

<p>Significant events</p> <p>Stage 3</p> <p>Subject matter: people, objects, places and spaces Forms: drawing, painting, printmaking Duration: 5 to 8 weeks</p>	<p>Image resources</p> <ul style="list-style-type: none"> • <i>Ned Kelly</i> paintings, Sidney Nolan http://www.ironoutlaw.com/html/gallery.html • <i>View of East Side of Sydney Cove, Port Jackson</i>, George Raper (consider also images of Sydney Cove by John Eyre, Jacob Janssen, Conrad Martens and Thomas Watling) • <i>Edge of the Trees</i>, Janet Laurence and Fiona Foley <p>Beyond the frame</p> <ul style="list-style-type: none"> • <i>View upon the Nepean River at the Cow Pastures, NSW</i>, Joseph Lycett, image no.22 • <i>The Meat Queue</i>, Max Dupain, image no.8 • <i>Manly Beach – Summer is here</i>, Ethel Carrick Fox, image no.4 • <i>Manly Beach - Five Girls on Longboards</i>, Ray Leighton, image no.20 • <i>McMahon's Point Ferry</i>, Streeton, image no.28
<p>Outcomes and Indicators</p>	
<p>Making</p> <p>VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.</p> <ul style="list-style-type: none"> • explores subject matter from particular viewpoints including issues, activities and events • uses symbols suited to the interpretation of different kinds of subject matter. <p>VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.</p> <ul style="list-style-type: none"> • makes artworks for a certain purpose, site or event. 	<p>Appreciating</p> <p>VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</p> <ul style="list-style-type: none"> • identifies some reasons why artworks are made, e.g. the artist's personal interest, a work commissioned for a site, a work made to commemorate an event in a community • recognises that an artist may have a different view to an audience about the meaning of a work. <p>VAS3.4 Communicates about the ways in which subject matter is represented in artworks.</p> <ul style="list-style-type: none"> • recognises how concepts and the forms of artworks shape the way in which subject matter is represented • discusses the artist's intention and the use of techniques in selected work.
<p>Unit overview: Students look at artworks that record and interpret Australian history. They discuss how artists create points of view in the way subject matter is organised and how colour and texture has been used. The students make drawings, prints and paintings that represent historical events and Australian icons.</p>	

Learning experiences	Teaching notes
<p><u>Learning experience 1</u> Appreciating artworks</p> <p>Look at the images:</p> <ul style="list-style-type: none"> • <i>View upon the Nepean River at the Cow Pastures</i>, Lycett • <i>McMahon's Point Ferry</i>, Streeton • <i>Manly Beach – Summer is Here</i>, Carrick Fox • <i>The Meat Queue</i>, Dupain • <i>Manly Beach – Five Girls on Longboards</i>, Leighton <p><i>What is the form of each work (e.g. painting, photograph, etc)?</i> <i>What do you think is the function of each work? Why did the artist create or record that particular scene?</i> <i>What is the artist saying about the people, the time and/or the place?</i></p> <p>Discuss how artworks can be a record of places, people and events and also reflect a particular point of view. <i>What particular view of history does each work give?</i></p> <p>Determine the approximate dates of each image and order them chronologically.</p> <p>Look closely at <i>The Meat Queue</i> and <i>Five Girls</i></p>	<p>Image resources</p> <ul style="list-style-type: none"> • <i>Edge of the Trees</i> by Janet Laurence and Fiona Foley • <i>View of East Side of Sydney Cove, Port Jackson</i>, George Raper (consider also images of Sydney Cove by John Eyre, Jacob Janssen, Conrad Martens and Thomas Watling) <p>Beyond the frame</p> <ul style="list-style-type: none"> • <i>View upon the Nepean River at the Cow Pastures, NSW</i>, Joseph Lycett, image no.22 • <i>McMahons Point Ferry</i>, Arthur Streeton, image no.28 • <i>Manly Beach – Summer is Here</i>, Ethel Carrick Fox, image no.4 • <i>The Meat Queue</i>, Max Dupain, image no.8 • <i>Manly Beach – Five Girls on Longboards</i>, Ray Leighton, image no.20 <p>Artists can represent a specific view of history, representing places, people and events in a way to give the audience a particular impression.</p> <p>Discuss clothing, hairstyles etc.</p>

