

Unit of Work Ebook

Topic: The Wonderment of the World

Year Level: 5

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Preamble

"The Wonderment of the World" has been selected as the topic for this unit of work. The topic relates directly to children's astonishment at many of the things in our world, be it in a historical sense through **Indigenous Perspectives**, a curiosity of the natural world through **Flora and Fauna**, an interest in humanity with **Identity: Individual's and Communities** as well as humans in the way of the man made world through **Reduce, Reuse, Re-appropriate**. These themes allow students to develop knowledge about how intriguing and exceptional the world is, both natural and manmade, through exploration, observation and experimentation with different media and the use of ICT, all through an artistic experience.

Session One:

Identity: Individual's and Communities

Session One

Identity: Individual's and Communities

ORGANISATION

Title: Half-Self portrait

Curriculum Links:

AusVELS- "Exploration of, and response to, expressive qualities of arts works is informed by critical analysis of the use of elements, content and techniques and discussion about the nature, content, and formal, aesthetic and/or kinaesthetic qualities of arts works."

Australian Curriculum-"students develop confidence, curiosity, imagination and enjoyment and develop a personal aesthetic through engagement with visual arts making and ways of representing and communicating"

Focus: Exploring and Responding and ICT

Equipment and Resources:

- Camera
- Computer
- Printer
- Paper
- Oil pastels
- Wax crayons
- Glue
- Scissors
- Smart Board

Focus Questions:

- 1)What is a self portrait?
- 2)Do you think people see you as you see yourself?
- 3)How do you think Vincent Van Gogh saw himself in his 1889 self portrait?

Link to Cross-curricula context:

- Inquiry unit on art periods in time e.g. post-

impressionist period

Key arts-related vocabulary:

- Post-impressionism
- Impressionism
- Portraiture
- Self Portrait

Underpinning Theory:

The underpinning theory behind this lesson is Judith Dinham's understanding that society at any point always has a need for art education for one reason or another, however with that said there are some reasons that transcend time such as self expression and exploration, in which are both explored in this lesson.

Dinham, J. (2011). Chapter 1: Putting you in the picture - the context and rationale for arts education. *In Delivering authentic arts education: visual arts, drama, music, dance, media.* pp 2-15.

Session One

Identity: Individual's and Communities

STRUCTURE

Visual Arts Focus:Children will experiment with Vincent Van Gogh's layering technique, as well as explore their own sense of identity and perception of self.

Tuning in Activity:Teacher will discuss with students what a self portrait is. Teacher will show children Vincent Van Gogh's 1889 Self-Portrait and will discuss what he may have been feeling about himself at the time he painted the portrait. Teacher will also discuss with children how a camera's perception of a person is not necessarily how someone or others may see that person.

Demonstration Session: Teacher will demonstrate to students the process of cutting their photo directly in half and pasting it on one side of the white paper. Teacher will then proceed to demonstrate how to layer oil pastels to draw the other side of the face and mimic Van Gogh's style.

Investigations Focus:Student's will return to their desks to complete the other half of their face, using the strategies demonstrated by the teacher.

Reflections and Making Connections:Once children have completed their self portrait, they will write a small paragraph highlighting the specifics of their face e.g big eyes, round mouth etc. This will later be typed up and displayed with the self-portrait.

Adaptions:

Enabling Prompt-Children who are struggling with using oil pastels will be encouraged to use wax crayons as a base for their work, then layering over the top with oil pastel.

Extending Prompt- Children who complete all their work early will expand further in their paragraph, explaining the process they used to mimic Van Gogh's style.

Assessment Strategies: Teacher will examine students art works to see whether they have used any inspiration from Van Gogh's style.

