

QUEENSLAND
MUSEUM
NETWORK

PRESENTS

World
Science
Festival
Brisbane

IT'S LIVE!
in Queensland

TEACHER RESOURCE
FOUNDATION TO YEAR 4
OBSERVING SPECIES



FEATURING

CURRICITY
BRISBANE

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ECONOMIC DEVELOPMENT AGENCY
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Cover: Maria Fernanda Cardoso, *On the Origins of Art – Actual Size II Maratus Splendens*, 2016. Frame 161.5 x 155.5 x 6cm. Pigment print on paper. Museum of Contemporary Art Australia and Tate, purchased jointly with funds provided by the Qantas Foundation, 2018. Accession number: 2018.15.

ART VS. SCIENCE

STEM-literacy is fundamental in a world increasingly saturated with advertising and mixed messages from the media. Having basic scientific literacy helps us to navigate some very practical questions, like: how can we trust vaccines, should we use energy-saving lightbulbs, and why is it important to be healthy?

Science should be shared with everyone, in an accessible and clear manner. Why is this important? Well, it gives us a sense of wonder and curiosity, encourages us to find better ways of doing things, and it help us look after ourselves and our planet.

One way of making science accessible, is by presenting it in creative ways, like the artists who participated in [Curiosity Brisbane 2022](#). As you engage with these public artworks, what will you discover about science, about yourself, or about the state of the planet?

OBSERVING SPECIES

Our natural environment has inspired countless works of art, from the classical compositions of Beethoven and Vivaldi to the spectacular masterpieces of Claude Monet and Vincent Van Gogh. Just like artists, scientists, including Australia's First Scientists, continue to solve problems by finding new ways of looking.

Sometimes, we just need a shift in perspective. Or a creative new twist. We might discover things that are too small to see with the naked eye, or brilliant things that have existed for aeons before humans dug them up or cut them open.

Can you make new connections between scientific inquiry, storytelling, and art? We can't wait to see the results.

FEATURED ARTWORKS

María-Fernanda Cardoso.
On the Origins of Art I and II

Carol McGregor.
Acknowledging Place

CURRICULUM LINKS

This resource is aligned with [Australian Curriculum](#)ⁱ, Visual Arts, Foundation – Year 4 and includes reference to [Australian Curriculum](#)ⁱⁱ, Science, Foundation – Year 4.



- 1 Acknowledging Place**
Carol McGregor
- 2 Soft-body Adapters**
Kellie O'Dempsey
- 3 CURIOCIITY EcosysTEAMs**
Dalby South State School
- 4 TIMEE22**
Isis District State High School
- 5 Luminous Threads**
Kirsten Baade
- 6 CurioCreatures**
Alinta Krauth and Jason Nelson (EphemerLab)
TRAIL Collect all 15 across South Bank, the Goodwill Bridge and Queen Street Mall
- 7 City Symphony**
QMF and Textile Audio
TRAIL Visit all four sites across South Bank and Brisbane CBD
- 8 Self-talk is our superpower!**
Blackall Range Independent School
- 9 Cooyinnirra in Flames**
Boonah State High School
- 10 93% Human / Breathwork**
Helen Pynor
- 11 Baidam Tithuyil**
Brian Robinson
- 12 In the Air**
Priscilla Bracks & Gavin Sade
(Music: Greg Jenkins and Gavin Sade)
- 13 AmphiSonic**
Panos Couros
- 14 The Wandering Birds Have Returned to the River (Even Bernice)**
Seth Ellis and Michelle Vine
Guest creators Lota State High School
- 15 The Origins of Art I and II**
Maria-Fernanda Cardoso
- 15 DE-CAY-dence**
Donna Davis
- 15 Communing With Robots**
Peter Thiedeke
- 16 Sounding Tides**
Erik Griswold and Rebecca Cunningham
- 17 OHCE/ECHO**
Georgie Pinn
Guest creators MacGregor State High School
- 18 MIRAGE PROJECT [iceberg]**
David Burrows and Australian Antarctic Program
TRAIL Visit all 10 locations throughout Streets Beach

