### Stage 4 Mandatory Course Units

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<tr>
<th>Unit of Work</th>
<th>Aboriginal Artists</th>
<th>Forms</th>
<th>Frames</th>
<th>Conceptual Framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 A Cultural Journey</td>
<td>Jimmy Pike, Kevin Gilbert, Dennis Nona, Banduk Marika, Ellen Jose, Pooaraar</td>
<td>2D - printmaking</td>
<td>Structural Cultural</td>
<td>Artist, artwork, audience</td>
</tr>
<tr>
<td>2 Ceramic Creatures</td>
<td>Thancoupie, Female Indigenous artists</td>
<td>3D - ceramics</td>
<td>Structural</td>
<td>Artist, artwork, world</td>
</tr>
<tr>
<td>3 Unforgettable Tucker</td>
<td>Robert Campbell Jr, Pantjiti Mary McLean, Lawrence Leslie</td>
<td>2D - painting</td>
<td>Cultural</td>
<td>Artist, artwork, world, audience</td>
</tr>
<tr>
<td>4 Ancestors and Family Members</td>
<td>Lena Yarinkura, Jenny Watson</td>
<td>3D - fibre, sculpture</td>
<td>Cultural</td>
<td>Artist, artwork, world</td>
</tr>
</tbody>
</table>

### Stage 5 Elective Course Units

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<thead>
<tr>
<th>Unit of Work</th>
<th>Aboriginal Artists</th>
<th>Forms</th>
<th>Frames</th>
<th>Conceptual Framework</th>
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</thead>
<tbody>
<tr>
<td>5 Reconciliation</td>
<td>Alice Hinton-Bateup, David Spearim, Robert Campbell Jnr</td>
<td>2D - printmaking, digital media</td>
<td>Cultural</td>
<td>Artist, artwork, world, audience</td>
</tr>
<tr>
<td>6 Objects in the Landscape</td>
<td>Yvonne Koolmatrie, Lorraine Connelly-Northey</td>
<td>3D - sculpture, fibre</td>
<td>Structural Cultural</td>
<td>Artist, artwork, world</td>
</tr>
<tr>
<td>7 Cultural Intersections</td>
<td>Michael Riley Rea, Darren Siwes, Brenda L. Croft, Brook Andrew</td>
<td>2D - photography, digital media, computer generated and enhanced graphics</td>
<td>Structural Cultural</td>
<td>Artist, artwork, world, audience</td>
</tr>
<tr>
<td>8 Place, Possession and Dispossession</td>
<td>Lin Onus, Gordon Bennett</td>
<td>2D - digital imaging, collage, photomontage</td>
<td>Cultural Postmodern</td>
<td>Artist, artwork, world, audience</td>
</tr>
</tbody>
</table>
## UNIT 1 – A Cultural Journey

### Overview

<table>
<thead>
<tr>
<th>Unit of work</th>
<th>A Cultural Journey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>One term</td>
</tr>
<tr>
<td>Stage</td>
<td>4</td>
</tr>
<tr>
<td>Year</td>
<td>7 or 8</td>
</tr>
</tbody>
</table>

#### Unit description

In this unit of work students study Jimmy Pike’s *Woman Carrying the Two Boys*. The artist’s historical and cultural links with the Great Sandy Desert in Western Australia are used to explain the ways in which an artwork can represent a culturally specific experience and understanding of the world. Students undertake a study of cultural and historical issues of other Aboriginal and Torres Strait Islander printmakers. They discuss the relationships between artists and audiences involved in commercial, copyright and appropriation issues relevant to Indigenous artmaking practices.

In artmaking students explore the cultural context of their own families or friendships through the notion of journeys. The significance and meaning of journeys for the members of the family or friendship group are used to provide symbols that can represent their experience of this aspect of their world. Students will be introduced to lino printing techniques and the practice of printing, making an edition and exhibiting printed artworks. In writing about their own and classmates’ artworks, students will explore the importance of cultural connections and differences in audience responses to artworks.

#### Forms

- 2D – printmaking

#### Frames

<table>
<thead>
<tr>
<th>Conceptual framework</th>
<th>Artist</th>
<th>Artwork</th>
<th>World</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subjective</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Structural</td>
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<tr>
<td>Cultural</td>
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<tr>
<td>Postmodern</td>
<td></td>
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</tr>
</tbody>
</table>

#### Key artists

- Jimmy Pike (Walmatjarri language group). Other works by the artist include *Woman Carrying the Two Boys*, 1990
- Kevin Gilbert (Wiradjuri language group)
- Dennis Nona (Kal-lagaw-ya language group)
- Banduk Marika (Rirratjingu language group)
- Ellen Jose (Meriam language group)
- Pooaraar (also known as Bevan Hayward, Pooaraar is a Noongar artist)

#### Outcomes

- 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10
Specific content focus for Unit 1