Session One

Identity: Individual's and Communities

SUPPORTING MATERIAL

Vincent Van Gogh

-Post Impressionist Painter

-Best known for The Starry Night

For more information on Vincent Van Gogh

http://www.ducksters.com/biography/artists/vincent_van_gogh.php

Works by Vincent Van Gogh:

1.1887-8 Self-Portrait with Straw Hat

2.1889 Self-Portrait

3.1888 Self Portrait Dedicated to Paul Gauguin

All images taken from

<http://poulwebb.blogspot.com.au/2013/05/vincent-van-gogh-self-portraits.html>

1



2



3



The Starry Night 1889

Taken from <http://www.wikiart.org/en/vincent-van-gogh/the->

starry-night-1889

Samples of children's work:

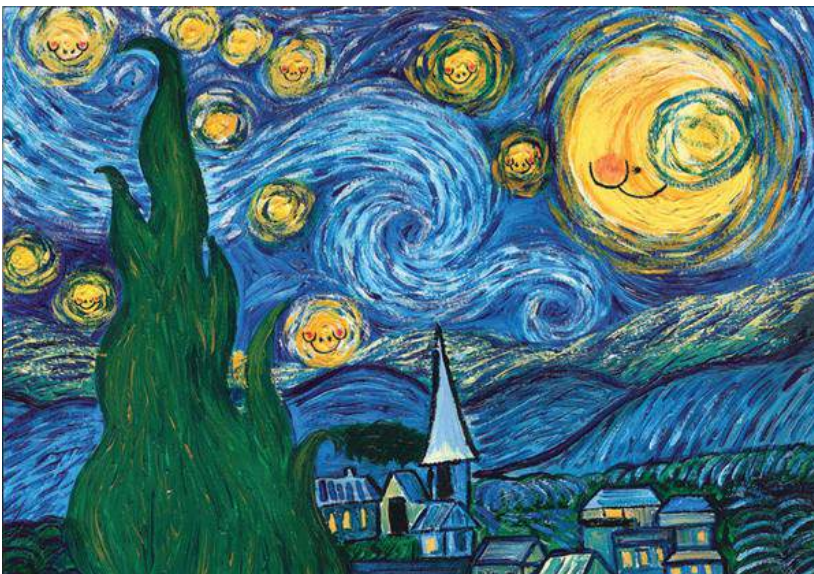


Note: These children are prep students who did not explore Vincent Van Gogh's style but still explored self portraiture. The year five students will be expected to attempt to use Vincent Van Gogh's technique to inspire their self portrait.

Taken from

<http://hannahsartclub.wordpress.com/2013/02/24/half-self-portraits-2-february-2013/>

This is an example of a student using Van Gogh's style:



You can see how the student has layered different coloured oil pastels to mimic Van Gogh's style.

Taken from:

<http://society6.com/lesliepintochildrenillustration/star-sky->

[reinterpretation-of-the-starry-night-by-vincent-van-gogh-kids-art-prints-painting_stretched-canvas#6=28](#)

Terms to know:

Portraiture- the art of painting or taking portraits.

Portrait- a painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Self Portrait- a portrait that an artist produces of themselves.

Session Two: Indigenous Perspectives

Session Two Indigenous Perspectives

ORGANISATION

Title: Shields

Curriculum Links:

AusVELS- "This involves students developing an understanding of social, cultural, political, economic and historic contexts and constructs, and developing a consideration of ways that arts works reflect, construct, reinforce and challenge personal, societal and cultural values and beliefs."

Australian Curriculum-

Focus: Exploring and Responding

Equipment and Resources:

- A3 Black Paper
- A4 Coloured Paper
- Acrylic Paint
- Paint Brushes (assorted sizes)
- Water colour
- Scissors
- glue
- Smart Board
- Laminated symbol sheet
- Pens

Focus Questions:

- 1)What is Indigenous art?
- 2)How can basic lines represent meaning?
- 3)Why is symbolism important in art?

Link to Cross-curricula context:

-Inquiry Unit on Australian History: Specifically the original custodians of the land.

Key arts-related vocabulary:

Indigenous Art: Aboriginal art is a type of art native to the Australian Aboriginals.

Symbolism: the use of symbols to represent ideas or qualities.

Line

Underpinning Theory:

The underpinning theory behind this lesson is Edmund Burke Feldman's Model of Art Criticism. The children are not critiquing any artwork, but are exercising their understanding of interpretation through the exploration of symbols and their meanings.

