <i>You Yang pond</i> (1963) – Fred Williams</li> <li>• <i>Upwey landscape</i> (1965) – Fred Williams</li> <li>• <i>You Yang pond</i> (1967) – Fred Williams</li> <li>• <i>Burnt landscape, Upwey no. 1</i> (1968) – Fred Williams</li> <li>• <i>Yan Yean</i> (1970) – Fred Williams</li> <li>• <i>Flood bound cattle</i> (1975) – Fred Williams</li> <li>• <i>Cavan</i> (1977) – Fred Williams</li> <li>• <i>Dry creek bed, Werribee Gorge 1</i> (1978) – Fred Williams</li> </ul>



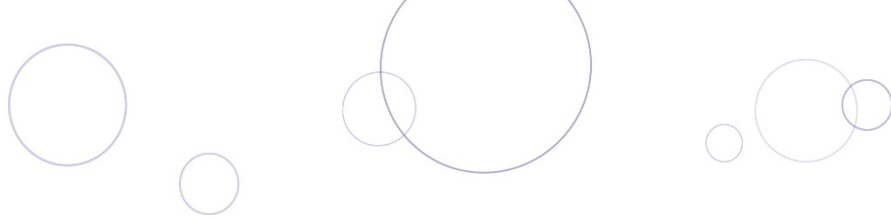
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>Do Fred Williams’ artworks have a foreground, middle ground, background and horizon line?</li> <li>What do you notice about the use of space in Fred Williams’ artworks?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Prior to the lesson, create a Fred Williams image reference sheet and slideshow presentation.</li> <li>An image reference sheet contains photographs of some of the artists most famous (or most appropriate) artworks and may also include key information about the artist.</li> <li>Although the Responding component is designed as summative, it could be used as formative assessment by replacing the marking key with a checklist or single point rubric.</li> <li>The response task could be modified to a voice or video recording, with students using tablets to record their responses before attaching the response to the artwork using a QR code.</li> <li>For more information on Fred Williams view the following resources:             <ul style="list-style-type: none"> <li>Art gallery of South Australia – Interpretive resource – Fred Williams: Silver and grey</li> </ul> </li> </ul>	<p>Lead a class discussion on:</p> <ul style="list-style-type: none"> <li>Fred Williams’ distinct style, his background and his inspiration.</li> <li>the differences between the landscape style of Fred Williams and those of the Heidelberg and Hermannsburg schools</li> </ul> <p>As a class, discuss and analyse Williams’ use of space, colour and mark making. Fred Williams often eliminated the horizon line from his paintings, giving the impression of an aerial depiction of the landscape.</p> <p>Provide students with the Fred Williams imagery reference sheet, which should be referred to as they work through the remaining questions in Parts B and C of the Short response worksheet. (Appendix B)</p> <p><b>Suggested assessment point</b></p> <p>Collect the Short response worksheet and mark using the Marking key (Appendix B), in order to provide students with targeted feedback in Week 4 to assist in student understanding for the Making component of the task.</p>



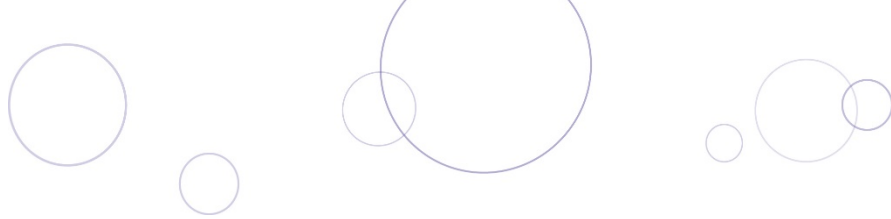
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><a href="https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-australian-art/">https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-australian-art/</a> (scroll down on page)</p> <ul style="list-style-type: none"><li>▪ 68 44411 Fred Williams 'Upwey landscape' 1965 – NGA National Gallery of Australia</li></ul> <p><a href="https://www.youtube.com/watch?v=twlGm7FRT1k">https://www.youtube.com/watch?v=twlGm7FRT1k</a></p>	



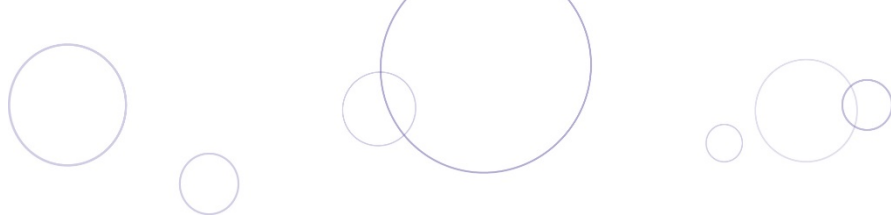
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ line (implied lines for movement and depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> </ul>	<p><b>Learning Intention</b></p> <p>Students revise the concept of mark making and learn about Fred Williams’ mark-making painting process. Students discover that marks can be created using instruments other than traditional paintbrushes. Students experiment with traditional and non-traditional art materials and mediums to develop skills in mark making using acrylic paint.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is mark making?</li> <li>• Why do artists make marks?</li> <li>• What marks can you see in the paintings from Fred Williams?</li> <li>• Fred Williams did not always use a paintbrush to create the marks on his canvas. How do you think he made them and what types of equipment or tools might he have used?</li> <li>• Why would Fred Williams use these techniques in his artwork?</li> <li>• How many different marks can you create with each material?</li> </ul>	<p>Introduce the concept of mark making, using the focus questions to guide discussion.</p> <p><b>Activity 1 – Experimenting with marks</b></p> <p>Discuss the variety of mark making used in the works of Fred Williams and the variety of ways artists create marks, using the suggested focus questions to guide conversation. For example, Fred Williams often stabbed, swirled, dragged or scraped paint onto his canvas rather than applying smooth, even brushstrokes. He was also known to use the wrong end of his paintbrush, or paintbrush alternatives such as paper or cardboard, in order to make interesting marks reflecting the textures he saw in the Australian landscape.</p> <p>Encourage students to discover and invent their own marks by exploring and experimenting with a range of materials (listed below). Give students acrylic paint and a piece of A4 paper for each material. Remind students to experiment with direction, pressure, movement and technique. Materials might include:</p> <ul style="list-style-type: none"> <li>• brushes</li> <li>• sponges</li> <li>• cloths and rags</li> </ul>



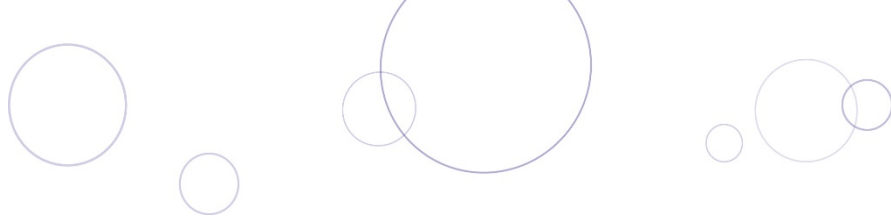
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</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>Learning intention</b></p> <p>Students learn how to create their own bush brushes, following the process of artist Judy Watson. They also broaden their understanding on how nature not only inspires artists but can also be used as implement to make marks and a tool to create art.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>How did Judy Watson create her bush brushes?</li> </ul>	<ul style="list-style-type: none"> <li>toothbrushes</li> <li>cardboard and paper</li> <li>knives, forks and palette knives</li> <li>fingers</li> <li>string.</li> </ul> <p>Tell students to make annotations on the paper as you are working, documenting:</p> <ul style="list-style-type: none"> <li>the feeling/mood and texture depicted by the marks, e.g. soft (cloth), scratchy (sticks)</li> <li>how the marks were created (e.g. what material/tool you used and the technique you used in order to create the mark).</li> </ul> <p><b>Activity 2: Creating bush brushes</b></p> <p>Introduce Judy Watson and her process of creating bush brushes in order to make marks, by viewing the extract from the below video clip (watch from 0’23”–2’30”):</p> <ul style="list-style-type: none"> <li>Art Gallery of New South Wales – How to make bush brushes and monoprints with Judy Watson  <a href="https://www.artgallery.nsw.gov.au/channel/clip/950/">https://www.artgallery.nsw.gov.au/channel/clip/950/</a></li> </ul> <p>As a class, discuss the video and the concept of mark making with bush brushes using the focus questions.</p>



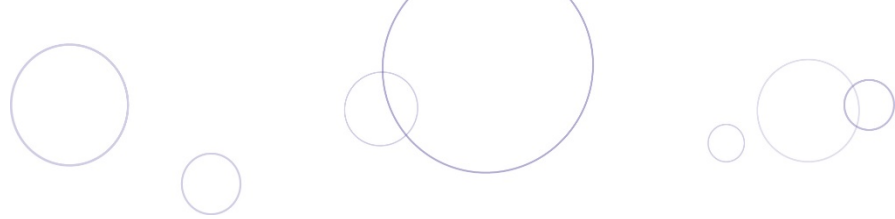
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Skills</b></p> <ul style="list-style-type: none"> <li>Development and application of artistic techniques and processes with:           <ul style="list-style-type: none"> <li>line (implied lines for movement and depth)</li> <li>texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>value (gradations of value) to create artwork</li> </ul> </li> </ul> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<ul style="list-style-type: none"> <li>How many different types of mark can you create with your bush brushes?</li> <li>What did you notice about the marks you made?</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>Cue video to the appropriate time just prior to the start of the lesson.</li> </ul> <p><b>Learning intention</b></p> <p>Students experiment with bush brushes to discover the variety of marks that can be made and how these marks can reflect the natural environment or materials.</p> <p>Students make connections between the marks made by Judy Watson’s bush brushes and the mark making seen in the landscapes of Australian artist Fred Williams.</p>	<p>Demonstrate how to create bush brushes by attaching the natural found materials to sticks with masking tape or string.</p> <p>Students then create their own brush, using natural materials, by taping the natural found materials to the end of sticks and then wrapping them tightly together with string or twine.</p> <p><b>Activity 3: Materials testing – exploration of mark making using bush brushes</b></p> <p>Give students A4 cartridge paper. Instruct them to use their bush brushes to experiment with creating a variety of marks. Remind them to annotate their findings, as per the instructions in Activity 2. Students save their brush for their Making task.</p> <p>Check and reinforce understanding of mark making using focus questions.</p>



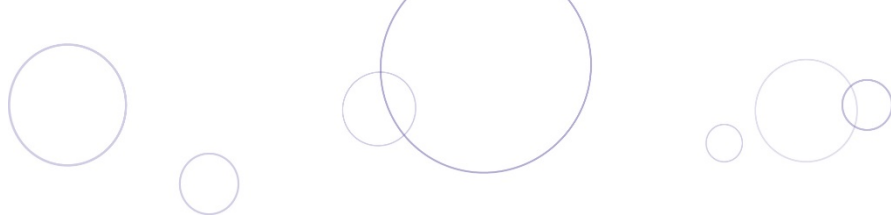
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Skills</b></p> <ul style="list-style-type: none"><li>• Development and application of artistic techniques and processes with:<ul style="list-style-type: none"><li>▪ line (implied lines for movement and depth)</li><li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li><li>▪ value (gradations of value) to create artwork</li></ul></li></ul>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"><li>• How many different types of marks can you create with your bush brushes?</li><li>• What did you notice about the marks you made?</li><li>• What did you discover about the brushes and natural materials in relation to the marks made?</li><li>• What connections can you make between the marks made by Judy Watson’s bush brushes and the mark making seen in the landscapes of Fred Williams?</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>• If the timeframe is too tight for students to make their own bush brushes, students could instead use sticks or plant cuttings and combine them with the materials used for experimentation in Activity 1.</li></ul>	



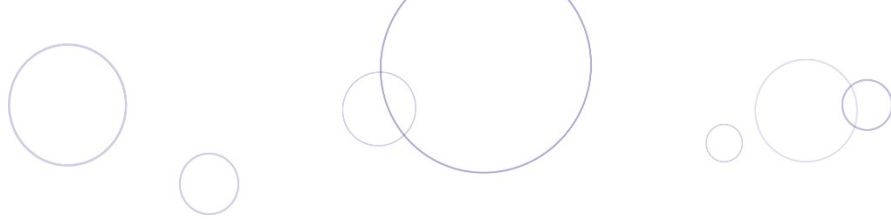
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials, and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Continued development of acrylic painting techniques and application. Students experiment with a range of traditional acrylic painting techniques in order to create marks. Students identify painting techniques used in the works of others and form judgements about techniques they use in their own artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How many different types of mark can you create with paintbrushes and palette knives?</li> <li>• What did you notice about the marks you made?</li> <li>• What did you discover about the brushes and materials in relation to the marks?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• For background reading on painting techniques, see:             <ul style="list-style-type: none"> <li>▪ Invaluable – 14 Acrylic painting techniques used by the masters  <a href="https://www.invaluable.com/blog/acrylic-painting-techniques/">https://www.invaluable.com/blog/acrylic-painting-techniques/</a></li> </ul> </li> </ul>	<p>Revise student understanding of mark-making techniques as a method of abstraction.</p> <p><b>Activity 1 – Media exploration of traditional painting techniques used to create marks</b></p> <p>Demonstrate various paint application techniques, then assist students to explore and experiment with the techniques on A3 cartridge paper. Techniques could include:</p> <ul style="list-style-type: none"> <li>• wash</li> <li>• dry brush</li> <li>• scumbling</li> <li>• stippling</li> <li>• splattering</li> <li>• dabbing</li> <li>• sponging</li> <li>• glazing.</li> </ul> <p>Ask students to annotate their explorations to assist in remembering what equipment and techniques they used to create the different marks.</p> <p>Put several Fred Williams artworks from the slideshow presentation on the whiteboard as stimulus, or hand out the Fred Williams image reference sheets. Ask students to</p>



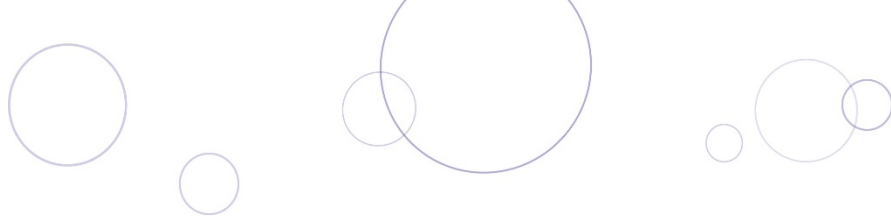
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		reflect on the marks they created and whether they can see any of the traditional painting techniques used in Fred Williams' paintings. Students could reflect individually, as a think-pair-share, or as a whole class.



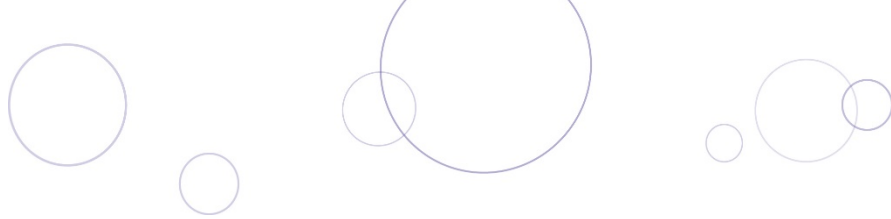
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about basic methods of abstraction and identify methods of abstraction used by Fred Williams.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What do you notice about the difference in the use of space between Fred Williams’ work and the works of the Heidelberg and Hermannsburg artists? Focus on: <ul style="list-style-type: none"> <li>▪ horizon line</li> <li>▪ perspective (foreground, middle ground, background)</li> <li>▪ painting technique</li> <li>▪ colour</li> <li>▪ focal point.</li> </ul> </li> <li>• Can you identify any other methods of abstraction used by Fred Williams?</li> <li>• Is there anything else you notice about Fred Williams’ landscapes that we have not already covered?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, set up the classroom by placing Fred Williams image reference sheets on student desks.</li> </ul>	<p>Return students’ Short response worksheet and Marking key. (Appendix B)</p> <p>Give students time to read feedback and review any common misconceptions or key points that may need explanation. Further clarification and opportunities for developing student understanding can occur during Activity 1.</p> <p><b>Activity 1 – Artwork style comparison and feedback from response task</b></p> <p>Revise the difference between traditional depictions (Heidelberg/Hermannsburg landscapes) of the landscape and modern abstract interpretations (Fred Williams), focusing on the following techniques Williams often used to abstract the landscapes:</p> <ul style="list-style-type: none"> <li>• removal of horizon line or moving the horizon line away from the traditional rule of thirds to steep angles etc.</li> <li>• removal of focal point</li> <li>• flattening and distortion of depth and shifting of perspective by removal of foreground, middle ground and background, creating a sense of an aerial viewpoint</li> <li>• mark making to suggest texture of the bush</li> <li>• deliberate use of selective minimal colour.</li> </ul>



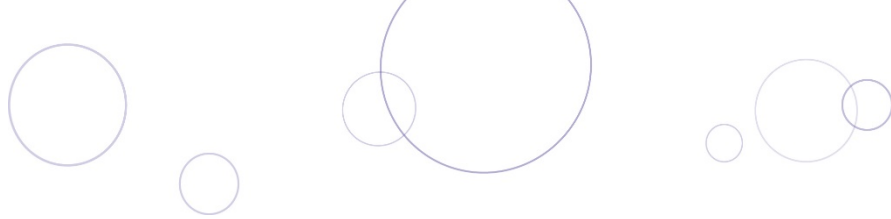
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students gain insight into the process of abstraction and learn how to apply methods of abstraction when planning and designing an artwork. By modelling and scaffolding the steps required in abstracting an artwork, students will learn how to repeat the process in their own artwork planning. Students appreciate the importance of drawing from the artwork of other artists when developing their own ideas.</p> <p><b>Focus question</b></p> <ul style="list-style-type: none"> <li>• How would you compose the landscape in order to suggest a sense of space, and what sense of space would it suggest?</li> </ul>	<p><b>Activity 2 – Making task (introduction, research and subject matter exploration, demonstration of landscape abstraction process)</b></p> <p>Explain the Term 2 Making task component (summative assessment) to students.</p> <p>Students design and create an expressive painting depicting a modern Australian landscape, in response to the works and style of Fred Williams. The painting is to combine different mark-making techniques to communicate ideas, beliefs and opinions about the environment depicted.</p> <p>In the task, students need to imagine what a typical modern Australian landscape looks like to them. Ask students to close their eyes and think about a modern Australian landscape. Use the focus question to promote discussion.</p> <p>Choose an Australian landscape photograph (from a website such as Pixabay or Pexels) that has not been included in the box of reference images. Demonstrate to students how to transform the photograph into an abstract landscape using several of Fred Williams’ methods of abstraction. Ask students for suggestions and draw a rough sketch/plan.</p>



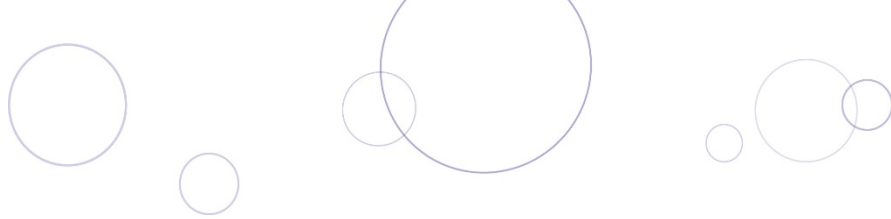
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students apply the process of abstraction techniques learnt in Activity 3 to plan and design an abstract Australian landscape. Students understand that artmaking is a process that starts at design development and that artists often complete these steps before making an artwork. Students plan their artwork and understand the purpose of organising their ideas.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What steps are you going to take to abstract your landscape?</li> <li>• How would you compose the landscape in order to suggest a sense of space?</li> <li>• Which of Fred Williams’ stylistic features and abstraction techniques do you plan on using in your own artwork?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, create a reference imagery box for students to access during lessons by finding and printing a range of Australian landscape stimulus</li> </ul>	<p><b>Activity 3 – Brainstorm and idea development</b></p> <p>Hand out the Design development worksheet and explain it to students. Make links to the design development process of practising artists. Students should understand that artists often research their subject matter and draw from various forms of inspiration (imagined, remembered or observed). This activity requires students to draw from observation by selecting a landscape photograph to use as stimulus.</p> <p>Present the box of reference material (printed photographs. Students select one or more Australian landscape photographs from the box to use as stimulus. Instruct them to glue the image onto box 1 of the Design development worksheet.</p> <p>Using the stimulus material as inspiration, students create a detailed pencil sketch (in box 2) of the chosen landscape photograph.</p> <p>Ask students to fill in box 3 of the worksheet. To complete this box, students need to think about the ideas, concepts and feelings they want to communicate as well as the features of the landscape they plan to include.</p>



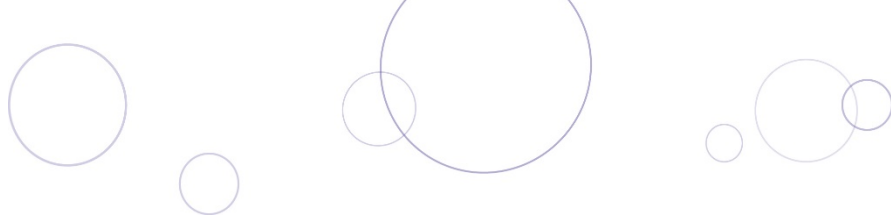
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p>photographs. Useful sources for images may include the following.</p> <ul style="list-style-type: none"><li>▪ Australian travel brochures or magazines</li><li>▪ Websites of suggested Australian landscape photographers:<ul style="list-style-type: none"><li>o Richard Woldendorp Photography <a href="https://www.richardwoldendorp.com/">https://www.richardwoldendorp.com/</a></li><li>o Matt Lauder – Australian Landscape, Aerial and Surf Photography <a href="https://mattlauder.com.au/">https://mattlauder.com.au/</a></li><li>o Adam Monk Photography <a href="https://www.adammonk.com/">https://www.adammonk.com/</a></li></ul></li><li>▪ Image websites (use search terms such as ‘Australian outback’, ‘Australian outback aerial view’, ‘Australian landscape aerial view’, ‘Australian landscapes’, ‘Australian bush aerial view’). Suitable websites include<ul style="list-style-type: none"><li>o Pixabay <a href="https://pixabay.com/">https://pixabay.com/</a></li><li>o Pexels <a href="https://www.pexels.com/">https://www.pexels.com/</a></li></ul></li></ul>	



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Production</b></p> <ul style="list-style-type: none"> <li>• Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</li> <li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul>	<p><b>Learning intention</b></p> <p>Students develop ideas for making artworks through brainstorming, research and design development. They discover that artists consider presentation and audience when designing and creating artwork. Students make choices in the use of art elements and composition throughout the design process as well as considering how and where they want their artwork displayed.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What colour scheme will best communicate your ideas?</li> <li>• What is the best way to present your artwork in order to convey your ideas about the landscape?</li> <li>• Does the presentation of your artwork reflect your ideas, feelings and opinions?</li> <li>• Have you considered the audience in your choice of presentation location?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher to lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p>Revise the Term 2 Making project task requirements and check for student understanding.</p> <p><b>Activity 1 – Design development</b></p> <p>Students continue with their design development. Teacher can guide students through this process or let them work independently.</p> <p>Revise colour theory and colour schemes (introduced in Term 1). Students choose a colour scheme they think best reflects the mood/feelings they are attempting to convey in the landscape artwork.</p> <p>Students work through each section in number order, culminating with a drawing of their final design, coloured in their chosen colour scheme.</p> <p>Students work individually at their own pace, with teacher to assist in refining student ideas using relevant focus questions.</p>



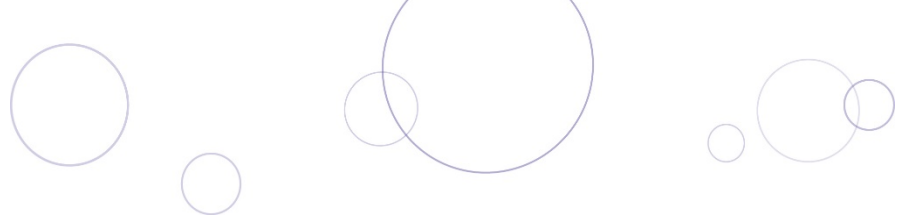
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:           <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students understand that artworks, especially paintings, are often built up in layers from background to foreground. Students make connections between how they want their artwork to look and how they need to make it in order to achieve their goals. Students make choices when selecting materials and organising resources during the creative process.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are you making, and why?</li> <li>• What surface are you going to create your artwork on?</li> <li>• What materials do you need?</li> <li>• How are you going to make your artwork?</li> <li>• Does your artwork need to be created in a particular order? If so, in what order would you undertake each layer, step or art process/technique?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher to lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p><b>Activity 2 – Commence final artwork</b></p> <p>Using their final design as inspiration, students commence work on making their final artwork by blocking out the key features using pencil or soft pastel onto the chosen art surface.</p> <p>Students create background using any of the painting techniques learnt throughout the term, then layer with additional mark-making methods to create a landscape painting.</p> <p>Monitor student progress throughout. Before students start layering, assist and advise on painting techniques and use of mediums. Supervise the use of materials and equipment.</p> <p>Remind students to refer to their planning throughout the making process. Anticipate stages of completion and forward plan accordingly. Continue to advise and support students with application of painting media and techniques</p> <p>Oversee clean-up and appropriate storage of works.</p>



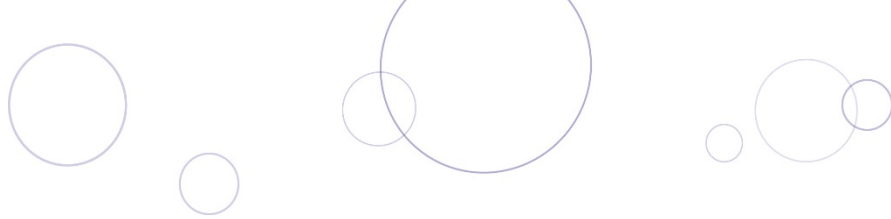
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students apply abstraction and mark-making techniques to create an abstracted Australian landscape. Through the making of their landscape they consolidate understanding and application of a range of art mediums, skills, techniques and processes learnt throughout the term. Students employ problem-solving and development skills while independently working through the making process.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What are you working on today?</li> <li>• What materials do you need?</li> <li>• What steps will you take to create your work?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher to lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p><b>Activity 1 – Continue with resolved artwork</b></p> <p>Students continue independently with resolved artwork, based on their design and chosen materials, skills and techniques.</p> <p>Before students continue working, use the focus questions to guide their process.</p> <p>While students are working:</p> <ul style="list-style-type: none"> <li>• supervise the use of materials and equipment</li> <li>• remind students to refer to their planning throughout the making process</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>• advise and support students with the application of painting media and techniques</li> <li>• oversee clean-up and appropriate storage of works.</li> </ul>



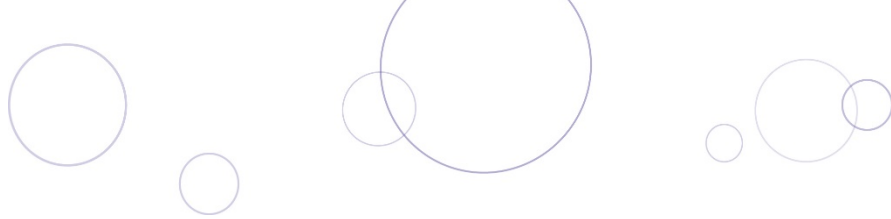
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students apply abstraction and mark-making techniques to create an abstracted Australian landscape. Students create an aesthetically pleasing artwork using techniques, skills and materials suited to the intention and purpose of the artwork. With teacher assistance, students reflect on their practice. They solve problems and refine their ideas and application of techniques.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• After looking back at your design, is there anything your artwork is missing?</li> <li>• Is there anything you would like, or need, to change?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher to lead the organisation and distribution of materials as well as the storage of works in progress.</li> </ul>	<p><b>Activity 1 – Continue with Resolved Artwork</b></p> <p>Students continue independently with resolved artwork, based on their design and chosen materials, skills and techniques.</p> <p>Before students continue working, use the focus questions to guide their process.</p> <p>While students are working:</p> <ul style="list-style-type: none"> <li>• supervise the use of materials and equipment</li> <li>• remind students to refer back to their planning throughout the making process</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>• advise and support students with the application of painting media and techniques</li> <li>• encourage students to present their artwork in a way that reflects the style of Fred Williams</li> <li>• oversee clean-up and appropriate storage of works.</li> </ul>



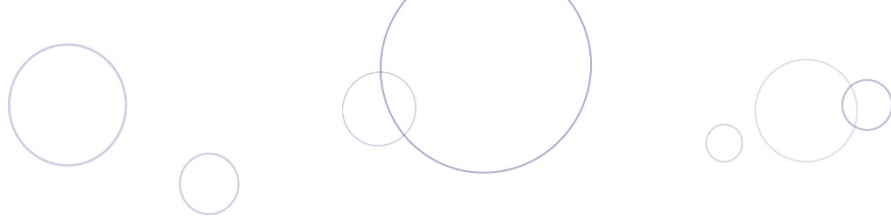
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<b>Production</b> <ul style="list-style-type: none"><li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li></ul>		Conclude the lesson by reminding students that their paintings need to be finished by the end of next week's lesson.



