

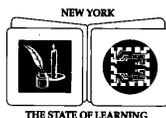
The Arts



PART II.5

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NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Arts Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).



<http://www.nysed.gov>

Australian Aboriginal Art

Standards & Performance Indicators

ARTS

1

- ▲ use elements

ARTS

3

- ▲ explain reflections

ARTS

4

- ▲ discuss a variety of art works
- ▲ create art works that show cultures

Students should be aware of some physical characteristics of the Australian landscapes (flat deserts and jutting rocks), the kind of wild life populating this land (birds, reptiles, marsupials), native people (Aborigines), and basic historical facts (discovered in 1606 by the Dutch, claimed 150+ years later by the English).

Teacher

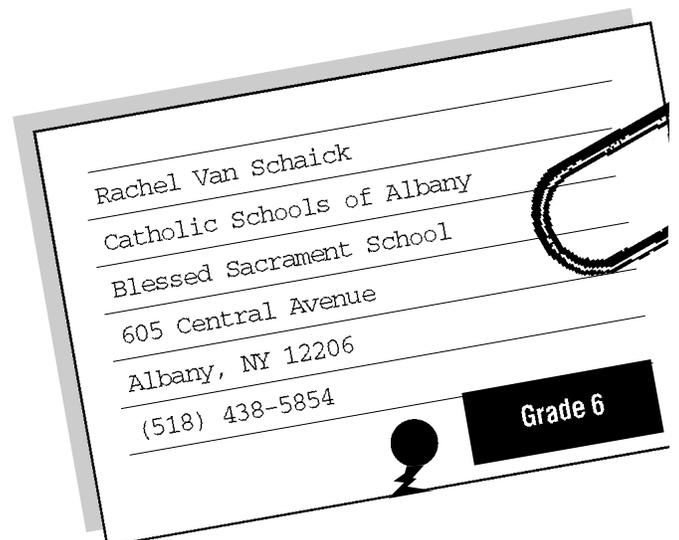
Resources:

- map of Australia
- colored reproductions of Aboriginal art work
- copies of icons and totem images
- Garuana, Wally (1983) *Aboriginal Art*, New York; Thames and Hudson, Inc.
- Sutton, Peter (1988) *Dreamings: The Art of Aboriginal Australia*, George Braziller.

Students will develop an understanding of the visual images produced by the Aboriginal people of Australia and thereby develop some understanding of their myths and beliefs.

First Session:

Discussion of Australia, to include: the history, geography, wildlife and Aboriginal peoples. Introduction to the idea of Dreamings and to works of Aboriginal art which are about myths, journeys.



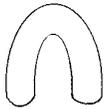
ICONS OF PAPUNYA DOT PAINTINGS



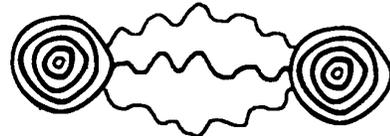
traveling sign, with concentric circles representing a resting place



wavy lines represent a: rainbow, cliff, string, snake, light, sun or water; wavy (or straight) lines may also represent travelings of animals and humans.



man or woman sitting



running water between waterholes



concentric circles represent a waterhole, fire, rockhole, fruit, campsite, stone, grass, or tree



star



lightning



lightning and stars



yala, also known as bush potato or yam



clouds, boomerangs, or windbreaks



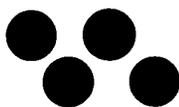
emu tracks



possum tracks



kangaroo tracks



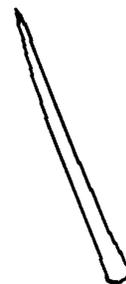
dots represent the appearance of spinifex grass growing on the land or burnt out areas of the country after a fire



coolamon



boomerang



spear

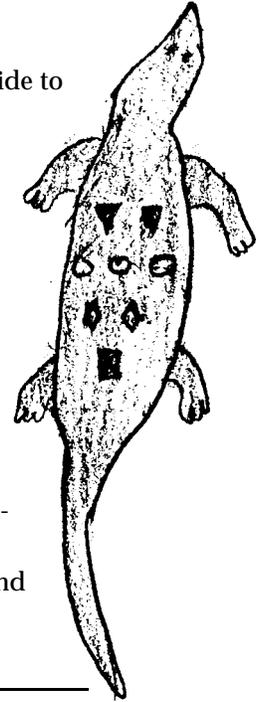
Second Session:

Select an animal that will serve as a totem and be used as the central image of composition. Use the icons that depict specific images and other marks to create a pattern that leads from the totem, is symmetrical, and tells a story. Do several sketches for a possible layout.