Wednesday 9 – Sunday 13 March

- 19 Dinosaur Discovery**
Presented with Brisbane Urban Environmental Education Centre
- 19 Reef Creature Coding Challenge**
Presented with Great Barrier Reef Marine Park Authority
- 20 Protect Our Coral Reefs**
Presented with CoralWatch
- 21 Stellar STEM**
Presented with PFi Aerospace
- 21 Coding with CodeMonkey**
Presented with Junior Engineers
- 21 Energy in Motion – STELR Program**
Presented with Australian Academy of Technological Sciences and Engineering

Saturday 12 – Sunday 13 March

- 24 It's Rocket Science**
Presented with It's Rocket Science
- 24 Stargazing**
Presented with Brisbane Astronomical Society
- 25 Marble Run Madness**
Presented with Make & Meld
- 26 ImmunoKru: A Cancer Art Gallery Exclusive**
Presented with Excite Science
- 26 Butterflies, Bees and Other Insects**
Presented with Butterfly & Other Invertebrates Club Inc.
- 26 Fungi Count**
Presented with FungiMap and QuestaGame
- 26 Addiction Neuroscience and Obesity**
Presented with Translational Research Institute
- 26 Science for Citizens**
Presented with Australian Citizen Science Association
- 26 Radiation Exploration**
Presented with Queensland branch of the Australasian Radiation Protection Society
- 26 Beneath the Streets**
Presented with Urban Utilities
- 27 Race to Escape**
Presented with Robogals Brisbane
- 27 The Young Entrepreneurs Hub**
Presented with BOP Industries

- 21 Science of Tunnelling and Future Brisbane**
Presented with Cross River Rail Delivery Authority
- 22 Design and Fly a Virtual Aircraft**
Presented with Cool Aeronautics Australia
- 22 Professor Tech's Awesome Introduction to Extended Reality**
Presented with The Create Lab by Professor Tech
- 23 Micromelon Robotics Automation Challenge**
Presented with Micromelon Robotics
- 23 Innovation in Science Ideation**
Presented with Australian School of Entrepreneurship
- 23 Become a Young Scientist**
Presented with The University of Queensland

- 27 Achieving a Circular Economy**
Presented with Steam Powered Kids
- 27 Augmented Reality Games**
Presented with Ardacious
- 27 Robotics**
Presented with Young Engineers Brisbane North
- 27 Catchment Curiosities**
Presented with Brisbane Catchments Network
- 27 The Science of Movement**
Presented with Australian Catholic University
- 27 Finding Ink the Famous Octopus!**
Presented with Plastic Oceans Australasia
- 27 The Future of Health**
Presented with QIMR Berghofer
- 28 Get Buried!**
Presented with LUSY
- 28 Soil: Life's Foundation**
Presented with Soil Science Australia, Queensland Branch
- 28 Understanding Earth Science**
Presented with Geological Society of Australia
- 28 Building Sustainable and Biodiverse Gardens**
Presented with Natura Pacific Pty Ltd

- i1 Information Tent**
- i2 Information Tent**
- i3 Information Tent**

CONTENT DESCRIPTIONS

Foundation to Year 2	
ACAVAM106	Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists
ACAVAM107	Use and experiment with different materials, techniques, technologies and processes to make artworks
ACAVAR109	Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples
Years 3 and 4	
ACAVAM110	Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations
ACAVAM111	Use materials, techniques and processes to explore visual conventions when making artworks
ACAVAR113	Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples

STEM LINKS

Science, Foundation to Year 2	
ACSSU002	Living things have basic needs, including food and water
ACSSU017	Living things have a variety of external features
ACSHE013	Science involves observing, asking questions about, and describing changes in, objects and events
ACSHE021, ACSHE034	Science involves observing, asking questions about, and describing changes in, objects and events
ACSHE022, ACSHE035	People use science in their daily lives, including when caring for their environment and living things
ACISIS014, ACISIS024, ACISIS037	Pose and respond to questions, and make predictions about familiar objects and events
ACISIS011	Participate in guided investigations and make observations using the senses
ACISIS025, ACISIS038	Participate in guided investigations to explore and answer questions
ACISIS233	Engage in discussions about observations and represent ideas
ACISIS027, ACISIS040	Use a range of methods to sort information, including drawings and provided tables and through discussion, compare observations with predictions
ACISIS213, ACISIS041	Compare observations with those of others
ACISIS029, ACISIS042	Represent and communicate observations and ideas in a variety of ways
ACISIS012	Share observations and ideas

Science, Years 3 and 4	
ACSSU044	Living things can be grouped on the basis of observable features and can be distinguished from non-living things
ACSHE050, ACSHE061	Science involves making predictions and describing patterns and relationships
AC SIS053, AC SIS064	With guidance, identify questions in familiar contexts that can be investigated scientifically and make predictions based on prior knowledge
AC SIS057, AC SIS068	Use a range of methods including tables and simple column graphs to represent data and to identify patterns and trends
AC SIS060, AC SIS071	Represent and communicate observations, ideas and findings using formal and informal representations
Mathematics, Foundation to Year 2	
ACMMG006	Use direct and indirect comparisons to decide which is longer, heavier or holds more, and explain reasoning in everyday language
ACMMG019	Measure and compare the lengths and capacities of pairs of objects using uniform informal units
ACMMG037	Compare and order several shapes and objects based on length, area, volume and capacity using appropriate uniform informal units
ACMMG009	Sort, describe and name familiar two-dimensional shapes and three-dimensional objects in the environment
ACMMG022	Recognise and classify familiar two-dimensional shapes and three-dimensional objects using obvious features
ACMMG042	Describe and draw two-dimensional shapes, with and without digital technologies
ACMMG043	Describe the features of three-dimensional objects
Mathematics, Years 3 and 4	
ACMMG061	Measure, order and compare objects using familiar metric units of length, mass and capacity
ACMMG084	Use scaled instruments to measure and compare lengths, masses, capacities and temperatures
ACMMG290	Compare objects using familiar metric units of area and volume
ACMSP068	Identify questions or issues for categorical variables. Identify data sources and plan methods of data collection and recording
ACMSP069	Collect data, organise into categories and create displays using lists, tables, picture graphs and simple column graphs, with and without the use of digital technologies
ACMSP070	Interpret and compare data displays

GENERAL CAPABILITIES

Knowledge, skills, behaviours and dispositions:



intercultural understanding



critical and creative thinking



personal and social capability



information and communication technology
(ICT) capability



literacy



numeracy

LEARNING OBJECTIVES

Students are learning:

- to explore and experiment with various media, using the elements and principles of art
- how artists use animation to explore scientific ideas, and as a way of storytelling
- how to consider their own and others' viewpoints and artistic intentions
- how artists create animation elements and compose moving images.

SUCCESS CRITERIA

Students will be successful when they can:

- interpret and use colour, movement and form in their own compositions
- discuss the purpose of animal features and the use of visual arts elements, using vocabulary to label, categorise, describe and explain
- reflect on their ideas and make plans for artworks
- apply visual conventions to create original stop-motion animations.