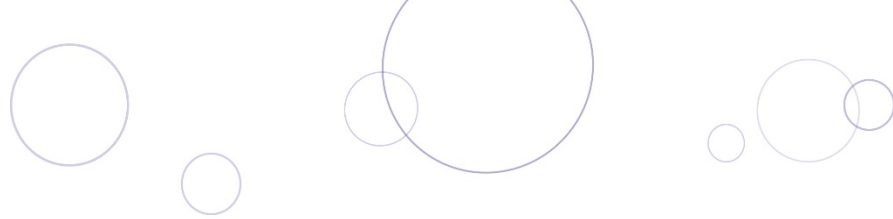
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students reflect on their own practice and employ problem-solving and development skills in order to improve and resolve artworks. Students use techniques, skills and materials suited to the intention and purpose of the artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Have you included all the relevant ideas from your design into your final artwork?</li> <li>• Does your artwork look like your design? Why/why not?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher to lead the organisation and distribution of materials as well as the collection of work for marking.</li> </ul>	<p><b>Activity 1 – Completion of final artwork</b></p> <p>Students complete resolved artwork based on their design and chosen materials, skills and techniques.</p> <p>Before starting, have students look at their artwork to consider their progress on the following task requirements from the Making task marking key descriptors (Appendix B):</p> <ul style="list-style-type: none"> <li>• Does your work communicate ideas, feeling and/or beliefs about the environment depicted?</li> <li>• Does your work use colour, texture and space to communicate ideas?</li> <li>• Does your use of media and materials enhance your ideas about the environment depicted?</li> <li>• Does your artwork reflect the style of Fred Williams?</li> </ul> <p>Instruct students to use reflection to make final alterations or improvements to their work.</p> <p>While students are working:</p> <ul style="list-style-type: none"> <li>• remind them to refer back to their planning throughout the making process and annotate with any changes made in a different coloured pen or pencil</li> <li>• monitor progress and remind students of the completion deadline.</li> </ul>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Production</b></p> <ul style="list-style-type: none"> <li>• Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</li> <li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul> <p><b>Making</b></p> <p><b>Production</b></p> <ul style="list-style-type: none"> <li>• Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</li> <li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul>	<p><b>Learning intention</b></p> <p>Students consider audience participation and interaction, understanding their purpose and the intrinsic link between artwork display and audience interaction. Students make discerning choices about the appropriate location to display their artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Why is the audience or viewer important in The Arts?</li> <li>• Who would be the audience for your artwork?</li> </ul>	<ul style="list-style-type: none"> <li>• provide students with opportunities to self-reflect as they create in order to make improvements</li> <li>• advise and support students with self-reflections and presentation of artwork</li> <li>• encourage students to present artwork in a way that reflects the style of Fred Williams</li> <li>• make sure all work is labelled, ready for submission.</li> </ul> <p><b>Suggested assessment point</b></p> <p>Collect student artwork and assess using marking key. Provide feedback for future improvement.</p> <p><b>Activity 2 – Presenting artwork</b></p> <p>Introduce the concept of audience and viewer interaction. Display photographs of five locations, such as the local art gallery, the classroom, inside a house, the local shopping centre and the local park.</p> <p>Students engage in think-pair-share to decide where they feel is the best place for their work and why. Briefly reflect as a class.</p> <p>Give each student a self-adhesive note and ask them to write their name on it. Invite them to write their reasoning</p>

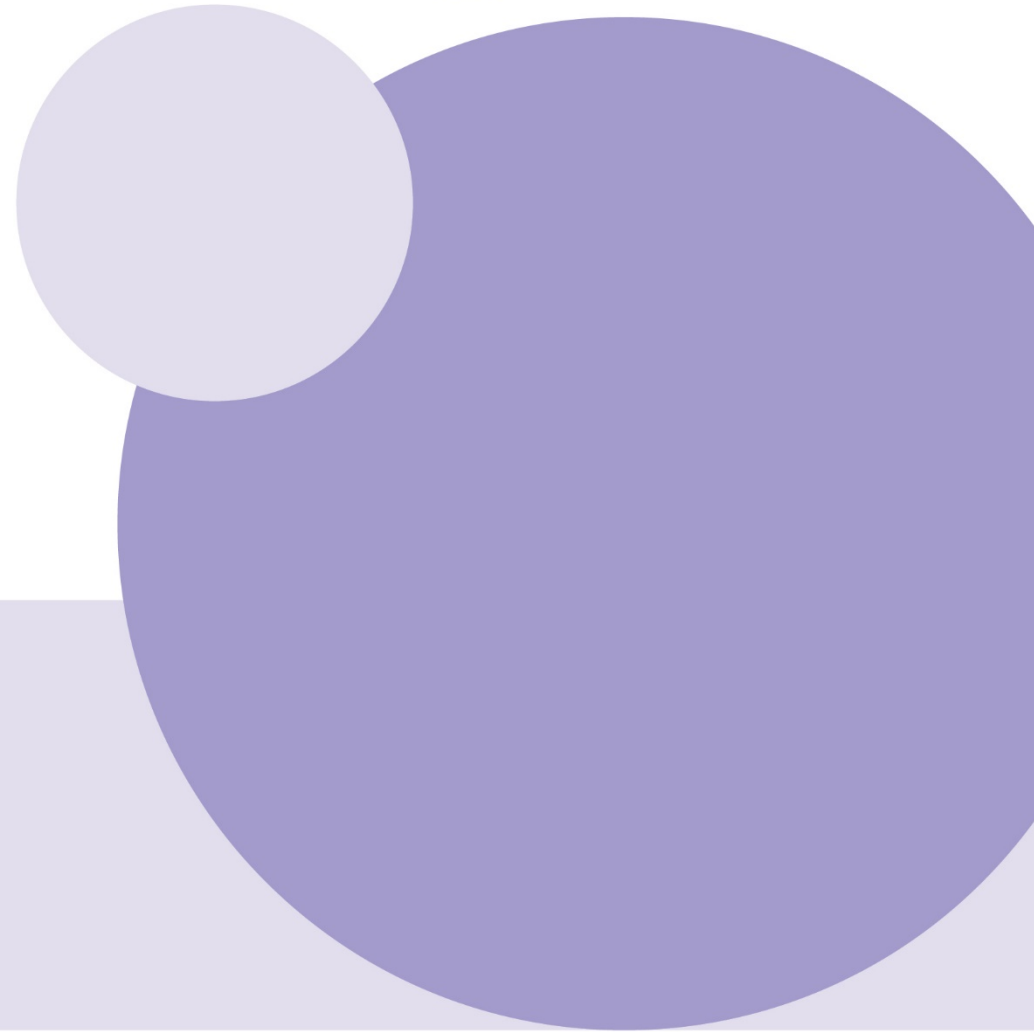
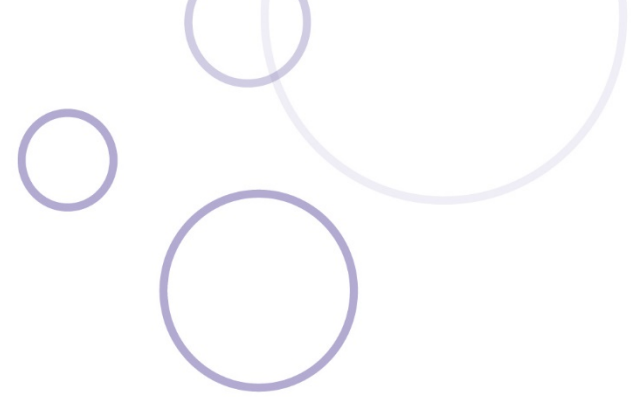
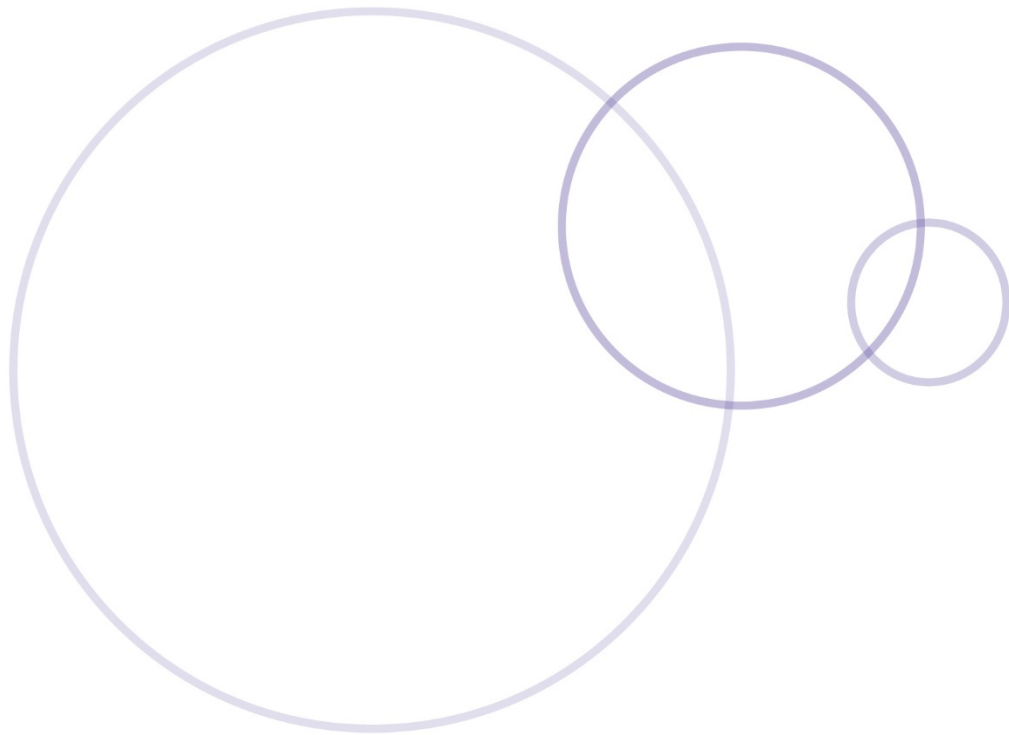


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<ul style="list-style-type: none"> <li>If you changed to a different audience demographic, would they engage with your artwork in the same way?</li> <li>Does the location alter the way an audience responds to, or derives meaning from, the artwork?</li> <li>What location would best suit the display of your artwork, and why?</li> </ul> <p><b>Support notes</b></p> <p>Before the lesson, find a picture to represent each of the locations noted in the Teaching and learning experiences.</p> <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, while making links between their work and the work of Fred Williams.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Refer to the self-reflection questions in the Self-evaluation exit slip. (Appendix B)</li> </ul>	<p>for choosing the location they did, and stick the note to the appropriate photograph.</p> <p>Discuss the findings as a group.</p> <p><b>Suggested assessment point</b></p> <p>Record (photograph) students’ written responses as a source of supporting evidence (formative).</p> <p><b>Learning Activity 3 – Exit Slip Response</b></p> <p>Students reflect on their own practice by completing the Self-evaluation exit slip (Appendix B).</p> <p>Remind students to use specific visual art language in their reflections.</p> <p>The exit slip is a short self-evaluation that gets students reflecting on their own practice. It will also help to link their practice back to the work of Fred Williams.</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>• 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>	<b>Suggested assessment point</b> <p>Collect the Self-evaluation exit slips for marking.</p>



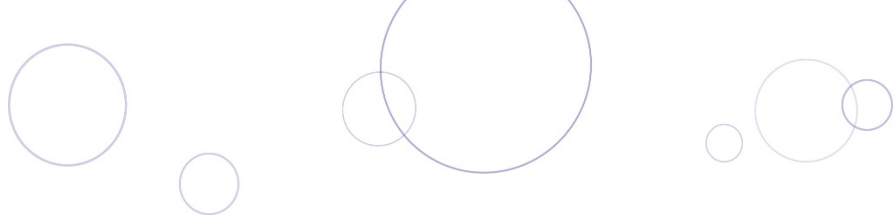


# TERM 3

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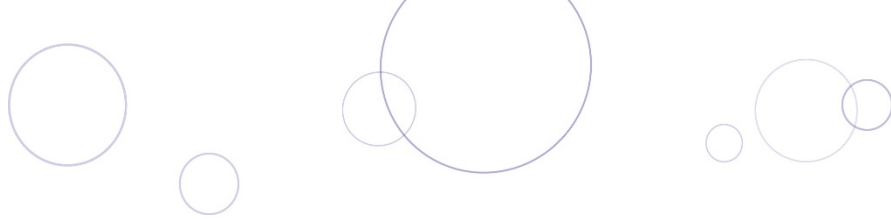
Weeks 1–8: Visual Arts

THEME: A HAT FOR ANY OCCASION (WEARABLE ART/SCULPTURE UNIT)

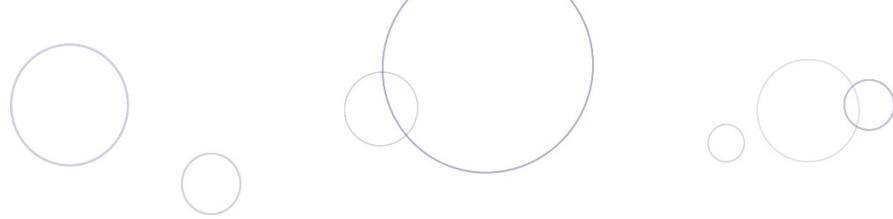


## Overview

The Term 3 exemplar has been designed to develop students' understanding and appreciation of artists from different times and cultures. Introducing a range of famous artists gives students the opportunity to broaden their understanding of art history and practice. This unit culminates with students designing and constructing a wearable sculpture (3D) that references a chosen artist's distinct sense of style. It also allows for the introduction of informal discussion of the difference between art appropriation and art plagiarism. Throughout the term, students will broaden their understanding of sculpture by experimenting with a variety of construction skills, techniques and materials. By providing students with the opportunity to choose their own stimulus, it is anticipated that students will be more engaged with all facets of the learning experience. The activities provide a variety of formative and summative assessment opportunities in Making and Responding. The learning experiences are scaffolded to ensure success and the open framework of activities allows for differentiation. Although several of the lessons are teacher directed, there is a distinct shift to student-directed learning this term.



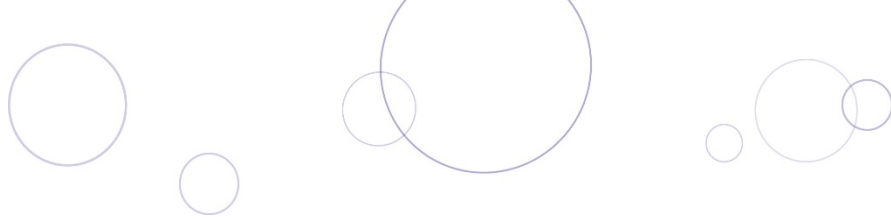
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul> <p><b>Making</b></p> <p><b>Skills</b></p>	<p><b>Learning intention</b></p> <p>Students study the form and function of a hat as a stimulus for creating art. Students consolidate and revise basic drawing skills to draw 3D forms. Students recognise that observational drawing is an important tool for artists to use and artists often use a variety of drawing techniques and principles, such as visual mapping and measuring, when creating artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is the purpose of a hat?</li> <li>• How do hats stay on our heads?</li> <li>• Can a hat be a piece of art? Why/why not?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, arrange hats (see Week 1 resources) and student desks to use as drawing stimulus.</li> </ul> <p><b>Learning intention</b></p> <p>Students learn, through exploration, how to take a drawn design concept and turn it into a 3D sculptural form. The activity provides students with the opportunity to discover</p>	<p>As a class, brainstorm the subject matter of ‘the hat’ using the focus questions. Revise drawing by exploring how to draw some basic hat forms, based around simple shapes.</p> <p><b>Activity 1 – Observational drawing</b></p> <p>Using a selection of hats of various sizes and shapes as a stimulus, students discuss what they see, in terms of line, shape and form. Use the focus questions to guide conversation.</p> <p>Demonstrate how to draw a hat (3D) using basic lines, shapes and value, using shading to suggest form. Show how to map out the shape and scale of the drawing in relation to the size of the page.</p> <p>Arrange the hats around the room and get students to create a detailed observational drawing of one of the hats.</p> <p><b>Activity 2 – Paper sculpture challenge</b></p> <p>Using the hat students drew as stimulus; ask students whether they could make the hat using only paper?</p>



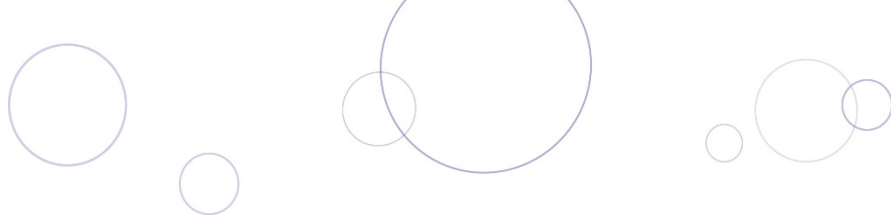
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p>and apply basic paper construction techniques while gaining an understanding of how 2D drawing concepts can develop into 3D forms. Students reflect on artmaking experiences to improve their future personal art practice.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What steps are you going to take to make your hat?</li> <li>After completing the sculpture challenge, what did you learn?</li> <li>Which paper construction methods were the strongest?</li> <li>How did you manage to give your hat its shape and form?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Although this learning experience was designed as an individual activity, students could work in pairs. If this modification is made, make sure to adjust the time accordingly.</li> <li>This challenge could be extended for early finishers by having students embellish the hat or turn it into a new form by making modifications to the paper sculpture.</li> </ul>	<p>Activity parameters</p> <ol style="list-style-type: none"> <li>You only have 30 minutes to complete the challenge.</li> <li>You can only use newspaper, tape and scissors.</li> <li>You must be able to put your hat on and wear it for it to be successful.</li> </ol> <p>Using newspaper, masking tape and scissors only, students attempt to make their hat.</p> <p><b>Suggested assessment point</b></p> <p>Teacher could write anecdotal notes or record and document student progress of sculpture activity by taking photographs throughout the lesson.</p> <p>Use the focus questions to recap the lesson and highlight the connectedness between the design and making processes.</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students discover that artists often have a distinct personal style that allows audiences to recognise their work.</p> <p>Students use art terminology to review distinctive stylistic features of artists and offer justified responses rather than personal opinion.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is similar in all of the artworks?</li> <li>• What do you notice about the colour in each of the artworks?</li> <li>• What do you notice about how the artist has used line?</li> <li>• Are there any repeated/common shapes or subject matter in all the artworks?</li> <li>• Think about the artist’s use of art elements, theme, media, techniques or subject matter. Are there any commonalities?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Choose which of the suggested artists outlined in the task sheet students will focus on. (Appendix C)</li> </ul> <p>Provide opportunities for students to research their chosen artist and the artist’s works by handing out</p>	<p>Introduce the Term 3 project to students by explaining that they will research and investigate a chosen artist. There will be a focus on the artist’s distinct personal style with students designing and constructing a hat sculpture inspired by the chosen artist.</p> <p><b>Activity 1 – Investigating artists’ styles</b></p> <p>Focus on several of the key artists from the list of suggested artists. (Appendix C) Show students several of each artist’s works (approx. 3–4 works) that depict a consistent representation of the artist’s style. Discuss the artwork using the focus questions (the suggested focus questions are generic and may need adapting to suit the specific artists chosen).</p> <p>Model how to extrapolate relevant content and create a specific list of key features with students. Students will follow this process in Activity 2.</p>



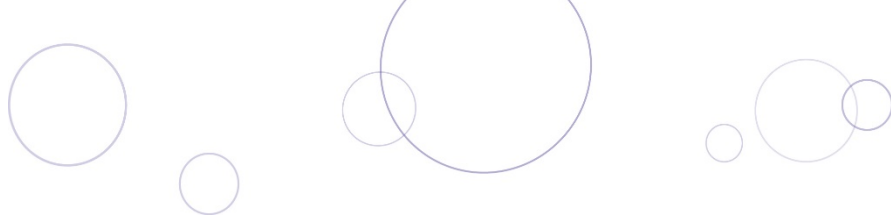
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> </ul>	<p>artist reference sheets for each artist. The artist reference sheet contains photographs of some of the artist’s most famous (or most appropriate) artworks, and may also include some key information about the artists. These will need to be made prior to the lesson.</p> <ul style="list-style-type: none"> <li>• Further background reading:           <ul style="list-style-type: none"> <li>▪ Art Class Curator – Decoding style: How to teach students to read an artwork <a href="https://artclasscurator.com/style/">https://artclasscurator.com/style/</a></li> <li>▪ Artyfactory – Art movements: Artists, styles, techniques, ideas <a href="https://artyfactory.com/art_appreciation/art_movements/art_movements.htm">https://artyfactory.com/art_appreciation/art_movements/art_movements.htm</a></li> </ul> </li> </ul> <p><b>Learning Intention</b></p> <p>Students identify their chosen artist’s distinct sense of style, recognising key features and commonalities (relating to the elements of art, theme, media choices, techniques or subject matter) in the work.</p>	<p><b>Learning Activity 2 – Investigation component</b></p> <p>Provide students with a list of suggested artists. (Appendix C) Ask students to choose one artist from the list and collect an artist reference sheet.</p> <p>Ask students to investigate the artist, focusing on the artist’s style and characteristics, subject matter, and their distinctive use of the art elements. Students present their findings on the first section of the Design worksheet. (Appendix C)</p>



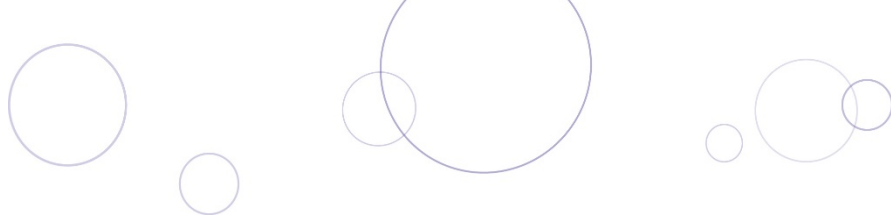
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> </ul> <p><b>Making</b></p> <ul style="list-style-type: none"> <li>Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> </ul>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Considering the artist chosen, what stylistic features can you see repeated through the artist’s works?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Keep a list of student selections to prepare for the Week 3 warm-up activity.</li> <li>For the option of students presenting their findings as a slideshow to the class, either modify the Design worksheet or ask students to summarise the findings listed in their slideshow onto the design worksheet.</li> </ul> <p><b>Learning intention</b></p> <p>Students learn about the difference between copying artwork and appropriating artwork as well as why artists appropriate artworks. Students learn how to create and artwork inspired by an artist’s distinct sense of style.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Do you know which artist inspired this building design of Babina’s?</li> </ul>	<p>Alternatively, give students the option to present their investigation findings using appropriate alternative apps or software, e.g. as a slideshow that could then be presented to the class.</p> <p><b>Lesson summation</b></p> <p>Confirm students have a clear idea about their chosen artist’s style. Encourage students to think about how they can apply their artist’s stylistic elements to a new context, just like architect Federico Babina did in his re-contextualised building designs.</p> <p>Show a selection of Babina’s building designs before asking students whether they know which artist inspired each design. Use the suggested focus questions to unpack the designs. Encourage students to visualise how to</p>



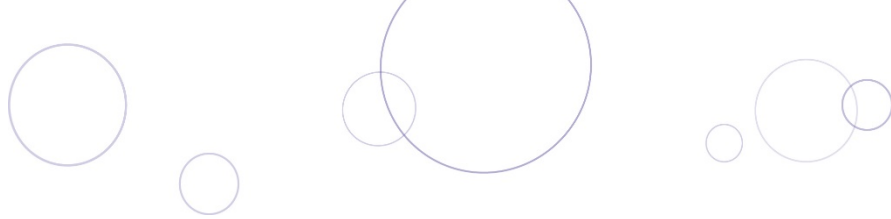
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• What elements of the artist’s style was included in Babina’s building design, to make the work instantly recognisable as belonging to this particular artist?</li><li>• What is the difference between copying artwork and appropriating artwork?</li></ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"><li>• View the source below, then choose several artists and find images of their work to show students the link between the artist, their work and their style, focusing in particular on how Federico Babina has re-contextualised the artist’s style to create buildings inspired by their art.<ul style="list-style-type: none"><li>▪ Denis Tymulis and Rokas Laurinavičius – If 30 iconic artists were architects, as imagined by Federico Babina (Newsbreak) <a href="https://www.newsbreak.com/news/2183657040691/if-30-iconic-artists-were-architects-as-imagined-by-federico-babina">https://www.newsbreak.com/news/2183657040691/if-30-iconic-artists-were-architects-as-imagined-by-federico-babina</a></li></ul></li></ul>	<p>incorporate key features of their chosen artist’s distinct style into their own artwork, starting next week.</p> <p>Explain that Federico Babina did not directly copy artists’ works and claim it as his own ideas; instead, he drew from the artist’s distinct sense of style to pay homage to the artist.</p> <p>Highlight the importance of acknowledging the artist to whom you have chosen to pay homage. Failure to do this may result in accusations of stealing or cheating (plagiarism).</p> <p>Link the concept of appropriation back to the task by explaining that, for this project, if students are going to pay homage to an artist by borrowing their style, the students must acknowledge the original artist.</p>



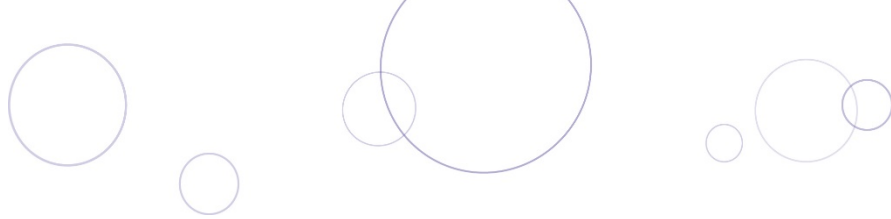
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 3</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used</li> </ul>	<p><b>Learning intention</b></p> <p>Students discover that artists often have a distinct sense of personal style that allows audiences to recognise their work. Students respond to, analyse and investigate the artworks of others in order to distinguish an artist’s distinct style, and use art terminology to review distinctive stylistic features of artists.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Do you recognise which artist Federico Babina is referencing?</li> <li>• What is similar in all of the artworks?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, organise several Federico Babina building designs to use as stimulus prompts.</li> </ul> <p><b>Learning intention</b></p> <p>This lesson broadens students’ general understanding of sculpture, focusing on methods of additive sculpture with the purpose of making a wearable hat sculpture.</p>	<p><b>Warm-up</b></p> <p>Show students several Federico Babina artist-inspired building designs. Ask if they recognise the artist that Babina was paying homage to.</p> <p>Remind students that they will be creating a hat sculpture in the style of the artist they just investigated, just as Federico Babina did with his building designs.</p> <p>Today we will be learning about the sculptural element of your task.</p> <p><b>Activity 1 – Introduction to sculpture</b></p> <p>Introduce the concept of sculpture by showing students one of the following film clips:</p> <ul style="list-style-type: none"> <li>• What is a sculpture?  <a href="https://www.youtube.com/watch?v=-G8J781TWkA">https://www.youtube.com/watch?v=-G8J781TWkA</a> </li> </ul>