Third Session:

Prepare paper to simulate bark by painting it with brown tempera, put aside to dry. Practice system of applying dots using tempera paint with a wooden dowel on a separate piece of paper. Complete *Reflection/Planning Form*

- 1) Name animal selected as totem
- 2) How will your totem be placed on the paper, vertically or horizontally?,
- 3) What geometric shape will radiate out from your totem?
- 4) Draw the icons you will use and state their meanings
- 5) Make up a brief story about the totem you selected and write it below.



On page 2 of planning form:

- 1) Roughly sketch totem in center of rectangle, draw in marks of pattern, use crayons to indicate color
- 2) Sketch geometric shape to radiate from totem, sketch in pattern and indicate color.

Fourth Session:

Lay out chosen sketch design on prepared paper with pencil. Add paint with a small brush to solid areas according to limited color scheme of red, white and yellow.

Fifth Session:

Outline images with black marker and add dots according to the design worked out. Complete self-assessment form.

The final piece could be done on a larger scale and the color scheme could be expanded.

NOTE: ■ A science lesson could be developed on the wildlife and environment of Australia.

■ The *Reflection/Planning Form* could be expanded into an English Language Arts lesson.

1. Name animal selected as totem lizard
2. How will your totem be placed on the paper: vertically
or
horizontally
3. What geometric shape will radiate out from your totem?
(square, circle, oval, rectangle, diamond, triangle)
4. Roughly sketch your totem in the center of the rectangle
on page 2 of this form. Draw in the marks of pattern
(shapes, dots, lines) you will use on the totem. Remember,
the paper will be brown, the lines will be black and you
may use red, yellow and white paint. Using your crayons,
indicate what color each shape or mark will be.
5. Draw the geometric shape around the totem. Roughly sketch
in the pattern and indicate the color. Be sure to use
icons from the sheet as part of your pattern.
6. Below, draw the icons you will use and state their meanings



^{dots}
concentric circles

7. Make up a brief story about the totem you selected and
write it below. Remember to use the icons in your drawing
as part of your story.

People were on a desert, they saw a
lizard they were very thirsty they followed
the lizard tracks to see where it was
going they found a water hole with water
in it

Rubrics for final work of art: Australian Aborigine Painting

COMPOSITION

Distinguished: In the final piece the size and location of the totem image enhances the composition which is extremely pleasing visually.

Proficient: In the final piece the size and location of the totem image is appropriate to the visually pleasing composition.

Competent: In the final piece the size and location of the totem image do little to contribute to the over-all composition.

PATTERN

Distinguished: A variety of shapes, icons and marks have been used symmetrically to create an extraordinary pattern.

Proficient: The pattern is somewhat symmetrical and different shapes, icons and marks have been used.

Competent: The pattern is minimally symmetrical and only a very few shapes, icons or marks have been used.

TECHNIQUE

Distinguished: The student has shown a high level of ability in applying dots and the dots have been used in an exciting and sparkling manner.

Proficient: The student has shown an average level of ability in applying the dots which have been used in a suitable manner.

Competent: The student has shown a low level of ability in applying dots. The dots are not used in a fitting manner.

Self-Assessment for Australian Aborigine Painting

1. We learned that the Aborigine artists had a special relationship with specific "things" native to Australia. These "things" include the **geography**, the **history** and the **wildlife**. We also learned that the **Dreaming stories** were their accounts of the creation of life and helped the Aborigines to understand the meaning of life. Look at "Turtle Dreaming" and describe how 2 of these "things" show up in the painting.