Taken from:

<http://www2.gvsu.edu/hipshean/resources/Feldman's%20Model%20Crit.pdf>

Session Two

Indigenous Perspectives

STRUCTURE

Visual Arts Focus: Students will understand the power of symbolism in art through an Indigenous perspective.

Tuning in Activity: Teacher will discuss Indigenous art with the children showing them various examples such as decorated shields, and some of Darlene Devery's work. Teacher will explain to children how certain symbols in Indigenous art represent meaning. Teaching will then show children specifically some of the Indigenous Symbols used by tribes around Victoria.

Demonstration Session: The teacher will demonstrate to the children how to paint some of these symbols together to form a story, and will explain to them the process they must undertake to complete the activity.

Investigations Focus: Children will combine various symbols to form a story. The children will paint these on to a cut out piece of paper that resembles an Indigenous shield.

Reflections and Making Connections: Children will write a small paragraph outlining their story through the symbols used.

Adaptions:

Enabling Prompt- Children who are struggling to make up a story using the Indigenous symbolism are welcome to create some of their own symbols in conjunction with the others.

Extending Prompt- Children who have completed their work are to expand further on their paragraph, highlighting why they think symbolism is important, especially in indigenous art.

Assessment Strategies: Teacher will assess each student's

paragraph to see if they have formed a connection between symbol's and meaning.

Session Two Indigenous Perspectives

SUPPORTING MATERIAL

Group of decorated shields from Central Australia



Taken from

<http://www.ngv.vic.gov.au/tjukurtjanu/objects/shields?accept=1&accept=11>

Inspiration:

Australian Indigenous Artist Darlene Devery

1

2

3



1. Barra Dreaming

<http://darwinvisualartsassociation.blogspot.com.au/2013/12/barra-dreaming-by-darlene-devery.html>

2. Red Goolil Dreaming

<http://fineartamerica.com/featured/red-goolil-dreaming-darlene-devery.html>

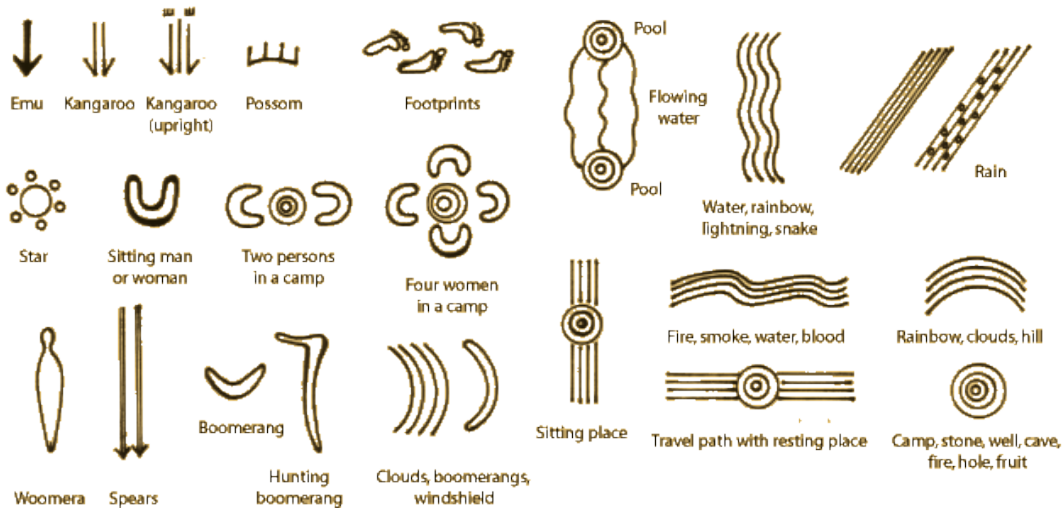
3. Box Jelly Fish

<http://australisincognita.wordpress.com/2013/04/06/earth-air-sea/box-jelly-fish-darlene-devery/>

Helpful link to Victorian Indigenous Symbolism:

<http://australisinognita.wordpress.com/2013/04/06/earth-air-sea/box-jelly-fish-darlene-devery/>

Some Victorian Indigenous Symbolism:



Taken from <http://australianteacher.org/australian-studies/>

Session Three: Flora and Fauna

Session Three Flora and Fauna

ORGANISATION

Title: Kathryn De Barton inspired Bird

Curriculum Links:

AusVELS- children will be engaged in "concepts that emerge from a range of starting points and stimuli"

Australian Curriculum- "Students develop critical and creative thinking, using visual arts languages, theories and practices to apply aesthetic judgment"

Focus: Creating and Making

Equipment and Resources:

- Watercolour Paints
- Acrylic Paints
- Paint brushes of multiple sizes
- Water cups
- White A3 sheets of paper
- Black Pen
- HB Led pencils
- Laminated Photographs of Birds for inspriation
- Smart Board
- Elements of Art sheet (that has examples pictured)
- Glue
- Sketchbooks
- Coloured Pencils

Focus Questions:

- 1)What are the 7 art elements?
- 2)What elements can you see in Kathryn De Barton's work?
- 3) What Media has Kathryn De Barton used in her work?

Link to Cross-curricula context:

-History on Indigenous Australian Culture, the use of particular elements in Aboriginal Art.

Key arts-related vocabulary:

Line/dot

Colour

Tone

Shape

Form

Space

Texture

Underpinning Theory:

The underpinning theory behind this lesson is Edmund Burke Feldman's Model of Art Criticism. Although the children are not critiquing the work they are in fact analysing the art elements used to enhance Kathryn Del Barton's work, and their own.

Taken from:

<http://www2.gvsu.edu/hipshean/resources/Feldman's%20Model%20Crit.pdf>

Session Three

Flora and Fauna

STRUCTURE

Visual Arts Focus: Children will understand that certain media best produces certain art elements. e.g Black pen with line and dot.

Tuning in Activity: Teacher will discuss with students the art elements using physical examples. Teacher will use Kathryn Del Barton's "*from her nest in the holm-oak tree the nightingale heard him*" on the smart board for the children to use some of their element terminology. The children will also discuss what Media the artist has used.

Demonstration Session: Teacher will demonstrate Kathryn Del Barton's technique by showing briefly how one will begin with HB led pencil, progressing on to watercolour paints, and once that dries, outlining important aspects of the piece with black pen. Finally using acrylic paint to dot the piece in the classic De Barton way.

Investigations Focus: Students will recreate their own "*from her nest in the holm-oak tree the nightingale heard him*" using the techniques demonstrated by their teacher.

Reflections and Making Connections:

While waiting for their watercolour to dry students will write and illustrate each of the 7 art elements.

Adaptions:

Enabling Prompt- For children who are uncomfortable with using watercolour paints can use coloured pencils instead.

Extending Prompt- Children who complete their work early can write a small paragraph exploring the media they used and how certain elements are represented through this media.

Assessment Strategies: Children's sketchbook will be collected to make sure everyone has completed and has an understanding of the art elements.

Session Three

Flora and Fauna

SUPPORTING MATERIAL

Kathryn Del Barton uses a mixture of techniques focusing on elements such as line, dot, tone, shape and colour.

1. Of Pollen

<http://artguide.com.au/articles-page/show/del-kathryn-barton/>

2. *From her nest in the holm-oak tree the nightingale heard him*

http://www.roslynnoxley9.com.au/artists/297/Del_Kathryn_Barton/1298/44499/

3. *Come of Things*

http://www.artgallery.nsw.gov.au/collection/works/?artist_id=barton-del-kathryn

1



2



3



Inspiration of birds



Images taken from Google Images

Elements of Art

The elements of art are the building blocks used by artists to create a work of art.

Line is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

Space is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.

Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

Tone/Value A very important element in, especially drawings and paintings, is value (or tone). In this context, value means light and dark. Sometimes referred to by the Italian word "chiaroscuro" (literally "light/dark"), value is often described visually by a scale with varying shades of gray arranged between black and white. But remember that colors have values also—what would you call a light value of red?

Color is light reflected off of objects. Colour has three main characteristics: *hue* (the name of the colour, such as red, green, blue, etc.), *value* (how light or dark it is), and *intensity* (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colours are the only true colours (red, blue,

and yellow). All other colours are mixes of primary colours.