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Students learn to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10</td>
<td>Students learn about:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artmaking</th>
<th>Artmaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by different values and beliefs</td>
<td>investigate the field of visual arts and design and approximate some conventions, activities, traditions and customs of the field to make art</td>
</tr>
<tr>
<td>the pleasure and enjoyment in making artworks</td>
<td>reflect on and interpret actions and choices, and document these in their diaries</td>
</tr>
<tr>
<td>the function of the artist to make artworks – images or objects</td>
<td>make images and objects (artworks) that approximate an approach to artistic practice</td>
</tr>
<tr>
<td>artworks produced for exhibition and display</td>
<td>identify the intention, audience and context for an exhibition and display of artworks</td>
</tr>
<tr>
<td>artworks that relate to their own background and experience</td>
<td>record investigations and information gathering in their diary</td>
</tr>
<tr>
<td>belief, value and meaning in artmaking in the cultural frame</td>
<td>use their cultural and community identities and social perspectives of interest to them in the development of ideas and interests to represent the world in the making of art</td>
</tr>
<tr>
<td>belief, value and meaning in artmaking in the structural frame</td>
<td>investigate and employ a range of conventions including codes, symbols and signs and consider how communication is embedded in the material and conceptual organisation of artworks and offer a way to develop representations of ideas and interests in the world in the making of art</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Critical and historical studies</th>
<th>Critical and historical studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>how practice in the visual arts in different times and places is conditioned by a range of interests</td>
<td>investigate a range of practices in the visual arts in different times and places</td>
</tr>
<tr>
<td>artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists</td>
<td>explore and seek to explain the artistic practices of selected artists/groups of artists identifying conventions and procedures</td>
</tr>
<tr>
<td></td>
<td>investigate the works of selected artists as an aspect of their artmaking practice</td>
</tr>
</tbody>
</table>
Australian and international artists, designers, architects from different times and places with a focus on those with an iconic status and others who are relevant to the cultural and personal interests of students. Consideration should be given to:

- contemporary artists and modern artists
- artists from different times and cultures
- Aboriginal and Indigenous artists
- female and male artists

those who use conventional and/or more contemporary technologies

different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists

| belief, value and meaning about artworks from the cultural frame | adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions) |
| belief, value and meaning about artwork from the structural frame | identify and seek to explain how artists and audiences use cultural and community identities and social perspectives in making and responding to art |
| | identify and seek to explain how artists and audiences can read artworks as images or texts by understanding conventions including codes, symbols and signs and how these are embedded in the material and conceptual organisation of artworks |
Teaching and learning activities

1. Critical and Historical Studies

Imagery used by Jimmy Pike

Students look at *Woman Carrying the Two Boys* and describe the ideas suggested by the subject matter in this work. The teacher directs a discussion focusing on the structural frame including:

- the shapes used to represent the figures
- the focal point of the work and possible meanings
- the background pattern, use of line, colours and shapes to symbolise the land and the journey through it
- the colours in the work.

For example, students could describe the flat shapes and bright colours that represent Jimmy Pike, his mother and brother and the sand dunes in the Great Sandy Desert. They could speculate on how the meandering linear pattern in the background represents a personal but also a cultural journey.

Understanding Jimmy Pike’s printmaking practice

Students read the text about Jimmy Pike and answer the following questions.

- Describe Jimmy Pike’s personal cultural experiences as a child.
- Explain what Jimmy Pike means when he says ‘Carvings are like blackfella books’. Students consider the role of artworks in communicating ideas to audiences by explaining how carvings represent and document Aboriginal traditions, cultural history and customs.
- Explain the significance of the word ‘shimmer’ in the context of Aboriginal art and printmaking. Students consider how the word ‘shimmer’ could be an aesthetic quality and a metaphor, such as ‘to shimmer like gold’.
- Elaborate and revise their understanding of the journey represented through their understanding of the artist’s cultural world. Identify some of the reasons why Jimmy Pike’s work may be regarded as culturally significant.

2. Artmaking

Representing a journey

Students recall a journey made with their family or friends. The journey could be a family holiday or a school excursion. In a class discussion they are asked to concentrate on aspects of these journeys. What roles do individuals play? How does the experience change if particular individuals are absent? What changes to routine make them uncomfortable? Are particular foods, music, games or forms of greeting associated with the journey? Students can also be asked to identify conventions or traditions of the journey and to consider their importance. Students are asked to think about the ways in which symbols are used the communicate ideas
to audiences, and to consider what must be known for the meaning of a symbol to the transmitted.

Students represent a journey they have taken. They:
- use a variety of visual devices, signs and symbols to represent this journey
- represent people (family members, friends, teachers) through different shapes
- indicate events such as changes in plan and detours
- show places (eg business signs, landforms, buildings, road signs)
- use symbols for the forms of transport taken (eg walking, bicycle, car, bus, train, aeroplane)
- use a key to label and describe the significance of each symbol
- describe their perceptions of the journey and reactions to events during the journey
- record these drawings in their Visual Arts diary.

**Developing a design for a two-colour lino print**

Students use their initial drawings as the basis of a design for a lino print by:
- selecting one or more symbols to use as a focal point
- considering how they can intentionally position an audience to ‘read’ the narrative qualities represented in their work by using certain visual devices such as focal point, scale, contrasting colouring, tone etc
- using patterns to represent the notion of movement and the experience of travel
- using patterns, colour and lines to emphasise the significance of the journey

Students use their diaries to document and develop a range of ideas before selecting the most effective design. To assist in understanding the issues associated with the cultural frame students reflect on the way they have used signs and symbols as a way of interpreting their world to reflect a culturally specific experience of a journey.

**Displaying the designs for a class critique**

Students display their designs. Then they:
- write a short description and interpretation of another student’s work. (Students should be encouraged to construct a rich description, using the structural frame and communicating the strengths of the work)
- compare this interpretation with the student’s own story of their journey as a way to understand an audience’s unique and individual ‘reading’ of a work. Students could also discuss the role of universal and personal symbols in artworks.
- display the two written descriptions with the design.