For Questions 2,3 and 4:

Mark an "X" next to the sentence that best describes your painting

2. PATTERN

- Many different shapes, icons and marks have been used to make a pattern that is balanced on opposite sides.
- Different shapes, icons and marks have been used to make a pattern that is somewhat balanced on opposite sides.
- Few shapes, icons or marks have been used to make a pattern that is a little balanced on opposite sides.

COMMENTS: *Although you did not use marks of line, I do see icons and several shapes. Your painting is extremely well balanced!*

3. TECHNIQUE

- I have expertly applied my dots, individual dots are of uniform size and are placed close together in organized rows.
- I have done an average job of applying my dots, they vary a little in size but they are mostly placed close together in rows.
- I had some trouble applying my dots, they do not have a distinct shape and they seem to run together or are too far apart.

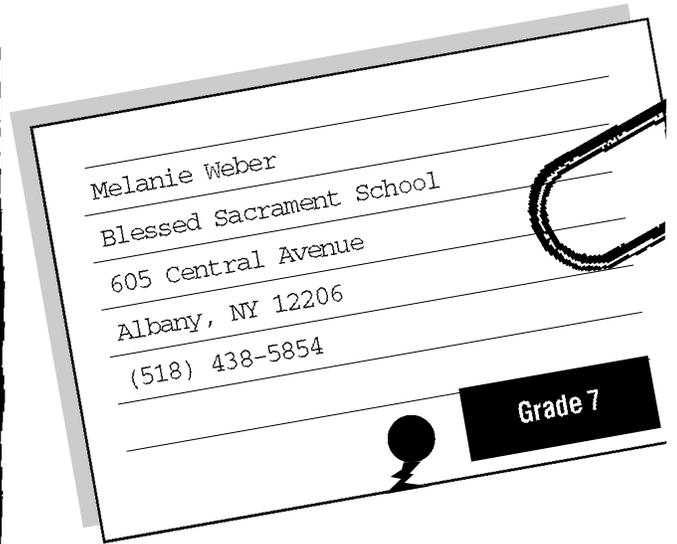
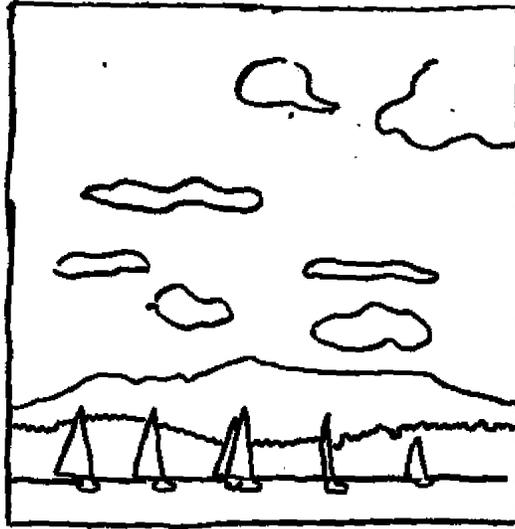
COMMENTS: *Your dots vary in size slightly, there placement looks good*

4. COMPOSITION

- I have arranged my painting so that the totem image is located in the center and its large size makes it clear that it is more important than the pattern around it.
- I have located my totem in the center of the painting and it is somewhat clear that it is the most important part.
- The totem image does not seem to be the most important part of my painting because it is not located in the center and/or it is not large enough.

COMMENTS: *Your totem is a little close to the top but it does seem to be more important than the pattern surrounding it.*

VanGogh Landscapes: *Introductory Lesson on* **MarkMaking**



The students could have used more time on their watercolor.

Teacher

ARTS
1
▲ produce collection
▲ know and use
▲ reflect

ARTS
2
▲ develop skill

ARTS
3
▲ discuss/write
▲ compare ways

Students will need to be able to do the following activities to succeed at this learning experience:

- Analyze the art work of other artists
- Analyze visual techniques used in drawing
- Utilize visual techniques in drawing
- Reflect upon the effectiveness of their own work
- Assess their own art work and the art work of their peers.

Through techniques gained by looking at the works of VanGogh, students apply **markmaking** to a photograph of a landscape into a watercolor.