TEACHING NOTES

TIMING

7 x 1-hour sessions

MATERIALS

- A3 cartridge paper, acrylic paints, paint brushes (medium size flat is best), egg carton or palette, newspaper, HB pencils, colouring in pencils and rulers.
- Metre-ruler/tape measure, masking tape or string to map out an area. Optional: empty cardboard boxes (e.g., printing-paper boxes)
- A large, printed wide-shot image of the school, including space in the foreground for students to design and place a monumental artwork. If no photograph is available, use a recognisable local landmark (e.g., gallery, creek, sporting ground, shopping centre, skate park), or ask students to provide their own photographed locations. Alternatively, the teacher could scan and superimpose student works into location digitally
- Optional: waterproof black liners (6mm or smaller), thin paint pens in various colours
- Various natural materials with suitable texture, such as shells, bark, animal skins, seeds, bones, feathers, etc.
- Class set of magnifying glasses or hand lens magnifiers (your science department should have these)
- Red earthenware clay (or other substitute), enough for each student to build a 15 x 15cm slab, approximately 2cm deep, and have a handful of additional clay. Board or piece of card for clay working, and an assortment of clay tools.

HOW TO USE

Students view featured artworks in situ, prior to completing these activities. Notes have been added to extend learning for Years 3 and 4, and activities can be modified for remote learning.

To enrich this experience, Queensland Museum STEM [learning resources](#) may be used concurrently in other learning areas. Creating a free account means you can save, sort, manage and share your favourite collection items (audio and video, collection items, events, fact sheets, images, learning resources, loan kits, etc.).

Suggested resources:

PART A: Macro

- [Three dimensional images](#) activity
- Watch Queensland Museum's [#MacroMonday](#) videos on Facebook

PART B: Micro

- [Observable Features](#) Loan Kit (Biology, Years 3)
- [Beachcombing](#) Loan Kit (Geography, Biology, Years 1, 3)
- [Reptiles](#) Loan Kit (Biology, Early Years, Year 1)

LEARNING ACTIVITIES

PART A: MACRO

LESSON 1: BIG THINGS

The Cottonwood Tree (which has other names, including Hibiscus tiliaceus, Beach Hibiscus and Red Cottonwood) grows well across Queensland, and you may discover one growing near your school. If you can visit a tree as a class, or bring a potted plant into the classroom, students will be able to easily compare scale.

Inquiry question

- How do artists use scale (size) to make us feel or think about different things?

Preparation

- Print a class set of the *Artwork inquiry* worksheet (F-2 [Appendix A](#), 3-4 [Appendix B](#)). Ensure students write their name and class on the worksheet.
- Project a still image or moving footage of Carol McGregor's *Acknowledging Place* for students to view as they enter the room.

Learning activities

- Students reflect on their engagement with McGregor's work and complete the appropriate worksheet. Support Foundation – Year 2 students in finding the answers on the worksheet and copying them into the right areas.
- In small groups, students compare their answers, adding any interesting ideas or information that their classmates have written down.
- Read the following information about Cottonwood Trees out loud:
Before white people came to Australia, there were many more Cottonwood Trees growing in Australia, especially along beaches and other waterways. The tree is very important to the Traditional Guardians, who found lots of ways to use it, including:
 - o *crafting sticks for hand-drill fire-making*
 - o *using the flowers, bark, and liquid from the inner bark to make medicine*
 - o *using the large leaves as dressings (like bandages)*

- o *weaving strings from the inner bark strands, to create baskets, canoes or fishing nets*
- o *using the trees for shade and comfort*ⁱⁱⁱ.

McGregor says that she wanted to make a 'physical reflection space, where you can sit under and consider an Aboriginal perspective of caring for Country'.