The teacher selects some descriptions that evoke the student’s intention. The students read these responses to the class.
3. Critical and Historical Studies

Developments in Aboriginal and Torres Strait Islander printmaking

The teacher introduces the important events that have lead to the establishment of a printmaking tradition, including the pioneer work of Kevin Gilbert during the 1960s. As he stated in ‘The Struggle Continues’ (*Artlink*, Vol 10), ‘… from the prison, I exhibited in [galleries in] Sydney. These exhibitions confirmed my resolve to use my poems, writing and art to open up the question of the continuing denial of and injustice against Aboriginals …’

Students research individually or in pairs the history and achievements of a work by one contemporary Aboriginal or Torres Strait Islander printmaker such as Kevin Gilbert, Jimmy Pike, Dennis Nona, Banduk Marika, Ellen Jose or Pooaraar. A copy of the work is pasted on a timeline titled *Aboriginal and Torres Strait Islander Printmakers: 1970 – 2006*.

A heading for each decade could be given, for example:

1970s: Social Conscience

1980s: After 200 years

1990s: New Technologies

2000s: Issues in the 21st Century

During the study students refer to and quote relevant historical information from the timeline provided. Students:
- prepare three sentences on their timeline explaining the cultural interests and practice of the printmaker, including techniques used, and possible influences on the artist. (For example, ‘Dennis Nona illustrates a traditional story of greed in the lino print *Kimono*. This story is told using intricately carved lines, shapes and surface patterns. Because of family connections, Nona’s work is influenced by his culture and his links to Papuan art’.)
- review the story and produce a written account in their diary that explores the role of the artist from the cultural frame and/or investigates the relationship between the artist and the world as a way to account for and explain changes in practice, style and cultural identity over time.

4. Artmaking

Printing techniques and practices

After observing the teacher demonstrating different types of cutting tools and safe cutting techniques, students:
- transfer the design to the lino block
- cut areas that are to remain white (or the colour of the paper)
- consider how fine outlines, textures and patterns are achieved through different cutting techniques and actions with the lino cutting tools.
The teacher demonstrates setting up a registration system, inking the plate and producing a proof for evaluation. Students:

- print a series of three prints using two colours
- make adjustments with the teacher on print quality and clarity of intent
- consider traditional and innovative printmaking practices such as paper types and ink-rolling techniques
- develop an instructional bullet point plan that documents the process and procedures in their diaries.

The teacher demonstrates:

- overprinting or hand-colouring a print
- collaging materials (photographs, tissue paper, and textured papers) onto the surface to extend and resolve concepts
- how to produce, label and mount the prints as an edition.

Students use one or more of these techniques in making their artworks and record their practice in their diaries.

Student work is exhibited. Students discuss and compare their prints (use of symbols and visual qualities to represent a journey) with Jimmy Pike’s work using either the cultural and/or the structural frame and record their findings in their diaries.

5. Critical and Historical Studies

Audiences for Aboriginal Art and Marketing Issues for Aboriginal Artists

Students recall when they have seen Aboriginal images used in a commercial context. They consider how traditional images are used on objects such as t-shirts, tourist gifts, posters, postcards and fabric designs. Discussion can focus on commercial advantages and disadvantages for Aboriginal communities including how the artworld/market works (artist/producer, agent/dealer, gallery/commercial institution, audience/public/consumers) and how artists such as Jimmy Pike market their work. Students can also consider the multiple nature of audiences for Aboriginal artworks ranging from overseas tourists, art collectors, general Australian audiences and local indigenous audiences and recognise how different audiences may interpret artworks in different ways. They also consider an example of the commercial exploitation of Aboriginal art: refer to Protecting Australian Indigenous Art at http://ab-ed.boardofstudies.nsw.edu.au/go/visual-arts-7-10/protecting-australian-indigenous-art

6. Evidence of Learning

Oral responses and class discussion demonstrate student understanding of the cultural and structural frames and the identification and representation of cultural values in the development of symbols. Responses to set questions and interpretations of artworks reveal an understanding and knowledge of the structural frame. An understanding of printmaking practice can be observed in the resolved print edition and documentation recording experiments, processes and evaluations of printmaking activities. An understanding of
relationships between artworks and the world can be identified in responses to the cultural significance of Pike’s print and in a broader political and social comprehension evident in the timeline.

7. Feedback

Teacher provides:

- oral feedback during class discussions and artmaking lessons
- written feedback in the Visual Arts diary.

Teacher observes peer discussion and feedback in the critique and interpretation of designs.

8. Related activities

Teachers could research other issues relating the marketing and copyright in *Protecting Australian Indigenous Art* [http://ab-ed.boardofstudies.nsw.edu.au/go/visual-arts-7-10/protecting-australian-indigenous-art](http://ab-ed.boardofstudies.nsw.edu.au/go/visual-arts-7-10/protecting-australian-indigenous-art) Students could present an oral account about a copyright issue experienced by an Aboriginal artist or community.

The class could visit an art gallery that exhibits Aboriginal and Torres Strait Islander prints.

An Aboriginal printmaker or storyteller could be employed in the classroom to work with the students. The class could hold a class exhibition of completed artworks and invite the school community to view the works.

Students could display their works during Reconciliation Week, National Aboriginal and Torres Strait Islander Week, and NAIDOC Week. They could enter works in the art competitions during Reconciliation Week, and they could display works around the school.