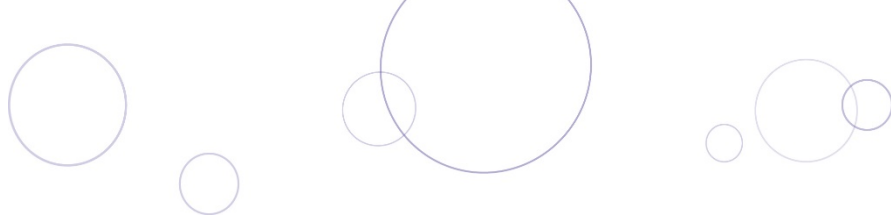
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p>to communicate ideas, beliefs and opinions</p>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a sculpture?</li> <li>• What is an additive sculpture?</li> <li>• What are the basic methods of 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, e.g. adding papier-mâché to an armature or adding pom poms, streamers or repurposed objects.</li> <li>• Some background research on basic sculpture construction techniques for the primary art classroom can be found at the following links:             <ul style="list-style-type: none"> <li>▪ MS RAD ART – Sculpture techniques <a href="http://msradart.weebly.com/sculpture-techniques.html">http://msradart.weebly.com/sculpture-techniques.html</a></li> <li>▪ Sculpture: Additive, subtractive and kinetic – Chan Delfino (Slideshare) <a href="https://www.slideshare.net/chandelfino/sculpture-additivesubtractive-and">https://www.slideshare.net/chandelfino/sculpture-additivesubtractive-and</a></li> </ul> </li> <li>• Modelling involves layering over a frame or armature using papier-mâché, lightweight modelling clay etc. to create the shape of the form.</li> </ul>	<ul style="list-style-type: none"> <li>• Sesame Street: Sculpture with Jon Hamm (Word on the street podcast) <a href="https://www.youtube.com/watch?v=cTslqS_H7Jg">https://www.youtube.com/watch?v=cTslqS_H7Jg</a></li> </ul> <p>After viewing film clip, ask students to define the concept of ‘sculpture’.</p> <p>Students will need to understand what an additive sculpture is, in order for them to design their own. Show students the video link below for a definition of additive sculpture:</p> <ul style="list-style-type: none"> <li>• Additive sculpture – Art vocab definition (Phil Hansen) <a href="https://www.youtube.com/watch?v=ryBxTITmZh0">https://www.youtube.com/watch?v=ryBxTITmZh0</a></li> </ul> <p>Give students an overview of the various methods of additive sculpture construction. (See the basic definitions in the Support notes):</p> <ul style="list-style-type: none"> <li>• modelling</li> <li>• construction</li> <li>• assemblage</li> <li>• kinetic.</li> </ul> <p>Demonstrate basic additive sculpture techniques and discuss safe work practices associated with the materials and techniques.</p>



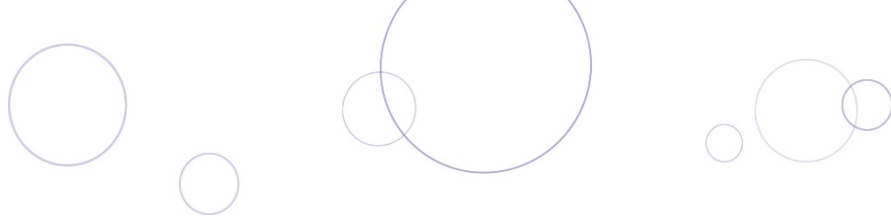
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:               <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Construction involves creating a sculpture by adding and joining materials – such as paper, cardboard, wood, metal, plastic, or fabric – using a construction method such as gluing, nailing, taping or wiring.</li> <li>• Assemblage is a sculpture created using found materials that have been organised or placed into new environments to create meaning.</li> <li>• Kinetic sculptures have movable parts that can move when exposed to natural elements or by perpetual motion using pulleys, levers, wires, wheels and gears, and so on.</li> </ul> <p><b>Learning intention</b></p> <p>Students discover that artists do not design artworks without first having thought about materials the artwork could be made from. Students learn several ways to construct a hat frame.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a frame?</li> <li>• What is the purpose of a frame?</li> <li>• How could you construct a frame and what could you construct it out of?</li> </ul>	<p><b>Activity 2 – Exploration of materials</b></p> <p>Provide students with the knowledge, understanding and opportunity to play with the possible materials used to construct a hat. Discuss materials in terms of their properties and any special techniques needed in the construction phase.</p> <p>Introduces basic additive sculptural construction methods, based on the possible materials available.</p> <p>Note: although teachers may select the list of materials being offered, students will be responsible for their own</p>



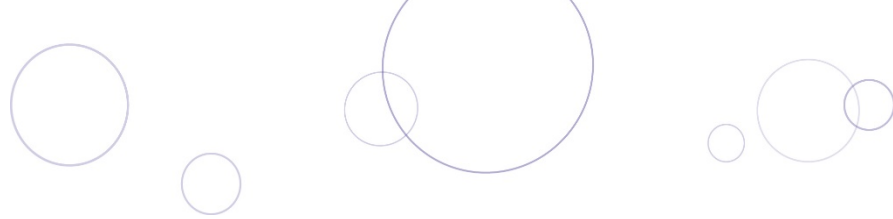
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<ul style="list-style-type: none"> <li>• What is an armature? What is the purpose of an armature?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher may wish to pre-prepare a hat frame, using materials from the list suggested in the Making task and Term 2 overview.</li> </ul>	<p>selection of materials and techniques. (Suggested materials list in the Making task, Appendix C)</p> <p>Demonstrate several ways to create a hat frame. Possible suggestions include, but are not limited to:</p> <ul style="list-style-type: none"> <li>• using an existing hat as the frame and constructing an armature over the top</li> <li>• making a frame out of wire, cane or pipe cleaners</li> <li>• making a frame out of foam, cardboard or newspaper.</li> </ul>



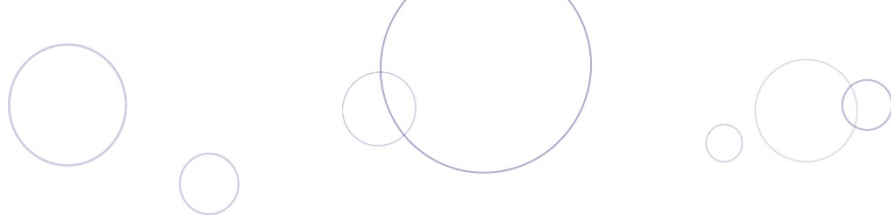
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 4</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students will understand how and why artists draw inspiration from other artists when designing and creating artworks. Students appreciate that artists do not design artworks without first having thought about, and experimented with, the materials the artwork could be made from.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>Given part of the design brief states that the hat must be wearable, what does that mean in terms of the materials and art media you can use?</li> <li>After looking at the artist videos, what did you notice about the artists’ process?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Watch video clips before the lesson to determine which clips will be shown to students.</li> </ul>	<p>Revise the concept of artist style.</p> <p><b>Activity 1 – How artists construct hats as a form of wearable art</b></p> <p>Show students several of the following YouTube clips to give them an understanding of the wearable art hat making process. Students should take particular note of the steps, materials, techniques, frame/armature used and aesthetics off the hats.</p> <ul style="list-style-type: none"> <li>Wearable art cosplay steampunk mushroom terrarium top hat – Nicole Taylor <a href="https://www.youtube.com/watch?v=K9WSxDTEGQ">https://www.youtube.com/watch?v=K9WSxDTEGQ</a></li> <li>Art hats: Upcycling waste plastic – Lynn Chapman <a href="https://www.youtube.com/watch?app=desktop&amp;v=wtliIsucm_Y&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=3">https://www.youtube.com/watch?app=desktop&amp;v=wtliIsucm_Y&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=3</a></li> <li>‘Wearable art’ from plastic waste: Art hat no. 7– Lynn Chapman <a href="https://www.youtube.com/watch?v=RNc2rbn9vqY&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=2">https://www.youtube.com/watch?v=RNc2rbn9vqY&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=2</a></li> <li>Art hat using waste plastic toys Lynn Chapman <a href="https://www.youtube.com/watch?v=YatyjAz2VUE&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=7">https://www.youtube.com/watch?v=YatyjAz2VUE&amp;list=PLsqIVOhgImglgl78vWrZVasZXL5b3h8V5&amp;index=7</a></li> </ul>



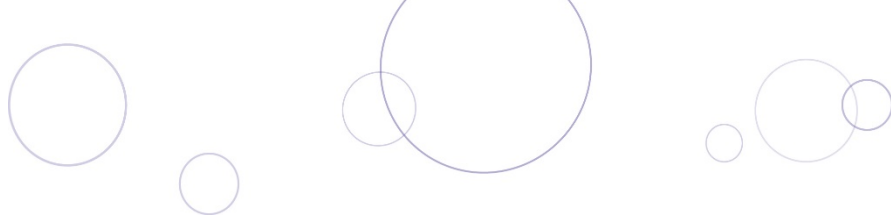
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn how to work within a set of parameters when design their own artwork. Students apply understanding of sculptural techniques, art appropriation, and artist style when designing their own artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What stylistic elements of your chosen artist do you want to include in your design?</li> <li>• What shape or form should your hat take to reflect the artist’s distinct sense of style?</li> <li>• What sculptural techniques would be most appropriate to construct your hat and fulfil the brief/task requirements?</li> </ul>	<p>After watching the clips, have a class discussion around the artists’ processes and use of materials. The suggested focus questions could be used to guide discussion. Provide students with focus questions for a think-pair-share response activity.</p> <p><b>Activity 2 – Design hat sculpture in the style of chosen artist</b></p> <p>Students take on the role of the artist and look at their own art practice by designing their own wearable art hat. The hat must be both sculpturally and aesthetically pleasing, yet must also be able to be worn. Explain the following requirements of the task.</p> <p>The hat must:</p> <ul style="list-style-type: none"> <li>• be wearable</li> <li>• reflect the style of the chosen artist</li> <li>• be lightweight</li> <li>• be strong and sturdy</li> <li>• be able to be viewed in the round (meaning from all sides)</li> <li>• look aesthetically pleasing.</li> </ul> <p>In the first section of the Design worksheet (Appendix C), students sketch a basic design for their hat. Students focus</p>



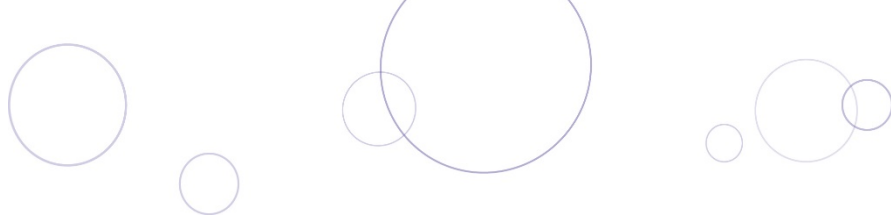
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Simplification and stylisation refers to the process of reducing the design/artwork to its most basic and simplified form. The simplified form 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 simplest 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> </ul>	<p>on the shape and form of the hat, while referencing the style of the artist. Students determine how best to reflect the artist when designing the hat’s form.</p> <p>Ask students to decide which sculptural techniques would be most appropriate to construct the hat and fulfil the brief/task requirements of incorporating the artist’s style.</p> <p>Model how to design and construct a hat based on the specific stylistic traits of an artist, referencing the artists Mondrian, Hundertwasser and Gaudi. Display an artwork from each artist so that students are aware of each artists’ style before explaining how to merge the artist style with the construction methods. For example, Mondrian uses geometric shapes so the hat should have a geometric form; in contrast, a Hundertwasser or Gaudi hat would take on a very organic form.</p> <p>Students then work through the design development simplification and stylisation process. Explain the concept of simplification and stylisation. (Support notes)</p> <p>Students colour their design using medium of choice, and then annotate the final design to indicate how they are going to make their sculpture. Suggest students do some general brainstorming on the back of their design worksheet.</p>



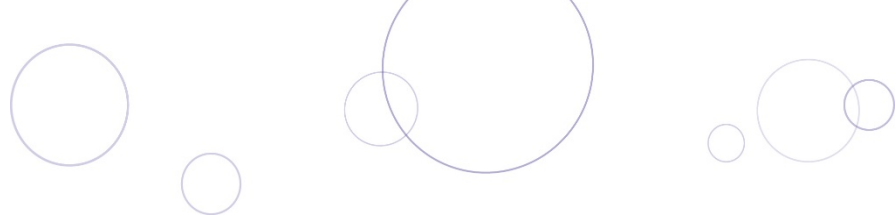
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students create a frame for a 3D hat sculpture in response to chosen artist. Students understand the similarities between the perimeter of a shape and the circumference of a circle, making links between Mathematics and The Arts: Visual Arts.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is a perimeter? How do you measure it?</li> <li>• What is a circumference?</li> <li>• Why would we need to measure around the circumference of your head in order to make a hat sculpture?</li> <li>• How could we go about measuring the circumference of your head?</li> <li>• How are you going to make your frame?</li> <li>• What materials do you need today?</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>Introduce resolved artwork task.</p> <p><b>Activity 1 – Introduce the Making component and make the hat frame</b></p> <p>Students start creating their hat sculpture based on their final design and the knowledge gained about materials, techniques and processes. (Task instructions, Appendix C)</p> <p>Introduce the concept of circumference using questioning techniques (see the suggested focus questions), and direct instruction, based on the dot points below.</p> <ul style="list-style-type: none"> <li>• The perimeter of a rectangle is the length of its boundary (the total length of the outside edges).</li> <li>• When measuring circles, the perimeter (total length of the boundary) is called a circumference.</li> <li>• Therefore, a circumference is the distanced measured around the outside edge of the circle.</li> </ul> <p>Model measuring the circumference of a head and support students to complete this before beginning the construction of their hat frame and armature. (Support notes)</p>



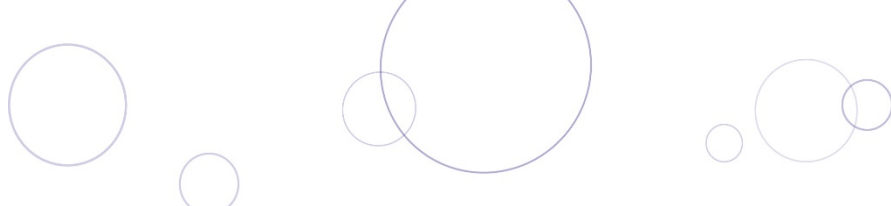
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• An easy way for students to measure head circumference is to work with a partner. Partner A uses a piece of string to measure Partner B’s head circumference and cut the string to size. Repeat process with Partner A and B swapping roles.</li> <li>• For information on how to make a simple hat frame, see the following video clip extracts:             <ul style="list-style-type: none"> <li>▪ Gustoweh – Real hat part 1 Make your frame (Chris Bullock)  <a href="https://www.youtube.com/watch?v=Fys-Ty_OeVg">https://www.youtube.com/watch?v=Fys-Ty_OeVg</a>                (2’03”–6’30”)</li> <li>▪ Gustoweh – Real hat part 2 Fabric (Chris Bullock)  <a href="https://www.youtube.com/watch?v=TiLYbgFAjHM">https://www.youtube.com/watch?v=TiLYbgFAjHM</a>                (0’10”–3’38”)</li> </ul> </li> <li>• Lead the organisation and distribution of materials, the clean-up process and the storage of works in progress.</li> <li>• Make sure frames and armatures are clearly labelled with students’ names, ready for distribution next lesson.</li> </ul>	<p>Students use their measured piece of string to assist them in making their frame to the correct measurement.</p> <p>It is anticipated that all students will start constructing a hat frame first, before adding an armature.</p> <p>Before students start working, use the 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>• 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>• advise and support students with application of frame and armature sculpture techniques.</li> </ul>



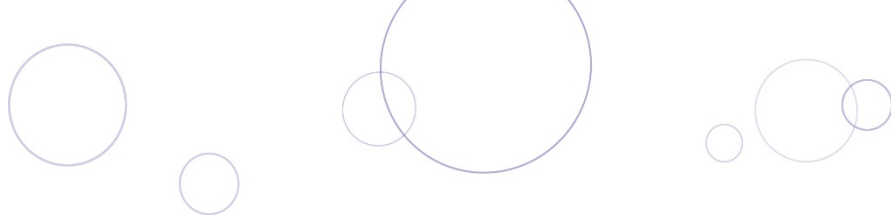
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> </ul> <p>Use of techniques, art processes, and experimentation with art forms, such as</p>	<p><b>Learning intention</b></p> <p>Students create an aesthetically pleasing 3D hat frame and armature, adhering to their design. Students apply knowledge learnt in previous lessons regarding additive sculpture techniques to new situations and use techniques and materials suited to the intention and purpose of the task.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What part of the hat are you making today, and what materials will you need for this?</li> <li>• How are you going to create the hat’s overall form?</li> <li>• Will you make an armature? If so, what will you make it with?</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><b>Activity 1 – Making component</b></p> <p>Students continue constructing their hat sculpture by adding to their hat frame. While the making process should be student driven, with students applying knowledge learnt in previous lessons, provide guidance and assistance where needed.</p> <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. 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>• 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>• advise and support students with application of frame and armature sculpture techniques.</li> </ul>



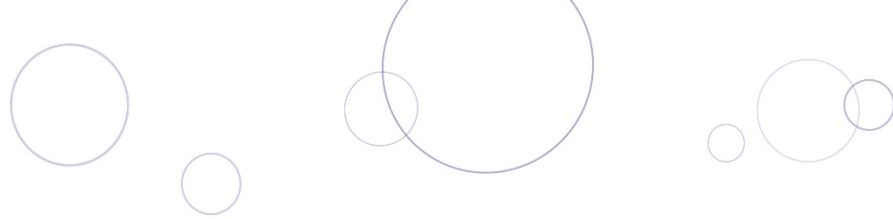
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
digital imaging, screen printing or illustration	<ul style="list-style-type: none"><li>• Make sure frames and armatures are clearly labelled with students' names, ready for distribution next lesson.</li></ul>	



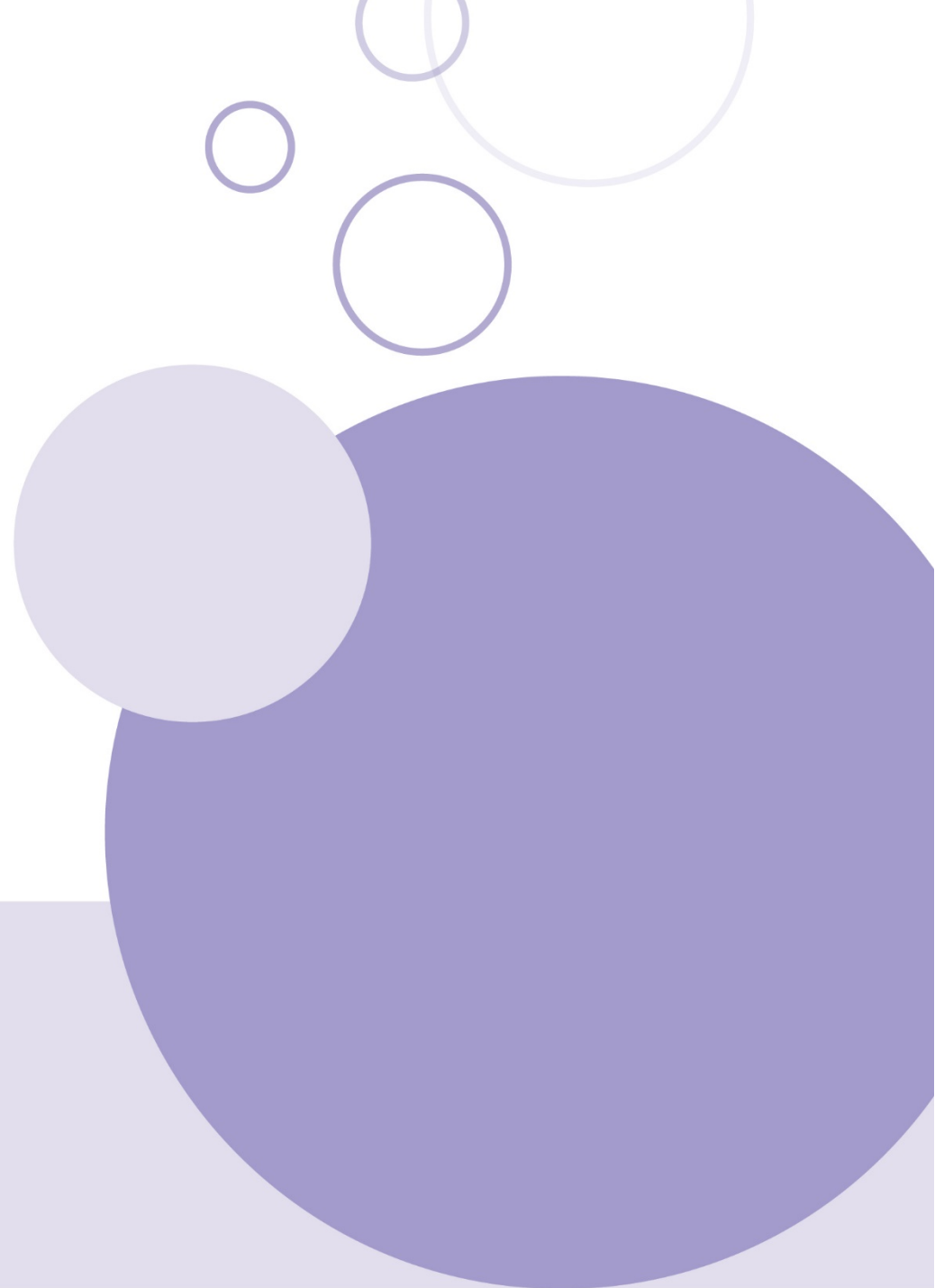
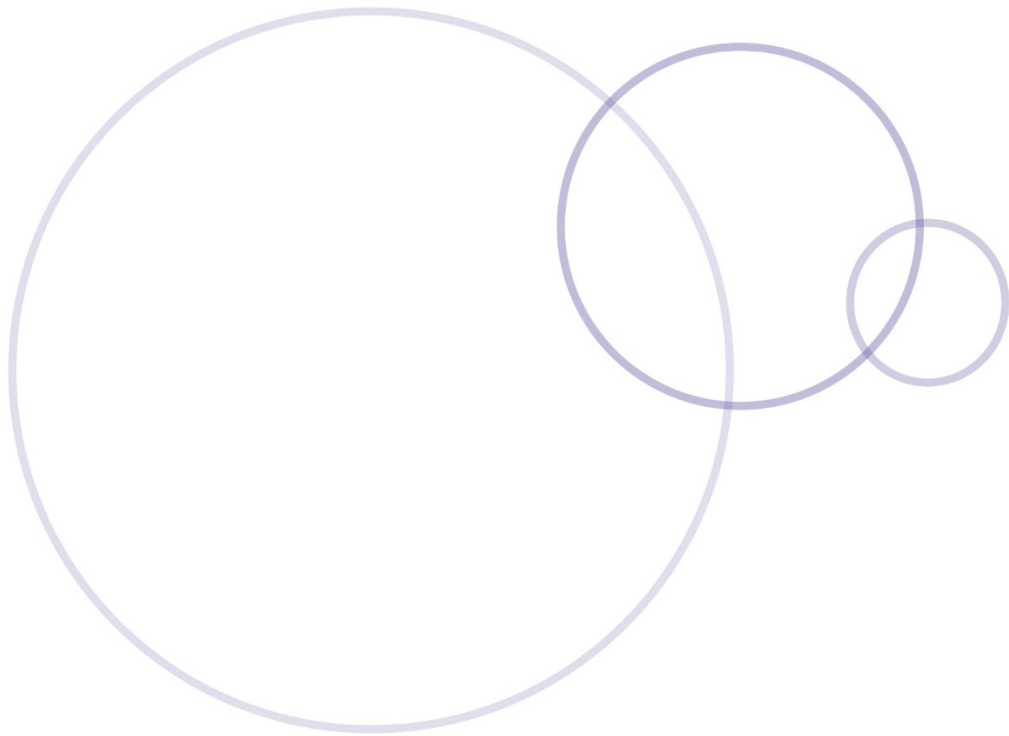
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value)</li> </ul> </li> <li>to create artwork</li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students make an aesthetically pleasing hat based on their design that reflects a range of skills and techniques while still incorporating the traditional stylistic features of their chosen artist. Students make deliberate choices when selecting materials, skills and processes. They continue developing their problem-solving skills 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 are you making today?</li> <li>• How are you going to create the hat’s overall form?</li> <li>• What materials do you need today?</li> <li>• Does your artwork need to be created in a particular order? If so, in what order will 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><b>Activity 1 – Making component (continued)</b></p> <p>Students continue constructing their hat sculpture. While the making process should be student driven, with students applying knowledge learnt in previous lessons, provide guidance and assistance where needed.</p> <p>Although work should be based on students’ final design, some modifications may need to occur as part of the making and problem-solving process. Reiterate to students that it is okay to modify their design. Focus on ‘happy, accidents’ rather than mistakes.</p> <p>Before students start working, use the focus questions to guide their process.</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 frame and armature sculpture techniques</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>
<p><b>Week 8</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students finish creating a 3D hat wearable sculpture in response to their chosen artist. Students consolidate their understanding and application of a range of art mediums, skills, techniques and processes learnt throughout the term.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What do you need to add to your hat to get it finished by the end of the lesson?</li> <li>• What materials do you need today?</li> <li>• Does your artwork adhere to the task requirements/brief? If not, what do you need to work on today so that it does?</li> <li>• Does your hat reflect the style of your chosen artist? 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 1 – Making component (continued)</b></p> <p>Direct students to organise their workspace, collect sculpture, appropriate materials and aprons.</p> <p>Teacher directs students to reflect on their artwork, using focus questions, in order to guide their practice.</p> <p>Students work autonomously to finish constructing their hat sculpture by decorating and embellishing the hat.</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> students submit their Design worksheet and final hat sculpture for marking using the Marking key. (Appendix C)</p> <p><b>Possible extension activities or elaborations</b></p> <ul style="list-style-type: none"> <li>• Students complete a self-evaluation reflecting on their final artwork and the design/making process.</li> </ul>



<b>Western Australian Curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Production</b></p> <ul style="list-style-type: none"><li>• Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</li><li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li></ul>	<ul style="list-style-type: none"><li>• Although work is based on students' final design, the finished hat sculpture may not accurately reflect the design as modifications often occur as part of the making and problem-solving process.</li></ul>	<ul style="list-style-type: none"><li>• Students complete an artist statement explaining the intention of the artist and the intended meaning behind their work.</li><li>• Create a catwalk where students present, model and display their hat sculpture to the audience (the class).</li></ul>

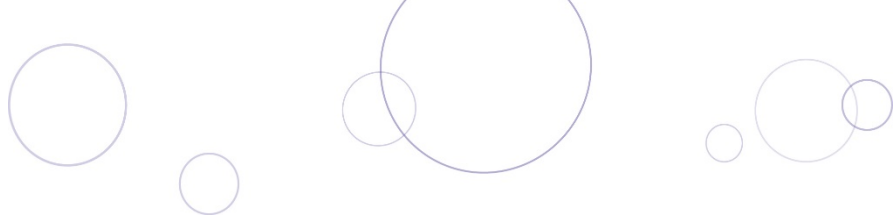


## **TERM 4**

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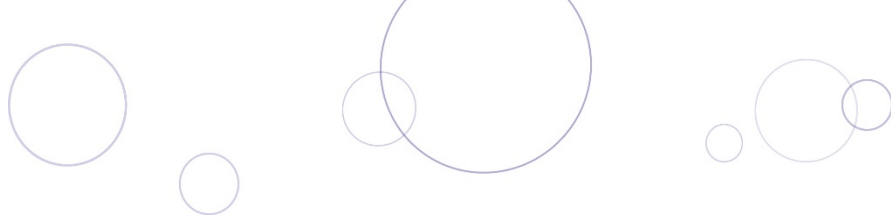
Weeks 1–8: Visual Arts

THEME: 'ALL ABOUT ME' SELF-PORTRAIT (COLLAGE UNIT)

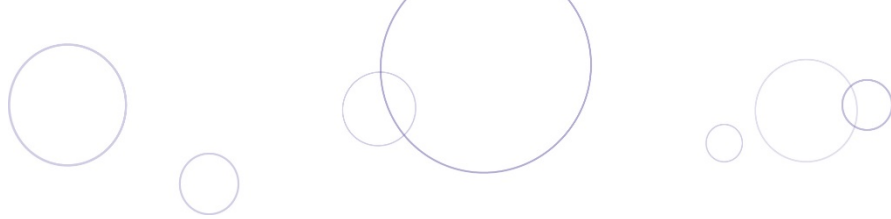


## Overview

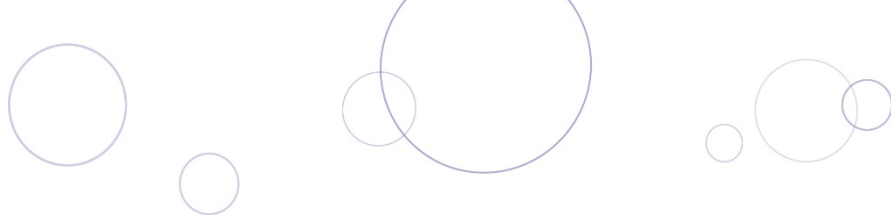
In Year 5, students should be given opportunities to reference and adapt artist styles and make links between the artists' contexts and practice to their own arts practice. The Term 4 exemplar provides opportunities to replicate and adapt the style of others while combining their own personal style and sense of self. The unit also provides opportunities for students to consolidate the concepts, knowledge, skills, processes and techniques learnt throughout the year. It offers students opportunities to draw on previous skills, techniques and concepts and apply them to new contexts and situations. As the theme of portraiture and self-portraiture is a common theme across all year levels, the focus of this unit is to provide students with opportunities to create a self-portrait in a non-confronting way, by focusing on a composite collage image instead of a direct likeness. Students are introduced to the history of portraiture, focusing on how portraiture has changed throughout time to become more than just a likeness of a person. In Term 4, many of the design and making aspects have progressed to student directed, with the teacher taking on the role of facilitator to guide independent learning.