- Draw students' attention to the scale (size) of the artwork. Using the metre-ruler or tape measure, and masking tape or similar, mark out the size of the base of McGregor's artwork (3.6m long, 1.8m deep). McGregor's leaves are 2.5m high. As a class, discuss this measurement. Is it as high as the ceiling? Is it as high as the teacher with their arms stretched upwards? If one student could stand on another student's shoulders, would they reach 2.5m? If it is safe to do so, stack empty cardboard boxes until they reach 2.5m high.
- A Cottonwood Tree leaf grows up to about 12cm in diameter. Ask students to stretch out their fingers and have a classmate measure from thumb to pinkie. This is about the size of a real Cottonwood Tree leaf.
- **Extension for Years 3 and 4:** What is the ratio of McGregor's artwork to a real leaf, or in other words, approximately how many times bigger are McGregor's leaves than an actual leaf? (If you use the depth as a measurement of diameter, McGregor's leaves are approximately 150 times bigger, or 1:150 represented as a ratio)
- Students sit quietly for several minutes and consider the following reflective questions:
 - o Why did McGregor choose to make her leaves so big?
 - o The leaves are arranged so that they provide shade or create a shelter. Why was it important to McGregor to make her artwork like this?
 - o What feelings or emotions do you get when you sit underneath the leaves, or think about the size of the leaves?

LEARNING ACTIVITIES

LESSON 2: MONUMENTAL THINGS

Inquiry question

- Why do artists choose to highlight important features or objects?

Preparation

- Print a large, colour image of the school ground and attach this to the whiteboard.
- Print a class set of [Appendix C: Brainstorming big things](#). Ensure students write their name and class on the worksheet.
- Each student should have a HB pencil, a ruler and one A3 sheet of cartridge paper. Ensure the student's name and class are on the back of the paper before commencing.

Introductory activity

- As a class, discuss which tourist monuments, or 'big things' they have visited or seen pictures of. People don't just randomly put big things in places, usually the 'big thing' is important to the people or place where it exists. For example:
 - o sometimes the 'big thing' represents something that the area is known for growing, like The Big Pineapple in Woombye, Big Orange in Gayndah, Big Apple in Stanthorpe, or Big Mango in Bowen.
 - o sometimes the 'big thing' represents something that is common or native to the area, like the Big Cassowary in Mission Beach or the Big Barramundi at Normanton.
 - o Maryborough has a Big Ned Kelly because the man who helped identify Ned Kelly's remains lived in the area.
 - o the town of Tully has a Big Gumboot because it is the wettest city in Queensland.

Learning activities

- Each student should choose one 'thing' that best represents themselves, their family, local community, or school. It should be important, positive and worth celebrating. Students brainstorm ideas using the table as guidance (alternatively, document ideas on one side of the

A3 paper, using light pencil marks to make small drawings or notes).

- Assist students to decide on their 'big thing', encouraging them to choose a single object that is simple and achievable. For instance, things like a hockey stick, book, or owl are easier to depict than things like a choir, library, sporting team, or complex game character.
- Students can choose to position their sculpture anywhere within the photograph. Demonstrate how to use a ruler on the photograph of the school, to determine the position and size of the 'big thing'. Students take note of the height and width they would like their monument to be, making very light marks on the blank side of the A3 paper.
- **Extension for Years 3 and 4:** Students should be able to justify their location of choice. For instance, have they chosen a location because of visibility from the road, because of shade, or proximity to the school oval/tuckshop/swimming pool, etc. Ensure there is a landmark or object in the photograph, so that students can calculate the scale of their monument. Discuss with students the size relationship between objects in the photograph and people.
- Draw together for about 15-20 minutes, concentrating on the outline and main features of the 'big thing'. Encourage students not to worry about drawing details unless there is time.
- At the end of the lesson, lay out everyone's work and facilitate a group discussion on each student's drawing.
- Collect the drawings. Optional: scan or photocopy the drafts on A4 paper as a reference prior to the next lesson.

LEARNING ACTIVITIES

LESSON 3 & 4: BIG THING, BIG MEANING

Inquiry question

- How do artists use scale (size) to highlight important features or objects?

Preparation

- Cover each desk with newspaper and provide a mix of warm and cool colours (F-2), or primary colours (red, blue, yellow), black and white (3-4). Each desk should also have a jar of water. Optional: Paper-towel or rags for cleaning brushes.
- Each student should have a HB pencil, a ruler, and a paintbrush.
- Lay out each student's A3 paper at their desk ensuring the student's name and class are on the back of the paper.