Click here to go to Resources and Research.
### UNIT 2 – Ceramic Creatures

#### Overview

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<td>Duration</td>
<td>One term</td>
</tr>
<tr>
<td>Stage</td>
<td>4</td>
</tr>
<tr>
<td>Year</td>
<td>7 or 8</td>
</tr>
</tbody>
</table>

**Unit description**

This unit of work provides a sequence of learning opportunities in which students create a ceramic form inspired by the work of a range of ceramists including Aboriginal ceramist Thancoupie. They use the structural frame to explore the use of animals as a basis for the form and decoration of their ceramic work. In artmaking students are introduced to the practice of hand-building ceramic forms. They investigate ceramic sculpture as a means of communicating ideas about, and observations of, the natural world. In critical and historical studies students investigate Thancoupie’s art through her storytelling and how she came to work with a non-traditional medium such as clay. They gain an understanding of how symbolic form and organisation in artworks can represent an artist’s relationship to their world. The related activities offer students the opportunity to research other Dreaming stories and explore their significance in contemporary Aboriginal Australia.

**Forms**

3D – ceramics

**Frames**

<table>
<thead>
<tr>
<th>Subjective</th>
<th>Structural</th>
<th>Cultural</th>
<th>Postmodern</th>
</tr>
</thead>
</table>

**Conceptual framework**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Artwork</th>
<th>World</th>
<th>Audience</th>
</tr>
</thead>
</table>

**Key artists**

Thancoupie (Thanaquith language group)
Maria Gazzard, Bernard Leach, Shoji Hamada, Peter Travis

**Outcomes**

4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10
**Specific content focus for Unit 2.**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Students learn about:</th>
<th>Students learn to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10</td>
<td><strong>Artmaking</strong></td>
<td><strong>Artmaking</strong></td>
</tr>
<tr>
<td></td>
<td>▪ the pleasure and enjoyment in making artworks</td>
<td>▪ reflect on and interpret actions and choices, and document these in their diaries</td>
</tr>
<tr>
<td></td>
<td>▪ artists working individually, in groups and in collaboration with others</td>
<td>▪ make informed personal choices to shape meaning</td>
</tr>
<tr>
<td></td>
<td>▪ the material, physical and virtual form of artworks intentionally made by artists</td>
<td>▪ make artworks using a range of 2D, including drawing, 3D and/or 4D forms, materials and techniques and various investigations of the world</td>
</tr>
<tr>
<td></td>
<td>▪ the world as the source of ideas and concepts to make art</td>
<td>▪ use their diaries to research and investigate the world, for example: memory, fantasy, people, places and spaces, other living things, objects, culture, social and national identity, relationships, gender, politics, religion, celebrations, events, the environment, theories, issues about art</td>
</tr>
<tr>
<td></td>
<td>▪ how artists develop their intentions</td>
<td>▪ develop artistic intentions arising from relationships between artist – artwork – world – audience</td>
</tr>
<tr>
<td></td>
<td>▪ belief, value and meaning in artmaking in the structural frame</td>
<td>▪ investigate and employ a range of conventions including codes, symbols and signs and consider how communication is embedded in the material and conceptual organisation of artworks and offer a way to develop representations of ideas and interests in the world in the making of art</td>
</tr>
<tr>
<td><strong>Critical and historical studies</strong></td>
<td></td>
<td><strong>Critical and historical studies</strong></td>
</tr>
<tr>
<td></td>
<td>▪ how artworks may be differently interpreted by artists, writers, critics, historians and other audiences</td>
<td>▪ identify and describe the purpose, audience and context for viewing artworks</td>
</tr>
<tr>
<td></td>
<td>▪ artistic practices, conventions and the networks of procedures that inform the approaches to artmaking of different artists or group of artists</td>
<td>▪ explore and seek to explain the artistic practices of selected artists/groups of artists identifying conventions and procedures</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ investigate the works of selected artists as an aspect of their artmaking practice</td>
</tr>
<tr>
<td>Various artists, with a focus on what they do, where they work, how and why they work and how they develop their intentions</td>
<td>Investigate the role and work of selected artists including groups of artists in different times and places</td>
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</tr>
<tr>
<td>Different kinds of artworks in 2D, 3D and 4D forms including their symbolic, representational, physical and material properties</td>
<td>Investigate the expressive and stylistic possibilities of different media and techniques used by artists and recognise how these aspects contribute to the kinds of artworks they make</td>
<td></td>
</tr>
<tr>
<td>Different audiences for artworks including art critics, art historians, members of the public, teachers, parents, students, other artists</td>
<td>Adopt the role of an audience member when viewing art in various locations (eg in school, gallery visits and web exhibitions)</td>
<td></td>
</tr>
<tr>
<td>Belief, value and meaning about artwork from the <strong>structural</strong> frame</td>
<td>Identify and seek to explain how artists and audiences can read artworks as images or texts by understanding conventions including codes, symbols and signs and how these are embedded in the material and conceptual organisation of artworks</td>
<td></td>
</tr>
</tbody>
</table>
Teaching and learning activities

1. Critical and Historical Studies

Understanding Thancoupie as a contemporary Aboriginal ceramicist

The teacher indicates the location of Weipa on a map of Australia and discusses with students its geographical isolation and climate. Students then view Thancoupie’s work and read background information from a range of sources provided about the artist and her practice. Students answer the following:

- Why do you think Thancoupie chose to work with clay?
- How do you think she would have felt travelling all the way from Weipa to study ceramics in Sydney?
- How important is clay at Weipa?
- Was clay used traditionally as an art form?
- Discuss the recognition of Thancoupie’s work by her community, other Aboriginal artists and the artworld in national and international contexts.
- Why is Thancoupie compared with Albert Namatjira and what innovations are they both known for?