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 1</b></p> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about the history, purpose and significance of portraiture in the past and the present. They understand the importance of documenting oneself in order to record a likeness, convey personality or preserve a moment in time.</p> <p>Through listening to others critique and analyse artwork, students learn to respond to artwork, and to make artwork that communicates meaning by using the elements of art.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is the purpose of a portrait?</li> <li>Why did portraiture become popular as an art form?</li> <li>In the past, who would have had portraits painted? Why?</li> <li>Has the purpose of portraiture changed over time? Why?</li> <li>Based on what we know about portraits, what is a self-portrait?</li> <li>Why would artists create self-portraits?</li> <li>Does the purpose of a portrait differ from that of a self-portrait?</li> </ul>	<p>Introduce the concept of the portrait by showing students the following video clip:</p> <ul style="list-style-type: none"> <li>The History of Portraits – Behind the News (ABC) <a href="https://www.youtube.com/watch?v=x-XvGWFXQ0I">https://www.youtube.com/watch?v=x-XvGWFXQ0I</a></li> </ul> <p>Using the video as stimulus, discuss the following as a class:</p> <ul style="list-style-type: none"> <li>the definition of ‘portrait’</li> <li>the history of portraiture</li> <li>the significance of portraits</li> <li>the purpose of portraits throughout history</li> <li>the impact the invention of the camera had on portraiture.</li> </ul> <p><b>Activity 1 – Self-portrait introduction</b></p> <p>Introduce the concept of the self-portrait by viewing the extract from the video clip (0’00”–6’12”) from the link below. This clip models of how to identify and describe art elements used in several famous self-portraits. It also demonstrates that artists can choose interesting colour schemes when creating portraits in order to suggest mood or personality, rather than always reproducing a natural (flesh) colour scheme.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Additional information on portraiture can be sourced before the lesson from:             <ul style="list-style-type: none"> <li>The art of the selfie   Art history lesson – Artrageous with Nate (Nate Heck) <a href="https://www.youtube.com/watch?v=ontgK-zBfQ&amp;t=242s">https://www.youtube.com/watch?v=ontgK-zBfQ&amp;t=242s</a></li> </ul> </li> <li>Additional information on portraiture can be sourced before the lesson from the books <i>Selfie: The Changing Face of Self Portraits</i>, Susie Brooks and <i>Just Like Me</i>, Harriet Rohmer (Ed.). (Appendix A.1)</li> </ul> <p><b>Learning intention</b></p> <p>Students learn that the camera is often used to record a likeness of a person during the initial stages of the portraiture artmaking process.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What is a selfie?</li> <li>Is a selfie a self-portrait?</li> </ul>	<ul style="list-style-type: none"> <li>In the art room: Monochromatic self-portraits – Cassie Stephens <a href="https://www.youtube.com/watch?v=yYCl0dtG2Kk&amp;t=391s">https://www.youtube.com/watch?v=yYCl0dtG2Kk&amp;t=391s</a></li> </ul> <p>As a class, recall and discuss the main points discussed in the video:</p> <ul style="list-style-type: none"> <li>the definition of ‘self-portrait’</li> <li>the use of art elements to convey meaning</li> <li>the fact that faces, drawn or painted front-on, are symmetrical</li> <li>the fact that artists often include symbols to convey meaning</li> <li>the importance of colour to suggest mood.</li> </ul> <p><b>Activity 2 – Photographing the subject</b></p> <p>Discuss the link between selfies and portraiture in the artmaking process. Photograph a person for documentation and artwork planning purposes.</p> <p>Using either a camera or tablet, photograph each student’s face in the following format:</p> <ul style="list-style-type: none"> <li>a full face and head portrait</li> <li>either a front view, profile view (side on) or ¾ view</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 facial expression or body language best describes your personality?</li> </ul>	
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• By the end of the lesson, teacher will need to have an electronic photograph of each student. If students take photographs on their own tablet, they will need to email or airdrop a photograph to the teacher by the end of the lesson to be printed.</li> <li>• Print photographs to A3 size (on cartridge paper) ready for the Week 3 learning experiences.</li> </ul> <p><b>Learning intention</b></p> <p>Students understand and appreciate ways artists document the face through practical exercises that involve measuring and plotting. Students learn about facial proportions, exploring the accuracy of facial proportion guidelines, using portrait photographs. Through exploration of the basic facial proportions, students discover how artists capture a likeness of a subject. Students apply facial proportion guidelines through the creation of a continuous line self-portrait.</p>	<p>Alternatively, give students the option to photograph each other (as photographer and model) or photograph themselves in the form of a selfie, using the format described above.</p> <p>Model the process described above. Encourage students to pose and use facial expressions to reflect their personality</p> <p><b>Activity 3 – Understanding facial proportions</b></p> <p>Introduce the concept of facial proportion guidelines with students, discussing their purpose and reinforcing that guidelines are not rules but basic guides that help artists to accurately record the proportions of their subjects.</p> <p>Prior to starting this activity, hand out a magazine portrait photograph to each student in the class (see support notes). Teach students basic facial proportion guidelines (overview in Appendix A.2) as students mark up the</p>

Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How accurate were the basic guidelines in describing the person’s actual facial proportions?</li> <li>• Why are the facial proportion guidelines referred to as guidelines and not rules?</li> </ul> <p><b>Support Notes</b></p> <ul style="list-style-type: none"> <li>• Prior to lesson, source full-page magazine photographs of faces for students to draw on during Activity 1.</li> <li>• For background information on facial proportion guidelines see the following websites: <ul style="list-style-type: none"> <li>▪ Facial proportions – how to draw a face – The virtual instructor (Matt Fussell) <a href="https://thevirtualinstructor.com/facialproportions.html">https://thevirtualinstructor.com/facialproportions.html</a></li> <li>▪ Artyfactory.com – The proportions of the head <a href="https://www.artyfactory.com/portraits/pencil-portraits/proportions-of-a-head.html">https://www.artyfactory.com/portraits/pencil-portraits/proportions-of-a-head.html</a></li> </ul> </li> </ul>	<p>magazine photograph with annotated horizontal, vertical and diagonal lines depicting the guidelines below.</p> <p>Basic facial proportion guidelines:</p> <ul style="list-style-type: none"> <li>• Eyes: the eye line sits halfway between the crown of head and the bottom of the chin (make clear to students that the top of the forehead is not the top of the head/skull). The eye line is drawn across the pupil or centre of eyes. You should be able to fit five eyes across the width of the face. This helps determine the width of the eyes.</li> <li>• Nose: the bottom of the nose sits half way between eye line and chin. A nose’s width (outer nostrils) is the same width as the space between the eyes.</li> <li>• Mouth: when plotting in the lip line, the middle line of closed lips sit approximately one third of the way between bottom of nose and chin. The width of a mouth often sits in line with the pupils.</li> <li>• Eyebrows: eyebrows vary in shape and thickness; however, there is a diagonal line running from the outer edge of the nose that crosses the outer edge of the eye. This indicates where the outer brow sits in relation to the outer eye and outer corner of nose.</li> <li>• Ears: usually ears sit between the eye line and the nose line.</li> </ul>

## Western Australian curriculum content

### Making

#### Skills

- Development and application of artistic techniques and processes with:
  - shape (convex, concave)
  - colour (expressive colours, natural colours)
  - line (implied lines for movement and depth)
  - space (shading – creating illusion of depth)
 to create artwork
- Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration

## Teaching and learning intentions

### Learning intention

Students learn how to plot and map out the facial feature guidelines before drawing a self-portrait to create a likeness of a person. Students apply knowledge of the facial proportion guidelines, learnt in Activity 3, to create a continuous line self-portrait depicting a sense of scale and proportion.

### Focus questions

- What do you see when you look at the mirror?
- What is a continuous line drawing?
- What would result in a more accurate likeness: a continuous line self-portrait drawn from imagination or one drawn by observing oneself in a mirror?

### Support notes

- For a detailed description and overview of the continuous line drawing technique see Term 1, Week 3 Support notes.

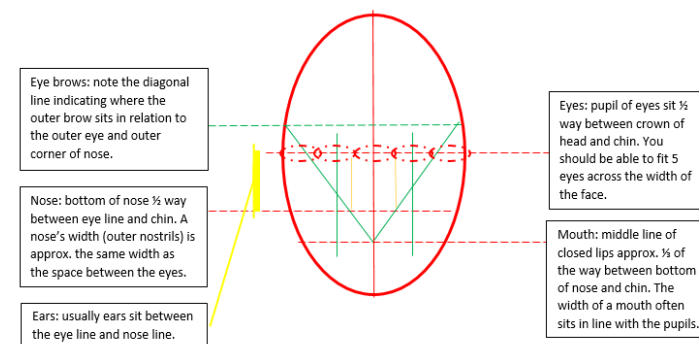
## Learning experiences

Students reflect on the activity by evaluating the accuracy of the guidelines in relation to their photographs.

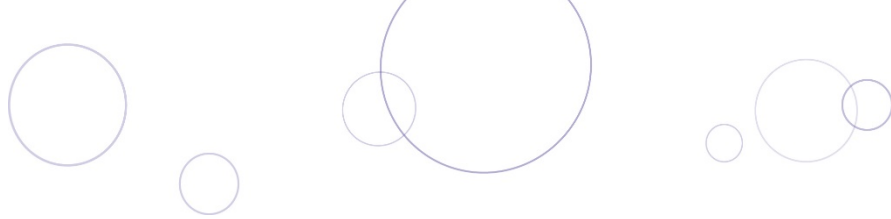
### Activity 4 – Draw a continuous line self-portrait

Hand each student a mirror and tell them to look closely at their face in terms of the lines and shapes they see.

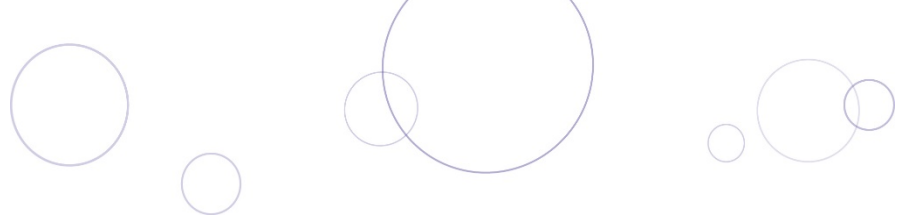
Hand out cartridge paper and lead pencils. Students lightly plot and map out the placement of the facial features, as per diagram.



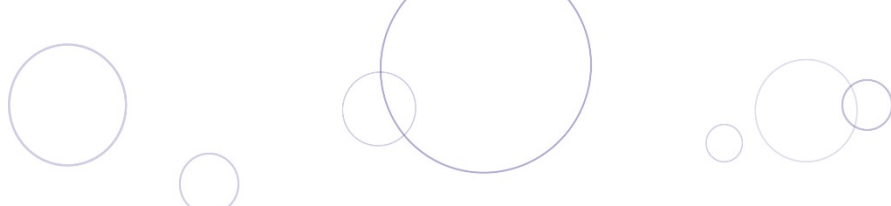
Along with the facial proportion guidelines, accurately drawing the shape of the face is another important tool for creating a realistic likeness of a person. Have students look at the outline they drew. Assist them to refine the shape, specifically focusing on the temple and jawline areas.



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Production</b></p> <ul style="list-style-type: none"> <li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul>	<ul style="list-style-type: none"> <li>• If teacher cannot source a class set of mirrors, they could:             <ul style="list-style-type: none"> <li>▪ have students take a selfie on their tablets</li> <li>▪ use the printed photos created in Week 1, Activity 2</li> <li>▪ have students draw a portrait of the person sitting opposite them instead of creating a self-portrait.</li> </ul> </li> <li>• Choose from a variety of mediums for Activity 3 from the suggested materials listed in the resource list.</li> <li>• This artwork could be mounted for display or presented.</li> </ul>	<p>Model the continuous line drawing technique with students (from Term 1, Week 3, Activity 1).</p> <p>Using a fineliner pen, students draw their self-portrait over the lead pencil plotted guidelines. Remind students to spend more time looking at the mirror than looking at their page and draw their face using one unbroken continuous line without taking the pen off the paper. If students accidentally lift their pen off the page, they should place it back down on the same spot and keep going.</p> <p>When students complete their drawing they can add colour (teacher-selected material) to a small section of the drawing using a colour scheme that reflects their mood. Remind students of how the colourful portraits, viewed at the start of the lesson, emphasised the personality or mood of the subject.</p> <p>Once their artwork is complete, students mount it, choosing a card colour that enhances the presentation of the work and assists in making the focal point of the artwork stand out.</p>

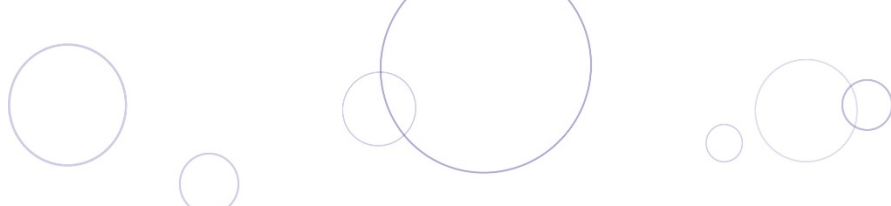


<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<b>Suggested assessment point</b>  Use student work to assess the accuracy of facial proportions, quality of drawing technique and choices in presentation. Use a checklist or marking key, or make anecdotal records.

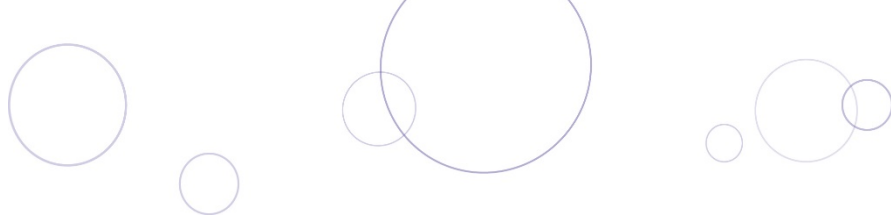


Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 2</b></p> <p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> </ul> <p><b>Responding</b></p> <ul style="list-style-type: none"> <li>• Appreciation of the role of art from different times and cultures, and consideration of how the artist’s perspective is reflected in the artwork</li> <li>• Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn to identify symbols in order to analyse and interpret meaning. Students appreciate, and respond to, symbolic portraits by artists from varying times and places.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Does a portrait or self-portrait need to show a likeness of a face or of a person to be classified as a self-portrait? Why?</li> <li>• What is meant by a ‘sense of self’?</li> <li>• What is a symbol?</li> <li>• Why do artists use symbols?</li> <li>• What was the artist trying to convey about Queen Elizabeth’s ‘sense of self’?</li> <li>• Why did the artist choose those specific symbols to represent Queen Elizabeth?</li> <li>• What symbols do you see in the self-portrait by Paul Gauguin?</li> <li>• What do you think they mean?</li> <li>• Would you class the sculpture of Dr John Yu as a portrait? Why/why not?</li> <li>• What can you see in the sculpture by An Xian?</li> <li>• Does the inclusion of the symbols add to the meaning of the artwork? Why/Why not?</li> </ul>	<p>Introduce the lesson topic by revising the concepts of portraiture and self-portraiture, as well as why portraits shifted from documentation to symbolic interpretations.</p> <p>Ask students to recall what they learnt in the previous lesson.</p> <p><b>Activity 1 – Why artists use symbols</b></p> <p>Explain to students that artists often include symbols and objects in self-portraits to convey meaning about the subject’s ‘sense of self’ (likes, beliefs, thoughts, personality and feelings).</p> <p>As a class, discuss the importance of symbols in artworks to convey meaning.</p> <p>View the artwork <i>The Armada portrait of Elizabeth I of England</i> (1588, artist unknown). Ask the class to respond to the artwork focusing on what the artist was trying to convey about Queen Elizabeth’s sense of self.</p> <p>View one or more of the four video clips by the Royal Museums Greenwich responding to the symbols used in the <i>Armada portrait</i>. The clips are embedded throughout the ‘Symbolism in portraits of Queen Elizabeth 1’ page on the Royal Museums Greenwich website:</p>

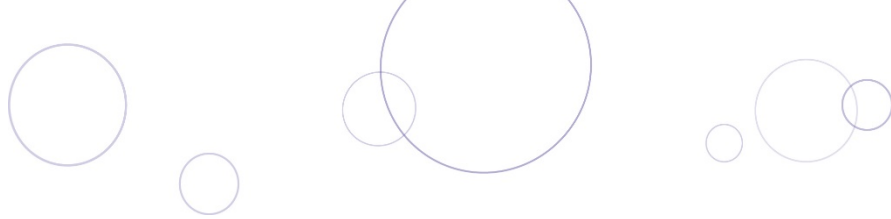
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<ul style="list-style-type: none"> <li>• In the self-portrait by Frida Kahlo, what symbols can you see?</li> <li>• Why has she painted herself with a thorn necklace around her neck?</li> <li>• Why would she have painted the hummingbird black, when they are usually brightly coloured?</li> <li>• Why is the hummingbird hanging around her neck?</li> <li>• Why might she also have chosen to include a black cat rather than a white cat?</li> <li>• Would you class <i>The histrionic wayfarer</i> as a portrait? Why/why not?</li> <li>• What is happening in <i>The histrionic wayfarer</i>?</li> <li>• What symbols to you see in the artwork and what do you think they are saying about the man?</li> </ul> <p><b>Support notes</b></p> <p>Before the class, watch the short film clips responding to the symbolism present in the <i>Armada portrait</i> and determine which ones, if any, you would like to show to students in order for them to understand the significance symbols can play in portraits when communicating meaning to an audience. The clips are embedded throughout the 'Symbolism in portraits of Queen</p>	<ul style="list-style-type: none"> <li>• <a href="https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i">https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i</a></li> </ul> <p>View one or more of the following suggested portraits and discuss the use of symbolism in relation to the sense of self communicated by the artist using the suggested focus questions to guide conversation.</p> <ul style="list-style-type: none"> <li>• <i>Self-portrait</i> (1889) by Paul Gauguin</li> <li>• <i>Dr John Yu</i> (2004) by Ah Xian</li> <li>• <i>Self-portrait with thorn necklace and hummingbird</i> (1940) by Frida Kahlo</li> <li>• <i>The histrionic wayfarer (after Bosch)</i> (2012) by Tim Storrier</li> </ul>



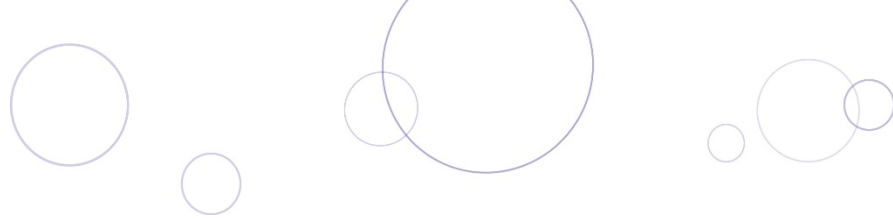
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
	<p>Elizabeth 1' page on the Royal Museums Greenwich website:</p> <ul style="list-style-type: none"><li>• <a href="https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i">https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i</a></li></ul> <p>Background information regarding symbolism in the suggested portraits can be found here:</p> <ul style="list-style-type: none"><li>• Art Fund – Five secrets of the <i>Armada portrait</i> <a href="https://www.artfund.org/blog/2016/05/31/five-secrets-of-the-armada-portrait">https://www.artfund.org/blog/2016/05/31/five-secrets-of-the-armada-portrait</a></li><li>• National gallery of Australia – Two faces of Paul Gauguin <a href="https://www.nga.gov/learn/teachers/lessons-activities/self-portraits/gauguin.html">https://www.nga.gov/learn/teachers/lessons-activities/self-portraits/gauguin.html</a></li><li>• Frida Kahlo: paintings, biography, quotes – <i>Self-portrait with thorn necklace and hummingbird</i>, 1940 <a href="https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp">https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp</a></li><li>• National Portrait Gallery – <i>Dr John Yu</i>, 2004, Ah Xian <a href="https://www.portrait.gov.au/portraits/2004.186/dr-john-yu">https://www.portrait.gov.au/portraits/2004.186/dr-john-yu</a></li><li>• Art Gallery of New South Wales – Tim Storrier, <i>The histrionic wayfarer</i> <a href="https://www.artgallery.nsw.gov.au/prizes/archibald/2012/29250/">https://www.artgallery.nsw.gov.au/prizes/archibald/2012/29250/</a></li></ul>	



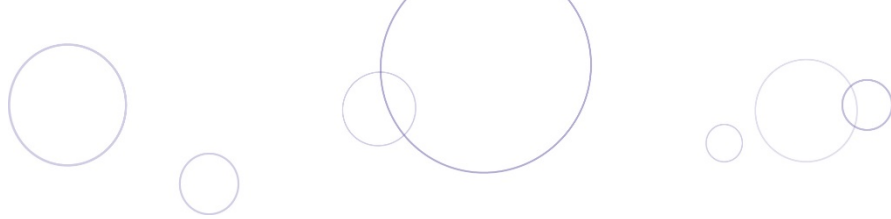
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students learn about Renaissance artist Giuseppe Arcimboldo and his distinct style of composite art. Students understand the concept of a composite artwork and learn how to identify composite-style artworks.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What does composite style mean?</li> <li>• What symbols might you use to define or describe you?</li> <li>• If you were going to create a self-portrait, what would you want to share about yourself?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, watch the short film clips on Arcimboldo listed under Activity 2 to determine which one is most likely to resonate with students.</li> <li>• Additional information on Giuseppe Arcimboldo can be sourced from:             <ul style="list-style-type: none"> <li>▪ My Modern Met – The whimsical ‘composite heads’ of 16<sup>th</sup>-century painter Giuseppe Arcimboldo (Kelly Richman-Abdou)  <a href="https://mymodernmet.com/giuseppe-arcimboldo-composite-heads/">https://mymodernmet.com/giuseppe-arcimboldo-composite-heads/</a></li> </ul> </li> </ul>	<p><b>Activity 2 – The portraits of Arcimboldo</b></p> <p>Introduce Renaissance painter Giuseppe Arcimboldo and his composite head portraits to the class by viewing one of the following short film clips:</p> <ul style="list-style-type: none"> <li>• Art with Mati and Dada – Arcimboldo   Kids animated short stories in English  <a href="https://www.youtube.com/watch?v=hrHXL8pp--M">https://www.youtube.com/watch?v=hrHXL8pp--M</a></li> <li>• Mister Maker discovers Giuseppe Arcimboldo’s food art!  <a href="https://www.youtube.com/watch?v=7TVsSjv9zEY">https://www.youtube.com/watch?v=7TVsSjv9zEY</a></li> </ul> <p>Explain that a composite artwork is an artwork made up of different elements, pictures, or parts to create the whole image.</p> <p>Introduce the major Term 4 Making project to students. Explain to students that they will be creating a self-portrait collage in the composite style of Arcimboldo. Instead of using fruit and food, they will use imagery symbolising their personality traits and what makes them unique.</p>



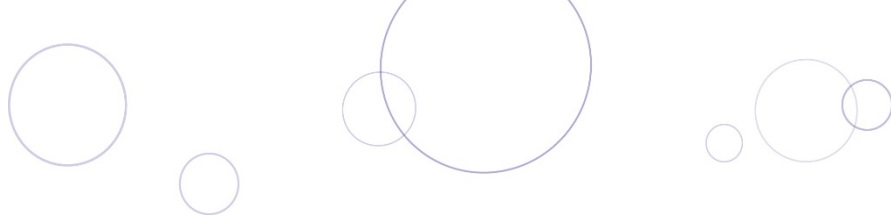
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<ul style="list-style-type: none"> <li>▪ The art story – Giuseppe Arcimboldo <a href="https://www.theartstory.org/artist/arcimboldo-giuseppe/">https://www.theartstory.org/artist/arcimboldo-giuseppe/</a></li> <li>• Background information on composite art can be sourced from:             <ul style="list-style-type: none"> <li>▪ Art is fun! – Creative art style: composite (Thaneeya McArdle) <a href="https://www.art-is-fun.com/creative-art">https://www.art-is-fun.com/creative-art</a></li> </ul> </li> </ul> <p><b>Learning intention</b></p> <p>Students explore their own sense of self to plan and design for future artworks. Students express what is important to them by identifying symbols that help represent their sense of self.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• If you were going to create a self-portrait, what would you want to share about yourself?</li> <li>• What makes you unique?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• If students do not use visual diaries, prepare a worksheet for idea generation.</li> </ul>	<p><b>Activity 3 – Idea generation and brainstorming</b></p> <p>As a class, brainstorm all the qualities that make students different from the person beside them or opposite them.</p> <p>Direct the students to consider what makes them unique and what information they would share about themselves and their sense of self.</p> <p>Give students the <i>All about me</i> worksheet to complete. (Appendix A.2)</p> <p>Once the worksheet is complete, ask students to generate ideas for symbolic imagery based on their <i>All about me</i> worksheet. Encourage them to think about the symbols they might use to convey their ideas, then to jot down the ideas, in visual or written form, on the worksheet.</p>



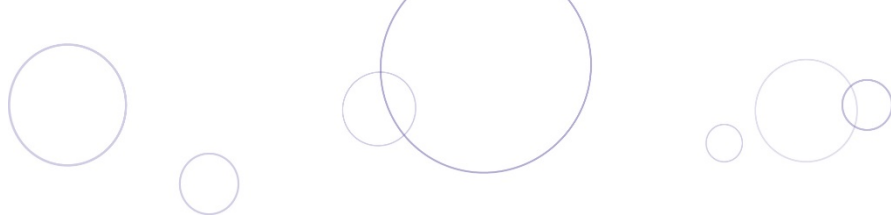
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
		<p>Students brainstorm possible symbols for personality traits, interests, hobbies and anything that makes them ‘them’.</p> <p>Once they have done this, ask students to annotate the worksheet with possible imagery ideas/symbols.</p> <p><b>Suggested assessment point:</b> photograph or collect the worksheet when gathering evidence of brainstorming and idea generation (formative assessment).</p>



