

# INSIGHT

*A touring exhibition of Hermannsburg Pots*

Integrated lessons





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## Lesson 1 – Journey Pot



Judith Pungkarta Inkamala  
Possum 1999  
Terracotta and underglaze  
Pot h: 24cm x w: 16cm x w: 16cm x d: 16cm

### **Overview:**

In this visual art unit spanning approximately 7 x 45 minute lessons, students will design and sculpt an indigenous inspired journey pot with the coil method.

The surface design will focus on organic, symbolic and abstract shapes inspired by the student's own journey and also symbols from the Aboriginal Dreamtime.

**Years:** 4-9

**Learning connections:** The Arts:  
Visual Art

### **Focus elements and principles:**

Line, shape, texture, balance, rhythm, harmony.

**Themes:** Identity, personal growth

**Vocabulary:** Aboriginal Dreamtime, accentuate, accompany, ancestors, art movement, balance, camouflage, contemporary, distinguish, enalanga (echidna), genetic, girth, harmony, identity, image, immortal, mythical, orientation, predator, rhythm, texture,

KLA	Years	Ways of Working	Knowledge & Understanding
<b>The Arts</b>	4-5	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by organising arts elements to express personal and community values, beliefs and observations</li> <li>• present arts works to informal and formal audiences, using arts techniques, skills and processes</li> <li>• identify and apply safe practices</li> <li>• respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages</li> <li>• reflect on learning to identify new understandings and future applications.</li> </ul>	<p><b>Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Continuous, broken and hatched lines are used to create balance, contrast, space and patterns</li> <li>• Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns</li> <li>• Texture creates contrast and patterns using lines, rubbings and markings</li> </ul>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>• present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>• identify, apply and justify safe practices</li> <li>• respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Descriptive and emotive lines are used to create abstraction, proportion and symbolism</li> <li>• Negative space and positive shape are used to create abstraction, non-representation and proportion</li> <li>• Actual, invented and simulated textures are used to create depth, representation and non-representation</li> </ul>
	8-9	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works</li> <li>• modify and refine genre-specific arts works, using interpretive and technical skills</li> <li>• present arts works to particular audiences for a specific purpose, style and function, using genre-specific arts techniques, skills, processes and cultural protocols</li> <li>• identify risks and devise and apply safe practices</li> <li>• respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and justify future applications.</li> </ul>	<p><b>Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Ideas are researched to inform visual responses that consider social and cultural issues</li> <li>• Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli</li> <li>• Visual arts elements and concepts in combination are used to create compositions</li> </ul>

## Lesson Introduction

### ***The Aboriginal Dreamtime***

Aboriginal spiritual beliefs are linked to nature. These beliefs are conveyed through Dreamtime stories which are passed from one generation to the next and speak of the immortal ancestors creation journeys. These stories teach morals and explain how ancestral beings shaped and formed the earth, how every land form, living thing or phenomenon came into being.

'The Earth was a flat surface, in darkness. A dead, silent world. Unknown forms of life were asleep, below the surface of the land. Then the supernatural Ancestor Beings broke through the crust of the earth from below, with tumultuous force. The sun rose out of the ground. The land received light for the first time.'<sup>1</sup>

The supernatural Beings, or Totemic Ancestors, resembled creatures or plants, and were half human. They moved across the barren surface of the world. They travelled hunted and fought, and changed the form of the land. In their journeys, they created the landscape, the mountains, the rivers, the trees, waterholes, plains and sand hills.

They made the people themselves, who are descendants of the Dream Time ancestors. They made the Ant, Grasshopper, Emu, Eagle, Crow, Parrot, Wallaby, Kangaroo, Lizard, Snake, and all food plants. They made the natural elements: Water, Air, Fire. They made all the celestial bodies : the Sun, the Moon and the Stars.

Then, wearied from all their activity, the mythical creatures sank back into the earth and returned to their state of sleep. Sometimes their spirits turned into rocks or trees or a part of the landscape. These became sacred places with special qualities, to be seen only by initiated men.'<sup>1</sup>

### ***The Western Arrernte people***

The Western Arrernte People are an indigenous tribe of Central Australia. Their tribal lands lie in the Western MacDonnell Ranges, an area characterised by rugged mountains, deep gorges, waterholes and arid plains. The Arrernte people are also referred to as Aranda, Arrarnta, Arunta, and other similar spellings.

Western Arrernte Aboriginal people interpreted their land topographically. Their art used symbols to tell stories which could represent places, people or natural forces. These symbols were in the form of wavy, parallel lines, semi and concentric circles. This language was written on sand, rock and sacred objects such as Tjurungas.<sup>2</sup>

The Western Arrernte people are a highly advanced people who had learned to live in harmony with their environment. Western anthropologists believe that they are the descendants of the first people to have arrived in Australia more than 40 thousand years ago. They lived culturally rich lives in which music, dance and story was a part of everyday life. Their structures emphasised the importance of living as a community in which all members were catered for. Ruled not by greed, power or ambition, their social structures were incorruptible and by respecting nature as a life source they developed a deep spiritual connection with the land.<sup>2</sup>

In 1934 a Western Arrernte Aboriginal man by the name of Albert Namatjira viewed an art exhibition at the Lutheran Mission of Hermannsburg, Central Australia. Albert was inspired by the exhibition and became one of Australia's most famous artists, influencing a whole generation of artists with his distinct watercolour paintings. The Arrernte artists were inspired by the subject's story, how it came into being, and its connection with the Dream Time. Like the Hermannsburg Watercolourists, the Hermannsburg Potters portray the distinct Arrernte qualities that include: observation of detail, tribal symbolism, expressive colours and sensitive choice of subject. By adopting the western influence (brushes, canvas, potting techniques) similar to their fellow Arrernte artists and ancestors, the Hermannsburg Potters are sharing their unique view of the land and bridging the gap between both cultures.

**Pottery Process** (excerpt from <http://www.hermannsburgpotters.com.au/> )

'The urge to reach out and touch the earth is inseparable from Aboriginal life, whether people are sitting, moving about their land or getting food. Often it is not even a conscious separaton; people are part of the land and it interacts with them and their bodies. Clay is part of the skin of the earth itself. For most Aboriginal people it is also sacred, with associations in traditional religion. White clay and other clays infused with yellow or red oxides continue to be mixed into paint and applied to bodies for dancing, and during song cycles. Groups of women still sit together, their torsos, shoulders and breasts painted with ochre stripes symbolic of kinship connections and ownership of country'.



## Discussion and Appraisal



Judith Pungkarta Inkamala  
Echidna 2002  
Terracotta and underglaze  
Pot h: 24cm x w: 14cm x d: 14cm

### About the art:

'Focusing on her target, she (Judith) takes aim at the landscape once more. It's not warfare that makes a masterpiece. Her precision and discipline is a tool not a weapon. The thick rich colour of her Enalanga (the echidna) contrasts the watery application of her ghost gum possum in the collection. Thickly applied like the acrylic paint that flows through the contemporary central Australian indigenous art movement, the work is a reference to the knowledge and role of women and the mother as teachers and providers.

The image depicts an Enalanga (an echidna) and her young venturing from their residence and the safety of a burnt out log and into the landscape to search and hunt for ants. The defensive capabilities of her spiny back accentuated to the viewer by her location across the girth of the work. The youngsters accompany her nestled in tight and in sight, almost camouflaged from the view of potential predators.

This notion of guidance and protection is central to the work and repeated on the lid, where mother and child appear as two parts of a whole, distinguishable only by their size and orientation to one another. She notes however, that the young are headed in a different direction, perhaps returning to a genetic memory or simply refusing to follow the direction of their mother.'<sup>3</sup>

### Discussion Questions:

*Read the above excerpt about Judith Pungkarta Inkamala's artwork.*

- What does the writer mean by 'it's not warfare that makes a masterpiece'? Why does the writer allude to warfare?
- 'Her precision is a tool not a weapon' How does this statement reflect on the Aboriginal culture?
- How are the roles of teacher and provider depicted in Judith's 'Echidna' artwork?
- What is meant by the phrase '...returning to a genetic memory..'?

### **Extension Question:**

Research how the famous Australian artist, Albert Namatjira influenced the contemporary central Australian indigenous art movement. Present your findings in a power-point presentation.

### **Appraisal Questions:**

Judith along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- 
- What do you see? Have you ever seen anything like it before?
  - What elements has Judith selected?
  - What shapes do you see?
  - How does Judith's artwork make you feel?
  - How do you think the artwork might be used?
  - What is the subject?
  - What information is clear in the image? Why is it not so clear?
  - What do you believe Judith's message is?
  - How is it different from other pots or ceramic works you may have seen?
  - How has Judith emphasised certain parts of her artwork? (size, shape, colour, texture)
  - How do each of the above elements affect the way you interpret the picture? Why?...what makes you say that?
  - What did Judith want to convey in her artwork? Did Judith succeed? Why or why not?
  - Does the artwork 'Echidna' communicate anything about the environment and its relationship to Aboriginal culture?

## Journey Pot using the coil method



*Student examples*

**Preparation:** *Students are to bring to class pictures from their chosen journey.*

Ask students to share with the group what their journey means to them and what visual ideas they have formed about their journey. Was it fun? How long did it take? Did they travel? What did they hear, smell, feel or see on the journey? (Complete printable activity sheet)

Ask students to create a 2D design that can be carved as a relief image or applied onto the surface of their coiled pots.

**Variation:** Ask students to create a 2D design of their own personal journey inspired by a symbols used in aboriginal art. (see Australian Aboriginal Dream Time Symbols sheet)

### Materials required:

Clay - approximately 1kg per pot (cut clay slab with wire/fishing line)  
*(Please see supplier details)<sup>4</sup>*

Rolling board for table.

Rolling pin.

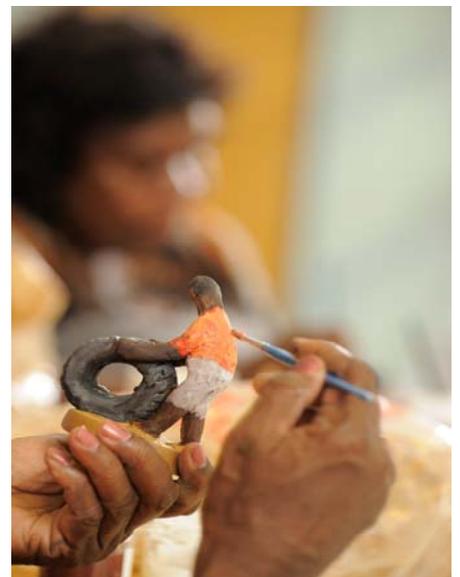
Plastic bag (large enough for air tight storage of work in progress).

Clay slip and brush.

Clay modelling tools (see school stationary supplier or local art supplies store)

Small container of water to moisten hands.

Circular base pattern - 8-10cm in diameter.



**The following websites provide demonstrations for construction techniques:**

Bridges Pottery – Ceramic Slab and Coil Vessel Demonstration. This is a demonstration of how to build a large coil pot. (students should keep their pots no more that 15cm diameter) - <http://www.youtube.com/watch?v=2dsOf2uj3Zw&feature=related>

Expert Village have a series of coil pot building techniques using the score n' slip method - <http://www.youtube.com/watch?v=bRPookbxzhl&feature=relmfu>

How to score and slip clay - <http://www.youtube.com/watch?v=kgDd4Rr6FHE&feature=related>

John Hester's Beginner tutorials (without score n' slip) - <http://www.jhpottery.com/tutorial/tutorial.html>

**What to do:**

1. **Make a Base** - Flatten clay with rolling pin to approximately 2cm thick.
2. **Create a Circular Base** – Various methods can be used. Use a circular pattern to cut circle from rolled and flattened clay or, create the base from a long coil, or form a base from pressing clay into a bowl. (see youtube demonstrations)
3. **Create a Clay Coil** – From a small ball of clay, roll out clay coil until 1.5cm thick with moistened hands. Use a light rolling motion.
4. **Joining Clay** – Rough (score) the edge of the base and the coil with a clay scoring tool (plastic knife would also work). Apply 'slip' (use water to moisten edges) with a brush or fingers. Use some fishing line to cut the coils so they join evenly. (refer to Bridges Pottery demonstration)
5. **Continue to Add Coils** – Place next coil on top of first using the same joining method.
6. **Shaping the Walls** - The pot's shape may be curved outward or inward Depending on the placement of coils and shape of the pot.
7. **Surface Effects** – Coils can be made smooth or left natural for different surface effects.
8. **Surface Design** – Patterns and symbols may be carved as a relief design or applied to the surface using the same joining method.
9. **Fire and Glaze** – Let the clay dry thoroughly before either painting or firing and glazing. (Local community kiln/firing services may be available in your area if you haven't access)



As you write your responses below think about the colours, lines, shapes and textures you might use to depict ideas about your journey.

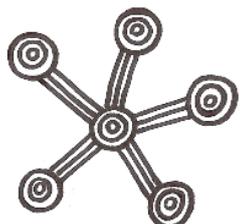
*What did you see on your journey?*

*What did you hear on your journey?*

*What did you feel on your journey?*

*What did you smell on your journey?*

# Australian Aboriginal Dream Time Symbols

				
Tracks	Kangaroo Tracks	Goanna Tracks	Emu Tracks	Animal Tracks
				
Dingo Tracks	Possum	Goanna	Star	Honey Ant
				
Ants, Fruits, Flowers or Eggs	Nest	Witchetty Grub	Snake	Travelling Sign
				
Hunting Boomerang	Spear	Coolamon	Digging or Clapping Sticks	Man
				
Woman	Person	Campsite	Campsite or Waterhole	Meeting Place
				
People sitting	Sandhill or Cloud	Smoke, waterflow, lightning or bushfire	Waterholes connected by running water	Honey Ant Site

## **Personal Artist Statement**

The purpose of an Artist Statement is to make a statement, or summary, about your artwork. It is an opportunity to tell the audience/ viewer about the meaning behind your work, the materials used and issues that are being addressed without physically having to stand next to your work and talk about it. You are not telling the viewer how to react or what to think about your work, but rather you are giving them a basic introduction to the process of how you created and why you created your artwork.

An artist statement is an opportunity for you, as a student artist, to talk about your artwork without having to be present.

### **Follow the below steps to help you write your own personal artist statement.**

**Step 1** - Think about your artwork: what makes your artwork unique? Explain what materials you used, how you used the elements, shape, texture and line, the purpose behind your design, what inspired you, the message you are trying to convey/ tell the viewer, what you want the viewer to sense when they look at your artwork.

**Step 2** – Write down words that describe your artwork. Examples: bright, engaging, texture, open, swirls, lines, repetitive etc. Make sure that you use words to *describe* your work - do not randomly pick big words.

**Step 3** – Develop the words into sentences. Describe the processes and materials you use, what you enjoy about it, why you created it, the message you are conveying. Be aware of verb tenses and make sure you write in the present tense. When talking about your work always use “I” statements and not “you” statements. You cannot tell a viewer what to think or feel. You can tell them though what you were thinking and feeling when you created the artwork. Keep your sentences concise and to the point.

For Example:

- I enjoy the process of...
- My work deals with...
- My work is...
- I am fascinated with...
- The purpose behind my work is...
- I like the idea that...
- I am exploring the...
- My technique...
- When I begin a piece I...

**Step 4** - Develop your sentences into paragraphs. Read aloud to make sure the sentences flow smoothly. Re-arrange as needed. Make sure that you are saying everything you need and want to say. Avoid lengthy statements and don't try to come up with the one sentence to sum up all of your work. Your artist statement will change as you change and as your work changes. Explain connections between processes and outcomes.

**Artist Statement**

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

Title of your artwork: \_\_\_\_\_

Art materials used: \_\_\_\_\_ Size: (Height) \_\_\_\_\_ (Diameter) \_\_\_\_\_

Statement about your artwork: (6-8 sentences / 2 paragraphs)

\_\_\_\_\_

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## Student Reflection Questions

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

1. When you were working on your Journey Pot how would you rate your classroom performance overall?

How <b>persistent/ determined</b> were you with this art task?	
Did you use a range of <b>strategies/ approaches</b> to successfully complete the art task?	
Were you an <b>independent learner</b> throughout the art unit?	
Did you work <b>efficiently by yourself</b> on this task?	
Did you use and learn about different <b>technologies/ processes</b> in this unit?	
Did you work <b>cooperatively in your group</b> ?	
Did you <b>support a positive learning environment</b> during this work unit?	
How well <b>did you participate</b> in this art unit?	

<p><b>4 = consistently</b>  <b>3 = usually</b>  <b>2 = occasionally</b>  <b>1 = rarely</b></p>
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2. Did you encounter any problems during this art unit?

YES / NO

Why? \_\_\_\_\_

How do you think this problem could be overcome? \_\_\_\_\_

\_\_\_\_\_

3. Can you think of ways you could improve your outcome for the next task?

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

4. What aspects of this art activity did you like best?

Why? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_ Student signature

\_\_\_\_\_/\_\_\_\_\_/\_\_\_\_Date



Judith Pungkarta Inkamala  
Possum 1999  
Terracotta and underglaze  
Pot h: 24cm x w: 16cm x d: 16cm

**insight**  
resources and lessons



Judith Pungkarta Inkamala  
Echidna 2002  
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**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com) )

**Aboriginal Dreamtime** - The creation of the world and the things in it, and its eternal existence. Everyone has a dreaming which has its place, where its come from. It is visual and spiritual.

**Accentuate** - In art and design, this is a distinctive feature or quality, such as a feature that accentuates or complements a certain style.

**Accompany** – To provide a complement or addition to.

**Ancestors** – A person, typically one more remote than a grandparent, from whom one is descended.

**Art movement** - An artistic trend or tendency seen in the intentions or works of a number of artists, because there is a striking similarity among the techniques or methods they have taken, or in the attitudes which they espouse in a (more or less) organised effort.

**Balance** - A principle of design, balance refers to the way the elements of art are arranged to create a feeling of stability in a work; a pleasing or harmonious arrangement or proportion of parts or areas in a design or composition. Portions of a composition can be described as taking on a measureable weight or dominance, and can then be arranged in such a way that they appear to be either in or out of balance, or to have one kind of balance or another. Balance can be symmetrical; or it can be asymmetrical.

**Camouflage** - The means, effect, or act of concealing someone or something — making a person or thing indistinguishable from his or its surroundings. Also, deception, and disguise, usually for either aesthetic or defensive reasons.

**Contemporary** - Current, belonging to the same period of time. Usually referring to our present time, but can refer to being current with any specified time.

**Distinguish** - An identifying characteristic or mark of.

**Enalanga (Echidna or Spiny Ant Eater)** - A spiny insectivorous egg-laying mammal with a long snout and claws, native to Australia and New Guinea.