Jennifer Isaacs’ book *Thancoupie the Potter* has the stories of the animals portrayed on these ceramic sculptures as told by Thancoupie. They could be read out to the class.

Students discuss Thancoupie’s work and consider:

- the qualities of the symbols and shapes used to represent the ancestral figures (bold and simple, a style taken from traditional sand drawings by Thancoupie’s family) and how these can be interpreted by an audience
- the surface decoration in relation to the spherical form
- the techniques: hand-built form, carved/incised decoration, thick walls (necessary when building the spheres).

Students will use these understandings in their own artmaking.

Works of other contemporary ceramists

Students are encouraged to research one work by a modern or contemporary ceramist. Students select an artist such as Maria Gazzard, Bernard Leach, Shoji Hamada or Peter Travis. They use the structural frame to:

- explain the function, and visual qualities of selected works and write a brief description of the size, shape, form and glazing techniques used by the artist
- identify some of the similarities and differences between the work of their selected artist and Thancoupie’s works.

They account for the relationship between the agencies of the conceptual framework by:

- identifying where and when the works were made and for whom (audience)
- consider why the work and the ceramist are regarded as significant (artist/audience relationship).
2. **Artmaking**

**Researching fauna as an inspiration for a ceramic sculpture**

Students explore animals for a ceramic sculpture. (If possible this unit could be integrated with an excursion to the zoo, a wildlife park, or museum.)

Students consider:
- an animal that is common to, or found in, the area where the students are from, for example koala, a green tree frog, blue tongue lizard
- an iconic animal that symbolises concepts such as national identity, tribal totems, clan or tribal belonging
- a pet, for example dog, cat, fish, horse
- an animal they admire, for example elephant, tiger, and cow
- an animal or bird which symbolises power, strength, eg eagle, lion
- the students’ Chinese horoscope animal, for example a rabbit, rat, rooster.

The teacher reads the class a Dreaming story based on animals.

Students select an animal and write a brief explanation for their choice. The teacher guides students in researching the beliefs and meanings relating to the representation of the animal, and to investigate the ways it has been represented in different artworks, and other sources, in different times and places. Students could research the examples given in this discussion using the internet and record this information in their Visual Arts diary.

Students use their Visual Arts diary to make sketches and observation drawings of the animal, working directly, or from sources such as photographs, scanned images, the Internet and books. They can focus on the form and characteristics, for example, skin, fur, scale, feathers, claws, fins, webbed feet etc., and use different drawing techniques to represent these, for example, linear, tonal drawings, graphic tonal drop out drawings.

Students also make sketches and draw symbols associated with the animal and its world, eg its habitat, footprints, other markings associated with the animal’s movement to expand their visual vocabulary. These can be used as part of the decorative surface design for their ceramic sculptures.

**Developing ideas for a ceramic form**

The teacher discusses the possibilities of different forms and shapes that can be constructed from clay. Students consider their research drawings and discuss in small groups the most appropriate shape for their hand built ceramic form, eg a sphere, an oval, a cylindrical form. Students design a form based on their initial drawings and investigations. They may also use clay to mould the simple shape of the animal to develop a sense of how it could be further worked and represented in three dimensions.

Students consider the surface decoration of their form, eg simple lines and shapes to move the audience’s eye around the form; repeating patterns to represent the rhythm of rain; overlapping and layering of shapes to create patterns and textures.
Hand-building the ceramic sculpture

The teacher explains and demonstrates appropriate safe working practices, and hand-building techniques such as slab construction, coiling, and pinching. Students commence construction of the form, allowing time for reflection and changes to occur during the process. The form needs to be reasonably thick to allow for carving and incising. When the form is complete the students apply decoration by carving, incising, stamping and adding clay to build surfaces, as well as textures and details. The works are allowed to dry slowly. When leather hard, surfaces may be burnished and other decoration and textures may be applied. Works are bisque-fired when dry.

Reflection

During the making of their ceramic form, students review their work by answering the following questions:

- Does the way the image of the animal and the form of the ceramics represent the strengths and characteristics of the animal selected?
- Will the ceramic form stand firmly?
- Are the parts well balanced?
- Do the designs for the surface decoration complement the form?

Students discuss their work in pairs and with their teacher and make appropriate changes as required. Students document their decisions and procedures in their Visual Arts diary.

3. Critical and Historical Studies

The contribution of Aboriginal and Torres Strait Islander women artists to their community and the artworld

Students select one or two of the following artists and compare how Thancoupie and other Aboriginal and Torres Strait Islander women artists represent ideas and interests about their world in their artworks.

- Bronwyn Bancroft, Treaty, 1991
- Euphemia Bostock, Contemporary Koori Masks
- Isabell Coe, Tent Embassy with Mum Shirl, 1993
- Maria Coghlan, Murray Cod, 1991
- Alice Hinton-Bateup, Koorie Time Clock, Ruth’s Story, 1989
- Peta Lonsdale, The Koori Flag, 1993
- Rea, Lipstick from the Lemons III Series, 1994
- Look who’s calling the kettle black, 1992
- Resistance
- Suitcase of hope, books of empty words
- Elaine Russell, Inspection Day, 1994
Students use the structural frame to respond to the following questions about their selected artist(s):

- What is the title of each of the artworks, when were they made, who made them?
- What kinds of artworks are they?
- Describe the material practice used to make the artworks. Identify the features of Thancoupie’s practice that are similar and different to your selected artist.
- Describe what the artist is communicating about her world in the artwork(s) eg her home, life, religion, culture, community, family, society, beliefs. List the signs and symbols used and explain what ideas and meanings they are communicating to an audience.