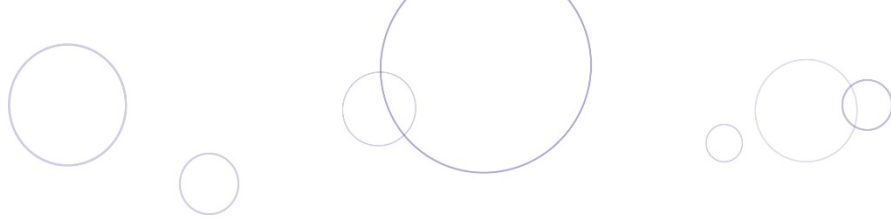
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 3</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ line (implied lines for movement and depth)</li> </ul>             to create artwork</li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students demonstrate that they understanding that external contour lines define the outline or silhouette of an object, depicting the object’s shape or form.</p> <p><b>Focus Questions</b></p> <ul style="list-style-type: none"> <li>• What is an external contour line?</li> <li>• What is a silhouette?</li> </ul>	<p><b>Activity 1 – Create a silhouette self-portrait outline</b></p> <p>Hand out A3 (cartridge paper) selfie prints from the photographs taken in Week 1, Activity 2. Using a black or coloured marker, students draw over the photograph, outlining the head, neck and shoulders of the photograph to define the person’s shape as a silhouette.</p>



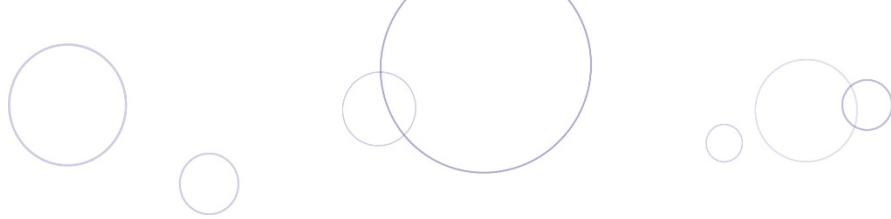
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Making</b></p> <p><b>Ideas</b></p> <ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul>	<p><b>Learning intention</b></p> <p>Students consolidate their understanding and application of a range of collage skills, techniques and processes. Students appreciate that the artwork of others can inform and inspire their own artworks. Students recognise important aspects of a composite collage and devise a list of success criteria based on:</p> <ul style="list-style-type: none"> <li>• using symbols to represent a sense of self</li> <li>• an understanding of Arcimboldo’s style</li> <li>• the collage techniques and process of Brenda Theriault.</li> </ul> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is collage?</li> <li>• How do we create a collage?</li> <li>• What materials do you need to create a collage?</li> <li>• After looking at the process of artist Brenda Theriault, what steps will you follow when you create your own composite self-portrait collage?</li> <li>• How much magazine imagery material did Brenda Theriault collect and how did she store it?</li> <li>• Now that you know what our art project is, what</li> </ul>	<p><b>Activity 2 – The collage technique</b></p> <p>Revise the technique of collage – the process of cutting and gluing paper to create a new artwork – by looking at the art practice of Brenda Theriault.</p> <p>Show students relevant extracts of the following video clip about how Brenda Theriault creates a self-portrait in the composite style of Arcimboldo:</p> <ul style="list-style-type: none"> <li>• Create a SURREALIST PORTRAIT in the form of a collage art work  <a href="https://www.youtube.com/watch?v=JLxo8jens-s&amp;t=2s">https://www.youtube.com/watch?v=JLxo8jens-s&amp;t=2s</a></li> </ul> <p>Explain the Term 4 Making project in detail by linking the composite collage process to the students’ head silhouette created in Activity 1. Students will create a composite self-portrait collage by filling their head silhouette with collaged objects (symbols) that express what makes them unique. As a class, brainstorm and devise a collective criteria for successful completion of the task. In the discussion, consider student knowledge and the points listed in the Learning intention.</p>



Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ colour (expressive colours, natural colours)</li> </ul> </li> </ul>	<p>success criteria can we come up with?</p> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, watch the video clip used in Activity 2 to understand the artist’s collage process and determine which sections of the clip are useful to show to the students.</li> <li>• Create and display a visible learning poster based on the class-devised success criteria.</li> <li>• For background information on the collage process, view the collage technique extract from the Cornell University Delft Design Guide:             <ul style="list-style-type: none"> <li>▪ <a href="https://www.cornell.edu/search/?q=delft&amp;submit-search=">https://www.cornell.edu/search/?q=delft&amp;submit-search=</a></li> </ul> </li> </ul> <p><b>Learning intention</b></p> <p>Students learn about the emotional colour wheel; in particular, why artists would use the art element of colour symbolically to communicate meaning. Students apply knowledge of the emotional colour wheel to artwork. Students understand and apply the collage skills, techniques and processes used by artist Brenda Theriault.</p>	<p><b>Activity 3 – Collecting background imagery</b></p> <p>Ask students to summarise the task instructions for creating a collaged background and using colour to suggest a personality trait/emotion, based on the steps witnessed in the Brenda Theriault video. Remind students of the Making task expectations.</p>



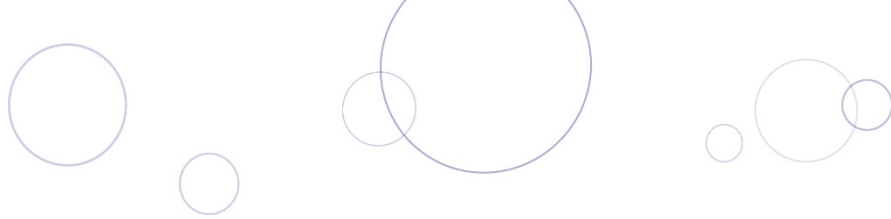
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<ul style="list-style-type: none"> <li>▪ space (shading – creating illusion of depth) to create artwork</li> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• Given that you already know what a colour wheel is, what do you think an emotional colour wheel would be?</li> <li>• What emotional quality would you like to share about yourself?</li> <li>• If you could describe your personality in terms of an emotion, what would it be?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Before the lesson, print the photos (to A3 on cartridge paper) taken of students in Week 1, Activity 2.</li> <li>• If the Term 2 Unit was not covered, teach the concept of positive and negative space (see Term 2, Week 1 for content and video link).</li> <li>• Background reading on the emotional colour wheel:             <ul style="list-style-type: none"> <li>▪ Art Therapy – Color Psychology: The Emotional Effects of Colors  <a href="http://www.arttherapyblog.com/online/color-psychology-psychologica-effects-of-colors/#.YNFfm2gzY2w">http://www.arttherapyblog.com/online/color-psychology-psychologica-effects-of-colors/#.YNFfm2gzY2w</a></li> <li>▪ Emotional Color Wheel Overview – From Firehouse Publications</li> </ul> </li> </ul>	<p>Revise the concept of negative and positive space, originally covered in Term 2, Week 1.</p> <p>Directs students to think back to the collaged background Brenda Theriault created for her self-portrait. Discuss the process she used and comment on the aesthetic of the background in relation to the elements of art, e.g. negative space was empty and filled with a single flat colour, helping to emphasise the detailed imagery in the head.</p> <p>As a class, brainstorm possibilities for the background. Will it be similar to Brenda Theriault’s, or will it have imagery spilling out of the head and into the background?</p> <p>Introduce the concept of colour psychology and the emotional colour wheel. Ask students to predict what an emotional colour wheel would be, based on their knowledge of a colour wheel (see suggested Focus questions).</p> <p>For examples of qualities, refer to the following link:</p> <ul style="list-style-type: none"> <li>• Emotional colour wheel overview – from Firehouse Publications  <a href="https://www.youtube.com/watch?v=q95WLi2Qa9U">https://www.youtube.com/watch?v=q95WLi2Qa9U</a></li> </ul>



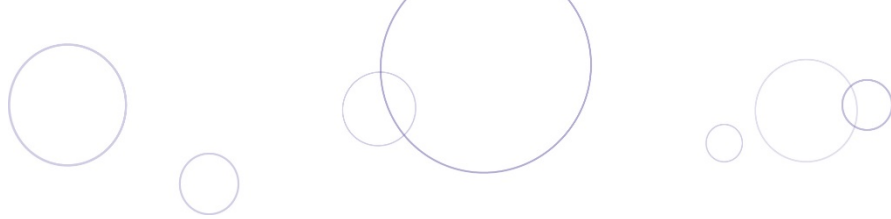
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<p><a href="https://www.youtube.com/watch?v=q95WLi2Qa9U">https://www.youtube.com/watch?v=q95WLi2Qa9U</a></p> <ul style="list-style-type: none"><li>• Lead the organisation and distribution of materials as well as the storage of works in progress.</li></ul>	<p>Provide students with the definition and discuss the purpose of the wheel.</p> <p>Have students think about what emotional qualities they want to share with the audience of their self-portrait. Use an emotional colour wheel to determine the background and colour scheme of their self-portrait.</p> <p>Students flick through magazines, supplied by teacher, and source flat or solid colour magazine pages ready to collage the background, just like Brenda Theriault. Cut/pull out pages and store safely in their folder to keep workspaces clean.</p> <p><b>Activity 4 – Background</b></p> <p>Following the collage process of Brenda Theriault, students tear or cut sourced paper and imagery and start gluing to the background of their self-portrait photograph (taken in Week 1). Student glue the pieces down as they go, using a good quality glue.</p> <p>Recap the learning outcomes from last lesson and check for understanding. Revise the task instructions for creating a collaged background, using colour to suggest a personality trait/emotion.</p>



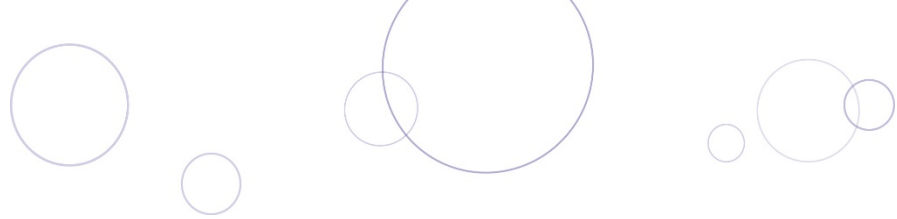
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 4</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>Development and application of artistic techniques and processes with:           <ul style="list-style-type: none"> <li>colour (expressive colours, natural colours)</li> <li>space (shading – creating illusion of depth) to create artwork</li> </ul> </li> <li>Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul> <p><b>Making</b></p> <p><b>Ideas</b></p>	<p><b>Learning intention</b></p> <p>Students apply the collage skills, techniques and processes used by artist Brenda Theriault to finish creating their self-portrait background.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>What do you want your background to look like? Will it be similar to Brenda Theriault’s, or will it have imagery spilling out of the head and into the background?</li> <li>Has everything been glued down properly?</li> <li>Are there any areas of your background that need to be reworked today?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>To help stop the paper from curling up as it dries, students can paint or spray a thin layer of water over the back of the paper. Students then turn the paper over and complete as per lesson instructions.</li> </ul> <p><b>Learning intention</b></p> <p>Students source a range of imagery to depict their sense of self, based on the <i>All About Me</i> worksheet (Appendix A.2), to use to create a composite style self-portrait in the style</p>	<p><b>Activity 1 – Background (continued from last lesson)</b></p> <p>Students finish their collage background, just like Brenda Theriault. Remind students of the background possibilities using the focus questions.</p> <p>Students should also take time to fix any areas that have not been glued down properly.</p> <p>Once layers have been glued down, students cover their background with a thin layer of binder medium or PVA glue before setting work aside to dry.</p> <p><b>Activity 2 – Collect symbolic imagery</b></p> <p>Students use magazines and brochures, provided by teacher, to source and collect symbolic imagery. As they work, students will need to file images in a sleeve, labelled</p>



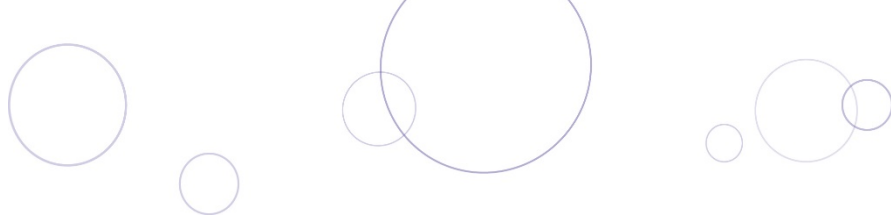
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<ul style="list-style-type: none"> <li>• Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions</li> <li>• Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork</li> </ul> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Use of techniques, art processes, and experimentation with art forms</li> </ul>	<p>of Arcimboldo. Students understand that inspiration and source imagery can come from a variety of sources, including written form. Students express what is important to them using images as symbols.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How much magazine imagery material did Brenda Theriault collect and how did she store it?</li> <li>• What symbols and images are you looking for?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• Teacher will need to organise the distribution of materials and equipment and oversee the filing and storing of the students imagery.</li> <li>• Monitor student progress throughout the lesson, anticipating stages of completion and forward planning accordingly.</li> </ul>	<p>with their name. This will minimise the risk of any source material being lost or taken by other students.</p> <p>Remind students to refer back to their <i>All about me</i> worksheet as they source/collect their symbolic imagery, and encourage students to collect more imagery than they think they will need. (Appendix A.2)</p> <p>Students may also want to collect and incorporate text into their self-portraits, to reflect aspects of their sense of self or personality.</p> <p>Gauge student understanding of the image sourcing and collection process.</p> <p>Once students have collected enough imagery, they should then collect blocks of flat-coloured magazine paper in similar colours to their images. This is to be used as filler (behind the head) when the collage is being constructed, just as Brenda Theriault does.</p> <p>Students do not need to cut images out until they have collected enough symbolic imagery. (Instructions for cutting imagery and revision of scissor safety does not occur until Week 5).</p>



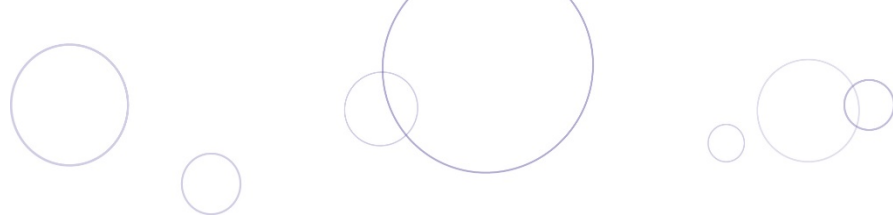
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p><b>Week 5</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul>	<p><b>Learning intention</b></p> <p>Students prepare sourced imagery ready for arrangement in a composite-style self-portrait collage. Students consolidate knowledge of the cutting skills and techniques needed to execute the collage process. Students understand and apply safe work practices to minimise risks when using scissors.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How do we hold and carry scissors safely?</li> <li>• When cutting, do you turn the paper or turn the scissors?</li> <li>• What do you think the difference might be between a rough cut and a fussy cut?</li> <li>• What cutting techniques did we learn today?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>• A rough cut refers to loosely cutting unwanted excess from around an object in order to make the piece of paper smaller and easier to manage when fussy cutting.</li> <li>• Fussy cutting refers to cutting closely around the intricate details of an image to emphasise its shape.</li> </ul>	<p>Remind students of basic cutting skills and safe practices for using scissors, using the focus questions. Check for understanding.</p> <p><b>Activity 1 – Cutting source imagery</b></p> <p>Model and define the following methods of cutting before checking for student understanding:</p> <ul style="list-style-type: none"> <li>• rough cut</li> <li>• fussy cut.</li> </ul> <p>Students start cutting out source imagery ready for the collation of their composite collage. Students may find it easiest to do a rough cut of the images before fussy cutting.</p> <p>Remind students of the importance of safely filing/storing and labelling images with their names so that they do not get lost. The easiest way to keep imagery secure is for students to place their images in their folder as soon as they cut them.</p> <p>At the end of the lesson, oversee the clean-up and collect all folders for safe storage. Ask students to summarise what they learnt throughout the lesson.</p>



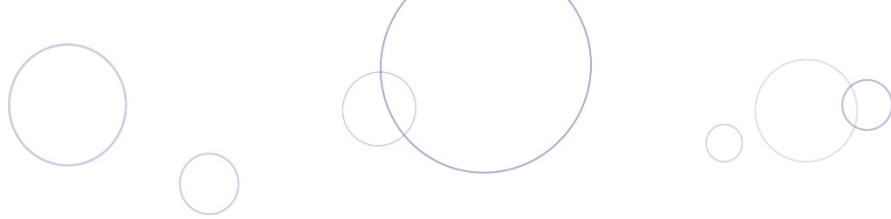
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Students will achieve a better quality cut if scissors are sharp. Sharpen scissors by using them to cut a piece of aluminium foil.</li></ul>	



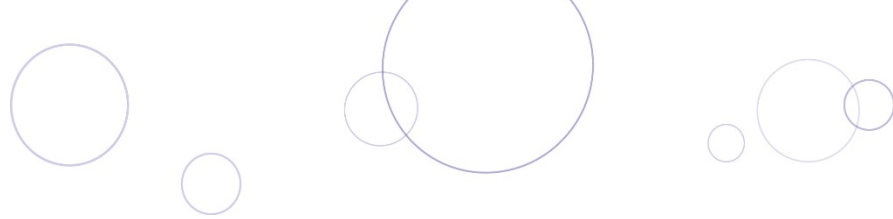
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 6</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such</li> </ul>	<p><b>Learning intention</b></p> <p>Students create an aesthetically pleasing compositional arrangement, depicting space and depth, using visual devices such as overlapping and perspective. They reflect on use of shape, colour, line, space, texture and value through exploration of composition placement. Students consider how choices in presentation effect and enhance visual appeal, aesthetics and audience engagement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• What is compositional arrangement?</li> <li>• How will you arrange all your imagery to best convey your sense of self?</li> <li>• Why is it important to secure your work with reusable adhesive instead of just gluing it straight to the background?</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>• Monitor student progress throughout the lesson, anticipating stages of completion and forward planning accordingly.</li> </ul>	<p><b>Learning Activity 1 – Arrange and layout imagery</b></p> <p>Students experiment with layout and arrangement of imagery, using the focus questions to guide their process.</p> <p>As students will need to overlap and layer their imagery from background through to foreground to create a sense of depth, revise the following concepts:</p> <ul style="list-style-type: none"> <li>• compositional arrangement</li> <li>• use of space</li> <li>• depth and perspective.</li> </ul> <p>Model the process and remind students that pieces are not glued down until layout is finalised.</p> <p>Once students start arranging their draft layout, suggest they use small amounts of reusable adhesive to secure imagery so they do not lose their compositional design before they glue it down next week. Alternatively, if students have a tablet device, they could take a photo of their composition.</p> <p>As the students work, monitor their progress and support any students having difficulties with the collage-making process.</p>



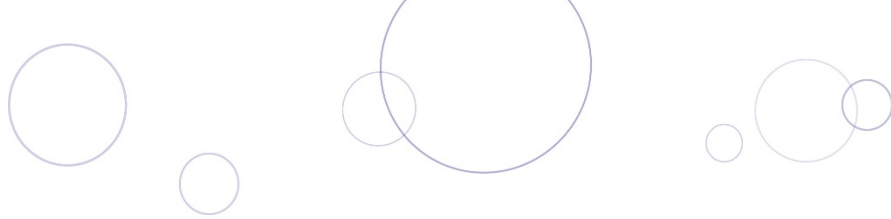
<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>as digital imaging, screen printing or illustration</p> <p><b>Production</b></p> <ul style="list-style-type: none"><li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li></ul>		<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 next lesson.</p> <p>Create discussion to reignite student focus on task.</p>



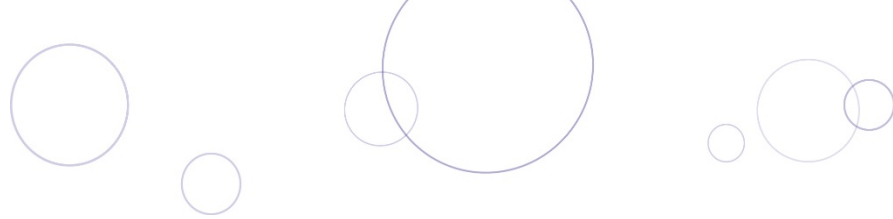
Western Australian curriculum content	Teaching and learning intentions	Learning experiences
<p><b>Week 7</b></p> <p><b>Making</b></p> <p><b>Skills</b></p> <ul style="list-style-type: none"> <li>• Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>▪ shape (convex, concave)</li> <li>▪ colour (expressive colours, natural colours)</li> <li>▪ line (implied lines for movement and depth)</li> <li>▪ space (shading – creating illusion of depth)</li> <li>▪ texture (textures created with a variety of tools, materials and techniques; patterning)</li> <li>▪ value (gradations of value) to create artwork</li> </ul> </li> <li>• Use of techniques, art processes, and experimentation with art forms, such</li> </ul>	<p><b>Learning intention</b></p> <p>Through the completion of the composite self-portrait collage, students consider how choices in presentation effect and enhance visual appeal, aesthetics and audience engagement. Students make deliberate choices when making and presenting the artwork.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>• How will you arrange all your imagery to best convey your ‘sense of self’ to the audience?</li> <li>• What features of your self-portrait do you want to make stand out (emphasise) the most?</li> <li>• Do these features stand out the most? If not, what can you do to make them stand out?</li> <li>• What steps will you take to finish your work?</li> <li>• Is your compositional arrangement aesthetically pleasing?</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 1 – Finalise layout</b></p> <p>Students finalise the arrangement of their imagery, using focus questions to guide their process. Remind students about the importance of making deliberate choices in placement, using overlapping and juxtapositioning of symbols to create depth, visually appealing aesthetics and meaning.</p> <p><b>Activity 2 – Glue collage</b></p> <p>Students finish arranging their draft layout, then glue imagery down, working from front to back. By layering artwork in this way, students create a sense of depth.</p> <p>To ensure success when gluing, students should:</p> <ul style="list-style-type: none"> <li>• start with the pieces at the front</li> <li>• lift piece carefully, without disturbing the image layers below</li> <li>• remove reusable adhesive</li> <li>• glue pieces down to the pieces directly below/behind them</li> <li>• repeat until self-portrait is glued onto the background.</li> </ul> <p>Provide students with opportunities to reflect on the aesthetic qualities and presentation of their work in order</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
<p>as digital imaging, screen printing or illustration</p> <p><b>Production</b></p> <ul style="list-style-type: none"><li>• Presentation and display of artwork to enhance visual appeal/aesthetics</li></ul>	<ul style="list-style-type: none"><li>• Monitor student progress and anticipate stages of completion. Move on to Week 8 activities if students look like they will complete the task early.</li></ul>	<p>to make improvements, using the suggested focus questions.</p> <p>Once layers have been glued down, students apply a thin layer of binder medium or PVA glue to secure the paper and seal the work.</p> <p>At the end of the making process, teacher oversees clean-up before bringing students together to reflect on the task and student learning experiences.</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><b>Skills</b></p> <ul style="list-style-type: none"> <li>Development and application of artistic techniques and processes with:             <ul style="list-style-type: none"> <li>colour (expressive colours, natural colours) to create artwork</li> </ul> </li> <li>Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration</li> </ul> <p><b>Production</b></p> <ul style="list-style-type: none"> <li>Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback</li> <li>Presentation and display of artwork to enhance visual appeal/aesthetics</li> </ul>	<p><b>Learning intention</b></p> <p>Students make deliberate choices when framing and presenting artwork to reflect ideas of self. Students consider how choices in presentation effect and enhance visual appeal, aesthetics and audience engagement.</p> <p><b>Focus questions</b></p> <ul style="list-style-type: none"> <li>How are you going to frame your artwork?</li> <li>Why would that method of framing best reflect your sense of self?</li> <li>Where is the focal point of your artwork?</li> <li>What colour/s should be included in your frame to help emphasise the focal point of your artwork?</li> <li>What steps will you take to create your frame?</li> <li>What materials will you need to create your frame?</li> </ul> <p><b>Support notes</b></p> <ul style="list-style-type: none"> <li>Before the lesson, source, organise or make a frame template for students to mount their artwork, as per the Activity 1 instructions.</li> <li>Lead the organisation and distribution of materials as well as the collection of work for marking.</li> </ul>	<p><b>Activity 1: Framing artwork for display</b></p> <p>Present students with an array of pre-printed frame templates.</p> <p>Encourage students to create an original, embellished frame, based on the ideas below, before mounting their completed self-portrait.</p> <p>Discuss possible frame embellishment ideas, such as:</p> <ul style="list-style-type: none"> <li>drawing symbols around the frame to reflect their sense of self</li> <li>using line to create a traditional frame with an interesting and realistic texture, e.g. wood grains, gold filigree, stone</li> <li>collaging words that reflect their sense of self on the frame.</li> </ul> <p>Revise the relationship between artwork and audience before using the focus questions to guide students' understanding and completion of activity.</p> <p><b>Suggested assessment point</b></p> <p>Collect student artwork and assess using the success criteria and the students' presentation choices. (Support</p>



<b>Western Australian curriculum content</b>	<b>Teaching and learning intentions</b>	<b>Learning experiences</b>
	<ul style="list-style-type: none"><li>• Teacher to create a marking key based on the class-devised success criteria to assess student work.</li></ul>	<p>notes) Photograph and gather anecdotal notes as supporting evidence.</p> <p><b>Activity 2 – Gallery walk critique</b></p> <p>Students lay out their artwork on the tables, or pin to the walls, for the class to wander around and appreciate.</p> <p>Provide students with an adhesive label and a pencil. Ask them to write their name in the top corner of the label.</p> <p>As students wander around and view the works, they choose an artwork (other than their own) that does not already have an adhesive label on it.</p> <p>Students write a statement of positive feedback about an aspect of the artwork they like. The statement needs to:</p> <ul style="list-style-type: none"><li>• use visual art language</li><li>• include specific information</li><li>• relate to one of the success criteria.</li></ul> <p><b>Suggested assessment point</b></p> <p>Once all students have completed the gallery walk and critique, take photos of the adhesive labels attached to each artwork for evidence-gathering purposes.</p>



## **APPENDIX A: RESOURCES**

## Appendix A.1 Resources and Materials

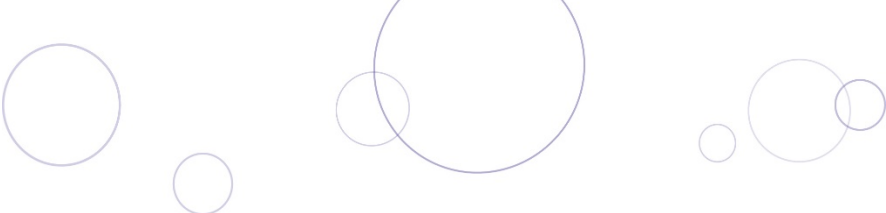
### Term 1 – Resources

Week	Resources
1	<p>KQED Art School. (2014, August 19). <i>Elements of art: Line   KQED Arts</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=BDePyEFT1gQ">https://www.youtube.com/watch?v=BDePyEFT1gQ</a></p> <p>Artyfactory. (n.d.) <i>The visual elements – line</i>. Retrieved August 2021 from <a href="https://www.artyfactory.com/art_appreciation/visual-elements/line.html">https://www.artyfactory.com/art_appreciation/visual-elements/line.html</a></p> <p>Bethany Thiele, Art teacher. (2020, August 7). <i>Inking techniques: hatching, stippling, scumbling tutorial</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=0tAfdpZ9lic&amp;t=3s">https://www.youtube.com/watch?v=0tAfdpZ9lic&amp;t=3s</a></p> <p>Drawing &amp; painting – the virtual instructor. (2019, April 2). <i>Pencil drawing techniques</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=DaxL4gYwUrU&amp;t=2s">https://www.youtube.com/watch?v=DaxL4gYwUrU&amp;t=2s</a></p> <p>National Gallery of Art. (n.d.). <i>The elements of art: line</i>. Retrieved August 2021 from <a href="https://www.nga.gov/education/teachers/lessons-activities/elements-of-art/line.html">https://www.nga.gov/education/teachers/lessons-activities/elements-of-art/line.html</a></p> <p>Lancaster, E. (2017, September 20). Guide to shading techniques: Hatching, cross-hatching, scribbling and others. <i>Erika Lancaster: artist, content creator, teacher</i>. Retrieved August 2021 from <a href="https://www.erikalancaster.com/art-blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others">https://www.erikalancaster.com/art-blog/guide-to-shading-techniques-hatching-cross-hatching-scribbling-and-others</a></p> <p>Alphonso Dunn. (2013, April 14). <i>Pen &amp; ink drawing tutorials   Beginners introduction to crosshatching &amp; basic strokes</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=DtPS4Ei-MwE">https://www.youtube.com/watch?v=DtPS4Ei-MwE</a></p> <p>Microsoft Bing. (n.d.). <i>Line and linear techniques to create pattern</i>. Retrieved August 2021 from <a href="https://binged.it/3fJXR8r">https://binged.it/3fJXR8r</a></p>
4	<p>Royal Botanic Gardens, Kew. (2019, April 25). <i>What is botanical art?</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=B6yRDDxOzw">https://www.youtube.com/watch?app=desktop&amp;v=B6yRDDxOzw</a></p> <p>The Royal Botanic Garden Sydney. (n.d.). <i>Botanical Illustration</i>. Retrieved August 2021 from <a href="https://www.rbg Syd.nsw.gov.au/Science/Botanical-Illustration">https://www.rbg Syd.nsw.gov.au/Science/Botanical-Illustration</a></p> <p>Botanical art &amp; artists. (n.d.). <i>What is botanical art?</i> Retrieved August 2021 from <a href="https://www.botanicalartandartists.com/what-is-botanical-art.html">https://www.botanicalartandartists.com/what-is-botanical-art.html</a></p> <p>Botanical art &amp; artists. (n.d.). <i>The top botanical art compendium</i>. Retrieved August 2021 from <a href="https://www.botanicalartandartists.com/">https://www.botanicalartandartists.com/</a></p>