- Secondary colours are two primary colours mixed together (green, orange, violet).
- Intermediate colours, sometimes called tertiary colours, are made by mixing a primary and secondary colour together. Some examples of intermediate colours are yellow green, blue green, and blue violet.
- Complementary colours are located directly across from each other on the *colour wheel* (an arrangement of colours along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colours. For example, red and green are complements, because green is made of blue and yellow. When complementary colours are mixed together, they neutralise each other to make brown.



Sample's of children's work

Taken From

<http://randwickclassartz.wordpress.com/tag/del-kathryn-barton-students-used-bartons-mixed-media-processes-as-inspiration-for-the-creation-of-their-own-bird/>

Session Four: Reduce, Reuse, Re appropriate

Session Four

Reduce, Reuse, Re appropriate

ORGANISATION

Title: Assembled Sculpture of Native Australian Animal

Curriculum Links:

AusVELS- "Creating and making arts works involves imagination and experimentation; planning; the application of arts elements, principles and/or conventions; skills, techniques and processes; media, materials, equipment and technologies; reflection; and refinement."

Australian Curriculum- "Students develop visual arts techniques, materials, processes and technologies"

Focus: Creating and Making

Equipment and Resources:

- Different types of glue e.g. Paste, Hot glue gun, Yu-Glue
- Recycled materials brought in by students and teacher e.g. Cardboard, tin cans, string, wire, newspaper, plastic bottles, plastic bags, scrap paper, bottle lids, wine corks, foam, receipts, buttons, old material, toilet paper rolls, egg containers
- Stapler for connecting materials
- Hole punch
- scissors
- Laminated images of Australian animals for inspiration
- Smart board to show Natsumi Tomita's work for inspiration
- Led Pencils
- Sketchbooks

Focus Questions:

- 1) What is sculpture?
- 2) How does artist Natsumi Tomita use recycled materials in her sculptures?

3) Why is it important for animals that humans re-use, reduce and recycle?

Link to Cross-curricula context:

- Inquiry unit on Recycling
- Inquiry unit on Australian Animals
- Re unit on looking after nature and appreciating what God has given us (Genesis creation story; humans role in looking after the other animals)

Key arts-related vocabulary:

- **Sculpture:** the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.
- **Materials:** the matter from which a thing is or can be made.
- **Assembling:** Sculptors gather and join different materials to create an assembled sculpture. Assembling is an additive process.

Underpinning Theory:

The underpinning theory behind this session is Eisner's view that the environment exercises our sensory system and thus engulfs our consciousness and through this an artistic appreciation for the world around us. This lesson exercises the need to care for this inspiring world we live in and does this through an artistic experience.

Eisner, E. (2002). The Arts and Personal Transformation. In *'The Arts and the Creation of Mind'*. (pp. 12-15). London: Yale University Press.

Session Four

Reduce, Reuse, Re appropriate

STRUCTURE

Visual Arts Focus: Children will understand that sculpture goes beyond just clay modelling.

Tuning in Activity: Teacher will discuss with children what sculpture is, showing them examples of different kinds of sculptures, and discussing how these sculptures were created, using Natsumi Tomita's work as an example on the smart board.

Teacher will encourage children to think about reusing materials in an artistic way, getting them to think about waste and the environment in relation to art.

Demonstration Session: Teacher will show children pre-prepared kangaroo made from recycled materials and compare it with a photograph of a kangaroo, highlighting similarities between the two. A discussion will be had on the different techniques used to assemble the creature. Teacher will demonstrate how tying can be used through tying a tail representation to the rest of the kangaroo.

Investigations Session: Children will return to their desks where they will use photographs of native Australian animals to guide them for assemblage. They will use a variety of methods to assemble their animals.

Reflections and Making Connections: Towards the end of the session children will write in their sketchbooks a reflection on how they assembled their sculpture and underline the specific methods used to connect certain materials.

Adaptions:

Enabling prompt: Children struggling to use certain materials to create their animals, should be encouraged to use more easily manipulated materials such as cardboard and paper.