4. Artmaking

Surface treatments of the ceramic form

Following the bisque firing the teacher shows examples of the use of oxides and underglazes to emphasise how these decorative materials can enhance the surface and textural qualities of the clay. The teacher demonstrates safe working practices when working with glazes, oxides and underglazes. The teacher and students discuss how the qualities of the symbols and the form of the work can be further enhanced by the selected surface treatments. Students apply glazes, oxides and underglazes to decorate their ceramic form. Works are fired when completed.

Evaluation of student work

Students prepare an exhibition of their work. They write an artist’s statement or catalogue entry that describes their artmaking practice and intentions in representing their animal in a ceramic form.

5. Evidence of learning

Visual Arts diary entries, reflections and drawings demonstrate an understanding of how a visual language can be developed to communicate ideas about animals. Students’ skills in refining forms and knowledge of appropriate hand-building and decorative techniques are demonstrated in their ceramic forms.

Students’ understanding of the structural frame and how this frame can be used to develop an understanding of the artist, artwork, world, audience relationship is demonstrated in their responses to written tasks about an artist’s practice, and about how artists communicate their ideas and interests about the world to audiences.
6. Feedback

- Teacher observation and oral feedback during the discussion, planning and making of ceramic forms.
- Oral feedback during class discussion about artists and their practice and the artworld.
- Written feedback about research into an artist’s practice and relationships between agencies of the conceptual framework.
- Peer feedback about the ceramic forms including shape and decoration and design solutions.
- Oral feedback about exhibition of works and artist’s statements.

7. Related activities

Dreaming stories related to animals

Teachers assist students in finding some Dreaming stories about animals. (Storytelling has long been a verbal tradition and a source for artmaking in Aboriginal society.)

Students and teachers can research the source of the Aboriginal stories they have found and look at:

- Who owns the story?
- Who do the publishers/editors get permission from before they publish it?
- Are the illustrations appropriate?
- Does the moral reason behind the story still hold relevance in its printed form?

Students might also look at some of Pauline McCloud’s stories and at Arone Raymond Meeks’s *Enora and the Black Crane*.

Click here to go to Resources and Research.
UNIT 3 – Unforgettable Tucker

Overview

<table>
<thead>
<tr>
<th>Unit of work</th>
<th>Unforgettable Tucker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duration</td>
<td>One term</td>
</tr>
<tr>
<td>Stage</td>
<td>4</td>
</tr>
<tr>
<td>Year</td>
<td>7 or 8</td>
</tr>
<tr>
<td>Unit description</td>
<td>This unit of work provides a series of learning opportunities in which students consider the cultural and historical importance of bush tucker as subject matter for artworks in traditional and contemporary Aboriginal art. In critical and historical studies the cultural frame is used in a comparative investigation of artworks by Robert Campbell Jnr and traditional Aboriginal art styles. This draws attention to ways contemporary Aboriginal artists use and reference traditional conventions to relate their work to its cultural heritage. Comparisons are made to the cultural values implicit in selected examples of the representation of food in the European modernist tradition. In artmaking the unit encourages students to consider ways they can develop their own symbols for an artwork that communicate ideas about the importance of food within their own cultural traditions. They are introduced to a variety of representational techniques. Consideration is given to the inappropriateness of directly copying and misappropriating Aboriginal images and symbols.</td>
</tr>
<tr>
<td>Practice, artmaking and critical and historical studies</td>
<td></td>
</tr>
<tr>
<td>Forms</td>
<td>2D – painting</td>
</tr>
<tr>
<td>Frames</td>
<td>Subjective</td>
</tr>
<tr>
<td>Conceptual framework</td>
<td>Artist</td>
</tr>
<tr>
<td>Key artists</td>
<td>Robert Campbell Jnr (Ngaku language group). Other works by the artist include <em>Aboriginal Tucker, Death in Custody</em> Pantjiti Mary McLean (Ngaatjatjarra language group). Other works by the artist include <em>Collecting Bush Tucker</em> Ricky Swallow Lawrence Leslie (Kamilaroi language group). Other works by the artist include <em>Banks of the Mehi</em> Still life images from a range of times and places, eg Dutch, Impressionist, Cubist, Margaret Preston</td>
</tr>
<tr>
<td>Outcomes</td>
<td>4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10</td>
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</tbody>
</table>
## Specific content focus for Unit 3.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9, 4.10</th>
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</thead>
<tbody>
<tr>
<td><strong>Students learn about:</strong></td>
<td><strong>Students learn to:</strong></td>
</tr>
<tr>
<td><strong>Artmaking</strong></td>
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</tr>
<tr>
<td>- the field of visual arts and design as comprising conventions, activities, traditions and customs shaped by different values and beliefs</td>
<td>- investigate the field of visual arts and design and approximate some conventions, activities, traditions and customs of the field to make art</td>
</tr>
<tr>
<td>- the pleasure and enjoyment in making artworks</td>
<td>- reflect on and interpret actions and choices, and document these in their diaries</td>
</tr>
<tr>
<td>- the function of the artist to make artworks – images or objects</td>
<td>- make images and objects (artworks) that approximate an approach to artistic practice</td>
</tr>
<tr>
<td>- the world as the source of ideas and concepts to make art</td>
<td>- use their diaries to research and investigate the world, for example: memory, fantasy, people, places and spaces, other living things, objects, culture, social and national identity, relationships, gender, politics, religion, celebrations, events, the environment, theories, issues about art</td>
</tr>
<tr>
<td>- how artists invent, adapt and develop strategies and procedures to investigate the world to make artworks</td>
<td>- adapt and develop strategies and procedures to investigate the world to make artworks</td>
</tr>
<tr>
<td>- artworks that relate to their own background and experience</td>
<td>- record investigations and information gathering in their diary</td>
</tr>
<tr>
<td>- belief, value and meaning in artmaking in the <strong>cultural</strong> frame</td>
<td>- use their cultural and community identities and social perspectives of interest to them in the development of ideas and interests to represent the world in the making of art</td>
</tr>
<tr>
<td><strong>Critical and historical studies</strong></td>
<td><strong>Critical and historical studies</strong></td>
</tr>
<tr>
<td>- how practice in the visual arts in different times and places is conditioned by a range of interests</td>
<td>- investigate a range of practices in the visual arts in different times and places</td>
</tr>
<tr>
<td>- various artists, with a focus on what they do, where they work, how and why they work and how they develop their intentions</td>
<td>- discuss, consider and write about different aspects of practice</td>
</tr>
<tr>
<td></td>
<td>- investigate the role and work of selected artists including groups of artists in different times and places</td>
</tr>
<tr>
<td>how the world can be interpreted in art and the ways in which ideas are represented</td>
<td>recognise how artists interpret the world in the making of artworks and how they seek to represent these concepts through a range of styles and approaches</td>
</tr>
<tr>
<td>belief, value and meaning about artworks from the <strong>cultural</strong> frame</td>
<td>identify and seek to explain how artists and audiences use cultural and community identities and social perspectives in making and responding to art</td>
</tr>
</tbody>
</table>
Teaching and learning activities