**Genetic** - Relating to origin, or arising from a common origin.

**Girth** - The measurement around the middle of something, especially a person's waist.

**Harmony** - As a principle of design, harmony refers to a way of combining elements of art to accent their similarities and bind the picture parts into a whole. It is often achieved through the use of repetition and simplicity.

**Identity** - The characteristics determining who or what a person or thing is.

**Image** - A picture, idea, or impression of a person, thing, or idea; or a mental picture of a person, thing, or idea. The word imagery refers to a group or body of related images.

**Immortal** – Living forever. Deserving to be remembered forever.

**Mythical** – Occurring in or characteristic of myths or folk tales.

**Orientation** - The action of orienting someone or something relative to the points of a compass or other specified positions.

**Predator** - An animal that naturally preys on others.

**Rhythm** - A visual tempo or beat. The principle of design that refers to a regular repetition of elements of art to produce the look and feel of movement. It is often achieved through the careful placement of repeated components which invite the viewer's eye to jump rapidly or glide smoothly from one to the next.

**Texture** - An element of art, texture is the surface quality or 'feel' of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by an artist in the painting of different areas of a picture.

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### References:

1 - Aboriginal Australia Art and Culture Centre – Alice Springs.

<http://aboriginalart.com.au/culture/dreamtime2.html>

2 - The Hermannsburg School

<http://www.hermannsburgschool.com/index.php?history>

3 – Turner, Simon. *'Insight – The Hermannsburg Potters Collection of The Moreton Bay Region'*. p.10. 2011, 3e Innovative Pty. Ltd.

4 – Ceramic Suppliers

Walker Ceramics. (Canberra based)

<http://www.walkerceramics.com.au/Schools%20Page.htm>

Pottery Supplies – for all you pottery needs. (Milton, Qld based)

<http://www.pottersupplies.com.au/>

5 – Hermannsburg Potters

<http://www.hermannsburgpotters.com.au/>

### Useful Links:

Hermannsburg Potters

<http://www.hermannsburgpotters.com.au/history.htm>

The Hermannsburg School

<http://www.hermannsburgschool.com/index.php?index>

Aboriginal Australia Art and Culture Centre – Alice Springs

<http://aboriginalart.com.au/gallery/home2.htm>

## Lesson 2 – Dreamtime in Motion



Irene Mbitjana Entata  
Dragon 2000  
Terracotta and underglaze  
Pot h:32cm x w:16cm x d:16cm

### **Overview:**

In this short dance unit spanning 4-5 x 45 minute lessons students will perform a set dance map and create their own choreographed dance map<sup>4</sup>. Students explore dance elements in relation to the artwork 'Black Cockatoos' and 'Dragon'.

**Years:** 4-9

**Learning Connections:** The Arts:  
Dance, English

**Focus elements and principles:**  
Shape, tempo, movement, direction/ level, pattern

**Themes:** Dreamtime, Movement, Emotion, Environment

### **Vocabulary:**

Acquire, aptitude, choreography, circumference, critique, dynamics, elements, emphasise, formation, gesture, improvisation, locomotor, notion, rhythmic, sequence, tempo, tendu, testament, transition.

## QSA and National Curriculum (N.C) Links:

KLA	Years	Ways of Working	Knowledge & Understanding
The Arts	4-5	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• select and develop ideas for arts works, considering different audiences and different purposes, using arts elements and languages</li> <li>• create and shape arts works by organising arts elements to express personal and community values, beliefs and observations</li> <li>• rehearse and rework arts works, using interpretive and technical skills</li> <li>• present arts works to informal and formal audiences, using arts techniques, skills and processes</li> <li>• identify and apply safe practices</li> <li>• respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages</li> <li>• reflect on learning to identify new understandings and future applications.</li> </ul>	<p><b>Dance involves using the human body to express ideas, considering different audiences and different purposes, by selecting dance elements in short movement sequences.</b></p> <ul style="list-style-type: none"> <li>• Gross and fine motor movements, including locomotor and non-locomotor, are used to create actions for short movement sequences</li> <li>• Group formations are used to organise dancers in short movement sequences</li> <li>• Simple rhythmic patterns are used for timing of movements in short movement sequences</li> <li>• Swinging and collapsing movement qualities are used to alter energy in short movement sequences</li> </ul>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages</li> <li>• create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>• modify and polish arts works, using interpretive and technical skills</li> <li>• present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>• identify, apply and justify safe practices</li> <li>• respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Dance involves using the human body to express ideas, considering intended audiences and intended purposes, by modifying dance elements in movement sequences.</b></p> <ul style="list-style-type: none"> <li>• Combinations of locomotor and non-locomotor movements are used to create actions for movement sequences</li> <li>• Directional focus is used to draw attention in space in movement sequences</li> <li>• Combinations of simple and compound time signatures are used to modify timing of movements in sequences</li> <li>• Suspending and vibrating movement qualities are used to modify energy</li> <li>• Structuring devices, including transitions, motifs and improvisation forms, are used to organise movement sequences</li> </ul>

	8-9	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works</li> <li>• create and shape arts works by manipulating arts elements to express meaning in different contexts</li> <li>• modify and refine genre-specific arts works, using interpretive and technical skills</li> <li>• present arts works to particular audiences for a specific purpose, style and function, using genre-specific arts techniques, skills, processes and cultural protocols</li> <li>• identify risks and devise and apply safe practices</li> <li>• respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and justify future applications.</li> </ul>	<p><b>Dance involves using the human body to express ideas, considering specific audiences and specific purposes, by manipulating dance elements in genre-specific dance sequences.</b></p> <ul style="list-style-type: none"> <li>• Genre-specific movements are used to create actions for dance sequences</li> <li>• Traditional and non-traditional performance areas are used to manipulate movement in space</li> <li>• Irregular and mixed metres are used to manipulate timing</li> <li>• Combinations of movement qualities are used to manipulate energy</li> <li>• Structuring devices, including embellishment, abstraction and variation forms, are used to organise movement</li> </ul>
<b>English (N.C)</b>	<b>Years</b>	<b>Content Descriptors</b>	<b>Achievement Standards</b>
	4	<ul style="list-style-type: none"> <li>• Students experience learning in familiar contexts and a range of contexts that relate to study in other areas of the curriculum.</li> <li>• They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> <li>• Literary texts include Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander peoples</li> <li>• <b>Informative texts present new content</b> about topics of interest and topics being studied in other areas of the curriculum.</li> </ul>	<ul style="list-style-type: none"> <li>• Students identify literal information in texts and make inferences, integrating and linking ideas and asking questions to clarify understanding.</li> <li>• They explain some ways in which speakers, authors and illustrators engage the interest of audiences.</li> <li>• They share their own judgments and preferences about texts, and respond to others' viewpoints, selecting some relevant textual evidence to support their opinions.</li> <li>• They compare ways in which their own and others' opinions about texts are shaped by individual experiences, and expand their own understanding by taking account of different opinions and interpretations.</li> <li>• They select vocabulary to provide specific detail about people, things and ideas and draw ideas from personal, literary and researched resources.</li> <li>• Individually and collaboratively, they create imaginative texts based on favourite plots, events and characters, and informative and persuasive texts that present ideas in a planned sequence.</li> </ul>

	5	<ul style="list-style-type: none"> <li>Students interpret include various types of media texts including newspapers, film and digital texts, junior and early adolescent novels, poetry, non-fiction, and dramatic performances.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>Literary texts that support and extend students in Years 5 and 6 as independent readers describe complex sequences, a range of non-stereotypical characters and elaborated events including flashbacks and shifts in time. These texts explore themes of interpersonal relationships and ethical dilemmas within real-world and fantasy settings.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, explanations and discussions.</li> </ul>	<ul style="list-style-type: none"> <li>Students select relevant textual evidence to support opinions about texts, and recognise that narratives and experiences in texts are shaped by different viewpoints.</li> <li>They describe how sound and imagery influence interpretations of characters, settings and events in texts.</li> <li>They select information and ideas from personal, literary and researched resources, and adapt imaginative ideas and situations from literature.</li> <li>They select specific vocabulary to express and develop ideas, to engage and persuade readers and to convey emotions.</li> <li>They employ a variety of techniques of spoken language to engage audiences and emphasise meaning, including variations in volume and pace, and pauses for effect.</li> </ul>
	6	<ul style="list-style-type: none"> <li>In year 6 students interpret and evaluate multi modal texts which include various types of media texts including newspapers, film and digital texts, junior and early adolescent novels, poetry, non-fiction, and dramatic performances.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>Literary texts that support and extend students in Years 5 and 6 as independent readers describe complex sequences, a range of non-stereotypical characters and elaborated events including flashbacks and shifts in time. These texts explore themes of interpersonal relationships and ethical dilemmas within real-world and fantasy settings.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, explanations and discussions.</li> </ul>	<ul style="list-style-type: none"> <li>Students listen to and respond constructively to others' opinions by offering alternative viewpoints and information.</li> <li>They select relevant evidence from texts to support personal responses and to develop reasoned viewpoints.</li> <li>They clarify and explain how choices of language and literary features were designed to influence the meaning communicated in their texts.</li> <li>They plan and deliver presentations, considering the needs and interests of intended audiences and purposes.</li> <li>They collaborate with others to share and evaluate ideas and opinions, and to develop different points of view.</li> </ul>

	7	<ul style="list-style-type: none"> <li>• In Year 7, students communicate with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments.</li> <li>• They experience learning in both familiar and unfamiliar contexts that relate to the school curriculum, local community, regional and global contexts.</li> <li>• They listen to, read, view, interpret, evaluate and perform a range of spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade.</li> <li>• They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>• Students create a range of imaginative, informative and persuasive types of texts, for example narratives, procedures, performances, reports and discussions, and are beginning to create literary analyses and transformations of texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Students identify and explore representations of events, characters and settings in literary texts, and express their own responses to these representations.</li> <li>• They interpret and explain key ideas and issues.</li> <li>• They use their increasing vocabulary, and accumulated knowledge of text structures and language features, to support their interpretation and evaluation.</li> <li>• They select appropriate vocabulary to show shades of meaning, feeling and opinion, to express ideas clearly and to engage and elicit a response from the audience.</li> <li>• In expressing or challenging a point of view, they draw appropriately on personal knowledge, textual analysis, and other relevant texts they have experienced.</li> </ul>
	8	<ul style="list-style-type: none"> <li>• In Year 8, students communicate with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments.</li> <li>• They experience learning in both familiar and unfamiliar contexts that relate to the school curriculum, local community, regional and global contexts.</li> <li>• They listen to, read, view, interpret, evaluate and perform a range of spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade.</li> <li>• They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>• Students create a range of imaginative, informative and persuasive types of texts, for example narratives, procedures, performances, reports and discussions, and are beginning to create literary analyses and transformations of texts.</li> </ul>	<ul style="list-style-type: none"> <li>• Students explore ways in which different groups in society are represented in literary persuasive and informative texts drawn from a range of social and historical contexts.</li> <li>• They compare and describe text structures and language features in texts, and explain how these are designed for a variety of purposes and audiences.</li> <li>• Students create sustained and coherent written, spoken and multimodal texts in a variety of forms to explore significant ideas, report events, express opinions and respond to others views.</li> <li>• They interact confidently with others in a variety of contexts and present imaginative interpretations and evaluate differing perspectives.</li> <li>• They select elements from different literary genres to create informative, imaginative and persuasive texts.</li> </ul>

	9	<ul style="list-style-type: none"> <li>• In year 9, students interact with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments.</li> <li>• They interpret, create, evaluate, discuss and perform a wide range of literary texts whose primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and intertextual references. Students develop critical understanding of the contemporary media, and the differences between media texts.</li> <li>• Literary texts that support and extend students in Years 9 and 10 as independent readers are drawn from a range of genres and involve complex, challenging and unpredictable plot sequences and hybrid structures that may serve multiple purposes. These texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives.</li> <li>• Informative texts represent a synthesis of technical and abstract information (from credible/verifiable sources) about a wide range of specialised topics.</li> <li>• Students create a range of imaginative, informative and persuasive types of texts, including narratives, procedures, performances, reports, discussions, literary analyses, transformations of texts and reviews.</li> </ul>	<ul style="list-style-type: none"> <li>• Students interpret and critically evaluate the use of visual and non-verbal forms of language used to establish relationships with different audiences.</li> <li>• They compare, contrast and evaluate their own responses to texts and different interpretations presented by others.</li> <li>• They collaborate and negotiate with others to solve problems, and to deliver planned, multimodal presentations.</li> <li>• They connect and organise ideas and information in logically sequenced texts.</li> <li>• They use a variety of text structures and language features for particular purposes, and effects.</li> </ul>
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Carol Panangka Rontji  
Black Cockatoos  
Terracotta and underglaze  
Pot h: 42cm x w: 32cm x d: 32cm

### About the art:

'...The major work of Carol's featuring black cockatoos, is arguably the centre piece of the collection, towering above all other works. It was the last piece acquired for the collection and the most expensive. It was created after her success at the national indigenous art awards in Darwin and was one of the last major works she made before her health began to decline. The work is testament to her mastery and aptitude as a painter.

The black cockatoos fly the circumference of the pot, racing around the surface, their figures following the form which displays their travels. Like her grandfather, Carol's work showcases her knowledge of the country. Both Basil (Carol's grandfather) and Carol have escaped this mortal coil, though the irony I see in this work outweighs any poetic notion, that flying around the pot these two black cockatoos joyfully survey their landscape.'<sup>3</sup>

### Discussion Questions:

1. 'The black cockatoos fly the circumference of the pot, racing around the surface, their figures following the form which displays their travels.' Explain how the figures are following the forms?
2. Carol's work shares specific knowledge about the country she knows so well. What are some of the characteristics of her country that we can see from her painting?
3. '...two black cockatoos joyfully survey their landscape.' How might this phrase be interpreted in terms of The Australian Aboriginal Dreamtime and Aboriginal culture?
4. How do the five black cockatoos that we see in the image create harmony within the artwork?

## Appraisal Questions:

Carol along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- 
- What elements has Carol selected?
  - What shapes do you see?
  - How does Carol's artwork make you feel?
  - What colours do you see?
  - What is the subject?
  - In terms of dancing and choreography, what movements could you make in response to Carol's artwork, 'Black Cockatoos'?
  - What do you believe Carol's message is?
  - How is it different from other pots or ceramic works you may have seen?
  - How has Carol emphasised certain parts of her artwork? (size, shape, colour, texture)
  - How do each of the above elements affect the way you interpret the picture? Why?...what makes you say that?
  - What did Carol want to convey in her artwork?
  - Does the artwork 'Black Cockatoos' communicate anything about the environment and its relationship to Aboriginal culture? Explain your answer.

## Activity:

### Step 1. Choreograph and Perform a Set Dance Map.

Work in pairs to create a sequence for the dance map provided. Highlight each person's sections in a colour. Begin at 'Start' and follow the direction of the arrows to 'end'. Ensure you have movements that are influenced by the artwork, 'Black Cockatoo' or 'Dragon'. Remember to link all your movements together into one continuous sequence. Complete the worksheet 'Perform a Set Dance Map'.

### Step 2. Set Dance Map reflection.

After watching the performances from your fellow classmates, discuss as a whole group the following questions:

- What did you like about someone else's sequence? Give some specific examples of the movements they chose to use for the different elements and different words.
- Which movements responded best to Carol's artwork?
- What was the most interesting choice in your sequence and how did it add to the performance?

### Step 3. Create a Dance Map

Working in pairs, reflect on the artworks 'Black Cockatoo' and 'Dragon' and the elements required in the set task. Using inspiration from either or both artworks, create unique movements within the sequence.

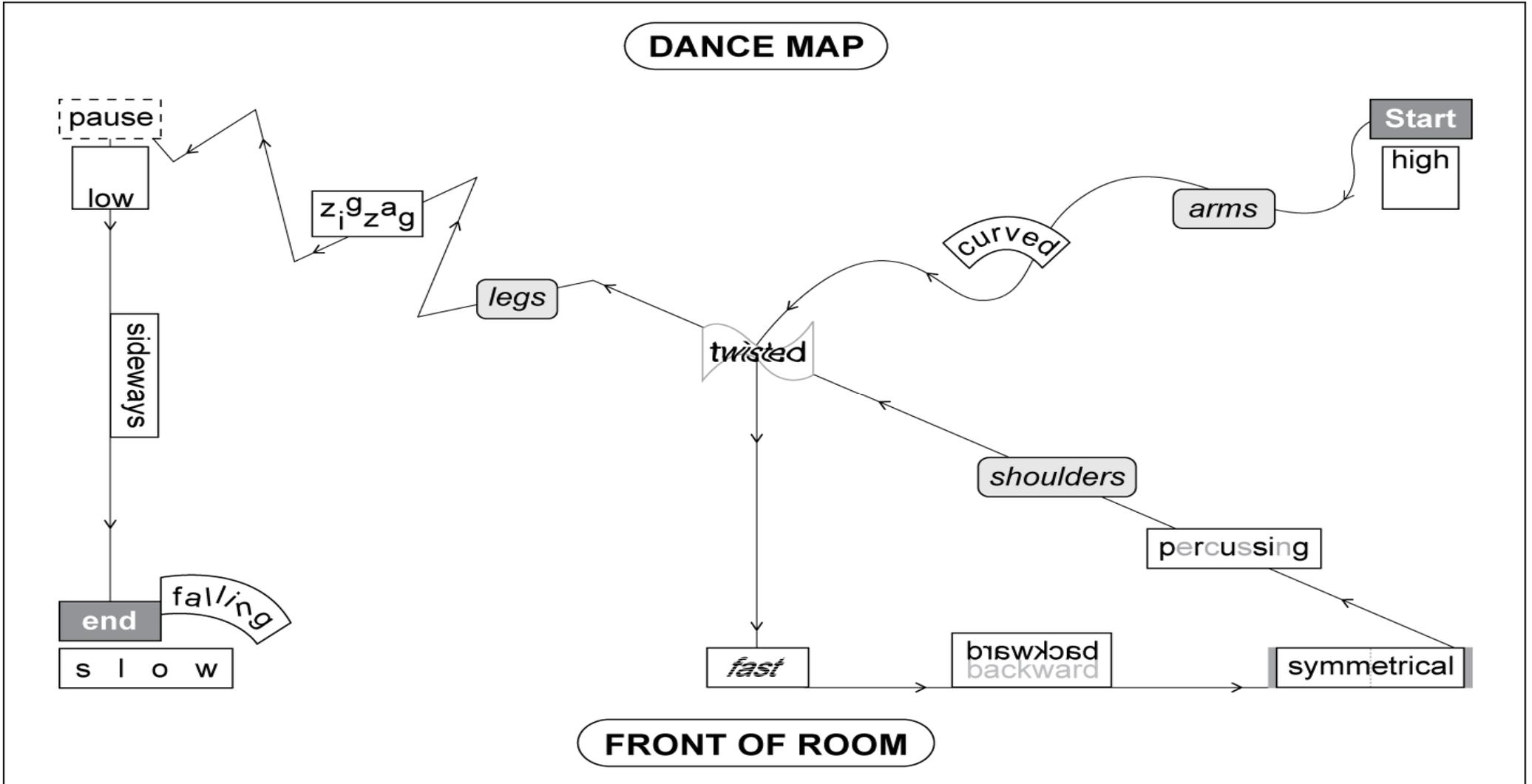
As an **extension task**, students may like to view contemporary dance performances i.e Bangarra Dance Theatre<sup>1</sup> to further inspire their choreography, or listen to oral narrative traditions of Aboriginal and Torres Strait Islander people<sup>2</sup>.