Learning activities

- Students quickly add any additional detail to their drawing from the previous lesson before they begin painting. They do not need to fill in the background, as their 'big thing' will be cut out.
- Demonstrate the following basic skills:
 - o how to wash brushes between colours, and gently dry excess water with newspaper or paper-towel
 - o how to mix colour in an empty section of the palette, adding small increments of colour so not to be wasteful
 - o how to load an appropriate amount of paint onto the brush (dipping the bristles half-way into the paint is plenty)
 - o how to move paint around on the paper without tearing the paper
 - o how to blend two or more colours on the paper
 - o brush techniques, including using the flat edge of the brush for the outline and the

corner for small details.

- o **Extension for Years 3 and 4:** how to create tone (light and shade), by making light and dark colours, using a small amount of white for paler colour and small amount of black for darker colour.
- Assist children as they work.
- Allow at least ten minutes for students to assist with clean up, ensuring they carefully clean brushes, wipe benches while the paint is still wet, and dispose of any unused paint and rubbish responsibly.
- Leave paintings until they are completely dry.
- **Extension for Years 3 and 4:** Students revisit their painting once it has dried, adding cross-hatching, or stippling with black liners or thin paint pens.
- Decide how to display the 'big things' – they could be superimposed digitally into their locations, glued onto a printout, cut-out and laminated so that they can be blue-tacked onto the large photograph and moved around.
- Demonstrate how to reflect and evaluate as an artist, by speaking or writing no more than two sentences which answer:
 - o What thing has been made big and why?
 - o Why is this 'big thing' here?
- Students answer the above questions in their own artist statement and present these to the class, along with their 'big thing' artwork.

LEARNING ACTIVITIES

PART B: MICRO

LESSON 5: SMALL THINGS

The Maratus, or Peacock spider is the focus of Maria Fernanda Cardoso's artwork, *On the Origins of Art I and II*. You might like to read further about this project [here](#). Cardoso's website also has another fantastic resource, [Spiders of Paradise Actual Size Series, 2021](#) (this page may take a moment to load). Here, you can see the artwork alongside the actual size of the spider, which has been magnified hundreds of times.

Cardoso says, 'What we can't see, we can't appreciate'.

Inquiry question

- How do artists use scale (size) to make us feel or think about different things?

Preparation

- Print a class set of [Appendix D: Textures table](#). Ensure that students write their name and class on the worksheet.
- Each student should have a magnifying glass, a HB pencil and access to colouring in pencils.
- [Queensland Museum loan kits](#), or source other natural materials which can be viewed through the magnifying glasses. If time allows, students may collect their own objects.

Introductory activity

- Play the film, [On the Origins of Art I and II](#) (06:54 minutes). You may choose not to play the entire film, but at 04:09 a human finger enters the frame, which is a good indication of scale. This spider is only about 3-4mm long.
- As a class, discuss the difference between McGregor's artwork and this one. Some guiding questions could include:
 - o Which artwork has more detail?
 - o Which original object (the Cottonwood Tree leaf or the spider) is bigger?

- o Knowing how small these spiders are, what questions does this raise? Are there many more undiscovered species? Why are small things so colourful or beautiful?
- o How does it make you feel, knowing that you are seeing something you could never see with the naked eye? Like a superhero, or a mad scientist?

Learning activities

- Students choose at least five objects from those provided and write these down in the *What is it?* column.
- Explain that magnifying glasses were invented over one-thousand years ago. They are used to make the objects appear larger so that you can see them better. Their simple technology works when light travels through the piece of glass that curves outwards, called a convex lens. When you look through a magnifying glass, the light bounces off the object and through the convex lens, where the light rays are bent, and then come together again to form a kind of virtual image in your eye. Scientists like the ones Cardoso worked with to photograph the spiders, use very powerful magnifiers.
- Demonstrate the following:
 - o how to hold the magnifying glass by the handle, with the lens close to your eye
 - o how to find the ideal 'focal length' or between the glass lens and the object you are observing. Start with the magnifier close to the object and slowly pull your head backwards until the object is in focus, and suitably magnified.
 - o how to hold the magnifying glass in your non-dominant hand, and make an observational sketch
- Taking turns, students observe each object on their list with a magnifying glass and complete the table.