1. Critical and historical studies

Traditional Aboriginal art practices

The teacher shows students examples of a variety of traditional Aboriginal art practices from groups working in different locations. These are located on the map of Australia. Students use the structural frame to identify and compare the artworks, considering the use of the following traditional techniques, styles and materials:

- dot-style painting (originated from ground and sand painting and drawing)
- body decoration (Western and Central Desert)
- crosshatching (bark paintings, Arnhem Land)
- X-ray art style and bark paintings, Arnhem Land (simultaneous representations inside and outside parts of animals)
- silhouette (Sydney rock carvings).

Students record notes about the characteristics of each of the traditional styles and the artmaking conventions used by different groups of traditional Aboriginal artists. Consideration could also be given to how traditional tools were made and used by these artists.

Robert Campbell Jnr


Artworks by Robert Campbell Jnr can be shown to students to stimulate further discussion. Discussion focuses on Robert Campbell Jnr’s artmaking practice, including:

- how Robert Campbell Jnr’s ideas for artworks have developed over time
- how Robert Campbell Jnr has adapted traditional Aboriginal art techniques and styles to create his own style of painting
- the artist’s use of signs and symbols to tell stories to audiences about significant events and issues in relation to Aboriginal culture and history, such as the need for food, identity, race, class, heritage and politics
- Robert Campbell Jnr’s achievements in the artworld in national and international contexts.

Following this discussion students view Robert Campbell Jnr’s work *Aboriginal Tucker* [www.littlebruiser.com.au/product.php?productid=16175](http://www.littlebruiser.com.au/product.php?productid=16175) and read the information about his artwork and artmaking practice. Students draw a diagram of this artwork in their Visual Arts diary including annotations explaining the features of the artworks based on the preceding discussions.

**Symbolism used in Robert Campbell Jnr’s work**

Students analyse the painting *Aboriginal Tucker* and study the symbols used by Robert Campbell Jnr to communicate a message to an audience. Students continue to add information to their annotated diagram of the artwork based on observations made during the discussion of the work. Students consider:

- the messages conveyed in the work
- symbols used to represent food and its symbolising of Aboriginal life and culture
- the techniques and materials used to make the work
the source of traditional painting styles and conventions used to depict animals

- the formal organisation of the work including composition, colour, perspective (aerial, side and X-ray views), patterning and repetition

- scale of images; for example, the emu is represented as a simple outlined shape and is drawn from a side view depicting internal organs and other features, emu footprints also appear all over the background and the crab is drawn from an aerial view and is the same size as the emu.

Other examples of Robert Campbell Jnr’s work (eg *Death in Custody*, 1987) are shown. These can be collected from a range of sources, eg books, DVDs, the internet, CD-ROMs, exhibition catalogues, television.

The class discusses:

- how Robert Campbell Jnr has adapted traditional Aboriginal art techniques to create his own style
- his use of simplified-shape drawings to represent animals and their internal organs
- how he stylistically represents people
- how he uses and manipulates traditional western perspective by alternating aerial and side views of the animals.

Building on these activities, students consider and explain why and how Robert Campbell Jnr’s artworks effectively communicate ideas to audiences. They use annotated diagrams and reflections in their Visual Arts diary to support their judgements.