Week	Resources
	<p>Angela Lober, Botanical artist. <i>Biography</i>. Retrieved August 2021 from <a href="https://www.angelalober.com/biography">https://www.angelalober.com/biography</a></p> <p>Lawrence Wilson Art Gallery. (n.d.). <i>Nikulinsky naturally</i>. Retrieved August 2021 from <a href="https://www.lwgallery.uwa.edu.au/exhibitions/past/2019-exhibitions-archive/nikulinskynaturally">https://www.lwgallery.uwa.edu.au/exhibitions/past/2019-exhibitions-archive/nikulinskynaturally</a></p> <p>Annick Ansselin. Retrieved August 2021 from <a href="https://annick.id.au/">https://annick.id.au/</a></p> <p>Anne Hayes – botanical artist. Retrieved August 2021 from <a href="https://annehayes.com.au/">https://annehayes.com.au/</a></p>
5	<p>Sydney living museums. (2016, July 28). <i>The art of botanical illustration: a Norfolk Island pine by Angela Lober</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=B97t6L_Q3i8&amp;t=42s">https://www.youtube.com/watch?app=desktop&amp;v=B97t6L_Q3i8&amp;t=42s</a></p>

### Term 1 – Materials

Week	Materials
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• ‘How many textures can you create using line?’ worksheet (Appendix A.2)</li> <li>• Pencil (2B or 4B), fineliner or ballpoint pen</li> <li>• A5–A4 Cartridge Paper or Artist Book</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Drawing stimulus: found natural objects or photographs</li> <li>• A4 white cartridge paper</li> <li>• Camera or student tablets</li> <li>• Black fineliner/permanent marker or pencil (2B or 4B)</li> <li>• A5–A4 Cartridge Paper or Artist Book</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• Paper plate, eye mask or scarf, two whiteboard markers, one leaf with interesting lines, shape, texture and form</li> <li>• Photographs of students’ Week 2 compositions</li> <li>• A4 watercolour or mixed media paper (approx. 200–240gsm)</li> <li>• Black fineliner or permanent marker</li> <li>• Watercolour paint, paint trays/palettes or acetate sheets for mixing colours, paintbrushes, water buckets, paper towel or cloths</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• YouTube link (Appendix A.1)</li> <li>• Response to Artwork Worksheet (Appendix A.2)</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• YouTube link (Appendix A.1)</li> <li>• A4 white cartridge paper or watercolour paper, 2B or 4B pencils</li> </ul>



Week	Materials
	<ul style="list-style-type: none"> <li>• Box of found natural materials (collected during Week 2) and/or reference photographs</li> <li>• Paint trays/palettes or acetate sheets for mixing colours, paintbrushes, water buckets, paper towel or cloths</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• Design worksheet (Appendix A.2)</li> <li>• 2B or 4B pencils</li> <li>• Student's choice of art materials. Suggestions include: 2B or 4B lead pencils, sepia/brown or black fineliners/permanent markers, watercolour paint, acrylic paint</li> <li>• Paint trays/palettes or acetate sheets for mixing colours, paintbrushes, water buckets, paper towel or cloths</li> </ul>
<b>Week 7</b>	<ul style="list-style-type: none"> <li>• Student's choice of art materials. See suggested materials listed in Week 6</li> <li>• Paint trays/palettes or acetate sheets for mixing colours, paintbrushes, water buckets, paper towel or cloths</li> <li>• Watercolour or mixed media paper (approx. 200–240gsm) or artist book</li> <li>• Students' Design worksheets</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>• Student's choice of art materials. See suggested materials listed in Week 6</li> <li>• Paint trays/palettes or acetate sheets for mixing colours, paintbrushes, water buckets, paper towel or cloths</li> <li>• Watercolour or mixed media paper (approx. 200–240gsm) or artist book</li> <li>• Students' Design worksheets</li> </ul>

## Term 2 – Resources

Week	Resources
1	<p>KQED Art School. (2015, February 3). <i>Elements of art: space   KQED Arts</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=U11B_0FcN6o">https://www.youtube.com/watch?v=U11B_0FcN6o</a></p> <p>Streeton, A. (1890). <i>Near Heidelberg</i> [Painting]. National Gallery of Victoria. Retrieved August 2021 from <a href="https://www.ngv.vic.gov.au/explore/collection/work/3055/">https://www.ngv.vic.gov.au/explore/collection/work/3055/</a></p> <p>Roberts, T. (1891). <i>A break away!</i> [Painting]. National Gallery of Australia. Retrieved August 2021 from <a href="https://nga.gov.au/exhibition/roberts/default.cfm?IRN=9435&amp;BioArtistIRN=24504&amp;MnuID=3&amp;GalID=5&amp;ViewID=2">https://nga.gov.au/exhibition/roberts/default.cfm?IRN=9435&amp;BioArtistIRN=24504&amp;MnuID=3&amp;GalID=5&amp;ViewID=2</a></p> <p>Conder, C. (1888). <i>A holiday at Mentone</i> [Painting]. Art Gallery of South Australia. Retrieved August 2021 from <a href="https://www.agsa.sa.gov.au/collection-publications/collection/works/a-holiday-at-mentone/23882/">https://www.agsa.sa.gov.au/collection-publications/collection/works/a-holiday-at-mentone/23882/</a></p> <p>Roberts, T. (1889). <i>She-Oak and Sunlight</i>. [Painting]. National Gallery of Victoria. Retrieved August 2021 from <a href="https://www.ngv.vic.gov.au/media_release/she-oak-and-sunlight-australian-impressionism/">https://www.ngv.vic.gov.au/media_release/she-oak-and-sunlight-australian-impressionism/</a></p> <p>Heysen, H. (1908). <i>A lord of the bush</i> [Painting]. National Gallery of Victoria. Retrieved August 2021 from <a href="https://www.ngv.vic.gov.au/explore/collection/work/5724/">https://www.ngv.vic.gov.au/explore/collection/work/5724/</a></p> <p>Streeton, A. (1921). <i>Ocean Blue, Lorne</i> [Painting]. Retrieved August 2021 from <a href="https://cv.vic.gov.au/stories/creative-life/paintings-porcelain-and-photography/ocean-blue-lorne-painting-by-arthur-streeton/">https://cv.vic.gov.au/stories/creative-life/paintings-porcelain-and-photography/ocean-blue-lorne-painting-by-arthur-streeton/</a></p> <p>Namatjira, A. (circa 1950). <i>North ranges looking south</i> [Painting]. Art Gallery of New South Wales. Retrieved August 2021 from <a href="https://www.artgallery.nsw.gov.au/collection/works/81.1997/?tab=location">https://www.artgallery.nsw.gov.au/collection/works/81.1997/?tab=location</a></p> <p>Namatjira, A. (1955). <i>Looking towards Mt Giles</i> [Painting]. Artnet. Retrieved August 2021 from <a href="http://www.artnet.com/artists/albert-namatjira/looking-towards-mt-giles-NJipU-LCFQVLTgKoD1060Q2">http://www.artnet.com/artists/albert-namatjira/looking-towards-mt-giles-NJipU-LCFQVLTgKoD1060Q2</a></p> <p>ABC News (Australia). (2011, August 26). <i>Fred Williams</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=a6Slc48IG1g">https://www.youtube.com/watch?app=desktop&amp;v=a6Slc48IG1g</a></p> <p>Williams, F. (1963). <i>You Yang Pond</i> [Painting]. Art Gallery of South Australia. Retrieved August 2021 from <a href="https://www.agsa.sa.gov.au/collection-publications/collection/works/you-yang-pond/24925/">https://www.agsa.sa.gov.au/collection-publications/collection/works/you-yang-pond/24925/</a></p>

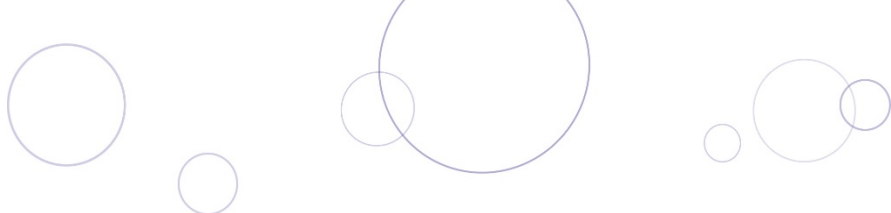
Week	Resources
	<p>Williams, F. (1965). <i>Upwey Landscape</i> [Painting]. National Gallery of Victoria. Retrieved August 2021 from <a href="https://www.ngv.vic.gov.au/explore/collection/work/3224/">https://www.ngv.vic.gov.au/explore/collection/work/3224/</a></p> <p>Pisch, A. (n.d.). Fred Williams in the You Yangs: a turning point for Australian art. <i>The Conversation</i>. Retrieved August 2021 from <a href="https://theconversation.com/fred-williams-in-the-you-yangs-a-turning-point-for-australian-art-83884">https://theconversation.com/fred-williams-in-the-you-yangs-a-turning-point-for-australian-art-83884</a></p> <p>Williams, F. (1968). <i>Burnt Landscape, Upwey No. 1</i> [Painting]. Art Gallery of New South Wales. Retrieved August 2021 from <a href="https://www.artgallery.nsw.gov.au/collection/works/281.1990/">https://www.artgallery.nsw.gov.au/collection/works/281.1990/</a></p> <p>Williams, F. (1970). <i>Yan Yean</i> [Painting]. Queensland Art Gallery. Retrieved August 2021 from <a href="https://learning.qagoma.qld.gov.au/artworks/yan-yeen/">https://learning.qagoma.qld.gov.au/artworks/yan-yeen/</a></p> <p>Williams, F. (1975). <i>Flood Bound Cattle</i> [Painting]. Art Gallery of South Australia. Retrieved August 2021 from <a href="https://www.agsa.sa.gov.au/collection-publications/collection/works/flood-bound-cattle/27229/">https://www.agsa.sa.gov.au/collection-publications/collection/works/flood-bound-cattle/27229/</a></p> <p>Williams, F. (1977). <i>Cavan</i> [Painting]. Art Gallery of New South Wales. Retrieved August 2021 from <a href="https://www.artgallery.nsw.gov.au/collection/works/142.1988/">https://www.artgallery.nsw.gov.au/collection/works/142.1988/</a></p> <p>Williams, F. (1978). <i>Dry Creek Bed, Werribee Gorge 1</i> [Painting]. Menzies. Retrieved August 2021 from <a href="https://www.menziesartbrands.com/blog-post/fred-williams-werribee-gorge-ii">https://www.menziesartbrands.com/blog-post/fred-williams-werribee-gorge-ii</a></p> <p>National Gallery of Australia. (2010, December 16). <i>Fred Williams Upwey landscape 1965</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=twlGm7FRT1k">https://www.youtube.com/watch?v=twlGm7FRT1k</a></p> <p>ThoughtCo. (n.d.). The difference between art styles, schools and movements. Retrieved August 2021 from <a href="https://www.thoughtco.com/difference-between-art-styles-schools-and-movements-2573812">https://www.thoughtco.com/difference-between-art-styles-schools-and-movements-2573812</a></p> <p>National Gallery of Victoria. (n.d.). Learning resources: Australian Impressionism. Retrieved August 2021 from <a href="https://www.ngv.vic.gov.au/school_resource/australian-impressionism/">https://www.ngv.vic.gov.au/school_resource/australian-impressionism/</a></p> <p>The Hermannsburg School of Modern Art. (n.d.). The Hermannsburg School of Modern Art: the watercolourists of Central Australia. Retrieved August 2021 from <a href="https://thehermannsburgschool.org/">https://thehermannsburgschool.org/</a></p> <p>Art Gallery of South Australia. (n.d.). <i>Fred Williams silver and grey</i>. Retrieved August 2021 from <a href="https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-australian-art/">https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-australian-art/</a></p>

Week	Resources
	Liveabout dotcom. (n.d.). Creating the illusion of depth and space. Retrieved August 2021 from <a href="https://www.liveabout.com/creating-the-illusion-of-depth-and-space-2578710">https://www.liveabout.com/creating-the-illusion-of-depth-and-space-2578710</a>
<b>Week 2</b>	Art Gallery of New South Wales: Gallery video. (2020, June 11). <i>How to make bush brushes and monoprints with Judy Watson</i> [video: 0:23sec – 2:30sec]. Retrieved August 2021 from <a href="https://www.artgallery.nsw.gov.au/channel/clip/950/">https://www.artgallery.nsw.gov.au/channel/clip/950/</a>
<b>Week 3</b>	invaluable. (n.d.). 14 acrylic painting techniques used by the masters. Retrieved August 2021 from <a href="https://www.invaluable.com/blog/acrylic-painting-techniques/">https://www.invaluable.com/blog/acrylic-painting-techniques/</a>
<b>Week 4</b>	<a href="https://www.adammonk.com/">https://www.adammonk.com/</a> (accessed August 2021) <a href="https://mattlauder.com.au/">https://mattlauder.com.au/</a> (accessed August 2021) <a href="https://www.richardwoldendorp.com/">https://www.richardwoldendorp.com/</a> (accessed August 2021) <a href="https://pixabay.com/">https://pixabay.com/</a> (accessed August 2021) <a href="https://pexels.com/">https://pexels.com/</a> (accessed August 2021)

## Term 2 – Materials

Week	Materials
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• YouTube clips (Appendix A.1)</li> <li>• Short response worksheet (Appendix B)</li> <li>• Slideshow presentations of artworks</li> <li>• Iconic Australian landscapes (Heidelberg/Hermannsburg) – image reference sheet (teacher-produced)</li> <li>• Fred Williams – image reference sheet (teacher-produced)</li> <li>• Pencil or pen</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• A4 Cartridge paper, acrylic paint</li> <li>• Butchers paper or cartridge for teacher demonstration</li> <li>• Pen or pencil</li> <li>• A range of materials for making marks, e.g. paintbrushes, sponges, cloths/rags, toothbrushes, cardboard, scrap paper, knives, forks, palette knives, string and sticks/natural materials etc.</li> <li>• Masking tape, twine/string/wool</li> <li>• YouTube clip (Appendix A.1)</li> <li>• Aprons</li> </ul>

Week	Materials
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• A3 Cartridge paper, acrylic paint</li> <li>• Paintbrushes, palettes, water buckets</li> <li>• Butchers paper or cartridge for teacher demonstration</li> <li>• Pen or pencil</li> <li>• Web link (Appendix A.1)</li> <li>• Aprons</li> <li>• Fred Williams – image reference sheet (teacher-produced)</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Student’s Short response worksheet and Marking key</li> <li>• Fred Williams – image reference sheet (teacher-produced)</li> <li>• Iconic Australian landscapes (Heidelberg/Hermannsburg) – image reference sheet (teacher produced)</li> <li>• Box of reference imagery (contains a range of landscape photographs sourced by teacher)</li> <li>• Web links (Appendix A.1)</li> <li>• Design development worksheet (Appendix B)</li> <li>• Lead pencils (2B or 4B)</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• Design development worksheet (Appendix B)</li> <li>• Web link (Appendix A.1)</li> <li>• Pencil or soft pastel</li> <li>• Possible paint surfaces for exemplified artform, such as: canvas, paper, MDF board, cardboard, timber, recycled materials</li> <li>• Teacher/student choice of art materials. Possible suggestions for exemplified artform materials: paint (acrylic, tempera, oil), ink, spraypaint, gesso or primer, sand, modelling paste, brushes, sponges, bushbrushes, toothbrushes, knives and forks, string, cardboard, paper, rags, texture tools, sticks, easels, newspaper, palettes, water buckets, dust masks, containers, jars</li> <li>• Suggested alternative artform materials: paper (cartridge, litho, deli, tissue, magazine, maps, newspaper), painted papers, paint (acrylic, tempera, watercolour), ink, edicol dye, glue (PVA, gluesticks, clear gum, rice paste, strong adhesive, binder, medium, craft glue, fabric glue), fabric, oil pastels, crayons, scissors, aprons, clay (earthenware, paper clay, Model Magic or Magiclay, modelling clay or air dry modelling clay), clay tools, texture tools, stains, underglazes, glazes, oil pastels, wax crayons, varnish</li> <li>• Aprons</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• Design development worksheet (Appendix B)</li> <li>• Student artwork</li> <li>• Possible paint surfaces for exemplified artform as listed in Week 5</li> <li>• Teacher/student choice of art materials from possible suggestions for exemplified artform materials as listed in Week 5</li> </ul>



<b>Week</b>	<b>Materials</b>
	<ul style="list-style-type: none"><li>• Suggested alternative artform materials as listed in Week 5</li><li>• Aprons</li></ul>
<b>Week 7</b>	<ul style="list-style-type: none"><li>• Design development worksheet (Appendix B)</li><li>• Student artwork</li><li>• Possible paint surfaces for exemplified artform (students could choose from) as listed in Week 5</li><li>• Teacher/student choice of art materials from possible suggestions for exemplified artform materials as listed in Week 5</li><li>• Suggested alternative artform materials as listed in Week 5</li><li>• Aprons</li></ul>
<b>Week 8</b>	<ul style="list-style-type: none"><li>• Design development worksheet (Appendix B)</li><li>• Student artwork</li><li>• Possible paint surfaces for exemplified artform (students could choose from) as listed in Week 5</li><li>• Teacher/student choice of art materials from possible suggestions for exemplified artform materials as listed in Week 5</li><li>• Suggested alternative artform materials as listed in Week 5</li><li>• Aprons</li><li>• Self-evaluation exit slip (Appendix B)</li></ul>

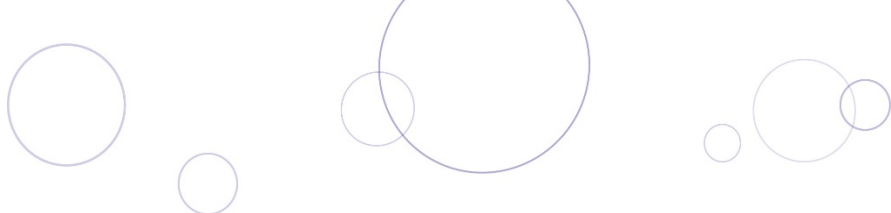
## Term 3 – Resources

Week	Resources
2	<p>Tymulis, D. and Laurinavičius, R. (n.d.). If 30 iconic artists were architects, as imagined by Federico Babina. <i>Boredpanda</i>. Retrieved August 2021 from <a href="https://www.boredpanda.com/artists-architects-archist-federico-babina/?utm_source=bing&amp;utm_medium=organic&amp;utm_campaign=organic">https://www.boredpanda.com/artists-architects-archist-federico-babina/?utm_source=bing&amp;utm_medium=organic&amp;utm_campaign=organic</a></p> <p>Ingram, C. (2021, March 2). Decoding Style: How to Teach Students to Read an Artwork. <i>Art Class Curator</i>. Retrieved August 2021 from <a href="https://artclasscurator.com/style/">https://artclasscurator.com/style/</a></p> <p>Artyfactory. (n.d.). <i>Art movements – artists, styles, techniques, ideas</i>. Retrieved August 2021 from <a href="https://artyfactory.com/art_appreciation/art_movements/art_movements.htm">https://artyfactory.com/art_appreciation/art_movements/art_movements.htm</a></p>
3	<p>Leffell Art. (2020, August 29). <i>What is a sculpture</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=-G8J781TWkA">https://www.youtube.com/watch?v=-G8J781TWkA</a></p> <p>Sesame Street. (2014, August 12). <i>Sesame Street: sculpture with Jon Hamm (Word on the street podcast)</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=cTslqS_H7Jg">https://www.youtube.com/watch?v=cTslqS_H7Jg</a></p> <p>Philinthecircle. (2017, July 20). <i>Additive sculpture – Art vocab definition</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=ryBxTITmZh0">https://www.youtube.com/watch?v=ryBxTITmZh0</a></p> <p>Slideshare. (n.d.). <i>Sculpture: additive, subtractive and kinetic</i>. Retrieved August 2021 from <a href="https://www.slideshare.net/chandelfino/sculpture-additivesubtractive-and">https://www.slideshare.net/chandelfino/sculpture-additivesubtractive-and</a></p> <p>RAD ART. (n.d.). <i>Sculpture techniques</i>. Retrieved August 2021 from <a href="http://www.radartnow.com/sculpture-techniques.html">http://www.radartnow.com/sculpture-techniques.html</a></p>
4	<p>Nicole Taylor. (2017, June 1). <i>Wearable art cosplay steampunk mushroom terrarium top hat</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=K9WSxDTEGQ">https://www.youtube.com/watch?app=desktop&amp;v=K9WSxDTEGQ</a></p> <p>Lynne Chapman artist. (2020, November 12). <i>Art hats: upcycling waste plastic</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=wtlilsucm_Y">https://www.youtube.com/watch?v=wtlilsucm_Y</a></p> <p>Lynne Chapman artist. (2021, February 23). <i>‘Wearable art’ from plastic waste: art hat no 7</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=RNC2rbn9vqY">https://www.youtube.com/watch?v=RNC2rbn9vqY</a></p> <p>Lynne Chapman artist. (2021, January 18). <i>Art hat using waste plastic toys</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=YatyjAz2VUE">https://www.youtube.com/watch?v=YatyjAz2VUE</a></p>

Week	Resources
5	<p>The wandering bull (2017, September 21). <i>Gustoweh – real hat part 1 make your frame</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=Fys-Ty_OeVg">https://www.youtube.com/watch?v=Fys-Ty_OeVg</a></p> <p>The wandering bull. (2017, September 21). <i>Gustoweh – real hat part 2 fabric</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=TiLYbgFAjHM">https://www.youtube.com/watch?v=TiLYbgFAjHM</a></p>

### Term 3 – Materials

Week	Materials
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• Selection of hats of various shapes and sizes to act as stimulus for drawing activities</li> <li>• Lead pencils (2B or 4B) and cartridge paper</li> <li>• Newspaper, masking tape and scissors</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Web links (Appendix A.1)</li> <li>• Feature artist images (sourced by teacher prior to lesson)</li> <li>• A hat for any occasion – design worksheet (Appendix C)</li> <li>• Lead pencils, coloured pencils, erasers, fineliners</li> <li>• Slideshow (created by teacher) – artists’ sense of style</li> <li>• Artist reference sheets (created by teacher) or alternative</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• YouTube links (Appendix A.1)</li> <li>• Slideshow (created by teacher) – Federico Babina’s artist-inspired buildings</li> <li>• Design worksheet (Appendix C)</li> <li>• Lead pencils, coloured pencils, erasers, fineliners</li> <li>• Materials for hat sculpture (teacher to choose from suggested list in Appendix C Task sheet)</li> <li>• Materials for hat frame demonstration. Possible materials teachers could choose from include: wire, cane, melamine edging strips, aluminium foil, old hat, plastic bucket, pipe cleaners, cardboard, foam, newspaper, fabric, tape, scissors, string, hot glue</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• YouTube links (Appendix A.1)</li> <li>• Design worksheet (Appendix C)</li> <li>• Lead pencils, coloured pencils, erasers, fineliners</li> <li>• Materials for hat sculpture (teacher to choose from suggested list in Appendix C Task sheet)</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• YouTube links (Appendix A.1)</li> <li>• Making task (Appendix C)</li> </ul>



Week	Materials
	<ul style="list-style-type: none"><li>• String or measuring tapes, scissors</li><li>• Materials for hat frame (teacher to choose from suggested list in Appendix C Task sheet)</li><li>• Students' design worksheets</li><li>• Aprons</li><li>• Permanent marker for labelling student work</li></ul>
<b>Week 6</b>	<ul style="list-style-type: none"><li>• Making task (Appendix C)</li><li>• Materials for hat armature and sculpture (teacher to choose from suggested list in Appendix C Task sheet)</li><li>• Students' design worksheets</li><li>• Aprons</li><li>• Permanent marker for labelling student work</li></ul>
<b>Week 7</b>	<ul style="list-style-type: none"><li>• Making task (Appendix C)</li><li>• Materials for hat sculpture (teacher to choose from suggested list in Appendix C Task sheet)</li><li>• Students' design worksheet</li><li>• Aprons</li><li>• Permanent marker for labelling student work</li></ul>
<b>Week 8</b>	<ul style="list-style-type: none"><li>• Making task (Appendix C)</li><li>• Materials for hat sculpture (teacher to choose from suggested list in Appendix C Task sheet)</li><li>• Students' design worksheet</li><li>• Aprons</li><li>• Permanent marker for labelling student work</li></ul>

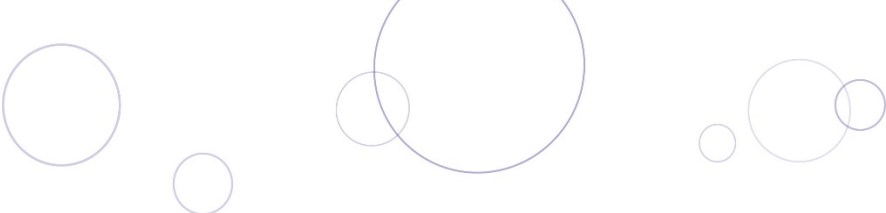
## Term 4 – Resources

Week	Resources
1	<p>Behind the news. (2018, October 25). <i>The history of portraits</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=x-XvGWFxQOI">https://www.youtube.com/watch?app=desktop&amp;v=x-XvGWFxQOI</a></p> <p>Artrageous with Nate. (2016, August 5). <i>The art of the selfie   art history lesson</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=ontgK-zBfQ&amp;t=242s">https://www.youtube.com/watch?v=ontgK-zBfQ&amp;t=242s</a></p> <p>Cassie Stephens. (2016, August 16). <i>In the art room: monochromatic self-portraits</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?app=desktop&amp;v=yYCl0dtG2Kk&amp;t=391s">https://www.youtube.com/watch?app=desktop&amp;v=yYCl0dtG2Kk&amp;t=391s</a></p> <p>Fussell, M. (n.d.). <i>Facial proportions – how to draw a face</i>. The virtual instructor. Retrieved August 2021 from <a href="https://thevirtualinstructor.com/facialproportions.html">https://thevirtualinstructor.com/facialproportions.html</a></p> <p>Artyfactory. (n.d.). <i>The proportions of the head</i>. Retrieved August 2021 from <a href="https://www.artfactory.com/portraits/pencil-portraits/proportions-of-a-head.html">https://www.artfactory.com/portraits/pencil-portraits/proportions-of-a-head.html</a></p> <p>Brooks, S. (2016). <i>Selfie: The Changing Face of Self Portraits</i> (Illustrated ed.). Wayland.</p> <p>Rohmer, H. (Ed.). (2013). <i>Just Like Me</i>. Children’s Book Press.</p>
2	<p>Artist Unknown. (1588). <i>Armada Portrait</i> [Painting]. Woburn Abbey. <a href="https://commons.wikimedia.org/wiki/File:Elizabeth_I_(Armada_Portrait).jpg">https://commons.wikimedia.org/wiki/File:Elizabeth_I_(Armada_Portrait).jpg</a></p> <p>Royal Museums Greenwich. (n.d.). <i>Symbolism in portraits of Queen Elizabeth 1</i>. Retrieved August 2021 from <a href="https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i">https://www.rmg.co.uk/stories/topics/symbolism-portraits-queen-elizabeth-i</a></p> <p>Gauguin, P. (1889). <i>Self-Portrait</i> [Painting]. National Gallery of Art. Retrieved August 2021 from <a href="https://www.nga.gov/collection/art-object-page.46625.html">https://www.nga.gov/collection/art-object-page.46625.html</a></p> <p>Xian, A. (2004). <i>Dr John Yu</i> [Ceramic Sculpture]. National Portrait Gallery. Retrieved August 2021 from <a href="https://www.portrait.gov.au/portraits/2004.186/dr-john-yu">https://www.portrait.gov.au/portraits/2004.186/dr-john-yu</a></p> <p>Kahlo, F. (1940). <i>Self-Portrait with Thorn Necklace and Hummingbird</i> [Painting]. Retrieved August 2021 from <a href="https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp">https://www.fridakahlo.org/self-portrait-with-thorn-necklace-and-hummingbird.jsp</a></p> <p>Storrier, T. (2012). <i>The histrionic wayfarer (after Bosch)</i> [Painting]. Art Gallery of NSW. Retrieved August 2021 from <a href="https://www.artgallery.nsw.gov.au/prizes/archibald/2012/29250/">https://www.artgallery.nsw.gov.au/prizes/archibald/2012/29250/</a></p>