### Step 4. Critique a Dance Map

Using the worksheet provided critique someone else's Dance Map.

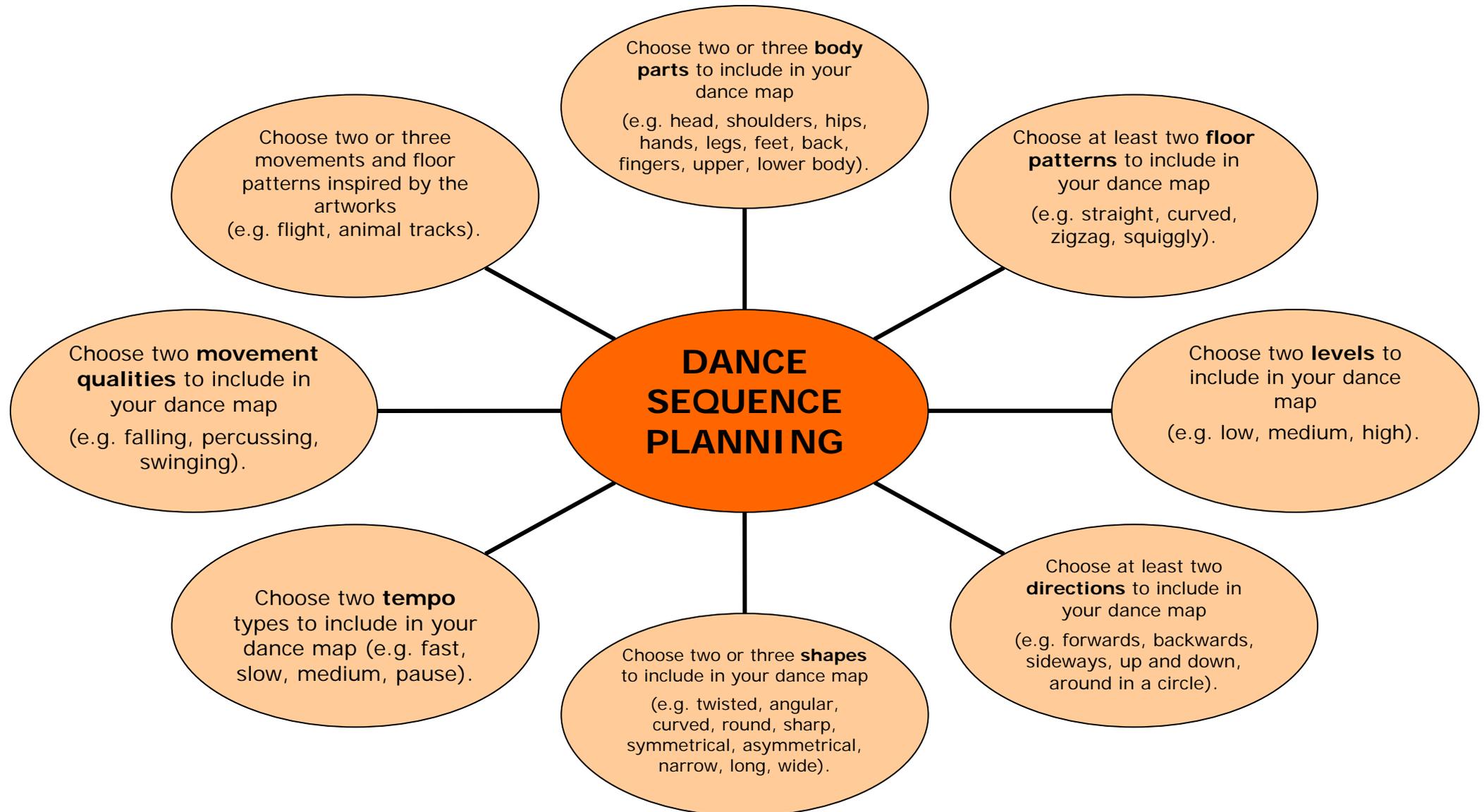
Walk through and physically follow the map to identify and interpret the dance elements that were required for the map and outlined on your classmate's Planning sheet.

Circle the elements used in the map. If the element is not in the list, add it in.



## Perform a Set Dance Map

	Developed	Needs Work	Feedback
Are your movements <b>linked</b> without stopping, unless a pause is planned?			
Are your movements <b>controlled</b> and <b>clear</b> ?			
Is your sequence <b>influenced</b> by the 'Black Cockatoos' artwork?			
Are you <b>concentrating</b> when performing and not distracted by others?			
Do you look ( <b>focus</b> ) out to the audience to <b>project</b> and express your ideas?			
Are you aware of your partner in the <b>space</b> , adjusting to allow for their movements?			
Is there a <b>clear (and held) starting position</b> at the beginning of the dance?			
Is there a <b>clear (and held) end position</b> at the end of the dance?			



# Step 3

**DANCE MAP**

**FRONT OF ROOM**

# Step 4

As you critique your classmate's dance sequence, circle the elements used in their map. If the element is not in the list, add it in.

<b>BODY PARTS</b> head, shoulders, hips, hands, legs, feet, back, fingers, upper body, lower body	<b>FLOOR PATTERNS</b> straight, curved, zigzag, squiggly
<b>LEVELS</b> low, medium, high	<b>DIRECTIONS</b> forwards, backwards, sideways, up and down, around in a circle
<b>SHAPES</b> twisted, angular, curved, round, sharp, symmetrical, asymmetrical, narrow, long, wide	<b>TEMPO</b> fast, slow, medium, pause
<b>MOVEMENT QUALITIES</b> falling, percussing, swinging	

- **What do you like about this map? Refer to the dance elements.**
- **What combinations of elements make this dance map interesting? Why?**
- **Was it evident that the dance was inspired by the Hermannsburg Potters?**
- **What might make this dance map difficult for someone to use? Suggest any changes.**



Carol Panangka Rontji  
Black Cockatoos 2005  
Terracotta and underglaze  
Pot h: 42cm x w: 32cm x d: 32cm

**insight**  
resources and lessons



Irene Mbitjana Entata  
Dragon 2000  
Terracotta and underglaze  
Pot h: 32cm x w: 16cm x d: 16cm

**insight**  
resources and lessons

**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com))

**Acquire** – 1. Buy or obtain (an asset or object) for oneself. 2. Learn or develop (a skill, habit or quality).

**Aptitude** – A natural tendency or ability to do something.

**Choreography** – The sequence of steps and movements in dance or figure skating, especially in a staged dance.

**Circumference** – The enclosed boundary of a curved geometric figure, especially a circle.

**Critique** – A detailed analysis and assessment of something, especially a literary, philosophical, or political theory.

**Dynamics** – (of a person) Positive in attitude and full of energy and new ideas.

**Elements** – An essential or characteristic part of something abstract.

**Emphasise** – 1. To give special importance or value to something. 2. make (something) more defined.

**Formation** – A group of people or things in a particular arrangement or pattern.

**Gesture** – 1. A movement of part of the body, especially a hand or the head, to express an idea or meaning. 2. An action performed to convey a feeling or intention.

**Improvisation** – Something that is improvised, in particular a piece of music, drama, dance etc. created spontaneously or without preparation.

**Locomotor** – relating to biology and bodily organs.

**Notion** – 1. A conception of or belief about something. 2. An impulse or desire, especially one of a whimsical kind.

**Rhythmic** - A visual tempo or beat. The principle of design that refers to a regular repetition of elements of art to produce the look and feel of movement. It is often achieved through the careful placement of repeated components which invite the viewer's eye to jump rapidly or glide smoothly from one to the next.

**Sequence** – An order in which one thing follows another; a linear arrangement; a successive arrangement. Also, to organise or arrange in a sequence.

**Tempo** – The rate or speed of motion or activity; pace. 2. The speed at which a passage of music is or should be played.

**Tendu** – (of a position) stretched out or held tautly.

**Testament** – something that serves as a sign or evidence of a specified fact, event, or quality.

**Transition** – The process or a period of changing from one state or condition to another.

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### References:

1 - Bangarra Dance Theatre

[www.bangarra.com.au/](http://www.bangarra.com.au/)

2 – State Library of Queensland – for information on oral histories.

<http://www.slq.qld.gov.au/>

3 - Turner, Simon. *'Insight – The Hermannsburg Potters Collection of The Moreton Bay Region'*. p.10. 2011, 3e Innovative Pty. Ltd.

4 – Queensland Studies Authority – Assessment Bank

<https://qcar.qsa.qld.edu.au/assessmentbank/>

## Lesson 3 – Sensory walk-a-bout



Judith Pungkarta Inkamala  
Possum 1999  
Terracotta and underglaze  
Pot h: 24cm x w: 16cm x w: 16cm x d: 16cm

### **Overview:**

In this series of lessons spanning approximately 3-4 x 45 minute lessons, students will develop personal associations of colours to feelings, textures to sounds and shapes to smells to make images and objects that record sensory impressions from their local built and natural environments.

Students will also develop a language experience chart to record predicted and experiential words.

**Years:** 4-7

**Learning Connections:** The Arts: Visual Art, English

**Focus elements and principles:** Line, shape, texture, balance

**Themes:** Identity, Environment

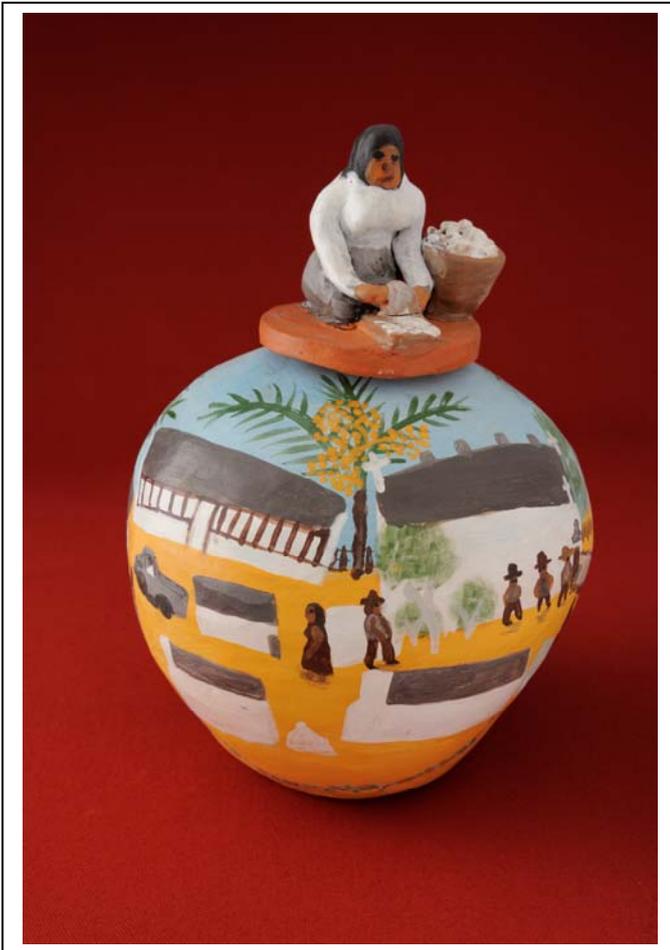
**Vocabulary:** Aranda, impression, circumnavigate, continuous, combination, compressed, existence, effective, emphasise, grinding, inherited, interpret, magnify, microscopic, mission, notation, operational, poignant, potent, revolving,

KLA	Years	Ways of Working	Knowledge & Understanding
The Arts	4-5	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by organising arts elements to express personal and community values, beliefs and observations</li> <li>• present arts works to informal and formal audiences, using arts techniques, skills and processes</li> <li>• identify and apply safe practices</li> <li>• respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages</li> <li>• reflect on learning to identify new understandings and future applications.</li> </ul>	<p><b>Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Continuous, broken and hatched lines are used to create balance, contrast, space and patterns</li> <li>• Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns</li> <li>• Texture creates contrast and patterns using lines, rubbings and markings</li> </ul>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>• present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>• identify, apply and justify safe practices</li> <li>• respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Descriptive and emotive lines are used to create abstraction, proportion and symbolism</li> <li>• Negative space and positive shape are used to create abstraction, non-representation and proportion</li> <li>• Actual, invented and simulated textures are used to create depth, representation and non-representation</li> </ul>

KLA	Years	Content Descriptors	Achievement Standards
English (N.C)	4	<ul style="list-style-type: none"> <li>• Students experience learning in familiar contexts and a range of contexts that relate to study in other areas of the curriculum.</li> <li>• They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> </ul>	<ul style="list-style-type: none"> <li>• Students identify literal information in texts and make inferences, integrating and linking ideas and asking questions to clarify understanding.</li> <li>• They explain some ways in which speakers, authors and illustrators engage the interest of audiences.</li> <li>• They share their own judgments and preferences about texts, and respond to others' viewpoints, selecting some relevant textual evidence to support their opinions.</li> <li>• They compare ways in which their own and others' opinions about texts are shaped by individual experiences, and expand their own understanding by taking account of different opinions and interpretations.</li> <li>• They select vocabulary to provide specific detail about people, things and ideas and draw ideas from personal, literary and researched resources.</li> <li>• Individually and collaboratively, they create imaginative texts based</li> </ul>

			on favourite plots, events and characters, and informative and persuasive texts that present ideas in a planned sequence.
5	<ul style="list-style-type: none"> <li>Students listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, <b>explanations and discussions</b>.</li> </ul>		<ul style="list-style-type: none"> <li>They describe how sound and imagery influence interpretations of characters, settings and events in texts.</li> <li>They select information and ideas from personal, literary and researched resources, and adapt imaginative ideas and situations from literature.</li> <li>They select specific vocabulary to express and develop ideas, to engage and persuade readers and to convey emotions.</li> </ul>
6	<ul style="list-style-type: none"> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, <b>explanations and discussions</b>.</li> </ul>		<ul style="list-style-type: none"> <li>Students listen to and respond constructively to others' opinions by offering alternative viewpoints and information.</li> <li>They select relevant evidence from texts to support personal responses and to develop reasoned viewpoints.</li> <li>They clarify and explain how choices of language and literary features were designed to influence the meaning communicated in their texts.</li> <li>They plan and deliver presentations, considering the needs and interests of intended audiences and purposes.</li> <li>They collaborate with others to share and evaluate ideas and opinions, and to develop different points of view.</li> </ul>
7	<ul style="list-style-type: none"> <li>In Year 7, students communicate with peers, teachers, <b>individuals, groups and community members</b> in a range of face-to-face and online/virtual environments.</li> <li>They experience learning in <b>both familiar and unfamiliar contexts that relate to the school curriculum, local community, regional and global contexts</b>.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories and dramatic performances</b>.</li> <li>Students create a range of imaginative, informative and persuasive types of texts, for example narratives, procedures, performances, reports and discussions, and are <b>beginning to create literary analyses and transformations of texts</b>.</li> </ul>		<ul style="list-style-type: none"> <li>Students identify and explore representations of events, characters and settings in literary texts, and express their own responses to these representations.</li> <li>They use their increasing vocabulary, and accumulated knowledge of text structures and language features, to support their interpretation and evaluation.</li> <li>They select appropriate vocabulary to show shades of meaning, feeling and opinion, to express ideas clearly and to engage and elicit a response from the audience.</li> </ul>

## Discussion and Appraisal



Irene Mbitjana Entata  
Mission Days 2001  
Teracotta and underglaze  
Pot h: 24cm x w: 16cm x d: 16cm

### About the art:

'A single car appears operational, a reference to the beginning of Ntari life. Not a western scholar or historian. Irene's view of her history is shaped by memory and inherited oral stories, poignant, potent and personal. Without words she recreates these times by circumnavigating the vessel with a continuous image. The pot becomes a notation of time and the beginning of modern Aranda history.

Above this new revolving world, a Ntari woman kneels in mission dress. Bending her back, she leans into the labour of grinding out a new existence upon an old stone. The basket that sits beside her is filled beyond its brim with balls of compressed salt, a combination of a long hard day's work and the effective knowledge of the old ways. She sits as the Aranda always have in country and in the sand, working as the Aranda always have with the country, remaining as the Aranda remain, the salt of the earth.'

### Discussion Questions:

1. Irene has painted both the built and natural environment in 'Mission Days'. List the types of subject matter that form the built environment.
2. Aside from the car what other western references can you see in Irene's artwork?
3. 'Bending her back, she leans into the labour of grinding out a new existence upon an old stone.' What is meant by 'grinding out a new existence'? Explain your answer.
4. Irene 'recreates these times by circumnavigating the vessel with a continuous image'. The symbolism of a vessel can be interpreted in several ways. What meanings might Irene's image allude to?

### Extension Question:

Research the different buildings in Hermannsburg – the mission quarters, the mess house, the school and any other buildings. Are any of the buildings heritage listed?

### Appraisal Questions:

Irene along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- 
- Describe what you see in the painted artwork?
  - What elements has Irene selected?
  - What shapes do you see in Irene's artwork?
  - How does Irene's artwork make you feel?
  - What is the subject?
  - What information is clear in the image? Why is it not so clear?
  - What do you believe Irene's message is?
  - How is it different from other pots or ceramic works you may have seen?
  - How has Irene emphasised certain parts of her artwork? (size, shape, colour, texture)
  - How do each of the elements affect the way you interpret the picture? Why?...what makes you say that?
  - What did Irene want to convey in her artwork? Did she succeed? Why or why not?
  - Does the artwork 'Mission Days' communicate anything about the environment and its relationship to Aboriginal culture? How so?

## Lesson – Sensory walk-a-bout

### **What is the built environment like in your local area?**

A way to find out is to go 'walk-a-bout' and have a good look! Following a map or urban trail is a way of observing and becoming informed about your local environment. Your urban trail could be a local street, a place with an atmosphere such as the local skate park, shopping village or your school grounds.

### **What is the natural environment like in your local area?**

Is there a spare block of land, a local park or bushland near where you live? Does your school have playing fields and natural features? The natural environment provides lots of information for you to record.

### **Activity:**

In this set sequence of activities you will record sensory impressions, form opinions and develop language skills about the local built and natural environment.