Extending prompt: Children who have completed their sculpture and reflection early should also complete a diagram of their sculpture that explains where particular methods were used for assembled, such as sticking, tying, sewing, stapling, threading etc

Assessment Strategies: Teacher will collect and examine children's reflections on the assemblage of their animals that will demonstrate an understanding of assemblage sculpture.

Session Four

Reduce, Reuse, Re appropriate

SUPPORTING MATERIAL

Japanese artist **Natsumi Tomita** uses materials collected from garbages to create these creative animal sculptures. Link to view Natsumi Tomita's work below.

<http://www.junk-culture.com/2013/09/animal-sculptures-made-from-recycled.html>



Website "Junk Culture" also provides many other recycling techniques to create art.

Potential Materials for children to collect:

Images taken from Google Images



Native Australian Animals for Inspiration for children:

Images taken from Google Images

Four Basic Sculpture Techniques:

Sculptors primarily use four basic techniques. The processes are either subtractive (material is removed or carved out) or additive (material is added).

Carving: Carving involves cutting or chipping away a shape from a mass of stone, wood, or other hard material. Carving is a subtractive process whereby material is systematically eliminated from the outside in..

Casting: Sculptures that are cast are made from a material that is melted down—usually a metal—that is then poured into a mold. The mold is allowed to cool, thereby hardening the metal, usually bronze. Casting is an additive process..

Modelling: Modelled sculptures are created when a soft or malleable material (such as clay) is built up (sometimes over an armature) and shaped to create a form. Modelling is an additive process..

Assembling: Sculptors gather and join different materials to create an assembled sculpture. Assembling is an additive process

Helpful websites to show the connection between recycling and the protection of animals:

http://www.endangeredspeciesinternational.org/plastic_kills.html

<http://www.recycling-guide.org.uk/importance.html>

<http://www.nrdc.org/thisgreenlife/0802.asp>

Samples of children's work:



Echidna



Flying Spider

Taken from

http://sculptureprize.woollahra.nsw.gov.au/for_kids/2007_for_kids_archive

Rationale

Why you have chosen the four themes?

The four themes I have chosen: Identity: Individual's and Communities, Indigenous Perspective's, Flora and Fauna and Reduce, Reuse, Re appropriate all are themes which inspire artistic movement and exploration.

How your sessions are relevant to the 'Wonderment of the World' topic?

My sessions are relevant to the 'Wonderment of the World' topic as each of them explore a different theme which is known to astonish children. Identity: Individual's and Communities deals with the wonders specifically build around humans and humanity, Indigenous Perspectives explores children's amazement at time and history, Flora and Fauna allows children to appreciate the wonder and beauty of the natural world and Reduce, Reuse, Re-appropriate investigates the manmade world and its many wonders.

The link you have woven between the four sessions to create the whole unit of work?

Each of the four sessions relates back to an element of wonder in some way. Session One explores the wonder of humans and encourages children to look closely at the human form. Session Two appreciates the Indigenous people and their cultural heritage. Session Three investigates the beauty of nature, something so small as a bird on a tree can be considered beautiful. Session Four also relates back to the beauty of nature, in relation to its preservation by keeping it from harms way.

Why you selected your identified theoretical underpinnings and how they enhance each session?

The selected theoretical underpinnings enhance each of my sessions in a particular way. Session Two and Three are both enhanced through an element of Edmund Burke Feldman's Model of Art criticism, which encourage to exercise some of the requirements of the model that will eventually assist in their overall ability to analyse a

piece of art work. Session One theoretical underpinning from Judith Dinham supports the idea of self expression and exploration in which this lesson encourages. Session Four's theoretical underpinning from Eisner supports the appreciation and preservation of the world.

References

Dinham, J. (2011). Chapter 1: Putting you in the picture - the context and rationale for arts education. In *Delivering authentic arts education: visual arts, drama, music, dance, media*. Pp 2-15.

Eisner, E. (2002). *The Arts and Personal Transformation*. In *'The Arts and the Creation of Mind'*. London: Yale University Press. Pp. 12-15.

Grand Valley State University. (n.d.). Retrieved May 28, 2014, from <http://www2.gvsu.edu/hipshean/resources/Feldman's%20Model%20Crit.pdf>
(Taken from Australian Catholic University LEO)