LEARNING ACTIVITIES

- Assist children as they work, ensuring correct use of the magnifying glasses and adequate detail in their sketches. After students have completed the coloured texture sketches, they use a black fine liner to clarify lines or shapes where necessary.
- **Extension for Years 3 and 4:** In small groups, students share the textures they collected. Do they all agree about what they saw through the magnifying glass? Have a class discussion about the textures discovered, sharing any exciting or unexpected findings.
- At the end of the lesson, students identify which texture they like the most and would like to celebrate by placing a tick in the *What is it?* column, to the left of their drawing. Ensure worksheets are named and collect them.

LEARNING ACTIVITIES

LESSON 6: LOOKING CLOSER

Inquiry question

- How can artists use magnification to share important discoveries?

Preparation

- Scan or photocopy and enlarge each student's chosen texture by 200% and place their enlarged copy at their desk. Note: if student textures are unclear, provide supplementary textures for them to use as designs.
- Prepare clay for each student to build a 15 x 15cm slab, approximately 2cm deep, and have a handful of additional clay (pre-roll and cut slabs for F-2). Place each student's clay on a working board or piece of card to protect the table and attach a named piece of masking tape adjacent to the clay.
- Place an assortment of clay tools and a pre-made cup of slip in the centre of each desk.

Learning activities

- Extension for Years 3 and 4: demonstrate how to roll an even slab of clay approximately 2cm thick. Students could choose to create a neat, square slab or slab with a more organic outline.
- Students work with their clay slab using additive and subtractive techniques to mimic their texture. Their photocopied texture should be about the same size as the slab of clay so that students can use it as a guide.
- Based on skill, resources and available time, demonstrate how to:
 - o create interest by having different levels and variation of texture and technique
 - o work into the clay using clay tools to trace lines and create small holes or hollows, without pushing too hard or going all the way through
 - o make impressions in the clay using textured objects
 - o pinch the clay to create ridges or raised lines

- o smooth the clay out with your fingers and a small amount of water on your fingertip
- o roll a snake and small balls of clay
- o join pieces of clay gently and securely:
 1. use a tool to scratch or score the two surfaces that are being joined
 2. apply a small amount of slip to the scored areas with your finger
 3. press the two pieces together firmly with a slight twisting movement
 4. use your finger to smooth out the joint
- Assist students as they work. *Note: clay work is easiest to manage if students complete their slab in one sitting, as the clay can dry out and become brittle and unworkable. If students do not complete their work, store in airtight plastic between lessons.*
- Once completed, gently copy student initials on to the base or side of the slabs with a stylus or skewer, before transferring them to a safe place to dry. Allow clay to dry completely before bisque firing.

LEARNING ACTIVITIES

LESSON 7: LOOKING CLOSER (PART 2)

Inquiry question

- How can artists use magnification to share important discoveries?

Preparation

- After bisque firing each student's clay slab, reattach any loose or broken parts with glue and place the slab at the student's desk on a sheet of newspaper.
- Each student should have a paintbrush.
- Cover each desk with newspaper and provide a mix of warm and cool colours (F-2), or primary colours (red, blue, yellow), black and white (3-4). Each desk should also have a jar of water. Optional: Paper-towel or rags for cleaning brushes.