Just as Irene Mbitjana Entata observed her environment to create her artworks 'Mission Days' and 'Hermannsburg Potters', you will need to look critically at your local environment, the buildings, the trees and everything that surrounds them. This includes: parts of the built environment such as gutters, drains, lights, seats, fences, pipes, walls, poles and gardens.

The natural environment may include things such as grass, leaves, insects, rubbish, twigs, flowers etc.

### **What you need:**

A school map.

Pencils and pen.

Visual diary.

Sound recording device (optional)

Camera (optional)

Magnifying Glass (optional)

Binoculars (optional)

**What to do:**

Label eight different areas on your school map that are both built and natural environments. (See printable resource sheet provided). Make predictions about what you will see, hear, smell and touch on the language chart provided.

**Step 1. Texture**

Using senses other than your sight can increase your awareness of an environment. In pairs one person guides the other on a sensory walk. With your eyes closed or covered with a blindfold, feel the textures in each area of your school. Describe how they feel (such as cement, gravel, rubber surfaces, grass, plants, bark, brick, metal etc)

**Step 2. Smell**

Close your eyes and describe the smells you experience and the source of each. Make a list of words that suggest the range of smells you experience in each of the eight areas.

**Step 3. Listen**

In each area, record the sounds you hear for a few minutes using a sound recording device.

**Step 4. Observe**

Take photos of different textural surfaces as well as different colours that you see in each area. Make several sketches using the resource sheets provided. Record your observations so you have lots of information about each specific area. Use a magnifying glass or binoculars to study and observe things closely. What do you notice about the colours and textures of things that have been magnified? Use descriptive language as you share observations and discoveries with your classmates. Make a microscopic drawing on your Drawing Observations sheet.

You may collect small items from your walk. Ensure that when you are collecting from the natural environment that you are collecting only fallen materials as living things, like humans, need all their parts to survive.

**Step 5. Gather information**

Return to your classroom with your information. Compare the photographs or sketches of the area to your recorded and written descriptions. Sort the information into two groups: 1) the things that you found to be most interesting 2) the things that, in your opinion, weren't so interesting.

Organise the material into a poster, painting, collage, collograph or construction that communicates some of your findings to other people. Work out ways to include your sensory impressions in your artwork.

Complete the Language Experience Chart comparing the prior predictions list of words with the experiential words.

**Extension:** Upload artworks from all eight locations onto a whole class blog. Make additions as you record impressions from different built and natural environments.

## Language Experience Chart

<b>SEE</b>	<b>HEAR</b>
<p><b>Predictions:</b></p>     <p><b>Experiential:</b></p>	<p><b>Predictions:</b></p>     <p><b>Experiential:</b></p>
<b>FEEL</b>	<b>SMELL</b>
<p><b>Predictions:</b></p>     <p><b>Experiential:</b></p>	<p><b>Predictions:</b></p>     <p><b>Experiential:</b></p>

Map

Locations

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_

**Record what you...**

SEE	HEAR	FEEL	SMELL

## Sensory Sketching

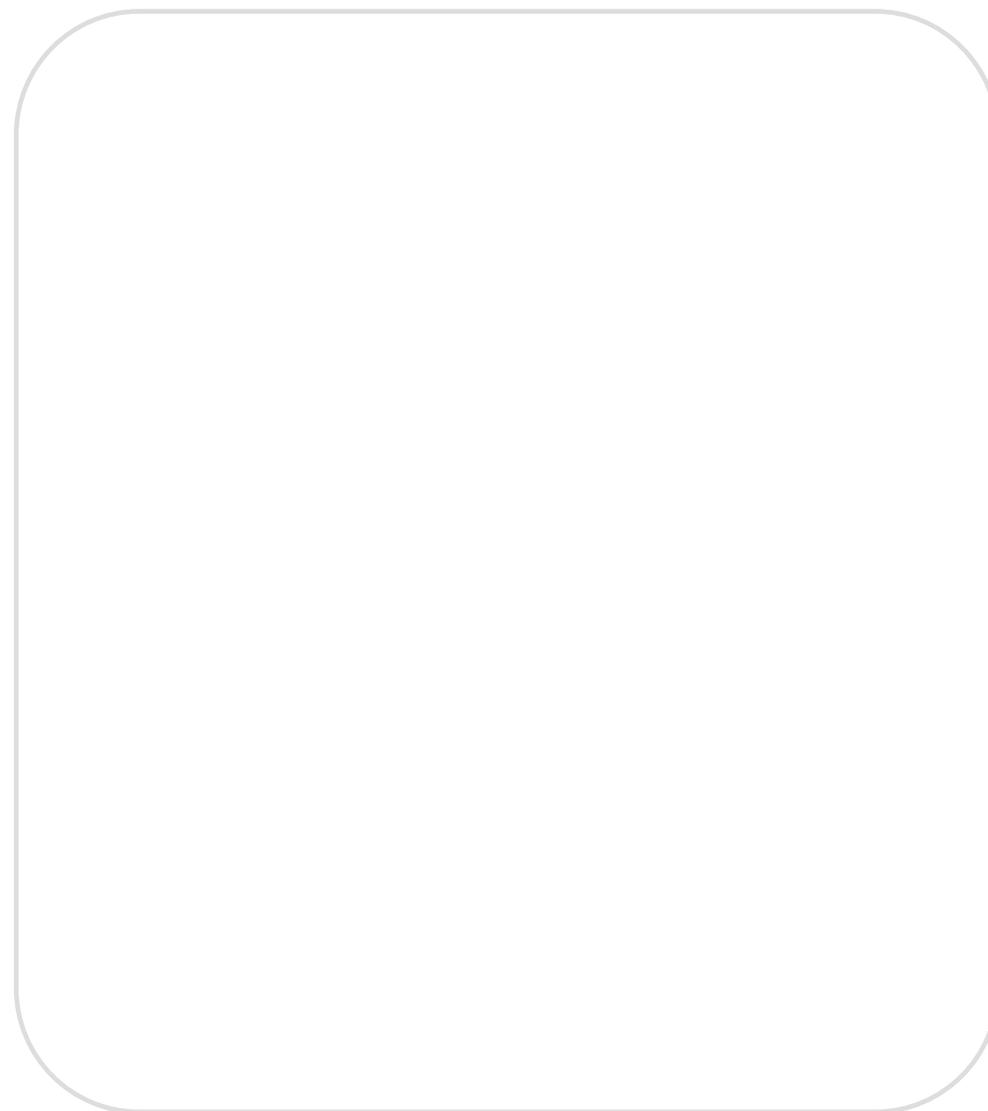
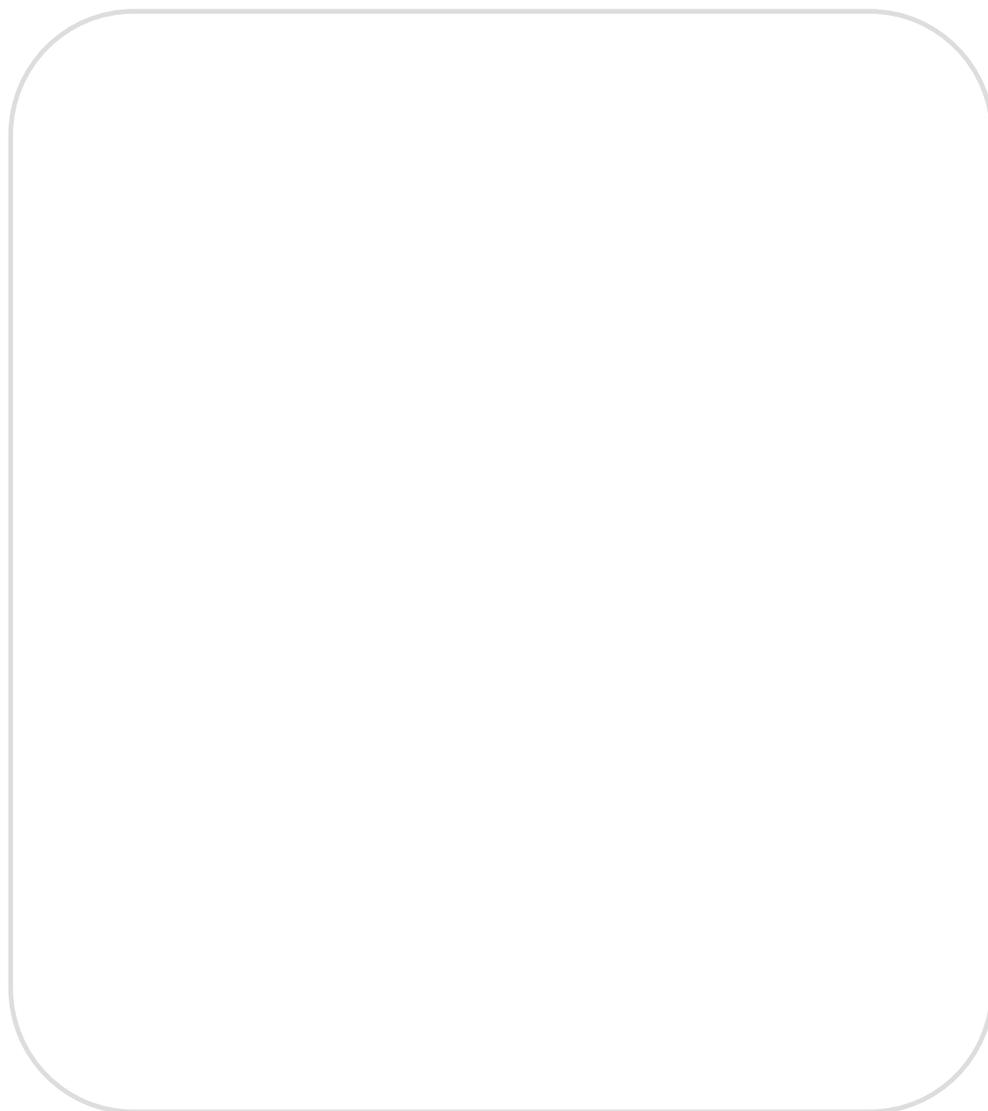
SEE

HEAR

FEEL

SMELL

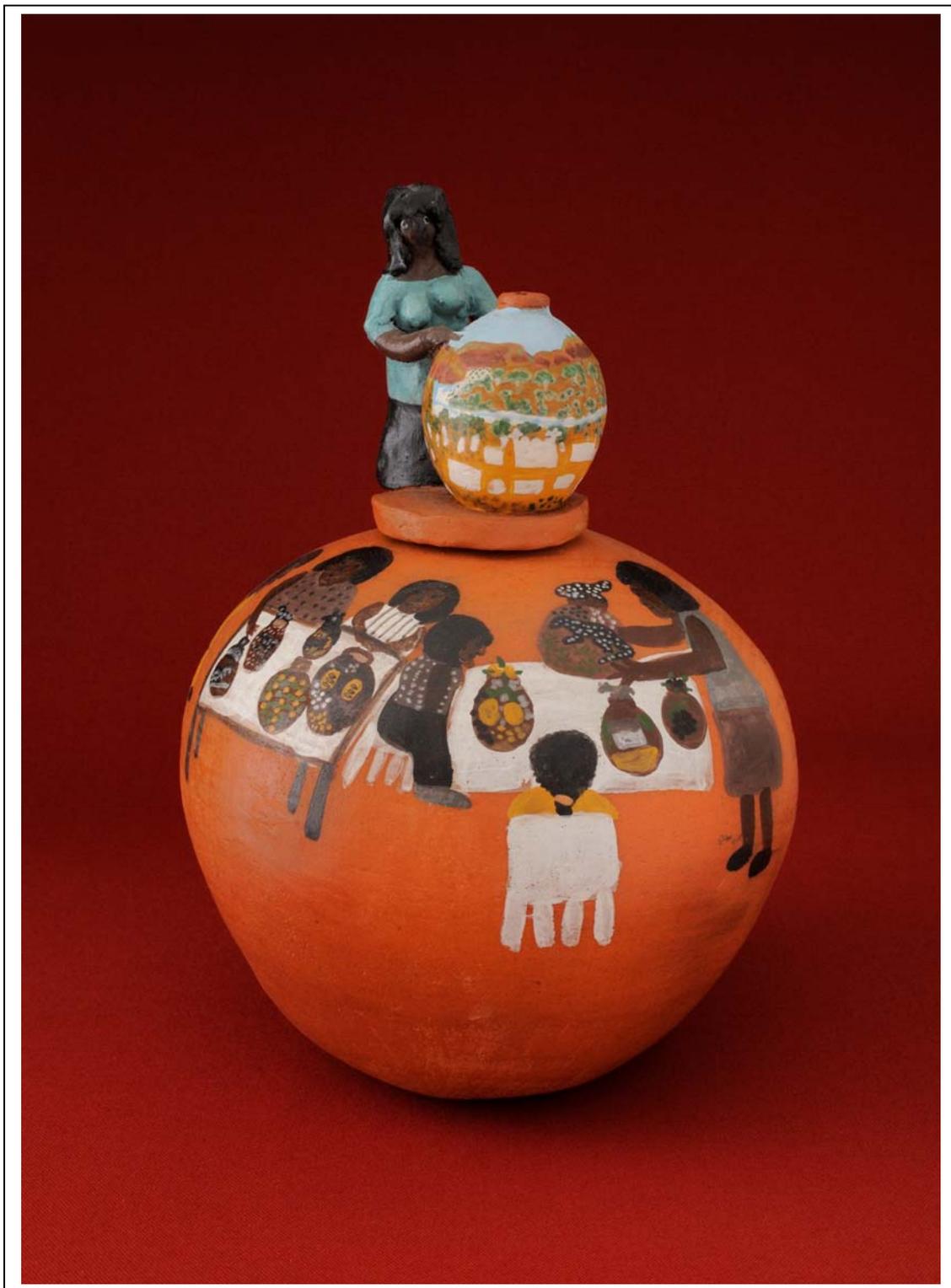
## Observation Drawings





Irene Mbitjana Entata  
Mission Days 2001  
Teracotta and underglaze  
Pot h: 24cm x w: 16cm x d: 16cm

**insight**  
resources and lessons



Irene Mbitjana Entata  
Hermannsburg Potters 2002  
Teracotta and underglaze  
Pot h: 29cm x w: 19cm x d: 19cm

**insight**  
resources and lessons



Judith Pungkarta Inkamala  
Man with tyre 2011  
Terracotta and underglaze  
Pot h: 19cm x w: 10.5cm x d: 10.5cm

**insight**  
resources and lessons

**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com) )

**Aranda** – variant for of Arrernte meaning 1. a member of an aboriginal people of central Australia. 2. the language of the Arrernte, now with fewer than 2,000 speakers.

**Impression** – an idea, feeling, or opinion about something or someone, especially one formed without conscious thought or on the basis of little evidence.

**Circumnavigate** – sail all the way around (something, especially the world).

**Continuous** – forming an unbroken whole; without interruption.

**Combination** – a joining or merging of different parts or qualities in which the component elements are individually distinct.

**Compressed** – flatten by pressure; squeeze or press.

**Existence** – the fact or state of living or having objective reality; continued survival; a way of living.

**Effective** – successful in producing a desired or intended result.

**Emphasise** – 1. give special importance to (something) in speaking or writing  
2. make (something) more clearly defined.

**Grinding** – (of a difficult situation) oppressive and seemingly without end.

**Inherited** – derive (a quality, characteristic, or predisposition) genetically from one person's parents or ancestors.

**Interpret** – Interpretation is a stage in the work of art criticism following the describing and analysing of an artwork, in which one identifies the work's expressive qualities, or the meaning, or the mood, or the idea communicated to the viewer.

**Magnify** – 1. make (something) appear larger than it is, especially with a lens of microscope. 2.

**Microscopic** – increase or exaggerate the importance or effect of.

**Mission** – the vocation or calling of a religious organisation, especially a Christian one, to go out into the world and spread its faith. 2. a building or group of buildings used by a Christian mission.

**Notation** – a series or system of written symbols used to represent numbers, amounts, or elements in something such as music or mathematics.

**Operational** – 1. in ready for use. 2. relating to or in accordance with operationalism.

**Poignant** – evoking a sense of sadness or regret.

**Potent** – having a great power, influence or effect.

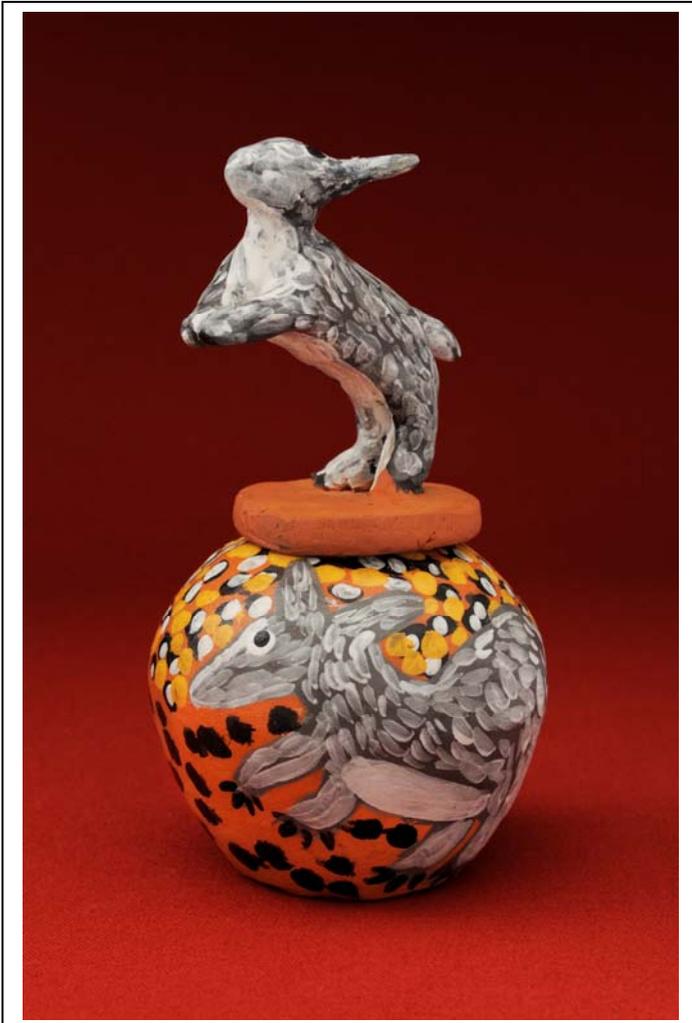
**Revolving** – move in a circle on a central axis.