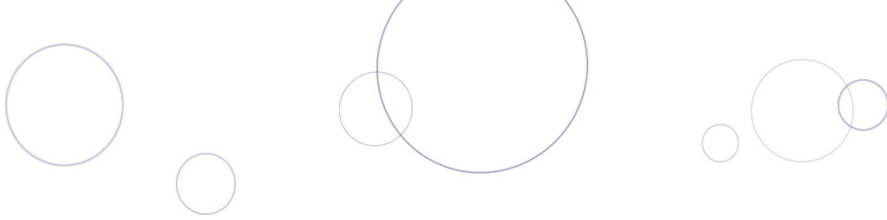
Week	Resources
	<p>Art with Mati and Dada. (2015, March 2). <i>Art with Mati and Dada – Arcimboldo   Kids animated short stories in English</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=hrHZL8pp--M">https://www.youtube.com/watch?v=hrHZL8pp--M</a></p> <p>Mister Maker. (2018, February 7). <i>Mister Maker discovers Giuseppe Arcimboldo’s food art!</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=7TVsSjv9zEY">https://www.youtube.com/watch?v=7TVsSjv9zEY</a></p> <p>Art fund. (2016, May 31). Five secrets of the Armada Portrait. <i>Art Fund</i>. Retrieved August 2021 from <a href="https://www.artfund.org/blog/2016/05/31/five-secrets-of-the-armada-portrait">https://www.artfund.org/blog/2016/05/31/five-secrets-of-the-armada-portrait</a></p> <p>National Gallery of Art. (n.d.). <i>Two Faces of Paul Gauguin</i>. Retrieved June 24, 2021, from <a href="https://www.nga.gov/education/teachers/lessons-activities/self-portraits/gauguin.html">https://www.nga.gov/education/teachers/lessons-activities/self-portraits/gauguin.html</a></p> <p>Richman-Abdou, K. (2018, November 4). The Whimsical Fruit and Vegetable Portraits of Giuseppe Arcimboldo. <i>My modern met</i>. Retrieved June 24, 2021, from <a href="https://mymodernmet.com/giuseppe-arcimboldo-composite-heads/">https://mymodernmet.com/giuseppe-arcimboldo-composite-heads/</a></p> <p>The Art Story. (n.d.). <i>Arcimboldo Paintings, Bio, Ideas</i>. Retrieved June 24, 2021, from <a href="https://www.theartstory.org/artist/arcimboldo-giuseppe/">https://www.theartstory.org/artist/arcimboldo-giuseppe/</a></p> <p>McArdle, T. (n.d.). <i>Creative art style: composite</i>. Art Is Fun. Retrieved June 24, 2021, from <a href="https://www.art-is-fun.com/creative-art">https://www.art-is-fun.com/creative-art</a></p>
3	<p>Creative squirrel art. (2021, January 30). <i>Create a SURREALIST PORTRAIT in the form of a collage art work</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=JLxo8jens-s&amp;t=2s">https://www.youtube.com/watch?v=JLxo8jens-s&amp;t=2s</a></p> <p>Van Boeijen, A. and Daalhuizen, J. (September 2010). <i>Delft design guide</i>. Faculteit Industrieel Ontwerpen. Retrieved August 2021 from <a href="https://www.cornell.edu/search/?q=delft&amp;submit-search=">https://www.cornell.edu/search/?q=delft&amp;submit-search=</a></p> <p>Art therapy. (n.d.). <i>Color psychology: the emotional effects of colors</i>. Retrieved August 2021 from <a href="http://www.arttherapyblog.com/online/color-psychology-psychologica-effects-of-colors/#.YNPiLhHivD5">http://www.arttherapyblog.com/online/color-psychology-psychologica-effects-of-colors/#.YNPiLhHivD5</a></p> <p>E Gibbons. (2018, January 24). <i>Emotional color wheel overview – from Firehouse Publications</i> [video]. YouTube. Retrieved August 2021 from <a href="https://www.youtube.com/watch?v=q95WLi2Qa9U">https://www.youtube.com/watch?v=q95WLi2Qa9U</a></p>

## Term 4 – Materials

Week	Materials
<b>Week 1</b>	<ul style="list-style-type: none"> <li>• YouTube links (Appendix A.1)</li> <li>• Teacher or student tablet/camera</li> <li>• Portrait photographs from magazines</li> <li>• Black or coloured markers</li> <li>• Facial proportion guidelines handout (Appendix A.2)</li> <li>• A4 Cartridge Paper, black fineliners, lead pencils and mirrors</li> <li>• Teacher choice of media: coloured pencil, watercolour pencil, crayon or watercolour paint</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Web links (Appendix A.1)</li> <li>• YouTube links (Appendix A.1)</li> <li>• Lead pencil or pen</li> <li>• All about me worksheet (Appendix A.2)</li> <li>• Paper, teacher-developed worksheet or visual diaries for idea generation</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• A3 black-and-white selfie photographs printed on cartridge paper (photos taken Week 1)</li> <li>• Black or coloured marker</li> <li>• YouTube link (Appendix A.1)</li> <li>• Magazines, brochures maps etc. for sourcing of collage imagery</li> <li>• Scissors and glue</li> <li>• Web links (Appendix A.1)</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Student collage artwork (printed A3 selfies )</li> <li>• Magazines, brochures maps etc. for sourcing of collage imagery</li> <li>• Scissors and glue, old paint brushes (for applying glue if using PVA or binder medium)</li> <li>• Folders or plastic sleeves for storing students’ cut-out imagery</li> <li>• Permanent marker for labelling folders</li> <li>• Students’ All about me worksheets</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• Student collage artwork (printed A3 selfies)</li> <li>• Magazines, brochures maps etc. for sourcing of collage background</li> <li>• Scissors</li> <li>• Plastic sleeves, folders or envelopes for storage/filing of cut collage material</li> <li>• Students’ All about me worksheets</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• Student collage artwork (printed A3 selfies)</li> <li>• Plastic sleeves, folders or envelopes for storage/filing of cut collage material</li> </ul>



Week	Materials
	<ul style="list-style-type: none"> <li>• Glue (glue sticks, rice paste, PVA or binder medium) and old paint brushes (for applying glue if using PVA or binder medium)</li> <li>• Scissors</li> <li>• Reusable adhesive (alternative: tablet or camera)</li> </ul>
<b>Week 7</b>	<ul style="list-style-type: none"> <li>• Student collage artwork (printed A3 selfies)</li> <li>• Glue (glue sticks, rice paste, PVA or binder medium) and old paint brushes (for applying glue if using PVA or binder medium)</li> <li>• Scissors</li> <li>• Reusable adhesive (alternative: tablet or camera)</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>• Student collage artwork (printed A3 selfies)</li> <li>• Glue (glue sticks, rice paste, PVA or binder medium) and old paint brushes (for applying glue if using PVA or binder medium)</li> <li>• Frame templates and associated materials to create/decorate (chosen by teacher)</li> <li>• Adhesive labels and pins</li> </ul>



## Appendix A.2 Worksheets

### How many textures can you create using line?

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

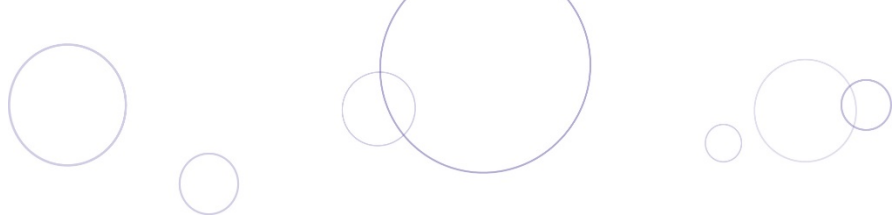
In Visual Arts, texture refers to the way an object looks and feels. Texture can be real or implied. Create as many implied textures and patterns as you can, by using lines in varying size, length, weight, width and direction.




## Response to artwork worksheet (STICI)

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

<p><i>(Insert picture of artwork here)</i></p>	<p><b>Subject:</b> What can you see? Is the artwork imagined, remembered or observed?</p>	<p><b>Techniques:</b> What materials, skills, techniques and processes were used to create this artwork?</p>
<p><b>Influences:</b> Has the artist been influenced by any other artists, styles, movements or cultures?</p>	<p><b>Composition:</b> How has the artwork been composed/arranged? How have the elements and principles of art been used?</p>	<p><b>Intention:</b> What meaning/idea is the artist trying to communicate?</p>
<p><b>WHAT DO YOU WONDER?</b> If you could ask the artist one question, what would it be?</p>		



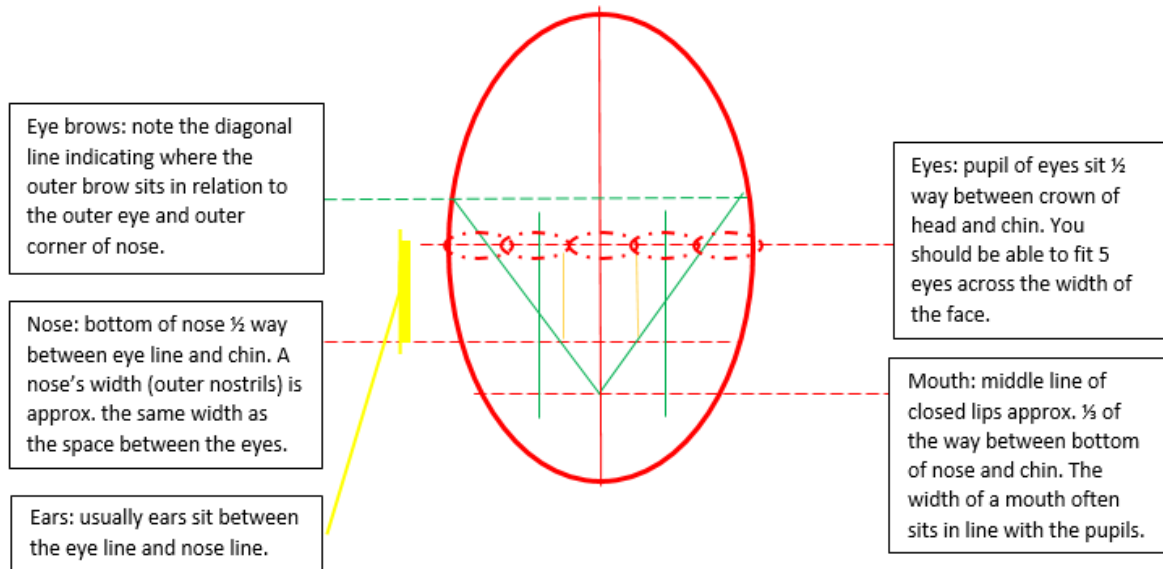
## Design worksheet

A botanist has just discovered a new hybrid specimen of plant and has asked you to create a botanical artwork based on the discovery. Use this Design worksheet to help you plan your artwork.

Scientific name of hybrid plant specimen:	The font I plan on using for my annotations looks like:	Materials I will use:	My colour palette:	Art skills/techniques I'm using:
The key features of botanical art I plan to use in my work are:	Compositional design (rough sketch)		Final composition (with annotations)	
Specific scientific annotations to include about the hybrid plant:				

## Basic facial proportion guidelines

Note: these are just guidelines and should be treated as a guide to help students improve the general proportions of their portrait and self-portrait drawings.



- Eyes – the eye line sits halfway between the crown of the head and bottom of chin (make clear to students that the top of their forehead is not the top of their head/skull). The eye line is drawn across the pupil or centre of the eyes. Five eyes should fit across the width of the face, which helps determine the width of the eyes.
- Nose – the nose sits halfway between the eye line and chin. A nose's width (outer nostrils) is approximately the same width as the space between the eyes.
- Mouth – when plotting in the lip line, the middle line of closed lips sit approximately one-third of the way between the bottom of the nose and the chin. The width of the mouth often sits in line with the pupils.
- Eye brows – eyebrows often alter in shape and thickness; however, there is a diagonal line running from the outer edge of the nose that crosses the outer edge of the eye. This indicates where the outer brow sits in relation to the outer eye and outer corner of the nose.
- Ears: the ears usually sit between the eye line and the nose line.

# All about me!

My favourite colours

My favourite holiday destination

My favourite food

My favourite school subject

The emotion that best describes me

The things of most importance to me are

My favourite animal

My favourite colours

My favourite hobby

My favourite number





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

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Modern Australian landscape, inspired by Fred Williams



## 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.** Their **ideas replicate aspects of the style of another artist** or movement. **Students apply their ideas by selecting relevant materials, some appropriate techniques and visual art elements to create artwork.** They **produce and enhance their finished artwork** by manipulating complex shapes, using a variety of line types, creating and **using a range colours and different textures, organising space,** and exploring and manipulating values. **Students create artwork, selecting and using a range of techniques suitable to selected art forms.**

With guidance, students **make links between an artist’s context and their own artwork.** They **make observations about how meaning is communicated through the use of visual art elements and techniques, using some visual art terminology.**



## Assessment task

### Title of task

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Modern Australian landscape, inspired by Fred Williams

### Task details

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<b>Description of task</b>	<p>Based on source materials and observations, design and create an expressive painting depicting a modern Australian landscape, in response to the works and style of Fred Williams.</p> <p>The painting, which could be created on a range of 2D or 3D surfaces, is to combine different mark-making techniques in order to communicate ideas, beliefs, meaning and opinions about the environment depicted.</p>
<b>Type of assessment</b>	Formative and Summative
<b>Purpose of assessment</b>	To determine student progress against the Achievement standard, using formative and summative assessment opportunities. The task provides opportunities for students to draw on the knowledge, skills and techniques learnt throughout the semester and apply them to their own work
<b>Evidence to be collected</b>	<p><b>Making component</b></p> <p>Design development (summative) Resolved artwork (summative) Observations (formative)</p> <p><b>Responding component</b></p> <p>Self-evaluation exit slip (summative) Short response worksheet (summative) (As an alternative, use as formative assessment using a checklist or single-point rubric instead of a marking key)</p>
<b>Suggested time</b>	<p>7 x 1-hour lessons for Making component (including media exploration/testing, design development and resolved artwork)</p> <p>1 x 1-hour lesson for Responding component</p> <p>Teachers are encouraged to alter the suggested time to suit their individual needs.</p>

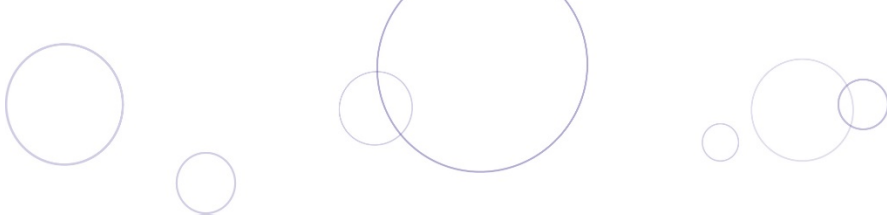
### Content description

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#### Content from the Western Australian curriculum

##### Making

Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions



Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork

Development and application of artistic techniques and processes with:

- shape (convex, concave)
- colour (expressive colours, natural colours)
- line (implied lines for movement and depth)
- space (shading – creating illusion of depth)
- texture (textures created with a variety of tools, materials and techniques; patterning)
- value (gradations of value)

to create artwork

Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration

Presentation and reflection of ideas, feelings and opinions in artwork, including consideration of audience and feedback.

Presentation and display of artwork to enhance visual appeal/aesthetics.

### **Responding**

Appreciation of the role of art from different times and cultures, and consideration of how the artist's perspective is reflected in the artwork.

Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork.

### **Key concepts**

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Observation, Landscape, Perspective, Mark making, Artist style, Art schools

### **Task preparation**

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#### **Prior learning**

Students have:

- explored artists' distinct styles and techniques, and depictions of the Australian landscape
- explored the unique style of modernist Fred Williams and made connections on how his style can influence their own artwork
- learnt about the elements of art and can incorporate these into their own practice in order to enhance artworks and communicate ideas
- described and analysed artworks in class activities
- studied the elements of art, identifying and describing their use in their own artwork as well as the artwork of others.



## Assessment task

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### Assessment conditions

Individual

Teacher-supervised in-class activities in media testing, design development, art making and responding.

### Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning area 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 tasks.

### Resources

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- Design development worksheet (ideally printed as A3)
- Short response worksheet
- Materials will vary depending on the specific art form of the final artwork, chosen by teacher/student. Suggested materials may include:
  - acrylic paints
  - oil paints
  - watercolour paints
  - inks
  - spray paint
  - gesso or primer
  - sand
  - modelling compound
  - brushes, sponges, bushbrushes, toothbrushes, knives and forks, string, cardboard, paper, rags, texture tools, sticks
  - supports, easels, newspaper, palettes, dust masks, jars, aprons



## Instructions for teacher

Note: this task has been designed to highlight the interrelated nature of the Making and Responding strands. As such, summative assessment tasks for both Making and Responding have been included in this exemplar. The task can, however, be modified to have formative components embedded within both the task instructions and the marking key.

The aim of this task is to encourage students to be independent and original in their art making through choice of techniques, skills and processes. Students should be encouraged to be explorative with the media and the various painting and mark-making techniques introduced to them.

To extend this task or make it suitable for the needs and expertise of the teacher and students, two possible alternative artforms have been included:

- ceramics, e.g. create a 3D painted tile or vessel depicting a landscape
- collage, e.g. create a 2D collaged landscape.

## Making task

### Ideas discussion (10 minutes)

As a class, brainstorm what an Australian landscape looks like and determine what factors make a landscape uniquely Australian.

Introduce the Australian landscape works of the Heidelberg and Hermannsburg schools. Discuss the common features and the artists' use of visual art elements to communicate mood and meaning. Compare to the abstract modernist landscapes of Fred Williams, directing students' attention to his use of mark making and use of space.

Explore significant Australian landscape paintings and ask students why they think the themes of the bush, the outback and bush life are so prominent in landscape paintings, given that most Australians, and tourists, choose to live and/or holiday along Australia's coastline.

Students brainstorm what they see as a typical Australian landscape and what it might look like in today's world. Ask students to close their eyes and think about their modern Australian landscape. Focus questions to promote discussion may include the following.

- What location do you think best represents a modern Australian landscape?
- What does your modern Australian landscape look like (e.g., the subject matter)?
- What might it smell like?
- What shapes, colours and objects might be there?
- What is familiar/similar to the artworks you have viewed?
- What colours do you see?
- How would you compose the landscape to suggest a sense of space? What sense of space would it suggest?

To prompt group discussion, provide visual stimulus sources that:

- demonstrate how artists use visual art language to emphasise the idea of the Australian landscape
- demonstrate the skills, techniques and processes developed by Fred Williams.

### Design development and idea generation (1.5 hours)

Distribute the Design development worksheet to students.

Using the stimulus material as inspiration, students design their own modern landscape by completing the Design development worksheet.

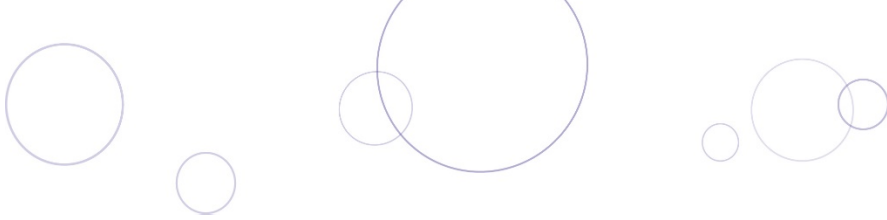
Source a range of printed photographs (could be from travel magazines, travel brochures, or prints of photographs from selected landscape photographers or websites such as Pexels or Pixabay).

Students select an Australian landscape photograph to use as stimulus, and glue it onto their Design development worksheet. The worksheet has been designed to be completed in numerical sequence in order to scaffold students' concept development.

Provide students with opportunities to choose how they present their ideas, and what materials they could present their ideas on, to best convey their ideas about the environment they are depicting.

This task has been designed to be completed as a 2D painting (see exemplified artform table below for suggested materials list). However, based on school budget, time frame and expertise, the teacher could modify this task with one of the two alternative artforms. See table below for possible options and their suggested materials.

Exemplified artform	Possible alternative artforms	
2D	2D	3D
<b>Painting</b>	<b>Collage</b>	<b>Ceramics</b>
<ul style="list-style-type: none"> <li>• paint: acrylic, tempera, oil, watercolour</li> <li>• ink</li> <li>• spray paint</li> <li>• gesso or primer</li> <li>• sand</li> <li>• modelling paste</li> <li>• brushes, sponges, bushbrushes, toothbrushes, knives and forks, string, cardboard, paper, rags, texture tools, sticks</li> <li>• supports, easels,</li> <li>• newspaper</li> <li>• palettes</li> <li>• dust masks</li> <li>• containers, jars</li> <li>• aprons</li> </ul>	<ul style="list-style-type: none"> <li>• paper: cartridge, litho, deli, tissue, magazine, maps, newspaper</li> <li>• painted papers</li> <li>• paint: acrylic, tempera, watercolour</li> <li>• ink</li> <li>• edicol dye</li> <li>• glue: PVA, gluesticks, clear gum, rice paste, strong adhesive, binder medium, craft glue, fabric glue</li> <li>• fabric</li> <li>• oil pastels</li> <li>• crayons</li> <li>• scissors</li> <li>• aprons</li> </ul>	<ul style="list-style-type: none"> <li>• ceramic form using either clay, air dry clay, modelling clay or foam clay</li> <li>• clay tools</li> <li>• texture tools</li> <li>• stains</li> <li>• underglazes</li> <li>• glazes</li> <li>• oil pastels or wax crayons</li> <li>• paint</li> <li>• glass varnish</li> <li>• aprons</li> </ul>



## Production

### Resolved artwork – making phase (3.5 hours)

Students use their final design, as evidenced in their completed design worksheet, to commence resolved artwork. Teacher to demonstrate technique/s specific to the artform (some examples listed below) and safe work practices associated with selected artform.

#### Exemplified artform

- 2D: Painting – differences in application of paint: pressure, transparency, opacity and stroke direction; experimental mark making using brush alternatives such as bushbrushes or cardboard; brush techniques of blending, wash, dry brush, sgraffito, double-loading, wet-on-wet and wet-on-dry.

#### Possible alternative artforms

- 2D: Collage – painted paper techniques, paper tearing and cutting, layering/overlapping and placement, gluing techniques and methods, sewing and stitching techniques, sealing methods, storage of cut pieces.
- 3D: Ceramics – simple slab or coil construction, joining techniques, decorating techniques, storage of clay work.

Students refer to their Design development worksheet when commencing and completing their final artwork in allocated timeframe.

Teacher to use Making task: Modern Australian landscape marking key to assess students' design and resolved artwork.

## Responding Task

### Short response (50 minutes)

Introduce students to the artwork of the Australian Heidelberg and Hermannsburg artists. Distribute the Response task (printed to A3) to students, and instruct them to complete Part A of the Response task.

Introduce students to the artwork of Australian Modernist artist Fred Williams. Instruct students to complete Part B of the Response task.

A formal response worksheet and marking key is provided for teachers who would prefer to complete this as a summative assessment task. Alternatively, the task could form part of the students' formative assessment. (Use a jigsaw model – students work in groups, with teacher allocating each person certain questions to answer. Answers are then brought back to share with the



group, or completed as per instructions but assessed using a checklist or single-point rubric instead of a marking key.)

**Self-evaluation exit slip (30 minutes)**

Distribute the Self-evaluation exit slip (could be printed to A5) to students.

Students work independently to complete their self-evaluation, and submit it with their artwork at the end of the lesson.

This task could be modified to a voice or video recording, e.g. students could use tablets to record their responses (to the questions below) and attach the audio file to their artwork using a QR code.



## Instructions for students

You are to design and create an expressive painting depicting a modern Australian landscape, in response to the works and style of Fred Williams. The painting is to combine different mark-making techniques in order to communicate ideas, beliefs and opinions about the environment you are depicting.

### Designing:

Brainstorm what a typical modern Australian landscape looks like.

Close your eyes and think about your modern Australian landscape.

- What location do you think best suits a modern Australian landscape?
- What does your modern Australian landscape look like (e.g., subject matter)?
- What might it smell like?
- What shapes, colours and objects might be there?
- What colours do you see?
- How would you compose the landscape in order to suggest a sense of space and what sense of space would it suggest?

Use the Design development worksheet to help you design your own Fred Williams-inspired modern Australia landscape painting. Draw on the range of painting and mark-making techniques learnt throughout the term. Focus on your use of art elements; in particular, line, texture, colour and space to communicate ideas, beliefs and opinions about the environment you are depicting.

Find a stimulus image (or images) from the box of reference imagery that best reflects your imagined landscape. Glue the image/s into Box 1 of the Design development worksheet. Continue working through the worksheet, in numerical order, to help you build your ideas. Think about the most appropriate way to present your ideas in order to communicate your ideas, beliefs and opinions about the environment you are depicting.

### Making:

Using your design as a starting point, create your artwork by:

1. blocking out the key features using pencil or soft pastel onto the chosen art surface
2. creating your background using any of the painting techniques learnt throughout the term
3. building up the landscape's layers with additional mark-making methods explored throughout the term.

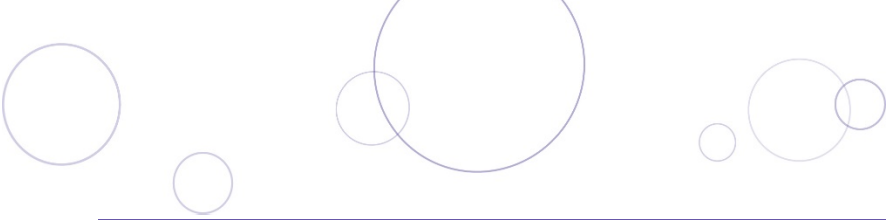
Make sure you:

1. refer back to your design throughout the making process
2. make decisions based on self-reflection throughout the making process.

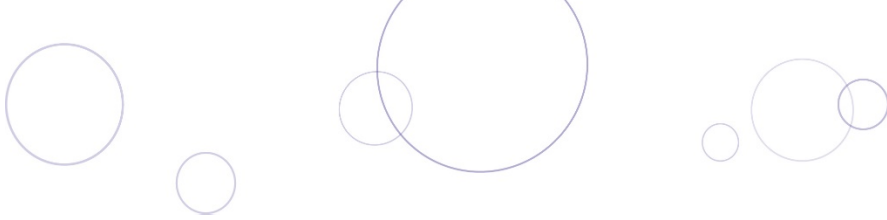
### Responding

Once you have completed your artwork, complete the Self-evaluation exit slip in as much detail as possible, using visual art terminology.