The idea of having a landscape express something was hard for some students who may not have experienced the feelings of what it was like to be in a landscape, as evidenced by the photos they chose.

Students

1. Look at pen and ink drawings of VanGogh
2. Utilize visual techniques used in drawing
3. Plan final piece of art work to reflect upon the new knowledge acquired
4. Produce final markmaking piece
5. Reflect on lesson and finalize work

Teacher

1. Facilitates conversation
2. Asks students to choose one landscape photograph
3. Manages supplies and demonstrates procedures for tracing of the image
4. Demonstrates the transfer of the image to the final piece
5. Completes final assessment

Lesson 1:

During the first lesson students will look at pen and ink drawings of Vincent VanGogh.

Students are asked to analyze the drawings through markmaking and review prior knowledge of Vincent VanGogh. They are asked to find the expressive qualities of his work. They are asked to define and locate visual techniques used to define space in VanGogh's work.

Students are provided with three black and white reproductions of VanGogh's work in order to analyze it. They are also provided with a vocabulary worksheet to define the visual techniques used to define space.

The teacher facilitates conversation about the markmaking and visual techniques used to define space in the art work. The teacher provides a large visual of the reproductions given out to the students.

The students are asked to reproduce the marks made by VanGogh. They are asked to place a viewfinder on an area of the reproductions, and copy the marks they see with a permanent black marker.

Planning:	Making of Reproductions	30 min.
	Making of Vocabulary Worksheet	30 min.
	Making of Viewfinders	1 hr.
Implementing:	Motivation	5 min.
	Art Criticism	15 min.
	Practice MarkMaking	15 min.
	Closure	5 min.

I would recommend including watercolor washes in this lesson and introducing VanGogh's color paintings along with the introduction of color to the work.

This lesson reflects current scholarship in the art field by emphasizing the process in which students make art, the knowledge the students acquire, and breaking apart the process into separate lessons to complete a final piece.

Teacher

Lesson 2:

*Students will utilize visual techniques used in drawing. They will demonstrate how an object can be defined by **markmaking**.*

- Students are asked to choose one landscape photograph provided by the teacher. (Teacher may take these photographs from magazines or calendars.)
- Students are given a piece of tracing paper and asked to trace the landscape photo they have chosen, in pencil. (Teacher demonstrates, with a large visual, the proper procedure for tracing an image.)
- Students are then given black permanent markers to practice **markmaking**. They practice **markmaking** on the traced image. (Teacher emphasizes the technique of defining objects with marks and not outlines.)

Planning:	Finding Landscape Photos and Cutting Them Out.	2 hr.
	Making of Teacher Example for Tracing and MarkMaking .	30 min.
	Making of Portfolios	30 min.
Implementing:	Motivation	5 min.
	Choosing of Photos	8 min.
	Tracing of Landscape Photo	10 min.
	Practice of Mark Making	12 min.
	Closure	5 min.

Lesson 3:

To plan final piece of art work and to reflect upon the new knowledge they have learned.

- Students choose a second landscape photo—giving them a second photo gives them another choice for the final piece. (Teacher passes out a sheet of tracing paper to each student. Teacher should demonstrate on the board the procedure for tracing an image.)
- Using permanent black marker they are asked to trace the image and practice **markmaking**. (Teacher then passes out the reflection planning form and portfolios.)

Students should complete this form using all the information in their portfolio, the images in them should be readily available for them to use.

Planning:	Finding Landscape Photos and cutting them out	2 hr.
	Making of Reflection and planning forms	2 hr.
Implementing:	Motivation	5 min.
	Choosing of Second Picture	8 min.
	Tracing of Picture	5 min.
	Reflection/Planning Form	17 min.
	Closure	5 min.

Lesson 4:

*Production of final **markmaking** piece.*

- Students are asked to choose one of the tracings that they have done. (Teacher passes out pieces of paper for the final piece and demonstrates how students are to transfer the image to the final piece.)
- Students transfer the drawing they have done on the tracing paper to their good paper by reducing or enlarging the drawing they have done to fit into the size of the final piece. (Teacher then passes out black permanent markers to do the **markmaking**.)