**Scholar** – a specialist in a particular branch of study, especially the humanities.

**Sensory** – relating to sensation or the physical senses; transmitted or perceived by the senses.

**Vessel** – a hollow container, especially used to hold liquid, such as a bowl or cask.

## Lesson 4 – Collaborative Dreamtime Design



Irene Mbitjana Entata  
Jumping Animal 2003  
Terracotta and underglaze  
Pot h: 18cm x w: 10cm x d: 10cm

### Overview:

In this short visual arts unit spanning approximately 3-4 x 45 minute lessons students will be introduced to Australian Aboriginal Dreamtime Symbols. As an introductory exercise students identify animal tracks before designing their own Dreamtime map inspired by the Dreamtime symbols and the Hermannsburg Potters. In pairs or small groups, students create a collaborative artwork detailing their Dreamtime maps.

The Dreamtime maps *may* be used to form a whole-group collaborative dreaming design which can be painted as a Dreamtime Mural.

Students *may* also experiment with technology to manipulate their Dreamtime maps into a multimedia artwork which can be inserted into a whole group collaborative Dreamtime e-zine/ artbook.

**Years:** 4-7

**Learning Connections:** The Arts:  
Visual Art

### Focus elements and principles:

Symbolism, line, shape, scale, proportion, abstraction.

**Themes:** Identity, Equality,

**Vocabulary:** authenticating, beast, burnished, camouflaged, collaborative, emphasise, equality, identity, inclusive, modest, myth, narcissistic, perched, rim, solitary

KLA	Years	Ways of Working	Knowledge & Understanding
<b>The Arts: Visual Arts</b>	4-5	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by organising arts elements to express personal and community values, beliefs and observations</li> <li>• present arts works to informal and formal audiences, using arts techniques, skills and processes</li> <li>• identify and apply safe practices</li> <li>• respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages</li> <li>• reflect on learning to identify new understandings and future applications.</li> </ul>	<p><b>Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Continuous, broken and hatched lines are used to create balance, contrast, space and patterns</li> <li>• Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns</li> <li>• Texture creates contrast and patterns using lines, rubbings and markings</li> </ul>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>• present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>• identify, apply and justify safe practices</li> <li>• respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Descriptive and emotive lines are used to create abstraction, proportion and symbolism</li> <li>• Negative space and positive shape are used to create abstraction, non-representation and proportion</li> <li>• Actual, invented and simulated textures are used to create depth, representation and non-representation</li> </ul>
	8-9	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works</li> <li>• modify and refine genre-specific arts works, using interpretive and technical skills</li> <li>• present arts works to particular audiences for a specific purpose, style and function, using genre-specific arts techniques, skills, processes and cultural protocols</li> <li>• identify risks and devise and apply safe practices</li> <li>• respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and justify future applications.</li> </ul>	<p><b>Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Ideas are researched to inform visual responses that consider social and cultural issues</li> <li>• Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli</li> <li>• Visual arts elements and concepts in combination are used to create compositions</li> </ul>



**About the art:**

'A dragon sits knees bent, perched on top of a pot. It's almost as big as the pot itself, balancing by gripping the the rim of the lid with its claws. The pot's tiny base gives rise to a modest form that supports such a large beast. The pot belongs to the dragon which looks unwilling to give it up without a fight. There's no landscape to be seen, just a narcissistic reflection. Irene knows dragons are big and solitary. She's seen they have wings and big nostrils for breathing fire. She's aware that they are a myth, that a dragon might have a dreaming and is a story and country to itself.

The pot's a burnished orange like the dragon, its silhouette is the only thing that gives it away. The dragon is camouflaged in dots, authenticating itself in Irene's landscape. The dragon wears her mark or dot and is now a part of an inclusive country and the modern Ntari landscape.'

Irene Mbitjana Entata  
Dragon 2000  
Terracotta and underglaze  
Pot h: 32cm x w: 16cm x d: 16cm

**Discussion Questions:**

1. 'There's no landscape to be seen, just a narcissistic reflection.' What does narcissistic mean? What features has Irene painted to make the Dragon appear narcissistic?
2. 'She's aware that they are a myth, that a dragon might have a dreaming and is a story and country to itself.' What are your thoughts on all creatures both living and mythical having their own country and their own dreaming.
3. How is the Dragon authenticated in Irene's landscape?
4. Explain how Irene's mark/dot empowers the dragon?

## Appraisal Questions:

Irene along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- 
- What elements has Irene selected?
  - What shapes do you see?
  - How does Irene's artwork make you feel?
  - What colours do you see?
  - What is the subject?
  - In response to Irene's artwork, 'Dragon', what expressive words can you associate with the image?
  - What do you believe Irene's message is?
  - How is it different from other pots or ceramic works you may have seen?
  - How has Irene emphasised certain parts of her artwork? (size, shape, colour, texture)
  - How does each element (line, shape, texture, pattern etc) affect the way you interpret the picture? Why?... How?...
  - What did Irene want to convey in her artwork?
  - Does the artwork 'Dragon' communicate anything about the environment and its relationship to Aboriginal culture? Explain your answer.

**Activity:**

In this activity you will be identifying animal tracks before designing your own Dreamtime map inspired by the Dreamtime symbols and the Hermannsburg Potters.

In pairs or in smalls groups you will create a collaborative artwork which will include your Dreamtime Map.

**What you need:**

A large piece of drawing paper

Drawing materials: pencils, pastels, markers, crayons etc

Scanner (optional)

Access to computer software (optional) such as Paint, Photoshop, Collagemaker or Publisher.

**What to do:**

**Step 1. Animal Tracking**

Using the Australian Aboriginal Dreamtime Symbols worksheet provided, identify the animal tracks on the tracking worksheet.

**Step 2. Dreamtime Flight Map**

Imagine you are Irene's 'Dragon'. You can fly high in the sky over the desert sands and above the rugged ranges. Using Aboriginal Dreamtime symbols, your task is to draw a map of all the different animals and landscape features that you discovered on your flight.

**Step 3. Collaborative artwork and whole class mural design**

When your map is complete, work in pairs or groups of three - four to design a collaborative artwork. If required, use a grid with the appropriate scale (i.e. 4cm x 4cm – see grid included) to help redraw/ transfer all or part of your design to the collaborative artwork. If working on a larger whole class collaborative design, take direction from your teacher to transfer the artwork to the appropriate scale in line with the size of the mural

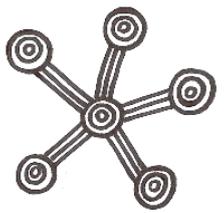
**Step 4. Multimedia Artwork**

Scan your chosen image into the computer. Use a software program such as Microsoft Paint, Adobe Illustrator or Collagemaker to manipulate your image. Experiment with different size brush strokes, drawing tools, abstract colours, shapes, patterns etc. **Ensure that the Dreamtime design does not become lost as you manipulate the image.** You may like to merge your artwork with a partner to create a collaborative multimedia

**Step 5. Multimedia Collaborative e-zine / artbook**

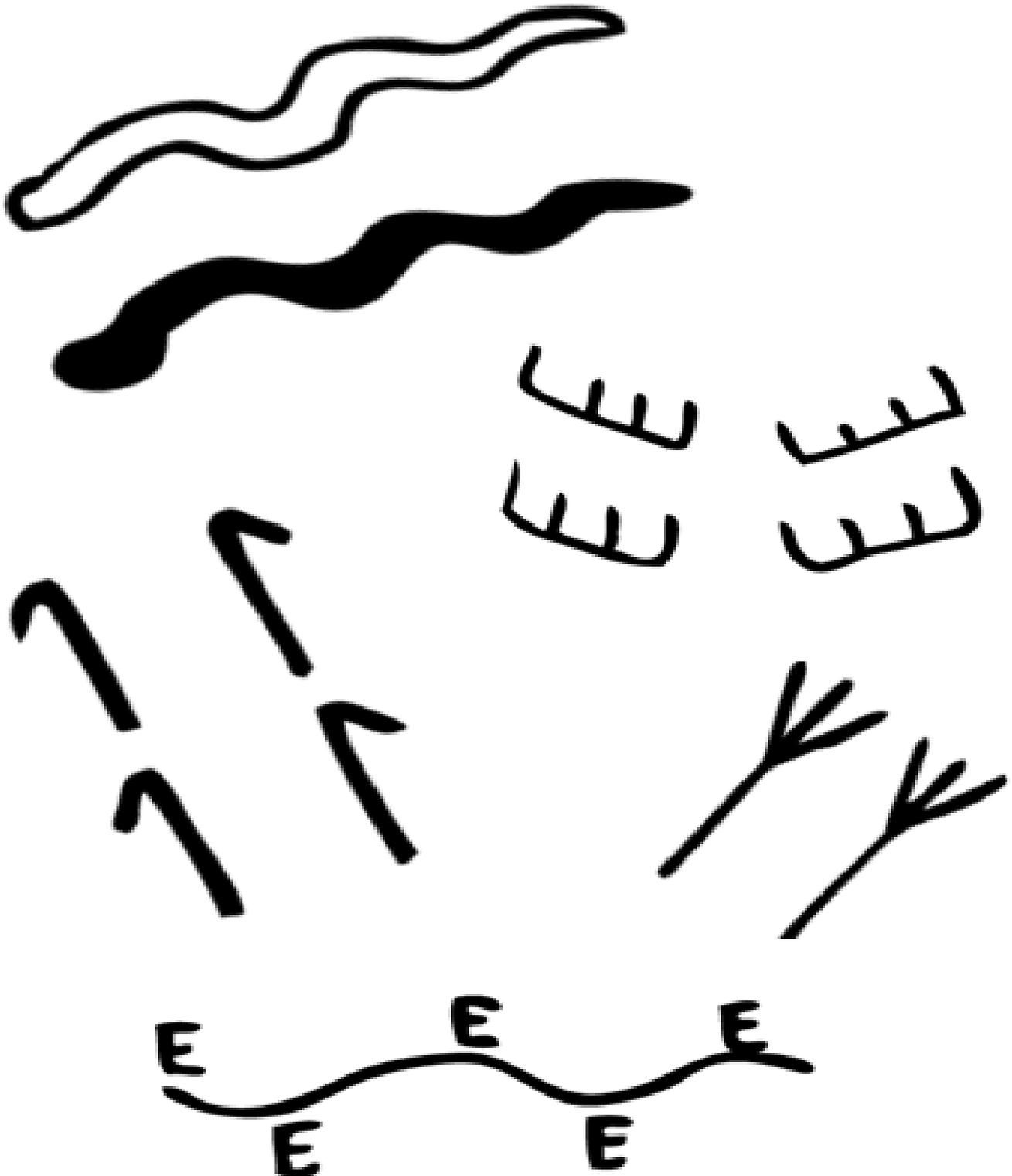
Use an online publishing tool such as wordpress or e-blog to create a whole class e-zine gallery of images. Provide a written response/ story to accompany your artwork. Microsoft publisher is useful if you would like to publish a hardcopy version of the zine.

## Australian Aboriginal Dreamtime Symbols

				
Tracks	Kangaroo Tracks	Goanna Tracks	Emu Tracks	Animal Tracks
				
Dingo Tracks	Possum	Goanna	Star	Honey Ant
				
Ants, Fruits, Flowers or Eggs	Nest	Witchetty Grub	Snake	Travelling Sign
				
Hunting Boomerang	Spear	Coolamon	Digging or Clapping Sticks	Man
				
Woman	Person	Campsite	Campsite or Waterhole	Meeting Place
				
People sitting	Sandhill or Cloud	Smoke, waterflow, lightning or bushfire	Waterholes connected by running water	Honey Ant Site

## Animal Tracking

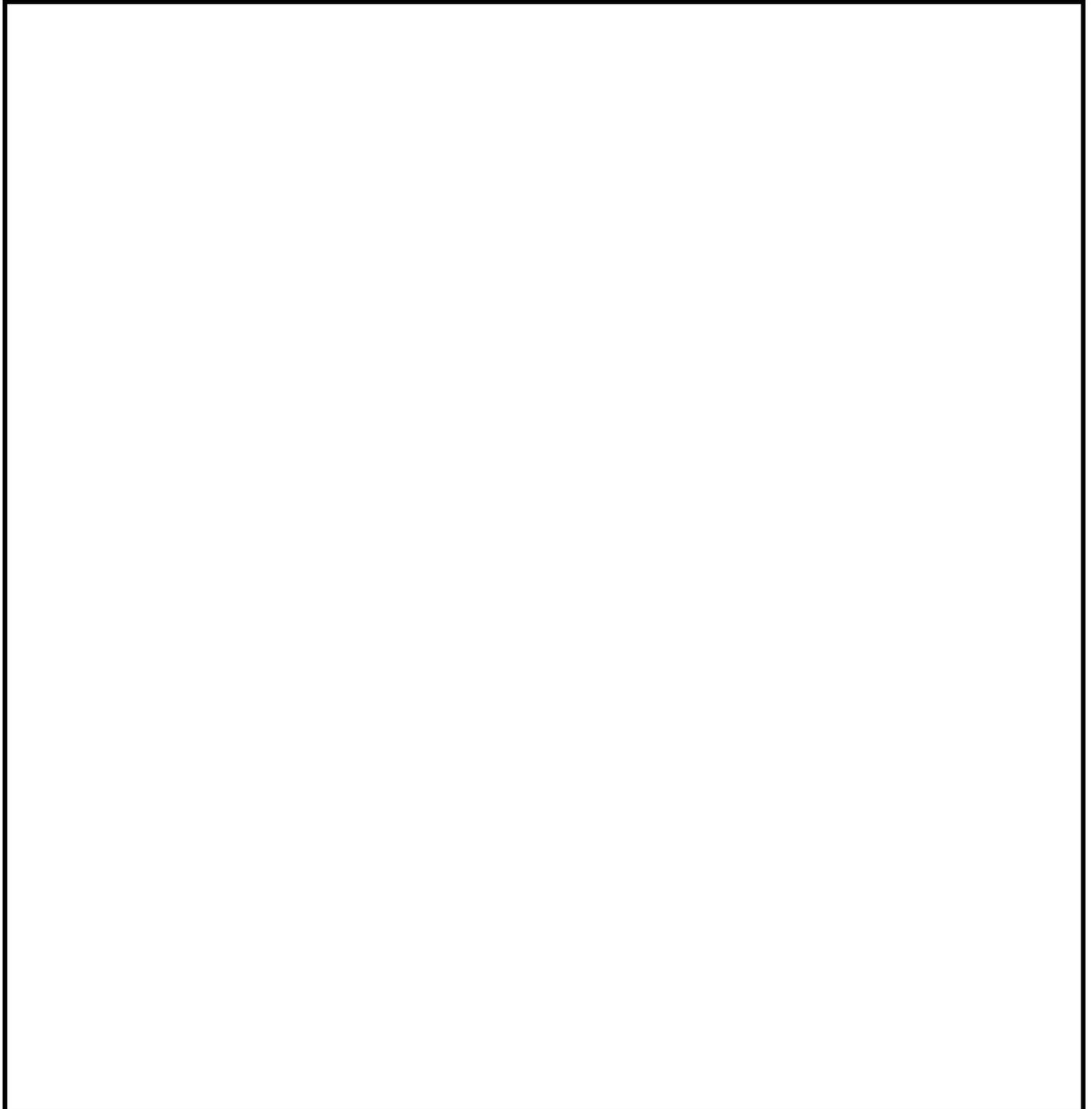
Use the Australian Aboriginal Dreamtime Symbols sheet to identify the animals tracks.

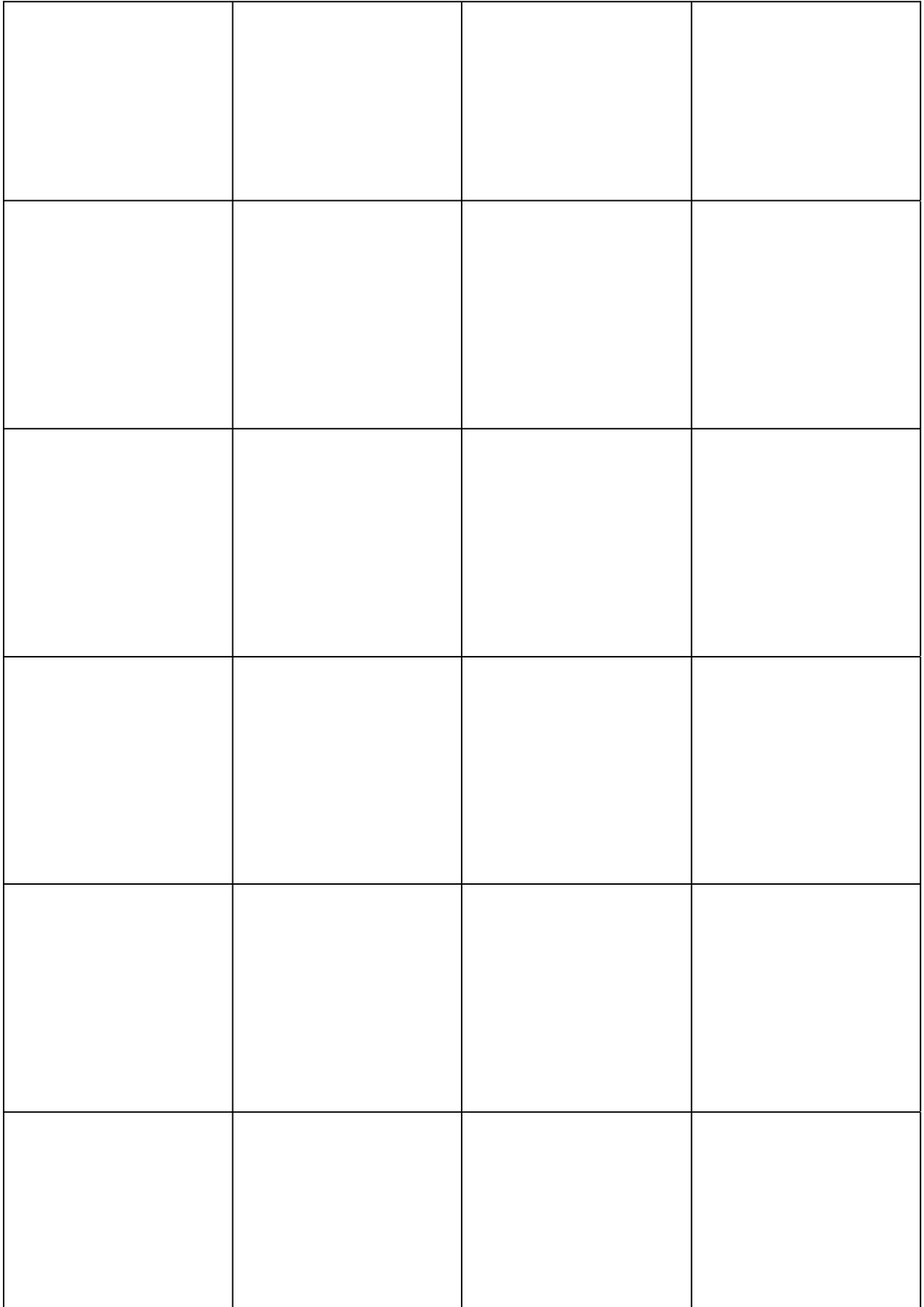


## Dreamtime Flight Map

Imagine you are a Dragon flying high up in the sky over the desert. Your wings are strong and you can fly long distances over the rugged ranges, through the deep gorge, resting in the tree tops and breathing fire by the waterhole.