<p>on Longboards: What images or objects in the photographs indicate the period?</p>	
<p>Extension Look at <i>View of East Side of Sydney Cove, Port Jackson</i> by George Raper. Discuss how the objects, buildings and symbols inform the viewer about early European settlement.</p> <p>Look at <i>Edge of the Trees</i> by Janet Laurence and Fiona Foley. This work is referred to as an installation. <i>What is an installation?</i> <i>What images, symbols, objects, etc inform the viewer about early settlement?</i> <i>Which groups of people are referred to in this installation?</i> <i>What information are we given about their lifestyles?</i></p> <p><i>How do View of East Side of Sydney Cove, Port Jackson and Edge of the Trees differ in their interpretation of early settlement?</i></p>	<p>Give details of date, media and dimensions. Explain that the painting is made by a European settler and that this might be reflected in the way the scene is represented.</p> <p>Give details of date, media and dimensions. <i>Edge of the Trees</i> is an installation on the forecourt of the Museum of Sydney. It consists of 29 wood, sandstone and steel pillars and oxide, hair, shells, bones, ash, seeds, spinifex and honey. There is also the recorded sound of Koori voices and cut-out receptacles in the poles containing archaeological fragments from the old Government House.</p> <p>For more information about <i>Edge of the Trees</i> by Janet Laurence and Fiona Foley, refer to the following websites: www.sculpture.org/documents/scmag99/sept99/austral/austral.htm www.artwrite.cofa.unsw.edu.au/0020/2020_pages/Salvestro_Janet_Laurence.html</p> <p>and the book <i>Edge of the Trees</i> by Dinah Dysart (Historic Houses Trust Publication 2000 ISBN: 0 949753 71 8).</p>
<p><u>Learning experience 2</u> Making collages representing viewpoints of Australian identity</p> <p>Look at images of First Government House and the Union Jack (British flag) which are symbols of early European settlement in Australia.</p> <p>Discuss other objects which could be symbols of early European settlement (1788-1820). Select a number of symbols to depict the idea</p>	<p>Image resources</p> <ul style="list-style-type: none"> • images of First Government House and the Union Jack <p>Resources</p> <ul style="list-style-type: none"> • acrylic paint • brushes • art paper • magazines for collage images <p>Record these symbols.</p>

of the period.
Draw, paint or cut from newspapers and magazines, examples of the symbols.
Arrange and attach these onto a surface (cardboard, paper, etc).

Extension: Incorporate sketched or photocopied images of early settlement into the artwork.

Appreciating: reflecting

Arrange works on a display board and discuss the different interpretations of the history provided by each artwork.

Images photocopied onto transparencies can be incorporated into layering of the artwork.

Learning experience 3
Designing a new Australian flag

Refer to different examples of flag designs. Discuss the different symbols and colours that represent different countries. Discuss symbols for an Australian flag, e.g. objects, things, colours, shapes. In groups of 3–4 students, plan a design for the new flag. Keep the shapes simple and limit the colours.

The design can be drawn, collaged (using cut-out shapes of paper and/or fabric) or screen-printed.

Appreciating: reflecting

Display the designs. Discuss the effectiveness of designs in relation to the intentions of each group.

Image resources

- pictures of flags representing different countries

Resources

- coloured paper squares
- screens for printing, printing inks and squeegees
- fabric off-cuts
- scissors
- needles and thread or sewing machine

If screen printing, cut a separate stencil for each colour. Overlaying two colours can produce a third colour if the ink is transparent enough.

Learning experience 4

Appreciating artworks

Refer to one of Sidney Nolan's *Ned Kelly* paintings.

Discuss the story of Ned Kelly.

How has the artist used his imagination in representing the Ned Kelly story?

How has the artist presented Kelly?

What ideas is the artist expressing about the event?

Is the artist sympathetic?

What type of feeling or atmosphere do the colours give the artwork?

Making paintings about historic figures

Identify other historic (Australian) figures.

Create a painting about Ned Kelly or another historic figure, placing him or her in an environment.

Use a variety of textures and layering to create the landscape, e.g. make rubbings with crayons on the paper surface then paint over with watery paint.

Appreciating: reflecting

Write a poem about the figures depicted in each of the artworks.

Image resource

- Sidney Nolan's *Ned Kelly* series

Refer to different interpretations of Kelly and his actions (hero or villain).

Refer to distorted figures, use of colour, changed scale and unexpected groupings.

Resources

- acrylic paint
- brushes
- art paper

Record historic figures.