2. Artmaking

Food as the source and subject matter for a painting

Students:

- explore a range of representations of food in artworks from different times and places eg Dutch still life paintings, Ricky Swallow sculptures, Margaret Preston block prints
- may organise to bring in food that represents their cultural heritage and display it or they may work from photographs of food and special feasts they have collected or that have been provided by the teacher
- make pencil sketches of a meal, or an arrangement of food that was memorable and symbolically celebrated a special occasion (eg birthday, Christmas or other religious festival, an achievement)
- view their sketches and discuss how they could alter initial images so that the objects may be seen from various viewpoints. They can consider how different forms of perspective provide interesting ways of showing objects, how shapes and outlines of food can be enlarged and decorated to symbolise different types of food. For example, a glass or a cup may be better drawn as a profile (side view) and X-ray views could show details of what is inside containers and objects; plates and bowls could be drawn from an aerial view in order to see what they contain.
3. Critical and historical studies

The significance of symbols of food in Aboriginal art

Students view other artworks depicting the subject matter of food. Images could include artworks by Pantjiti Mary McLean (Collecting Bush Tucker, 1994, acrylic, natural pigment and plant dye on canvas) and Lawrence Leslie (Banks of the Mehi, 1994, oil on canvas). A class discussion could focus on the relationship between artworks and the world by looking at images of bush tucker and reading Dreaming stories about bush tucker.

Comparing Aboriginal and non-Aboriginal artworks about food

Students investigate the conventions of representing the subject matter of food in artworks by non-Indigenous artists (eg modernist still-life images by Cezanne and Picasso, Van Gogh’s The Potato Eaters, Hamburger by Oldenburg, seventeenth-century Dutch still lifes, ancient Egyptian tomb paintings). The symbols and conventions of representing food are then compared with those used by Aboriginal artists.

Using the cultural frame, students consider the meaning of these artworks and how they represent rituals and traditions involving food from different cultures, times and places.

The class discusses:
  ▪ the materials and techniques used by different artists to represent the subject matter of food
  ▪ reasons why the artist has represented food, eg cultural beliefs, traditions
  ▪ how perspective and other compositional devices have been used.

4. Artmaking

Composition for a painting about food

Students develop a larger drawing of the feast, meal or celebration, focusing on food, incorporating new ideas from their previous discussions. Discussion of images may assist in developing symbol systems and styles that are unique to each student. Consideration could be given to ways symbols can be combined using simultaneous or different points of view, overlapping, repetition, shading and patterning techniques, scale of images, unity and balance.

This drawing is used as the composition for their painting.

Painting techniques

The teacher explains how traditional Aboriginal artists achieved a variety of painting techniques. Different painting styles are identified and named, for example dot painting and the use of single, double and layered dots, crosshatching and X-ray art. Students observe how the use of materials and simple, non-traditional artmaking tools such as cotton buds, brush ends fibre and string and stencilling can be used to achieve a variety of effects.
In their diaries, students’ experiment with these various new painting techniques, labelling their samples appropriately.

The teacher explains that it is culturally inappropriate to appropriate traditional Aboriginal painting techniques such as dot painting, rarrk and X-ray art.

Based on previous references to traditional aboriginal painting techniques and styles, students look to their own world for culturally appropriate visual solutions in order to develop their own painting style. Students could consider using medical X-ray images or scientific drawings and diagrams of the original natural crop or animal the food is made from to overlay on their initial shape or design. In this way they are developing more complex and layered meanings for an audience to identify and interpret. For example a loaf of bread could have a scientific diagram of an ear of wheat layered over it either in paint of as a simple silk screen print or stencil.

Painting techniques for the background

A variety of painting techniques, to create a background, is demonstrated by the teacher. Acrylic paints, watercolours, pastels and inks can be used to demonstrate how particular effects are achieved. A variety of techniques could include:

- washes and sponging
- spraying and brushing
- finger painting/scumbling/blending.

Students experiment with a selection of the above painting techniques and record details in their diaries.

Students identify the painting techniques they plan to use in their own painting in their Visual Arts diary. Students use the structural frame in their annotations to explain why some techniques are more suitable than others.

Resolving the painting

With reference to their lead-up work and notes students complete the background for their painting on a new surface (paper, wood, and canvas). Students refer to their composition and copy or trace this arrangement onto the new surface of the background. Using the techniques and style they have chosen to develop as part of their own practice, and with advice from the teacher, students build up their images and refine their composition.

Student’s artworks are exhibited in the art room. They can then discuss the qualities of the paintings, commenting on the use of particular techniques and representation of food subject matter. They can also write an artist’s statement explaining the significance of the subject matter and the tradition or celebration the painting represents. They can also consider the variations between their own works and those of Robert Campbell Jnr, using the cultural frame to position and record their findings in their diary.

5. Evidence of learning

Students’ understanding of traditional Aboriginal and other surface and mark making techniques is demonstrated in written recordings and experiments with paint surfaces,
application and mediums in the Visual Arts diary. Resolved artworks demonstrate an understanding of the visual strategies used by Robert Campbell Jnr translated into the student’s own painting style. Artworks demonstrate an understanding of how cultural importance can be communicated to an audience through the use of symbols and forms of representation.

Students’ understanding of the different forms of representation in relation to the culture that produced them is evident in written work.

6. Feedback

- Teacher observation and oral feedback about the development of images and styles and execution of paintings.
- Oral feedback during class discussion about artists and their practice and conceptual framework relationships.
- Written feedback in the student’s Visual Arts diary about artmaking and critical and historical studies including experiments with painting techniques, art writing and interpretations, and explanations of traditional painting techniques.

7. Related activities

Students could research:
- other rituals and ceremonial customs in Aboriginal culture, for example body painting, making and decorating artefacts used for food gathering, the significance of Dreaming stories, the relationship of performance and artworks
- traditional Aboriginal art techniques and styles such as the practice of making bark paintings, the practice of sand painting, body paintings, making ochres in the traditional way, the impact of contemporary materials in artworks
- bush tucker: its origins, forms and role
- other examples of artworks representing Dreamings associated with food.

Click here to go to Resources and Research.