Draw a map of all the different animals and landscape features that you discovered using the Aboriginal Dreamtime Symbols.

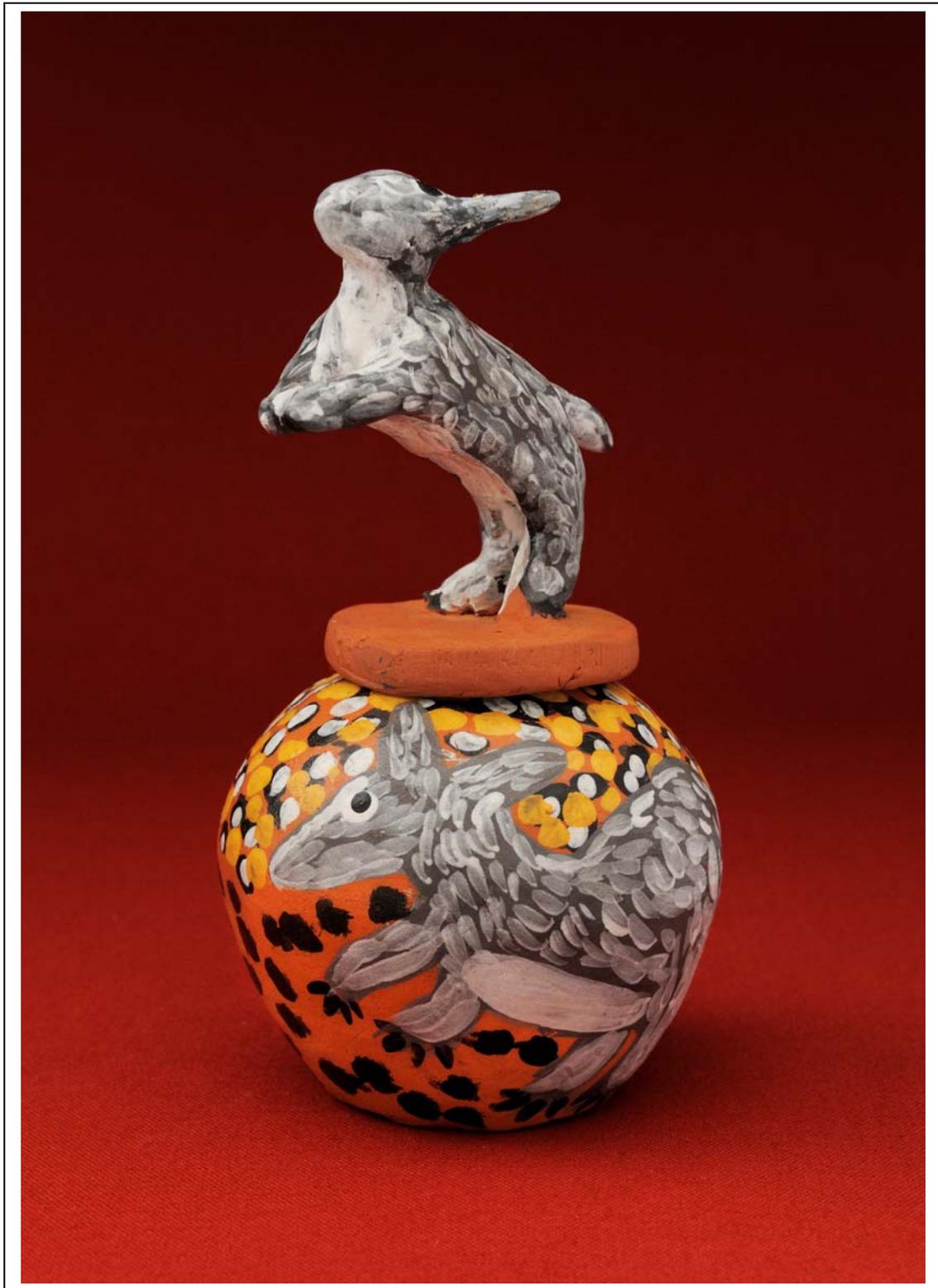






Irene Mbitjana Entata  
Dragon 2000  
Terracotta and underglaze  
Pot h: 32cm x w: 16cm x d: 16cm

**insight**  
resources and lessons



Irene Mbitjana Entata  
Jumping Animal 2003  
Terracotta and underglaze  
Pot h: 18cm x w: 10cm x d: 10cm

**insight**  
resources and lessons

**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com) )

**Authenticating** – prove or show (something) to be true, genuine, or valid.

**Burnished** – rubbing (something) by polishing

**Camouflaged** – the disguising of equipment and installations by painting or covering them to make them blend in with their surroundings.

**Collaborative** – produced by or involving two or more parties working together.

**Emphasise** – 1. give special importance or value to (something) in speaking or writing  
2. make (something) more clearly defined.

**Equality** – the state of being equal, especially in status, rights or opportunities.

**Identity** – the fact of being who or what a person or thing is; the characteristics determining who or what a person or thing is.

**Inclusive** – not excluding any section of society or any party involved in something.

**Modest** – unassuming in the estimation of one's abilities or achievements.

**Myth** – a traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events.

**Narcissistic** – having or showing excessive interest in or admiration of oneself and one's physical appearance.

**Perched** – a place where something or someone rests or sits, especially one that is high or precarious.

**Solitary** – done or existing alone; (of a place) secluded or isolated; (of a bird, mammal or insect) living alone or in pairs, especially in contrast to related social forms.

## Lesson 5 – Your place : Your space



Dawn Ngala Wheeler  
Perentie (Lizard) 2003  
Terracotta and underglaze  
Pot h: 12cm x w: 10cm x d: 10cm

### **Overview:**

In this visual arts lesson spanning approximately 5 x 45 minute lessons students explore, develop and respond to issues relating to their identities and their sense of belonging. Students research images and objects from indigenous artists, specifically the Hermannsburg artists, that manipulate the meaning of self and identity.

Students make, display and appraise images and objects that are explorations of themselves. They promote their personal characteristics and qualities by creating a multi-media collage of themselves.

**Years:** 4-9

**Learning Connections:** The Arts:  
Visual Art, English

**Focus elements and principles:**  
Colour, line, shape, texture, abstraction

**Themes:** Identity, Belonging

**Vocabulary:** Abstraction, belong, companionship, composition, convey, duality, element, emphasise, equality, expressive, identity, inclusion, interior, manipulate, observe, perspective, portray, refuge, significance, symbolism.

**QSA and National Curriculum Links:**

KLA	Years	Ways of Working	Knowledge & Understanding
The Arts	4-5	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by organising arts elements to express personal and community values, beliefs and observations</li> <li>• present arts works to informal and formal audiences, using arts techniques, skills and processes</li> <li>• identify and apply safe practices</li> <li>• respond to arts works by identifying and interpreting the influences of social, cultural and historical contexts, using arts elements and languages</li> <li>• reflect on learning to identify new understandings and future applications.</li> </ul>	<p><b>Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Continuous, broken and hatched lines are used to create balance, contrast, space and patterns</li> <li>• Curved, angular, symmetrical, asymmetrical and overlapping shapes are used to create balance, contrast and patterns</li> <li>• Texture creates contrast and patterns using lines, rubbings and markings</li> </ul>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>• present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>• identify, apply and justify safe practices</li> <li>• respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Descriptive and emotive lines are used to create abstraction, proportion and symbolism</li> <li>• Negative space and positive shape are used to create abstraction, non-representation and proportion</li> <li>• Actual, invented and simulated textures are used to create depth, representation and non-representation</li> </ul>
	8-9	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>• make decisions about arts elements, languages and cultural protocols in relation to specific style, function, audience and purpose of arts works</li> <li>• modify and refine genre-specific arts works, using interpretive and technical skills</li> <li>• present arts works to particular audiences for a specific purpose, style and function, using genre-specific arts techniques, skills, processes and cultural protocols</li> <li>• identify risks and devise and apply safe practices</li> <li>• respond by deconstructing arts works in relation to social, cultural, historical, spiritual, political, technological and economic contexts, using arts elements and languages</li> <li>• reflect on learning, apply new understandings and justify future applications.</li> </ul>	<p><b>Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>• Ideas are researched to inform visual responses that consider social and cultural issues</li> <li>• Design and visual documentation are used to develop images and objects from visual, verbal and tactile stimuli</li> <li>• Visual arts elements and concepts in combination are used to create compositions</li> </ul>

English (N.C)	Years	Content Descriptors	Achievement Standards
	4	<ul style="list-style-type: none"> <li>Students experience learning in familiar contexts and a range of contexts that relate to study in other areas of the curriculum.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> <li>Literary texts include Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander peoples</li> <li><b>Informative texts present new content</b> about topics of interest and topics being studied in other areas of the curriculum.</li> </ul>	<ul style="list-style-type: none"> <li>Students identify literal information in texts and make inferences, integrating and linking ideas and asking questions to clarify understanding.</li> <li>They explain some ways in which speakers, authors and illustrators engage the interest of audiences.</li> <li>They share their own judgments and preferences about texts, and respond to others' viewpoints, selecting some relevant textual evidence to support their opinions.</li> <li>They compare ways in which their own and others' opinions about texts are shaped by individual experiences, and expand their own understanding by taking account of different opinions and interpretations.</li> <li>They select vocabulary to provide specific detail about people, things and ideas and draw ideas from personal, literary and researched resources.</li> <li>Individually and collaboratively, they create imaginative texts based on favourite plots, events and characters, and informative and persuasive texts that present ideas in a planned sequence.</li> </ul>
	5	<ul style="list-style-type: none"> <li>Students interpret include various types of media texts including newspapers, film and digital texts, junior and early adolescent novels, poetry, non-fiction, and dramatic performances.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic performances.</li> <li>Literary texts that support and extend students in Years 5 and 6 as independent readers describe complex sequences, a range of <b>non-stereotypical characters and elaborated events including flashbacks and shifts in time</b>. These texts explore themes of <b>interpersonal relationships and ethical dilemmas within real-world and fantasy settings</b>.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, <b>explanations and discussions</b>.</li> </ul>	<ul style="list-style-type: none"> <li>Students select relevant textual evidence to support opinions about texts, and recognise that narratives and experiences in texts are shaped by different viewpoints.</li> <li>They describe how sound and imagery influence interpretations of characters, settings and events in texts.</li> <li>They select information and ideas from personal, literary and researched resources, and adapt imaginative ideas and situations from literature.</li> <li>They select specific vocabulary to express and develop ideas, to engage and persuade readers and to convey emotions.</li> <li>They employ a variety of techniques of spoken language to engage audiences and emphasise meaning, including variations in volume and pace, and pauses for effect.</li> </ul>
	6	<ul style="list-style-type: none"> <li>In year 6 students interpret and evaluate multi modal texts which include various types of media texts including newspapers, film and digital texts, junior and early adolescent novels, poetry, non-fiction, and dramatic performances.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is <b>aesthetic</b>, as well as texts designed to inform and persuade. These encompass traditional oral texts <b>including Aboriginal stories</b> and dramatic</li> </ul>	<ul style="list-style-type: none"> <li>Students listen to and respond constructively to others' opinions by offering alternative viewpoints and information.</li> <li>They select relevant evidence from texts to support personal responses and to develop reasoned viewpoints.</li> <li>They clarify and explain how choices of language and literary features were designed to influence the meaning communicated in their texts.</li> <li>They plan and deliver presentations, considering the needs and interests of intended audiences and purposes.</li> </ul>

		<p>performances.</p> <ul style="list-style-type: none"> <li>Literary texts that support and extend students in Years 5 and 6 as independent readers describe complex sequences, a range of non-stereotypical characters and elaborated events including flashbacks and shifts in time. These texts explore themes of interpersonal relationships and ethical dilemmas within real-world and fantasy settings.</li> <li>Students create a range of imaginative, informative and persuasive types of texts including narratives, procedures, performances, reports, reviews, explanations and discussions.</li> </ul>	<ul style="list-style-type: none"> <li>They collaborate with others to share and evaluate ideas and opinions, and to develop different points of view.</li> </ul>
7		<ul style="list-style-type: none"> <li>In Year 7, students communicate with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments.</li> <li>They experience learning in both familiar and unfamiliar contexts that relate to the school curriculum, local community, regional and global contexts.</li> <li>They listen to, read, view, interpret, evaluate and perform a range of spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>Students create a range of imaginative, informative and persuasive types of texts, for example narratives, procedures, performances, reports and discussions, and are beginning to create literary analyses and transformations of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Students identify and explore representations of events, characters and settings in literary texts, and express their own responses to these representations.</li> <li>They interpret and explain key ideas and issues.</li> <li>They use their increasing vocabulary, and accumulated knowledge of text structures and language features, to support their interpretation and evaluation.</li> <li>They select appropriate vocabulary to show shades of meaning, feeling and opinion, to express ideas clearly and to engage and elicit a response from the audience.</li> <li>In expressing or challenging a point of view, they draw appropriately on personal knowledge, textual analysis, and other relevant texts they have experienced.</li> </ul>
8		<ul style="list-style-type: none"> <li>In Year 8, students communicate with peers, teachers, individuals, groups and community members in a range of face-to-face and online/virtual environments.</li> <li>They experience learning in both familiar and unfamiliar contexts that relate to the school curriculum, local community, regional and global contexts.</li> <li>They listen to, read, view, interpret, evaluate and perform a range of spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade.</li> <li>They listen to, read, view and interpret spoken, written and multimodal texts in which the primary purpose is aesthetic, as well as texts designed to inform and persuade. These encompass traditional oral texts including Aboriginal stories and dramatic performances.</li> <li>Students create a range of imaginative, informative and persuasive types of texts, for example narratives, procedures, performances, reports and discussions, and are beginning to create literary analyses and transformations of texts.</li> </ul>	<ul style="list-style-type: none"> <li>Students explore ways in which different groups in society are represented in literary persuasive and informative texts drawn from a range of social and historical contexts.</li> <li>They compare and describe text structures and language features in texts, and explain how these are designed for a variety of purposes and audiences.</li> <li>Students create sustained and coherent written, spoken and multimodal texts in a variety of forms to explore significant ideas, report events, express opinions and respond to others views.</li> <li>They interact confidently with others in a variety of contexts and present imaginative interpretations and evaluate differing perspectives.</li> <li>They select elements from different literary genres to create informative, imaginative and persuasive texts.</li> </ul>
9		<ul style="list-style-type: none"> <li>In year 9, students interact with peers, teachers, individuals, groups and community members in a range of face-to-face and</li> </ul>	<ul style="list-style-type: none"> <li>Students interpret and critically evaluate the use of visual and non-verbal forms of language used to establish relationships with different</li> </ul>

	<p>online/virtual environments.</p> <ul style="list-style-type: none"> <li>• They interpret, create, evaluate, discuss and perform a wide range of literary texts whose primary purpose is aesthetic, as well as texts designed to inform and persuade. These include various types of media texts, including newspapers, film and digital texts, fiction, non-fiction, poetry, dramatic performances and multimodal texts, with themes and issues involving levels of abstraction, higher order reasoning and intertextual references. Students develop critical understanding of the contemporary media, and the differences between media texts.</li> <li>• Literary texts that support and extend students in Years 9 and 10 as independent readers are drawn from a range of genres and involve complex, challenging and unpredictable plot sequences and hybrid structures that may serve multiple purposes. These texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives.</li> <li>• Informative texts represent a synthesis of technical and abstract information (from credible/verifiable sources) about a wide range of specialised topics.</li> <li>• Students create a range of imaginative, informative and persuasive types of texts, including narratives, procedures, performances, reports, discussions, literary analyses, transformations of texts and reviews.</li> </ul>	<p>audiences.</p> <ul style="list-style-type: none"> <li>• They compare, contrast and evaluate their own responses to texts and different interpretations presented by others.</li> <li>• They collaborate and negotiate with others to solve problems, and to deliver planned, multimodal presentations.</li> <li>• They connect and organise ideas and information in logically sequenced texts.</li> <li>• They use a variety of text structures and language features for particular purposes, and effects.</li> </ul>
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Dawn Ngala Wheeler  
Birds (Water Finches) 2005  
Terracotta and underglaze  
Pot h: 19cm x w: 13cm x d: 13cm

### **About the art:**

'The studio for Dawn is a refuge. There are events that have had an profound effect on her, perhaps silencing her voice, but not her quiet passion. There exists a peaceful duality to dawn that is evident in her work. Partnerships and pairings are a common theme; co existence, inclusion and a sense of togetherness are often portrayed in landscape. The identical appearance of her finches is mirror like, reflecting the ideal of equality in companionship.

Her landscapes appear sparse, conveying a sense of an open interior. They appear to be quiet places, in a dry country and a vast space that echoes with the sound of small chirping birds. One cannot survive out here on one's own; a big space can create loneliness and a real need to belong. Water finches can be your best friend when you're lost in such a deserted place. The small birds are known to fly short distances, allowing a lost soul to keep pace. They will inevitably lead you to water, their acute knowledge and impressive memory of water sources makes these little birds trustworthy guides. On top of Dawns' country, where the vegetation is sparse, a pair of water finches sit side by side, content in their knowledge and at home in her landscape.'

### **Discussion Questions:**

1. How are the ideas of equality, inclusion and companionship reflected in Dawn's artwork 'Water Finches'?
2. 'Her landscapes appear sparse, conveying a sense of an open interior.' Explain what is meant by 'a sense of an open interior'?
3. If you are feeling lonely or lost, how might Dawn's water finches help you?

## Appraisal Questions:

Dawn along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- 
- What elements has Dawn selected?
  - What shapes do you see?
  - How does Dawn's artwork make you feel?
  - What colours do you see?
  - What is the subject?
  - In response to Dawn's artwork, 'Birds (Water Finches)', what expressive words can you associate with the image?
  - What do you believe Dawn's message is?
  - How is it different from other pots or ceramic works you may have seen?
  - How has Dawn emphasised certain parts of her artwork? (size, shape, colour, texture)
  - How does each element (line, shape, texture, pattern etc) affect the way you interpret the picture? Why?... How?...
  - What did Dawn want to convey in her artwork?
  - Does the artwork 'Water Finches' communicate anything about the environment and its relationship to Aboriginal culture? Explain your answer.

## Lesson – Your place : Your space

We all have places and spaces that we enjoy and regularly visit. We feel connected to these places and feel a sense of belonging. This feeling of belonging is important as we shape our unique identity and grow to understand ourselves and discover who we are and what purpose we have in life.

### **Activity:**

In this activity you will be looking directly at a place you know well and communicating how you feel about this place and your relationship with the space. This location could be where you live, where you play or go to school.