<b>Marking key</b>	
<b>Description</b>	<b>Marks</b>
<b>Design development worksheet and Final artwork</b>	
<b>Making</b>	
<b>Communication of ideas, feelings and beliefs about the environment depicted</b>	
Clearly communicates ideas, feelings and beliefs about the environment depicted	3
Communicates simple ideas or feelings about the environment	2
Communicates undeveloped ideas, drawings and design	1
<b>Subtotal</b>	<b>/3</b>
<b>Use of the art elements colour, texture and space in the artwork to convey ideas</b>	
Demonstrates effective use of colour, texture and space to enhance ideas	4
Demonstrates appropriate use of colour, texture and space to enhance ideas	3
Demonstrates simple use of colour, texture and space to represent ideas	2
Demonstrates rudimentary use of colour, texture and space to represent ideas	1
<b>Subtotal</b>	<b>/4</b>
<b>Use of media and/or materials to enhance ideas about the environment</b>	
Demonstrates effective use of media and/or materials to enhance ideas	4
Demonstrates appropriate use of media and/or materials to enhance ideas	3
Demonstrates simple use of media and/or materials to represent ideas	2
Demonstrates rudimentary use of media and/or materials to represent ideas	1
<b>Subtotal</b>	<b>/4</b>
<b>Influence of Fred Williams' style in final artwork</b>	
Clearly shows the influence of Fred Williams' style in the artwork	4
Adapts Fred Williams' style in artwork, with some guidance	3
Replicates some aspects of Fred Williams' style in artwork	2
Shows no evidence of artist style in artwork	1
<b>Subtotal</b>	<b>/4</b>
<b>Total</b>	

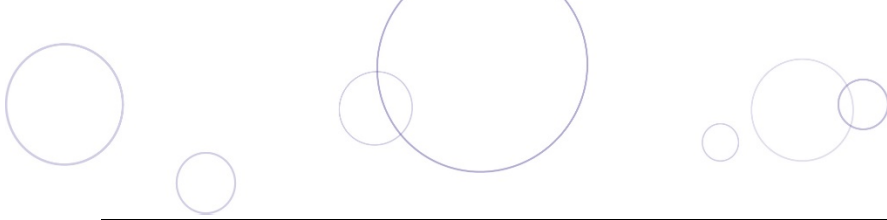


<b>Marking key</b>	
<b>Description</b>	<b>Marks</b>
<b>Self-evaluation exit slip</b>	
<b>Responding</b>	
<b>Self-evaluates arts practice in relation to the works of others</b>	
Makes meaningful reflection on personal arts practice in relation to the work of others, using visual art terminology	4
Makes reflection on personal arts practice in relation to the work of others, using visual art terminology	3
Makes some reflection on personal art practice using some visual art terminology	2
Makes brief responses demonstrating minimal self-reflection	1
<b>Subtotal</b>	<b>/4</b>
<b>Total</b>	<b>/19</b>



## Design development worksheet – Australian landscape painting

Name:	Class:	Location depicted:
<p>1. Australian landscape photograph (reference/source material). You may have several photographs including the landscape as well as key features (e.g. trees, creek, cityscape) you want to include in your artwork.</p> <p style="text-align: center;"><i>(attach photograph/s here)</i></p>		
2. Ideas and concepts I plan on communicating are (e.g. drought, vast, lush, open, harsh, dry, rugged):	3. Landscape features being included in my work are:	4. The best background material to create my artwork on, in order to communicate my ideas and concepts would be ...






5. My chosen colour palette:	6. I chose this colour palette because...
7. List of materials I plan to use are:	9. Detailed sketch of landscape photograph based on reference/source material
8. Painting techniques selected:	
10. Specific mark making I plan to use in my artwork are: (include examples of the marks as well as annotations of how they were made and why they are being used, e.g. a subtle blended mark cause by wiping paint on with a rag suggests a soft dusty atmospheric perspective of the landscape receding into the background)	
11. Final design: line drawing of landscape. Include mark making. Think about composition and use of art elements to communicate ideas. Colour using suggested colour palette.	12. The best location to display my artwork would be ...  because ...



**Self-evaluation exit slip**

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

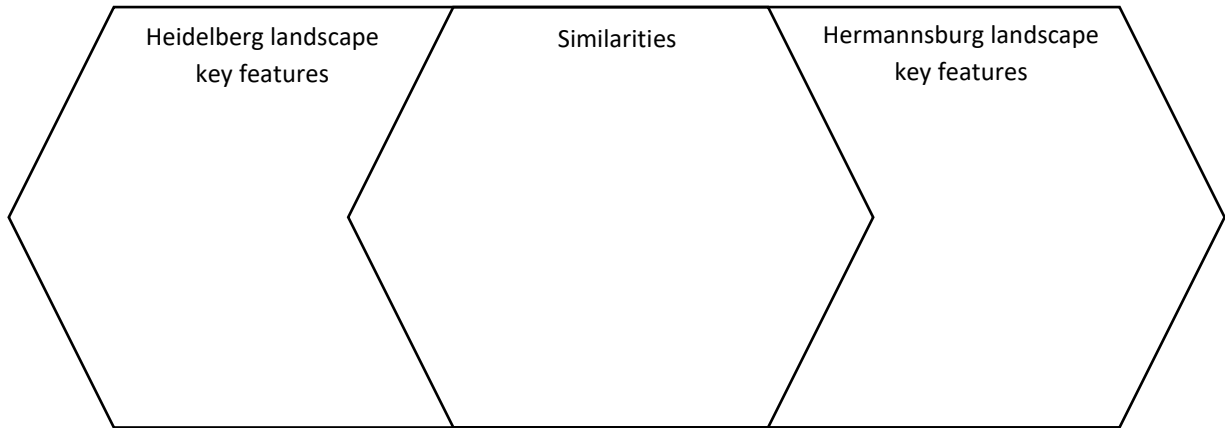
<p>What was the most successful part of your artwork and why?</p>	<p>How does your artwork reflect the style of Fred Williams?</p>
<p>Did your final artwork change much from your initial design? Why/why not?</p>	<p>Select one part of your artwork and reflect on how this area could have incorporated more of Fred Williams' style (provide your reason).</p>
<p>What advice would you give others about how to approach this art project, given what you have learnt along the way? For example, idea generation, skills or techniques, problem solving.</p>	
<p>How enjoyable was this activity? Circle the most accurate emoji then explain your answer.</p> <p>  </p> <p>I loved it and it really made me think.    I enjoyed it but it was challenging.    I found it frustrating and I struggled.</p>	

**Responding component – short response worksheet**

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

**Part A: Heidelberg and Hermannsburg artists**

List the differences and similarities between the landscapes of the Heidelberg and Hermannsburg artists.



**Part B: Heidelberg and Hermannsburg artists**

List the differences/similarities between the traditional landscapes of the Heidelberg/Hermannsburg artists and the modern landscapes of Fred Williams in relation to the art elements of colour, texture and space.

	Traditional Landscapes Heidelberg/Hermannsburg	Similarities	Modern Landscapes of Fred Williams
Colour			
Texture			
Space			

**Part C: Personal Opinion** Why do you think the theme and subject matter of ‘the outback’ is often thought of as distinctly Australian, when most Australians live in town and cities around Australia’s coastline?

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<b>Marking key</b>	
<b>Description</b>	<b>Marks</b>
<b>Responding</b>	
<b>PART A: Identification of common Heidelberg and Hermannsburg landscape key features</b>	
Identifies a range of common Heidelberg and Hermannsburg landscape key features	3
Identifies some common Heidelberg and Hermannsburg landscape key features	2
Comments on Heidelberg and Hermannsburg landscapes	1
<b>Subtotal</b>	<b>/3</b>
<b>PART B: Comparison of art styles</b>	
Makes relevant comparisons between the style of Fred Williams and more traditional landscape painters of the Heidelberg and Hermannsburg Schools	3
Makes some comparisons between the style of Fred Williams and more traditional landscape painters of the Heidelberg and Hermannsburg Schools	2
Makes little comparison between the style of Fred Williams and more traditional landscape painters of the Heidelberg and Hermannsburg Schools	1
<b>Subtotal</b>	<b>/3</b>
<b>PART B: Response to use of visual art elements (colour, texture, space) in artworks</b>	
Using evidence, student identifies, describes and analyses the use of visual art elements in the work	4
Student identifies and describes the use of visual art elements in the work	3
Student identifies and attempts to describe visual art elements in the work	2
Student identifies visual art elements in the work	1
<b>Subtotal</b>	<b>/4</b>
<b>PART C: Personal opinion in response to theme/subject matter of 'the outback'</b>	
Provides a considered opinion about why the theme/subject matter of 'the outback' is often thought of as distinctly Australian	3
Provides a simple opinion about why the theme/subject matter of 'the outback' is often thought of as distinctly Australian	2
Provides little or no opinion about the theme and subject matter	1
<b>Subtotal</b>	<b>/3</b>



## Marking key

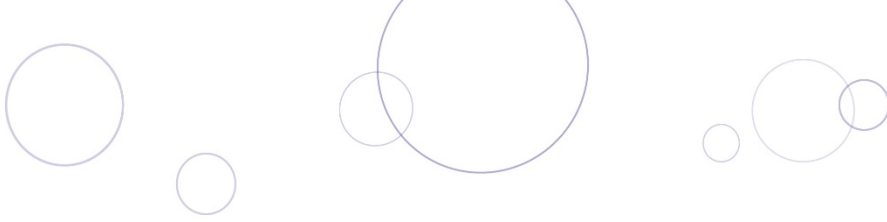
Description	Marks
<b>Use of visual art terminology</b>	
Responds using correct visual art terminology	3
Responds using some visual art terminology	2
Uses little or no visual art terminology	1
<b>Subtotal</b>	<b>/3</b>
<b>Total</b>	<b>/16</b>



## **APPENDIX C: ASSESSMENT EXEMPLAR 2**

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A hat for any occasion – wearable art sculpture



## 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. Their **ideas replicate aspects of the style of another artist or movement**. Students **apply their ideas by selecting relevant materials, some appropriate techniques and visual art elements to create artwork**. They produce and enhance their finished artwork by **manipulating complex shapes, using a variety of line types, creating and using a range colours and different textures, organising space, and exploring and manipulating values**. Students create artwork, selecting and using a range of techniques suitable to selected art forms.

With guidance, students **make links between an artist's context and their own artwork**. They make **observations about how meaning is communicated through the use of visual art elements and techniques**, using some visual art terminology.



## Assessment task

### Title of task

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A hat for any occasion – wearable art sculpture

### Task details

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**Description of task** Drawing on inspiration from the stylistic elements of a selected artist or art movement (selected from the list supplied by the teacher), research, design and create a wearable art sculpture in the form of a hat.

**Type of assessment** Formative and summative

**Purpose of assessment** To provide summative assessment opportunities for teachers to make judgements on the students' design process and final artwork using a marking key

The assessment is evaluating:

- students' knowledge, understanding and application of additive sculpture construction skills, techniques and process
- students' ability to recognise, adapt and reflect an artist's style in their own practice
- students' ability to follow task requirements (design brief) in order to create a hat sculpture that has both aesthetic appeal and functionality (can be worn).

**Evidence to be collected** Investigation of and response to artist style or art movement (formative)

Design development (formative)

Observations and checklists (formative)

Final artwork (summative)

**Suggested time** 6 x 1-hour lessons

### Content description

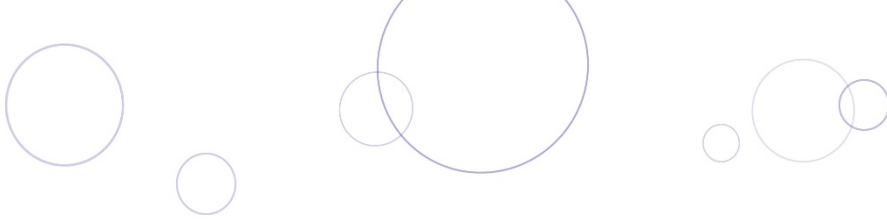
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#### Content from the Western Australian curriculum

##### Making

Exploration of artwork from various artists and different approaches used to communicate ideas, beliefs and opinions

Exploration of the influences of other artists, and selection of visual art elements, materials, media and/or technologies, to enhance their own artwork



Development and application of artistic techniques and processes with:

- shape (convex, concave)
- colour (expressive colours, natural colours)
- line (implied lines for movement and depth)
- space (shading – creating illusion of depth)
- texture (textures created with a variety of tools, materials and techniques; patterning)
- value (gradations of value)

to create artwork

Use of techniques, art processes, and experimentation with art forms, such as digital imaging, screen printing or illustration

Presentation and display of artwork to enhance visual appeal/aesthetics

### **Responding**

Appreciation of the role of art from different times and cultures, and consideration of how the artist's perspective is reflected in the artwork

Responses that identify and describe, using visual art terminology, how visual art elements and techniques are used to communicate meaning and purpose in artwork

### **Key concepts**

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Artist style, Homage, Appropriation, Construction, Sculpture, Wearable art, Form, Scale

### **Task preparation**

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#### **Prior learning**

Students have:

- investigated and responded to their chosen art movement or artist, developing a set of stylistic features specific to the style/movement,
- explored and experienced a range of basic additive sculpture construction skills, techniques and processes,
- developed their understanding, identification and application of the visual art elements in order to communicate ideas and enhance the visual aesthetic of their works,
- experienced the research, concept and design development necessary to refine ideas and production in order to create resolved artworks.

## Assessment task

### Assessment conditions

In class with teacher supervision

### Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning area 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 tasks.

### Resources

- Design worksheet (print as A3)
- Suggested artmaking resources are included in the below table.

3D wearable art sculpture		
Construction	Decoration	General Equipment
<ul style="list-style-type: none"><li>• paper: cartridge, litho, tissue, magazine, maps, newspaper</li><li>• fabric</li><li>• melamine edging strips or pine edge banding</li><li>• aluminium foil</li><li>• balloons</li><li>• plastic, plastic buckets or containers</li><li>• paper bags, paper plates</li><li>• plaster bandage</li><li>• recycled materials</li><li>• cardboard, cardboard boxes, cardboard rolls/tubes</li><li>• polystyrene balls and cones, foam blocks</li><li>• straws</li><li>• cane, balsawood, pop sticks</li><li>• modelling wire, chicken wire or modelling mesh</li><li>• lightweight air dry clay, modelling clay or foam clay</li><li>• powdered papier-mâché glue</li><li>• papier-mâché pulp</li><li>• spray paint</li><li>• gesso or primer</li><li>• modelling paste</li></ul>	<ul style="list-style-type: none"><li>• paint: acrylic, tempera, watercolour</li><li>• ink</li><li>• fabric, hessian and hessian shapes</li><li>• edicol dye</li><li>• oil pastels</li><li>• crayons</li><li>• string, wool, ribbon</li><li>• stickers, streamers</li><li>• tissue paper</li><li>• patty pans</li><li>• felt</li><li>• buttons, sequins</li><li>• beads</li><li>• raffia</li><li>• pom poms</li><li>• foam sheets, foam shapes</li><li>• adhesive paper, adhesive paper shapes</li><li>• metal or cardboard gears and cogs</li><li>• pipe cleaners</li><li>• feathers</li><li>• washi tape</li><li>• straws</li></ul>	<ul style="list-style-type: none"><li>• glue: PVA, gluesticks, clear gum, rice paste, strong adhesive, binder medium, craft glue, fabric glue</li><li>• tapes: double-sided tape, sticky tape, masking tape, electrical tape</li><li>• scissors</li><li>• aprons</li><li>• containers, jars</li><li>• palettes</li></ul>

## Instructions for teacher

### Investigating:

Provide students with a list of suggested artists (see below). Students select and investigate an artist, focusing on the artist's style and characteristics, subject matter, and their use of the art elements.

Possible Focus Artists		
<ul style="list-style-type: none"><li>• Leonardo da Vinci</li><li>• Frida Kahlo</li><li>• Henri Matisse</li><li>• Antoni Gaudi</li><li>• Gustav Klimt</li><li>• Friedensreich Hundertwasser</li><li>• Piet Mondrian</li></ul>	<ul style="list-style-type: none"><li>• Keith Haring</li><li>• Pablo Picasso</li><li>• Joan Miro</li><li>• Wassily Kandinsky</li><li>• Frank Stella</li><li>• Salvador Dali</li><li>• Jean Michel Basquiat</li><li>• Marcel Duchamp</li></ul>	<ul style="list-style-type: none"><li>• Andy Warhol</li><li>• Bridget Riley</li><li>• Ernesto Neto</li><li>• Peter Halley</li><li>• Romero Britto</li><li>• Beatriz Milhazes</li><li>• Alexander Calder</li><li>• Paul Klee</li></ul>

### Designing

Introduce the task: students design a hat that is both sculptural and aesthetically pleasing, yet can also be worn. Explain the following requirements of the task (design brief).

The hat must:

- be able to be worn
- reflect the style of the chosen artist
- be lightweight
- be strong and sturdy
- be freestanding
- be able to be viewed in the round (meaning from all sides)
- look aesthetically pleasing.

Using knowledge gained from the investigation of their chosen artist's style, students create a wearable hat sculpture.

To create a hat sculpture in the style of the artist, students need to think about how to reflect the style of the artist when designing the hat's form. For example, Mondrian uses geometric shapes so the hat should have a geometric form. In contrast, a Hundertwasser or Gaudi hat would take on a very organic form.

Introduce the concept of appropriation versus paying homage to an artist. Highlight the fact that for an artist to pay homage or respect to another artist, they must acknowledge the original artist.

Provide students with knowledge, understanding and opportunities to explore a range of materials to construct the hat. Provide a list of materials and discuss the materials in terms of their properties, and the appropriate techniques and skills.



Students complete the Design worksheet. Print worksheet to A3.

To facilitate the design development process, introduce students to the process of simplification and stylisation. Simplification requires the students to reduce their drawing/design to the simplest shapes and forms to capture the essence of the subject. Stylisation is a method of adding to, changing or embellishing the simplified form, with a focus on the elements of art, by adding detail and style through choices in line, shape, texture, space, colour and form.

## Making

### 3D additive sculpture construction methods, techniques and materials

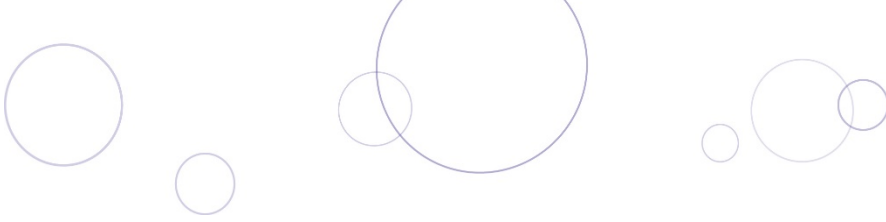
- Modelling – layering over a frame or armature using papier-mâché, lightweight modelling clay etc. to create the shape of the form
- Construction – creating a sculpture by adding and joining materials such as paper, cardboard, wood, metal, plastic, and fabric using construction methods such as gluing, nailing, taping and wiring
- Assemblage – a sculpture created using found materials, which have been organised or placed into new environments to create meaning
- Kinetic – kinetic sculptures have movable parts that can either move when exposed to natural elements or they can be designed using pulleys, levers, wires, wheels and gears etc.

Demonstrate basic additive sculpture techniques and their associated safe work practices.

Demonstrate methods for making a frame. Make sure students understand the importance of measuring the circumference of their head and making the frame to fit.

Direct students in the steps involved in the making component (below) and check for understanding. The making component steps have been listed in numerical order to indicate the order the steps should be completed in.

- Construct frame/armature
  1. Collect materials
  2. Create frame of hat, making sure it fits the circumference of head
  3. Create armature over frame
- Construct hat's overall form
  4. Collect materials for construction
  5. Organise how the materials will be placed together
  6. Construct and secure materials to create the outer form of the hat
- Embellish and decorate
  7. Undercoat the form using paint, gesso etc.
  8. Collect materials for the decorating and embellishment of the form
  9. Decorate the outer surface of the form using paint or other sourced materials
  10. Embellish the form by gluing on any recycled or sourced materials



Remind students to refer back to their Design worksheet when commencing and completing their final artwork in the allocated timeframe.

Consider the space needed to store sculptures in progress, then oversee appropriate storage and labelling of student work between lessons.

Use the Marking key provided to assess Design worksheet and Final artwork.



## Instructions for students

This term you are going to research and investigate a chosen artist, focusing on the artist's personal style. You will then design and construct a wearable hat sculpture inspired by the chosen artist.

### Investigation

Choose an artist from the list below, collect the reference images from the teacher and investigate the artist by looking at a range of their works. Take note of the commonalities and devise a list of stylistic features. Present your findings in the Design worksheet.

Possible Focus Artists		
<ul style="list-style-type: none"><li>• Leonardo da Vinci</li><li>• Frida Kahlo</li><li>• Henri Matisse</li><li>• Antoni Gaudi</li><li>• Gustav Klimt</li><li>• Friedensreich Hundertwasser</li><li>• Piet Mondrian</li></ul>	<ul style="list-style-type: none"><li>• Keith Haring</li><li>• Pablo Picasso</li><li>• Joan Miro</li><li>• Wassily Kandinsky</li><li>• Frank Stella</li><li>• Salvador Dali</li><li>• Jean Michel Basquiat</li><li>• Marcel Duchamp</li></ul>	<ul style="list-style-type: none"><li>• Andy Warhol</li><li>• Bridget Riley</li><li>• Ernesto Neto</li><li>• Peter Halley</li><li>• Romero Britto</li><li>• Beatriz Milhazes</li><li>• Alexander Calder</li><li>• Paul Klee</li></ul>

### Designing

Design a hat that is both sculptural and aesthetically pleasing, yet can also be worn. Keep the guidelines listed below in mind when designing and making your hat sculpture.

The hat must:

- be able to be worn by you
- reflect the style of the chosen artist
- be lightweight
- be strong and sturdy
- be freestanding
- be able to be viewed in the round (meaning from all sides)
- look aesthetically pleasing.

To create your sculpture, think about how your hat will reflect the distinct style of your chosen artist. For example, Mondrian uses geometric shapes so the hat should have a geometric form. In contrast, a Hundertwasser or Gaudi hat would take on a very organic form.

Remember: you are paying homage to, and acknowledging, your chosen artist, not directly copying their work.

As you start thinking about the design and form of your hat sculpture, you will need to think back to the additive sculpture techniques taught and the list of the possible materials you can choose from.

3D Additive Sculpture	
Construction Method	Techniques and Materials
<p><b>Modelling</b> The application of materials over a frame or armature to create the shape of the form</p>	<ul style="list-style-type: none"> <li>• Frame – wire, newspaper</li> <li>• Armature – chicken wire or wire, newspaper</li> <li>• Skin – papier-mâché, lightweight modelling clay, masking tape</li> </ul>
<p><b>Construction</b> The creation of a sculpture by adding and joining materials to create the form using welding, gluing, nailing, wiring or screwing materials together</p>	<ul style="list-style-type: none"> <li>• Paper/cardboard construction techniques – flange, insert, tabs, slot/slit, brace</li> <li>• Clay construction techniques – coil, slab, pinch</li> </ul>
<p><b>Assemblage</b> A sculpture created using found materials, which have been joined or placed into, or onto, the sculpture</p>	<ul style="list-style-type: none"> <li>• Joining techniques – gluing, taping or adhering recycled materials and found objects</li> </ul>
<p><b>Kinetic</b> A sculpture with movable parts that can either move when exposed to natural elements, or are continually propelled using mechanisms such as pulleys, levers, wires, wheels and gears</p>	<ul style="list-style-type: none"> <li>• Construction techniques and joining techniques – flange, insert, tabs, slot/slit, brace</li> <li>• Mechanism construction – construction of moving parts using pulleys, levers, wires, wheels and gears</li> </ul>

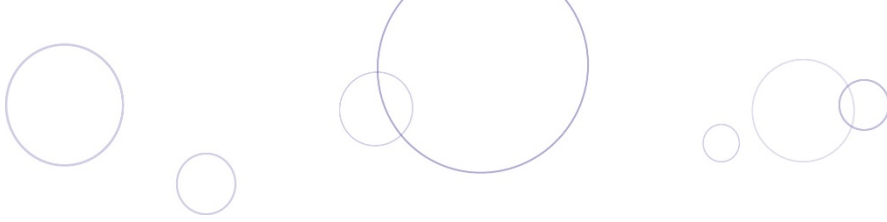
Steps for completing the Design worksheet.

- Create an initial sketch of what you think your hat sculpture will look like.
- Simplify the design by taking the original sketch and reducing it to basic lines and shapes. This will capture the essence of the artist's style within the hat's form.
- Refine your design by adding detail and style through choices in line, shape, texture, space, colour and form. The stylisation process will help to create visual interest and aesthetic appeal.
- Colour your design based on the artist's style.
- Annotate the final design with the list of materials and techniques you plan to use to create each section of the hat.

### Making

Make your hat sculpture following the steps below.

- Construct frame/armature
  1. Collect materials
  2. Create frame of hat, making sure it fits the circumference of your head
  3. Create armature over frame



- Construct hat's overall form
  4. Collect materials for construction
  5. Organise how the materials will be placed together
  6. Construct and secure materials to create the outer form of the hat
- Embellish and decorate
  7. Undercoat the form using paint, gesso etc.
  8. Collect materials for the decorating and embellishment of the form
  9. Decorate the outer surface of the form using paint or other sourced materials
  10. Embellish the form by gluing on any recycled or sourced materials

Throughout the Making component, remember to:

- refer to your Design worksheet at each stage of the making process
- put your name on the inside of your hat so that the teacher knows it belongs to you
- check your hat adheres to all the guidelines before handing it in as a finished artwork, along with your Design worksheet.



**A hat for any occasion – Design worksheet (print to A3)**

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

Selected artist:
Common subject matter:
Key colours:
Key lines and shapes:

Artist's key stylistic features

Rough sketch

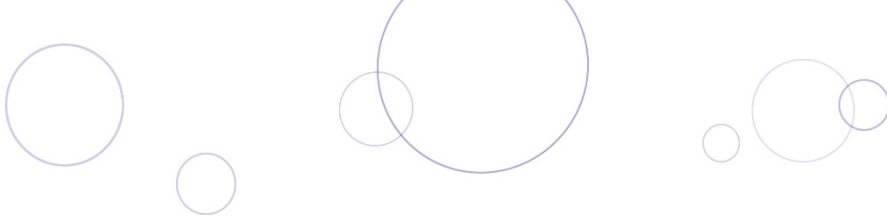
Design 1: Simplification

Design 2: Stylisation

Design 3: Final coloured design

## Marking key - Making

Description	Marks
<b>Design worksheet and Final artwork</b>	
<b>Influence of artist style in final artwork</b>	
Clearly shows the influence of the artist's style in the artwork	4
Adapts the artist's style in the artwork, with some guidance	3
Replicates some aspects of the artist's style in the artwork	2
Shows no evidence of artist style in artwork	1
<b>Subtotal</b>	<b>/4</b>
<b>Use of visual language (art elements and composition) in the communication of ideas</b>	
Applies visual language effectively to communicate ideas	3
Applies some visual language to communicate ideas	2
Uses minimal visual language	1
<b>Subtotal</b>	<b>/3</b>
<b>Choice of construction techniques and processes</b>	
Makes relevant and effective choices in construction techniques and processes	3
Makes some suitable choices in construction techniques and processes	2
Shows little thought given to construction techniques and processes	1
<b>Subtotal</b>	<b>/3</b>
<b>Use of materials for aesthetic appeal and functionality of hat</b>	
Effective use of materials to enhance aesthetic appeal and functionality of hat	4
Appropriate use of materials for aesthetic appeal and hat functionality	3
Uses materials in an attempt to convey aesthetic appeal and meet function	2
Uses materials in a rudimentary way	1
<b>Subtotal</b>	<b>/4</b>
<b>Total</b>	<b>/14</b>



## Acknowledgements

### Term 4

Weeks 3–8

Concept from: Theriault, B. (2021, January 30). *Create a surrealist portrait in the form of a collage art work* [Video]. YouTube. Retrieved July, 2021, from <https://www.youtube.com/watch?v=JLxo8jens-s&t=2s>

### Appendix A

Term 4

Image adapted from: Campbell, C. (2015). [Portrait photograph of young person with red hair]. Retrieved July, 2021, from <https://unsplash.com/photos/rDEOVtE7vOs>

### Appendix B

Exit slip

Images adapted from: Improux. (2011). *Smiley face* [Graphic]. Retrieved July, 2021, from <https://openclipart.org/detail/126787/smiley-face>