Learning activities

- Students refer to their original texture drawings. As a class, discuss the colours that were observed. Were they fun and vibrant like the spiders in Cardoso's artwork, or were they dull and unexciting?
- Using colours of their choice, students paint their clay slab, ensuring that the surface is completely covered, including any deep pits or rough textured areas.
- Extension for Years 3 and 4: students paint their slabs using an intentional colour scheme, such as split-complementary or triadic. They experiment mixing secondary and tertiary colours from the primary colours and add white and black to create tints and shades.
- Assist students as they work.
- Allow at least ten minutes for students to assist with clean up, ensuring they carefully clean brushes, wipe benches while the paint is still wet, and dispose of any unused paint and rubbish responsibly.
- Place painted slabs in a safe, undisturbed place to dry.

- Once the paint has dried, decide how to display the slabs. They could be set together into a wall feature, displayed in frame stands, or hung with a picture hanging hook.
- Demonstrate how to reflect and evaluate as an artist, by speaking or writing no more than two sentences which answer:
 - o What thing has been magnified?
 - o How would I describe the texture that I can see?
 - o What feelings do I feel? OR What things does the texture remind me of?
- Students answer the above questions in their own artist statement and present these to the class, along with their completed artwork.

APPENDICES

APPENDIX A: ARTWORK INQUIRY (F-2)



Carol MacGregor
Acknowledging Place
2018
Reinforced fibreglass
3600 x 1800 x 2500cm

What do you know?

What is the artist's name? _____

What is the artwork called? _____

When was it made? _____

What is it made from? _____

What size is it? _____

What can you see?

What colours can you see? Colour in the boxes:

<input type="text"/>	<input type="text"/>	<input type="text"/>
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What do these colour stand for? _____

What are the three objects in the artwork? _____

Draw your own Cottonwood Tree leaf:

APPENDICES

APPENDIX B: ARTWORK INQUIRY (YEARS 3-4)



Carol MacGregor
Acknowledging Place
2018
Reinforced fibreglass
3600 x 1800 x 2500cm

What do you know?

What is the artist's name? _____

What is the artwork's title? _____

When was it created? _____

What are the construction materials? _____

What are the dimensions? _____

What can you see?

Why has McGregor used yellow, black and red to colour the artwork?

Describe where and how the artwork has been displayed. Why is this location important?

Explain the significance of Cottonwood Tree leaves to the artist?

APPENDICES

APPENDIX C: BRAINSTORMING BIG THINGS

Guiding question	Answer	Symbol
What is something you could not live without?	e.g., Mum's homemade pasta	
Why would someone drive to your town? What would they do or see when they arrived?	e.g., the chilli festival	
What sorts of things is your school or local area known for? Do you live in a farming or agricultural community that is known for exporting something?	e.g., sugar cane	
What activity or hobby would you do every day if you could?	e.g., ride my skateboard	
What sorts of things is your school known for?	e.g., fastest swimmers in the district	
Is there an animal that best represents the way you move around, a physical skill you are good at, or the way you look?	e.g., I'm tall and fast, like an emu	

APPENDICES

APPENDIX C2: BRAINSTORMING BIG THINGS

Guiding question	Answer	Symbol
What is something you could not live without?		
Why would someone drive to your town? What would they do or see when they arrived?		
What sorts of things is your school or local area known for? Do you live in a farming or agricultural community that is known for exporting something?		
What activity or hobby would you do every day if you could?		
What sorts of things is your school known for?		
Is there an animal that best represents the way you move around, a physical skill you are good at, or the way you look?		

APPENDICES

APPENDIX D: TEXTURES TABLE

<u>What is it?</u> What is the original object?	<u>Draw it</u> Sketch the texture using colour, filling up the entire square	<u>Describe it</u> List a few words to describe the texture
e.g., a butterfly wing		e.g., bright, soft, powdery, neat

APPENDICES

APPENDIX D2: TEXTURES TABLE

<u>What is it?</u> What is the original object?	<u>Draw it</u> Sketch the texture using colour, filling up the entire square	<u>Describe it</u> List a few words to describe the texture

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ENDNOTES

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