You will draw this space from four angles, carefully observing all the details. You will also observe your sensory response to the space.

Drawing on inspiration from the Hermannsburg artists, you will produce a multimedia collage that is an exploration of yourself and your relationship with the places that you know well and consider a place where you belong.

### **What you need:**

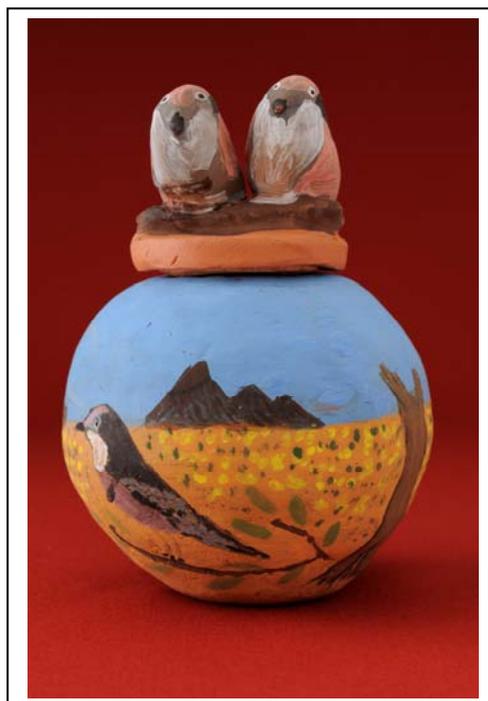
A large piece of drawing paper

Drawing materials: pencils, markers, crayons, textas etc

Camera (optional)

Scanner

Access to computer software such as (Photoshop, Illustrator, Collagemaker)



Dawn Ngala Wheeler  
Water Finches 2001  
Terracotta and underglaze  
Pot h: 17cm x w: 12cm x d: 12cm

**What to do:**

Decide on which of your places / spaces you would like to respond to first.

**Step 1. Poetic Place**

Position yourself at your chosen place and begin to observe the environment. Reflect on your why it is that you feel comfortable and feel you belong in that space. Complete the 'I am' poem as an introductory exercise. Your poetry can later be applied to your multimedia collage.

**Step 2. Observation Drawing 1**

Fold your large piece of paper into four equal sections (quarters/panels). Mark the top of each section with the numbers one, two, three and four or North, East, South, West. Draw what is directly in front of you in section one. Draw only what you see. Keep drawing until the drawing fills the whole section.

**Step 3. Observation Drawing 2**

Make a quarter turn to one side so that you are facing in a different direction. Using the second section of your paper begin the next drawing and draw what you see. Give as much time to this drawing as you did the first.

**Step 4. Observation Drawing 3**

Make another quarter turn before you begin the third drawing. Experiment with materials and use two tools held in one hand to draw what it is you see in front of you.

**Step 5. Observation Drawing 4**

Make the final quarter turn before you begin your fourth drawing. Select a different drawing material that you haven't yet used in this sequence of activities. Look carefully at the view before you draw it. How does it make you feel? Relaxed, nervous, peaceful, excited? Try to capture this feeling in your drawing. Explore various types of lines and marks (short repetitive lines, linear flowing lines, cross hatched areas to build depth etc)

**Step 6.**

Look at your four drawings. How are they similar? Which drawings have similar line, shape and tone? How do they vary? Which drawings capture your feeling for the place?

**Step 7.**

Scan your four drawings into the computer individually and experiment with applying text, colour and line. Print and arrange the four original observation drawings and the four manipulated drawings into a collage. You may wish to create another layer with paint or other media to emphasise feeling, mood or gesture.

# Student examples (year 7)



## Write an 'I am' Poem

An 'I am' poem is a way to reflect on what it is that we know about ourselves and how we feel about our life and who we are; our personal identity.

An 'I am' poem is also a way to study the subject matter of a particular artwork. You might like to put yourself in the mind's eye of an artist and imagine that you are Dawn Ngala Wheeler, or, imagining that you are the subject matter, the Lizard or Water Finch in one of Dawn's artworks.

To begin, imagine you are located in your favourite place. This might be your bedroom, your backyard, the local park or a place you have visited that holds significance for you.

When you have completed your 'I am' poem from your personal perspective, imagine you are a desert animal from Western Aranda country (where Hermannsburg is located) and complete another 'I am' poem.

**I am**...(two special characteristics) \_\_\_\_\_

**I wonder**...(something to be curious about) \_\_\_\_\_

**I hear**...(an imaginary sound) \_\_\_\_\_

**I see**...(an imaginary sight) \_\_\_\_\_

**I want**...(an actual desire) \_\_\_\_\_

**I am**...(repeat the first line of the poem) \_\_\_\_\_

**I pretend**...(something to imagine) \_\_\_\_\_

**I feel**...(a feeling about something imaginary) \_\_\_\_\_

**I touch**...(an imaginary touch) \_\_\_\_\_

**I worry**...(something that is bothersome) \_\_\_\_\_

**I cry**...(something that is very sad) \_\_\_\_\_

**I am**...(repeat the first line of the poem) \_\_\_\_\_

**I understand**...(something that is positively true) \_\_\_\_\_

**I say**...(something to believe in) \_\_\_\_\_

**I dream**...(something to dream about) \_\_\_\_\_

**I try**...(something to make an effort about) \_\_\_\_\_

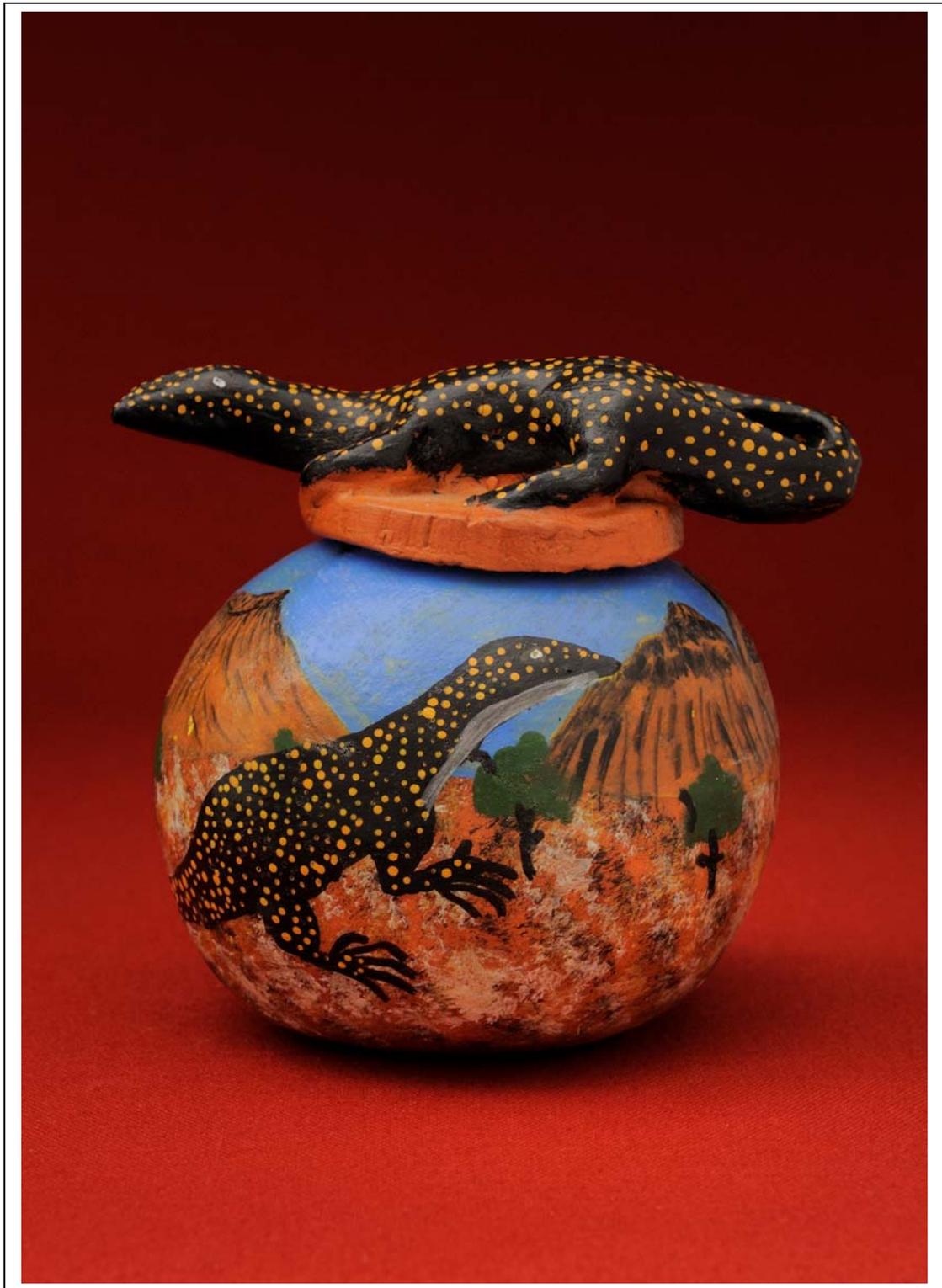
**I hope**...(something to hope for) \_\_\_\_\_

**I am**...(repeat the first line of the poem) \_\_\_\_\_



Dawn Ngala Wheeler  
Birds (Water Finches) 2005  
Terracotta and underglaze  
Pot h: 19cm x w: 13cm x d: 13cm

**insight**  
resources and lessons



Dawn Ngala Wheeler  
Perentie (Lizard) 2003  
Terracotta and underglaze  
Pot h: 12cm x w: 10cm x d: 10cm

**insight**  
resources and lessons

**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com) )

**Abstraction** – 1. Imagery which departs from representational accuracy, to a variable range of possible degrees; freedom from representational qualities in art. 2. The quality of dealing with ideas rather than events.

**Belong** – 1. (belong to) be the property of 2. (belong to) be a member of (a particular group or organisation).

**Companionship** – a feeling of fellowship or friendship.

**Composition** – the action of putting things together; formation or construction; a thing composed of different elements.

**Convey** – make (an idea, impression or feeling) known or understandable.

**Duality** – an instance of opposition between two concepts or aspects of something.

**Element** - An essential or characteristic part of something abstract.

**Emphasise** – 1. To give special importance or value to something. 2. make (something) more defined.

**Equality** – The state of being equal, especially in status, rights or opportunities.

**Expressive** – Effectively conveying thought or feeling.

**Identity** – the fact of being who or what a person or thing is; the characteristics determining who or what a person or thing is.

**Inclusion** – not excluding any section of society or any party involved in something.

**Interior** – situated on or relating to the inside of something; inner.

**Manipulate** – 1. handle or control (a tool, mechanism, information etc) in a skilful manner.

**Observe** – notice or perceive (something) and register it as being significant.

**Perspective** – 1. The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth — of receding space. 2. a particular attitude towards something; a point of view.

**Portray** – depict someone or something in a work of art or literature; describe (someone or something) in a particular way.

**Refuge** – the state of being safe or sheltered from pursuit, danger or difficulty; a place or situation providing safety or shelter.

**Significance** – the quality of being worthy of attention; importance.

**Symbolism** – the use of symbols to represent ideas or qualities; symbolic meaning attributed to natural objects or facts.

## Lesson 6 – Telling our Stories



Irene Mbitjana Entata  
Mission Days 2001  
Terracotta and underglaze  
Pot h:24cm x w:16cm x d:16cm

**Overview:** In this unit of approximately 8 x 45 minute lessons, students will explore how they can participate in the cultural exchange within their local community.

In small groups, students will learn how barriers impact on our multicultural society and how labels influence personal identity and sense of belonging.

Students will demonstrate their understanding that all Australians identify themselves as belonging to various groups based on culture, religion, age, gender, disability etc.

**Years:** 6-7

**Learning connections:** The Arts: Media, Visual Arts, SOSE

**Themes:** Identity, equality, belonging,

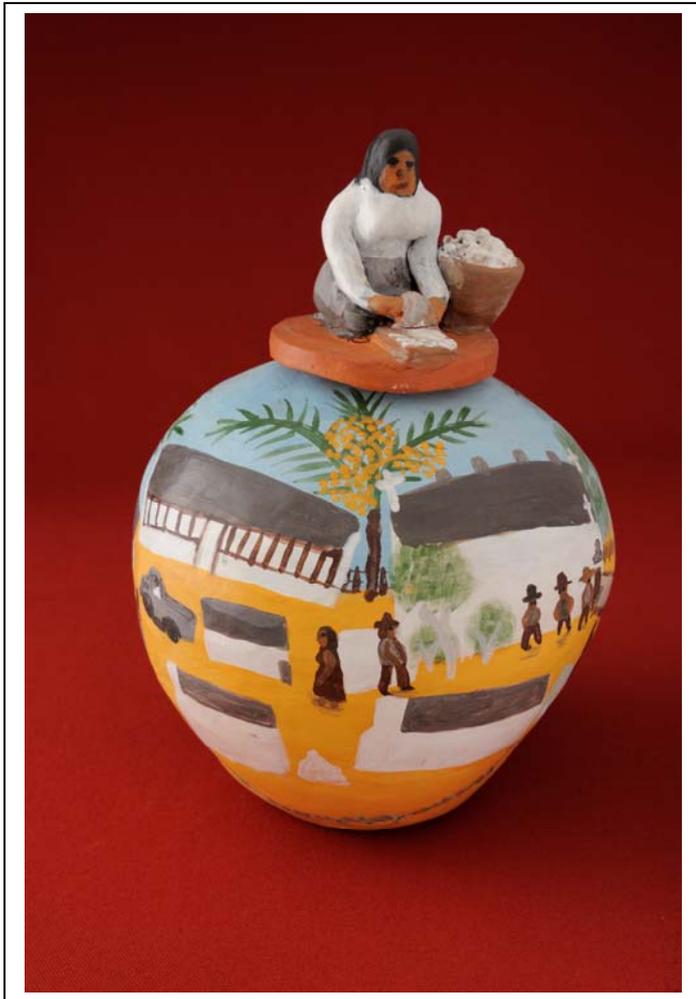
**Vocabulary:** Acceptance, boundary, community, culture, democracy, ethical, equality, globalisation, interaction, migrant, minority, multicultural, prejudice, racism, respect, rejection, stereotype, sustainable, tolerance, trust

**QSA and National Curriculum Links:**

<b>KLA</b>	<b>Years</b>	<b>Ways of Working</b>	<b>Knowledge &amp; Understanding</b>
<b>The Arts: Media</b>	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>select and develop ideas for arts works, considering intended audiences and intended purposes, and make decisions about arts elements and languages</li> <li>create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>modify and polish arts works, using interpretive and technical skills</li> <li>present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes.</li> </ul>	<p><b>Media involves constructing meaning, considering intended audiences and intended purposes, by modifying media languages and technologies to create representations.</b></p> <ul style="list-style-type: none"> <li>Still and moving images, sounds and words are applied and modified, using genre conventions, to construct media texts.</li> <li>Media techniques and practices, including editing and publishing, are used to create media texts.</li> <li>Representations in media texts have specific purposes and are modified to maximise audience impact.</li> </ul>
<b>The Arts: Visual Art</b>	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>create and shape arts works by modifying arts elements to express purpose and to include influences from their own and other cultures and times</li> <li>present arts works to informal and formal audiences for intended purposes, using arts techniques, skills and processes</li> <li>respond by analysing and evaluating arts works in social, cultural, historical and spiritual contexts, using arts elements and languages reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b>Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.</b></p> <ul style="list-style-type: none"> <li>Negative space and positive shape are used to create abstraction, non representation and proportion</li> <li>Actual, invented and simulated textures are used to create depth, representation and non-representation</li> </ul>
<b>SOSE</b>	<b>Years</b>	<b>Ways of Working</b>	<b>Knowledge &amp; Understanding</b>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>collect and analyse information and evidence from primary and secondary sources</li> <li>draw conclusions and make decisions based on information and evidence by identifying patterns and connections</li> <li>communicate descriptions, decisions and conclusions, using different text types for specific purposes and the conventions of research-based texts.</li> </ul>	<p><b><i>Culture and identity</i></b> <b>Cultures and identities consist of material and non-material elements and are affected by cross-cultural contacts.</b></p> <ul style="list-style-type: none"> <li>Material and non-material elements influence personal identity and sense of belonging of groups.</li> <li>Perceptions of different cultures and groups are influenced by local, national and world events and by representations in the media.</li> </ul>
<b>Health</b>	<b>Years</b>	<b>Ways of Working</b>	<b>Knowledge &amp; Understanding</b>
	6-7	<p><b>Students are able to:</b></p> <ul style="list-style-type: none"> <li>collect, analyse and evaluate information and evidence</li> <li>draw conclusions and make decisions supported by information and evidence</li> <li>select and demonstrate appropriate personal development skills and strategies in team and group situations</li> <li>reflect on and identify the impact of diverse influences on health and well being, movement capacities and personal development, including the best use of positive influences</li> <li>reflect on learning, apply new understandings and identify future applications.</li> </ul>	<p><b><i>Health</i></b> <b>Health is multidimensional and influenced by individual, group and community actions, and environments.</b></p> <ul style="list-style-type: none"> <li>Health has physical, social, emotional, cognitive and spiritual (relating to beliefs) dimensions, which are interrelated <i>e.g. a system of beliefs can create a sense of calm and a less anxious response in social and emotional situations, which impacts positively on health.</i></li> <li>Family, peers and the media influence health behaviours</li> </ul>

**Brief Unit Overview:** \*Highlighted activities include a printable resource sheet. Teachers may use any or all of the below activities to support classroom learning. Any *formative* assessment would be best linked with the movie option, collage poster, letter and questionnaire and/ or debating activities.