Planning:	Putting Borders on Final Pieces of Paper	45 min.
	Making Teacher Example of How to Transfer Tracing to Final Paper	45 min.
Implementing:	Motivation	5 min.
	Demonstration	2 min.
	Transferring of Images	2 min.
	MarkMaking on Final Paper	26 min.
	Closure	5 min.

Lesson 5:

Reflect upon the lesson and their final work of art, as well as their peers' works of art.

- Teacher will then pass final assessment forms. (Students will then complete final assessment.)
- Teacher will pass out peer assessment forms in which the students will assess each other's final piece. (Students will then exchange with their peer partner the answers they will write on their peer assessment.)

Planning:	Making of Final Assessment and Final Peer Assessment	30 min.
Implementing:	Motivation	2 min.
	Final Assessment	15 min.
	Final Peer Assessment	15 min.
	Peer Discussion	6 min.
	Closure	2 min.

ASSESSMENT

A rubric was used to define the criteria for students' work that was distinguished, proficient or competent. The reflection/planning form and the final assessment forms were used to evaluate students' knowledge. Evaluation sheets were placed in their portfolios that explained the evaluation to them.



SAMPLE PROCESS

This student's art work is judged as proficient. The objects in her landscape are defined by mostly outline. She uses marks in the mountain and the sea area. In class we did not look at any landscape that included water so the marks are relatively creative, and come from her own experiences. There are so few marks that the work was not judged as distinguished. The student shows expressiveness on both her final assessment form and her planning form. The expressive qualities she indicated clearly follow along with her markmaking. She also seems to understand the visual techniques used to define space. As indicated on her planning form she accurately identified the techniques used in her landscape.

VanGogh Landscapes Rubric Melanie Weber				
	Planning Form	Final Piece Drawing	Final Piece Image	Self/Peer Assessment
Distinguished	The student indicates an idea on question number 3 on planning form. Student accurately identifies techniques to define space.	As indicated on the student's final piece, the student uses marks to define the objects in the landscape.	As indicated on the final piece, the student uses creative marks that are indicative of creative adaptations of VanGogh's work.	Student clearly understands and implements ideas indicated on final assessment. Student is also able to transfer these ideas to the work of peers.
Proficient	Student indicates an idea to be expressed on question number 3 on reflection planning form. Student does accurately identify all the techniques used.	As indicated on the student's final piece, the student uses marks in some areas and outline in others, to define the objects in the landscape.	As indicated on the final piece, the student uses some creative marks and some direct reference to the mark making of VanGogh.	Student understands and implements the ideas indicated on final assessment form. Student has some difficulty transferring ideas to the work of peers.
Competent	Student does not indicate an idea to be expressed on question 3 of reflection planning form. Student does not identify all the techniques used to define space.	As indicated on the student's final piece, the student uses outline in most places, and few marks in others, to define the objects in the landscape.	As indicated on the final piece, the student uses few marks and does not indicate a creative effort to adapt mark making used by VanGogh.	Student does not seem to implement ideas indicated on final assessment. Student also has difficulty transferring ideas to the work of peers.

REFLECTION: REFLECTION:

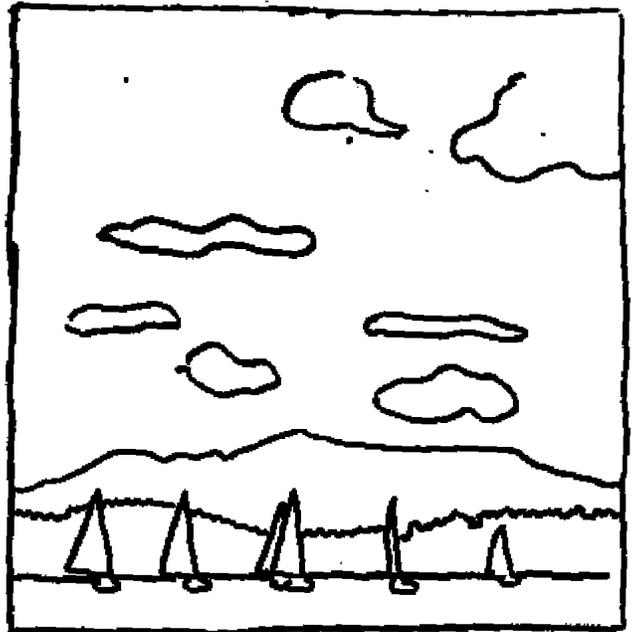
REFLECTION

The learning experience might better meet the need of all learners:

- The students could have used more time on their watercolor . About 50 percent of the students felt they were finished with the water color. I think more time would have met the needs of students to produce a higher percentage of finished pieces. If time allows, I would recommend including the watercolor washes in the lesson and introducing VanGogh's color paintings along with the introduction of color to the work. To keep the lesson short enough and concentrate on the techniques of markmaking, I would not have included this as part of the learning experience.

MarkMaking

small marks that define objects rather than outline them



Final Peer Assessment

1. What idea(s) does this landscape seem to be expressing?

The landscape expresses that the place is calm.

2. In what ways does the markmaking contribute to the ideas expressed in the landscape?

The markmaking shows that there are shadows.

3. What visual techniques are present in this landscape? (ex. Vanishing point, overlapping, horizon line, Diminishing size.)

Visual techniques are vanishing point horizon line.

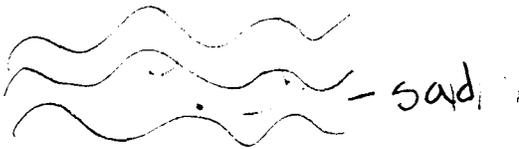
- The idea of having a landscape express something was hard for some students who may not have experienced the feelings of what it is like to be in a landscape. They may need to have the landscape relate to their own everyday landscapes. The students may have benefited by doing a cityscape.

Expanding connection to other learning standards:

- The idea of a landscape could have been related to geography. The students may have to pick a certain country, and do research to find a landscape photo for class. They may also to tell about the climate or terrain on their planning or reflection form.

REFLECTION/PLANNING WORKSHEET

1. a. Draw an example of an expressive line.



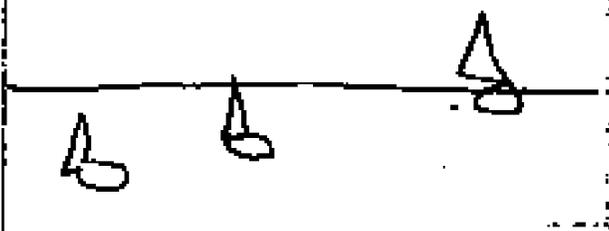
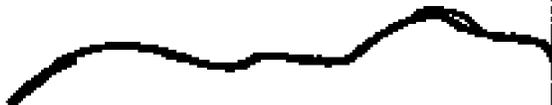
2. What types of lines does Van Gogh use most of the time in his pen and ink drawings? (Look at the reproductions we used in class to help you answer this question.)

Short, wavy lines, Curvy lines

3. In your landscape you will use mark making to express what idea(s)?

My landscape will be peaceful, calm, quiet.

DIRECTIONS: In each of the boxes below indicate if your landscape will have this technique in it, if so, please indicate where this technique is used, by drawing a sketch of the area where you see it. If a technique is not present in your landscape leave that box blank.

<p>VANISHING POINT</p> <p>None</p>	<p>DIMINISHING SIZE OF OBJECTS</p> 
<p>HORIZON LINE</p> 	<p>OVERLAPPING</p> 

Final Assessment Form:

1. What idea(s) does your landscape express?

*My landscape express that its a cool place.
The landscape has a motion*

2. In what ways does the markmaking contribute to the ideas you express in your landscape?

The markmaking contributes that my water has movement instead of calmness

3. Place an X on the line that applies to you.

I have completed my final piece. My final piece shows the visual techniques of small marks indicated on my planning form.

I have completed my final piece. My final piece shows the visual techniques of small marks in some places. indicated on my planning form.

I have not completed my final piece. My final piece does not show the visual techniques of small marks indicated on my planning form.