Week 1	<p><b>How can I participate in the cultural exchange within the wider community?</b></p> <ul style="list-style-type: none"> <li>• Complete <b>discussion and appraisal questions</b> in relation to the artwork 'Mission Days' by Irene Mbitjana Entata.</li> <li>• Discuss with students the impact of barriers and stereotypes on different ethnic/ minority groups in the community. How do media representations of minority groups impact the community as a whole? Complete the <b>'Mix it up!' survey</b> and reflect/ discuss on how tolerant students are at your school. Complete a journal entry.</li> <li>• <b>'Acceptance and rejection'</b> activity. Students complete <b>reflection questions</b> and discuss as a whole group.</li> <li>• Students partner up to design an <b>'Ethical Code of Personal Behaviour'</b> for living in a multicultural community.</li> </ul>
Week 2	<p><b>Collage of Interviews - Who are the people that make my local community special?</b></p> <ul style="list-style-type: none"> <li>• Listen to Vietnamese or other migrant stories at State Library of Queensland Digital Stories webpage: <a href="http://qldstories.slq.qld.gov.au/home/digital_stories/vietnamese">http://qldstories.slq.qld.gov.au/home/digital_stories/vietnamese</a> Brainstorm a whole class interview question list on the board and discuss.</li> <li>• Read the poem <b>'Growing in Harmony'</b> by X Duong. Discuss as a whole group. Students may like to research and graph current Australian Bureau of Statistics for information regarding migration and cultural diversity over the last ten years. <a href="http://www.abs.gov.au/websitedbs/c311215.nsf/web/People+@+a+Glance">http://www.abs.gov.au/websitedbs/c311215.nsf/web/People+@+a+Glance</a></li> <li>• <u>Interview questionnaire</u> – In pairs, students identify another student from their school and also a local community member who belong to a minority group. Perhaps explore the possibility of interviewing a local indigenous elder. Students create a list of questions to ask their fellow student face to face and, also, a list of questions to send to their chosen community member.</li> <li>• If resources and time allow, students can film their student interviews and make a movie.</li> </ul>
Week 3	<p><b>Celebrating multiculturalism!</b></p> <ul style="list-style-type: none"> <li>• <u>Letter of Introduction</u> to community member using a <b>friendly letter format</b> (see template). Students create a letter to attach to their questionnaire.</li> <li>• Students create a poster size collage using images from the media, different text types (including excerpts from interview) and images from the interviewees' life (if possible). These posters can be displayed around the school.</li> </ul>
Week 4	<p><b>Debate Topics</b> In groups of three, students select a statement they would like to debate. Affirmative and Negative teams can be allocated by teacher if required.</p> <ul style="list-style-type: none"> <li>- <b>Images portrayed in the media do not properly reflect the minority groups in the wider community.</b></li> <li>- <b>The internet has a negative impact on relationships within my community.</b></li> <li>- <b>The internet provides a democratic and peaceful place for people to share their opinion.</b></li> </ul>



Irene Mbitjana Entata  
Mission Days 2001  
Terracotta and underglaze  
Pot h:24cm x w:16cm x d:16cm

**About the art:**

'The pot reads like a notation of a shift in direction forced upon the Aranda that saw the end of their wanderings and heralded an era known as 'sit down time'.

A single car appears operational, a reference to the beginning of Ntari life. Not a western scholar or historian. Irene's view of her history is shaped by memory and inherited oral stories, poignant, potent and personal. Without words she recreates these times by circumnavigating the vessel with a continuous image. The pot becomes a notation of time and the beginning of modern Aranda history.

Above this new revolving world, a Ntari woman kneels in mission dress. Bending her back, she leans into the labour of grinding out a new existence upon an old stone. The basket that sits beside her is filled beyond its brim with balls of compressed salt, a combination of a long hard day's work and the effective knowledge of the old ways. She sits as the Aranda always have in country and in the sand, working as the Aranda always have with the country, remaining as the Aranda remain, the salt of the earth.'

**Discussion Questions:**

1. Irene has painted both the built and natural environment in 'Mission Days'. How has Irene emphasised the built environment in her painting?
2. 'The pot reads like a notation of a shift in direction forced upon the Aranda..' explain what is meant by a shift in direction?
3. Aside from the car what other western references can you see in Irene's artwork?
4. 'Bending her back, she leans into the labour of grinding out a new existence upon an old stone.' What is meant by grinding out a new existence? Explain your answer.
5. Irene '*recreates these times by circumnavigating the vessel with a continuous image*'. The symbolism of a vessel can be interpreted in several ways. What meanings might Irene's image allude to?

## Appraisal Questions:

Irene along with other artists make choices when they create an artwork. These choices affect the way we as viewers read or experience the image.

- Describe what you see in the painted artwork?
- What elements has Irene selected?
- What shapes do you see in Irene's artwork?
- How does the artwork make you feel?
- What do you believe Irene's message is?
- How has Irene emphasised certain parts of her artwork? (size, shape, colour, texture)
- How does each element (line, shape, texture, pattern etc) affect the way you interpret the image? Why?
- Does the artwork 'Mission Days' communicate anything about the environment and it's relationship to Aboriginal culture? How so?
- Compare 'Mission Days' with 'Palm Valley Story' – Discuss similarities and differences i.e subject matter, painting technique, colour, line etc

## Mix It Up! Survey

**1. Which best describes our school?**

- welcoming to all kinds of people
- quick to put people in categories

**2. In what settings have you noticed people grouping themselves and others by categories?**

- assemblies
- bus
- canteen
- classroom
- other \_\_\_\_\_
- recreational activities
- spectator events
- after-school clubs

**3. Which of the following categories create group boundaries at our school?**

- appearance/style
- academic achievement
- athletic achievement
- ethnicity
- family income
- gender
- home neighbourhood
- musical interests
- race
- sexual orientation
- hobbies
- language
- political beliefs
- religion
- other \_\_\_\_\_

**4. Which of those group boundaries are the hardest to cross, and why?**

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**5. At our school, how easy is it to make friends with people in different groups?**

- very easy
- kind of easy
- kind of hard
- very hard

**6. Have you ever felt unwelcome or rejected by others on the basis of any of the categories listed in Question 3? If so, which ones? How did it make you feel?**

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**7. Have you ever been part of a group that rejected someone on the basis of any of these categories? If so, which ones? How do you feel about it now?**

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**8. What one thing will you do to help break down the barriers in our school?**

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**9. What would you be willing to do to encourage more interaction across group boundaries?**

- introduce myself to someone new
- sit with someone different at lunch
- help my school participate in a 'Mix It Up' day
- choose someone I don't know to be in my group or on my team
- dance with someone from another group
- invite "outsiders" to a party with my friends or to hang out after school
- join a club of others who want to 'Mix It Up'
- other \_\_\_\_\_

**10. Of the people you know, who would be most likely to listen to and support your attempt to cross group lines?**

- a coach
- a counsellor
- a friend
- a parent
- member of my religious group
- a teacher
- other \_\_\_\_\_

## Acceptance and Rejection Activity

### Activity:

The objective of this activity is to create student awareness of the effects of acceptance and rejection and to reflect on the ways in which people can label other people.

### What you need:

Instruction card for each group (five groups)  
Reflections activity sheet for each student

### What to do: (teacher instructions)

#### Step 1. Create Groups

Students are placed into groups of five. (If there is a student who seems especially withdrawn or isolated, do not put them in Group 1)

#### Step 2. Group instructions

Instruct groups to decide upon a secret password and secret handshake.

#### Step 3. Instruction Cards

Give all five groups an instruction card (instructions are indicated below and included as cut out resource)

#### Step 4. Group discussion

Ask each group to discuss the instructions among themselves.

#### Step 5. Action time!

Each group should carry out its written instructions without revealing those instructions to anyone from another group. (Allow up to 15 minutes)

#### Step 6. Whole group discussion

Afterward, everyone should share their hidden rules and reflect on their thoughts, feelings and issues encountered.

### **Instructions for each group:**

**Group 1:** Due to lack of space, we can only have four groups. The members of your group must split up and join other groups. You must learn the handshake and password to get in.

**Group 2:** Do not let anyone join your group. Do not tell anyone your secret password or show them your secret handshake no matter what!

**Group 3:** Allow anyone to join your group who wants to join. However, do not let them join right away. Ask them questions about why they want to join and why they should be allowed in. After a few minutes, accept them into your group and share your secret password and handshake.

**Group 4:** Vote on everyone who wants to join your group. If your last name starts with A-M, you should always vote "yes" on every person who is trying to join. If your last name starts with N-Z, you should always vote "no" on every person who is trying to join.

**Group 5:** Warmly welcome anyone who wants to be in your group. Make everyone feel accepted and appreciated. Share your handshake and password with them immediately. Make sure they know how glad you are that they chose to join your group!

### **Discussion and reflection**

After the hidden rules are revealed, ask students to complete the Reflections Activity Sheet and record their responses as journal entries. Discuss in small groups or as large groups some of the responses, using the following prompts:

- If you attempted to join more than one group, compare the two or three experiences.
- Each group had different criteria for inclusion/exclusion. Did you react differently to each group's set of criteria?
- Consider the standards your group enforces for including or excluding new members.
- How would you describe the standards and method?
- Can you justify your group's practice for accepting or rejecting members? Explain.
- Can you think of social groups that behave according to these models in real life?
- Have you experienced a social situation that resembles the dynamics of any one of these groups? What did you do?

## Instruction Cards for Groups

Cut out the groups below and distribute to each group.

### Group One

Due to a lack of space, we can only have four groups. The members of your group must split up and join other groups. You must learn the handshake and password to get in to the other group.

### Group Two

Do not let anyone join your group. Do not tell anyone your secret password or show them your secret handshake no matter what!

### Group Three

Allow anyone to join your group who wants to join. However, do not let them join right away. Ask them questions about why they want to join and why they should be allowed in. After a few minutes, accept them into your group and share your secret password and handshake.

### Group Four

Vote on everyone who wants to join your group. If your last name starts with A-M, you should always vote YES on every person who is trying to join. If your last name starts with N-Z, you should always vote NO on every person who is trying to join.

### Group Five

Warmly welcome anyone who wants to be in your group. Make everyone feel accepted and appreciated. Share your handshake and password with them immediately. Make sure they know how glad you are they chose to join your group!



## Ethical Code of Personal Behaviour

After reflecting on your experience in the acceptance and rejection activity, write down ten rules to ensure that people treat others with respect. You may wish to partner up with another student.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

### *GROWING IN HARMONY*

We, you and I  
may be born at different hours  
on different days  
or in different months  
or even in different years

We, you and I  
may be born to different mothers  
to different fathers  
or into different families  
or even into different communities

We, you and I  
maybe at first  
belong to different ethnicities  
different races or countries  
or even to different continents

But these surface differences  
are no oceans  
that may keep our hands apart  
are no deserts  
that may burn our links

Look at our schools  
with our playgrounds holding our games  
with our teachers kneading our lessons

Look at our neighbourhoods  
waiting for our trains and buses

They are not that different

And above all you and I  
together we are learning in this peaceful country  
we are belonging to this continent of harmony

Let us cheer for our happiness  
let's share our commonness  
and enjoy our togetherness

*We grow and grow  
in the borderless harmony*

- X Duong

## Friendly Letter Format

A friendly letter can be written by following the steps outlined below:

**Header:** Check to make sure you have the correct information on the correct line. It should be on the right side of the paper. See below.

First line - street number and street name

Second line - town or city, state and post code

Third line - the date

**Greeting or Salutation:** Dear So-and-so, (remember your comma!)

**Introduction:** This part is intended to get the person to want to continue reading and to give the person an idea as to why you're writing. You would usually start by talking about the person to whom you're sending the letter (it's polite). Then you might want to give some information about you and why you're writing. This can all go in one paragraph, or, if it's too long and doesn't fit in one paragraph, make the decision to separate it.

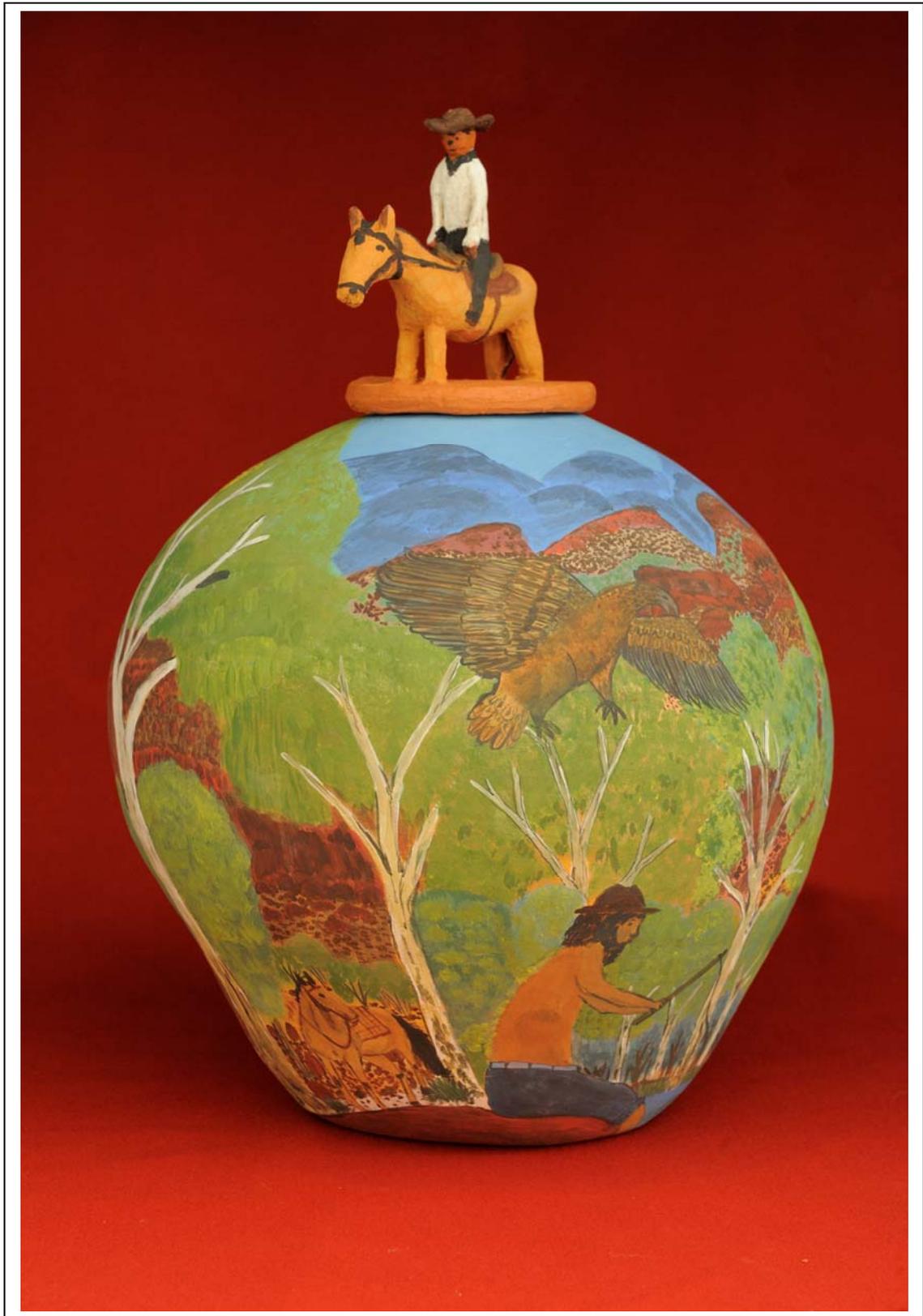
**Body:** This is the main part of the letter. It gets to the point of why you're writing. Change paragraphs and **indent** each time you change the topic you're talking about. This is the longest part of the letter.

**Conclusion:** Wrap it all up. Be clever.

**Closing:** Choose an appropriate closing, and sign your name. Make sure this lines up with the heading. Only the first word is capitalized.

**Signature:** Usually in cursive.





Hayley Coulthard  
Palm Valley Story 2010  
Terracotta and underglaze  
Pot h:43cm x w:31cm x d:31cm

**insight**  
resources and lessons



Irene Mbitjana Entata  
Mission Days 2001  
Terracotta and underglaze  
Pot h:24cm x w:16cm x d:16cm

**insight**  
resources and lessons

**Glossary** ([www.artlex.com](http://www.artlex.com) / [www.oxforddictionaries.com](http://www.oxforddictionaries.com) )

**Acceptance** – 1. the action of consenting to receive or undertake something offered 2. the process or fact of being received as adequate, valid or suitable.

**Boundary** – 1. a line which marks the limits of an area; a dividing line 2. a limit of something abstract, especially a subject or sphere of activity.

**Community** – a group of people living in the same place or having a particular characteristic in common.

**Culture** – 1. the arts and other manifestations of a human intellectual achievement regarded collectively. 2. the ideas, customs, and social behaviour of a particular people or society.

**Democracy** – a system of government by the whole population or all the eligible members of a state, typically through elected representatives.

**Ethical** – relating to moral principles or the branch of knowledge dealing with these; morally good or correct.

**Equality** – the state of being equal, especially in status, rights, or opportunities.

**Globalisation** – the process by which businesses or other organisations develop international influence or start operating on an international scale.

**Interaction** – reciprocal action or influence.

**Migrant** – a person who moves from one place to another in order to find work or better living conditions.

**Minority** – the smaller number or part, especially a number or part representing less than half of the whole.

**Multicultural** – relating to or containing several cultural or ethnic groups within a society.

**Prejudice** – preconceived opinion that is not based on reason or actual experience.

**Racism** – the belief that all members of each race possess characteristics, abilities, or qualities specific to that race, especially so as to distinguish it as inferior or superior to another race or races.

**Respect** – a feeling of deep admiration for someone or something elicited by their abilities, qualities, or achievements.

**Rejection** - the dismissing or refusing of a proposal, idea, etc

**Stereotype** – a widely held but fixed and oversimplified image of a particular type of a person or thing; a person or thing that conforms to such an image.

**Sustainable** – 1. able to be maintained at a certain rate or level. 2. able to be upheld or defended.

**Tolerance** – 1. the ability or willingness to tolerate the existence of opinions or behaviour that one dislikes or disagrees with. 2. the capacity to endure continued subjection to something such as a drug or environmental conditions without adverse reaction.

**Trust** – firm belief in reliability, truth, or ability of someone or something.

#### **Useful links:**

Crossing Cultures:

<http://www.learningplace.com.au/deliver/content.asp?pid=44415>

Online digital activities:

[http://www.racismnoway.com.au/teaching-resources/e\\_challenges/index.html](http://www.racismnoway.com.au/teaching-resources/e_challenges/index.html)

**Education Kit Evaluation Questionnaire**

Please provide us your feedback on this education resource for  
**'insight: A travelling exhibition of Hermannsburg Pots.'**  
The Redcliffe City Art Gallery appreciates your time and input.

**Are you a teacher, tutor or lecturer?**  Yes  No

**If so, what is your subject area/sector?** \_\_\_\_\_

**Your name (optional) and institution:** \_\_\_\_\_

**How did you hear about this Education Kit?**

- Redcliffe City Art Gallery web page  Word of mouth  
 Flyer  Other (please state) \_\_\_\_\_

**How did you access this kit?**

- Online at Redcliffe City Art Gallery web page  
 In a teacher pack from Redcliffe City Art Gallery  
 Other (please state) \_\_\_\_\_

**How did you use this resource?**

- Personal study  Before gallery visit  
 During gallery visit  Post-visit  
 As Distance Education support  Other (please state) \_\_\_\_\_

**How useful did you find this education kit to support your exhibition visit or your classroom learning?**

\_\_\_\_\_  
\_\_\_\_\_

**What was the most useful or relevant section/s of the kit?**

\_\_\_\_\_  
\_\_\_\_\_

**Do you have any additional comments or suggestions?**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

*Thank you for your feedback and comments.*