

Small School Mentorship Program

As an extension of Flying Arts' Connecting Arts with School Curriculum (CASC) program, the Small Schools Mentorship Program (SSMP) is for schools with 50 or less students in regional and remote Queensland. This unique program offers the support of a registered primary teacher/artist to collaborate with small schools to plan and deliver an incursion combining arts and non-art curriculum. Ongoing support is a unique feature of this specialised program.

This program is intended to develop confidence in the planning and delivery of arts rich experiences in the classroom, better understanding of how to deliver on arts curriculum, how to connect arts into other areas of curriculum to enhance teaching and learning, to enhance practical skills in the visual and media arts and to collaborate with artist to deliver arts.

This template and materials are intended as a resource and source of ideas for educators to use as a model.

SCHOOL Thallon State School **TEACHER** Annette McLean and staff

LOCATION Balonne Shire, South West Queensland **ARTIST** Therese Flynn-Clarke

YEAR LEVEL P-6 **LESSON NAME** Layers of History

INTRODUCTION

Thallon State School is situated in the small town of Thallon, east of St George with a population of approximately 450 people. The School had been studying in HAAS - History, the past and present of Thallon and surrounds, and how things have changed over time. Students had also looked at the Gold Rush in Australia and the role of the Chinese community as a part of this.

LESSON IDEA

The focus of this lesson was Art that has a narrative or tells a story. Students would look at Artists who create narrative art such as Pieter Breughel the Elder, Edwin Stockqueler, Immants Tiller and Australian Aboriginal artists such as Emily Kame Kngwarreye and Shorty Jangala Robertson. The works of early Australian photographers who have documented the narrative of Australian history would also be viewed. Students are to bring in their own old photos and documents telling the story of their family or local area historically. To be photocopied and used to create Mixed Media art that literally contains layers of history.

AUSTRALIAN CURRICULUM LINKS

HAAS-History

F Compare objects from the past with those from the present and consider how places have changed over time (ACHASSI006)

Yr 1 How the present, past and future are signified by terms indicating time, as well as by dates and changes that may have personal significance, such as birthdays, celebrations and seasons (ACHASSK029)

Differences and similarities between students' daily lives and life during their parents' and grandparents' childhoods (ACHASSK030)

Yr 2 The history of a significant person, building, site and/or part of the natural environment in the local community and what it reveals about the past (ACHASSK044)

The importance today of a historical site of cultural or spiritual significance in the local area, and why it should be preserved(ACHASSK045)

How changing technology affected people's lives (at home and in the ways they worked, travelled, communicated and played in the past) (ACHASSK046)

Yr 3 How the community has changed and remained the same over time and the role that people of diverse backgrounds have played in the development and character of the local community (ACHASSK063)

Yr 4 The nature of contact between Aboriginal and Torres Strait Islander Peoples and others, for example, the Macassans and the Europeans, and the effects of these interactions on, for example, people and environments(ACHASSK086)

Yr 5 The impact of a significant development or event on an Australian colony (ACHASSK108)

The reasons people migrated to Australia and the experiences and contributions of a particular migrant group within a colony (ACHASSK109)

The role that a significant individual or group played in shaping a colony (ACHASSK110)

Yr 6 Stories of groups of people who migrated to Australia since Federation (including from ONE country of the Asia region) and reasons they migrated (ACHASSK136)

The contribution of individuals and groups to the development of Australian society since Federation (ACHASSK137)

Visual Arts

F-2 Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#))

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 ([ACAVAR109](#))

Yr 3-4 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 ([ACAVAM110](#))

Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#))

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 ([ACAVAR113](#))

Yr 5-6 Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions ([ACAVAM114](#))

Develop and apply techniques and processes when making their artworks ([ACAVAM115](#))

Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks ([ACAVAR117](#))

APPROACH AND SEQUENCE OF LESSON

1. Show PowerPoint presentation *Art that tells a story*. Introduce students to the concept of narrative Art – a function of Art through History, and viewing the work of narrative Artists both traditional, contemporary and Australian aboriginal artists including Pieter Breughel the Elder, Edwin Stockqueler, Immants Tiller, Emily Kame Kngwarreye, Shorty Jangala Robertson, Chris Hosmer and Melissa Furness.
2. Students consider the role of the photographer throughout history as a documenter of narrative. Students share their own photos documenting their family/community history. Photocopies of these can be used in the students art work.
3. On A3 or A4 Cartridge or watercolour paper students tear pieces of the photocopied images, text, and other relevant papers e.g. Chinese wish papers for a gold rush background. Glue flat to the surface with watered down PVA glue, adhering whole surface. These ephemera tells the story of Thallon's local history and in the wider context of Australia's history.
4. Attach torn pieces of light tissue paper randomly over the photo images across the watercolour paper, again adhering flat and over the whole surface.
5. Choose a couple of coloured acrylic paint washes (colours chosen may reflect the story of the narrative being told (eg browns and sepia colours to denote age). Inks or watercolour paint can also be used to create a wash.
6. Allow to dry thoroughly.
7. Using historic photos (linked to history area of study of year level), students do some observational drawings on white tissue paper (or tracing paper). Drawings may include old forms of transport, family photos, buildings etc.
8. The tissue paper drawing is carefully torn and glued over mixed media background. Consider balance within the placement, the paper layers within the artwork, with the final drawn image layered on the background to tell the story of the event or historic period being studied.
9. An alternative to the tissue paper layer is for students to create a printed image over the background. Using acetate plastic sheets, paint with fine brushes an image quickly e.g. figure panning for gold (before the paint dries. An alternative is to have a simple student drawing underneath the acetate to use a guide to paint over)
10. Flip the image and place onto the mixed media background rubbing the back of the acetate sheet to transfer the paint.
11. The completed art work can form part of a display/exhibition and used as an assessment item.

RESOURCE REQUIREMENTS

- Acrylic paint - good quality,
- Water to add to acrylic paint
- Containers for acrylic paint washes (alterative use or Watercolour paints)
- Cartridge or Watercolour paper - good quality A4 or A3
- Water containers and old rags
- Plastic or newspaper to cover work area
- PVA glue with water added and containers for PVA glue mix (milky consistency)
- Old brushes for glue
- Photocopies of historic images/ text/old photos relevant to year level's history area of study
- Other papers relevant to topic e.g. Chinese wishing papers (available from shops in China Town), old letters and newspapers, notices etc
- White and light pastel coloured tissue paper
- Permanent felt tipped black markers
- Spray water bottles

- Acetate A4 sheets for printmaking (optional)
- Fine paintbrushes

ADDITIONAL RESOURCES

Gold Rush - Images and information - Australia

- <http://www.australiageographic.com.au/topics/history-culture/2013/05/gallery-the-gold-rush-period-in-australia>
- https://en.wikipedia.org/wiki/Australian_gold_rushes
- http://www.nma.gov.au/collections/collection_interactives/endurance_scroll/harvest_of_endurance_html_version/explore_the_scroll/australian_gold_rush
- <https://www.emaze.com/@AZICFZL/Untitled>
- https://en.wikipedia.org/wiki/Victorian_gold_rush
- <https://goldmuseumballarat.wordpress.com/2013/02/08/eliza-perrin-an-ordinary-woman-of-the-goldfields/>
- <http://year5goldwebquest.weebly.com/women-on-the-goldfields.html>
- <http://splash.abc.net.au/home#/!media/85712/australia-s-21st-century-gold-rush>
- <https://sovereignhilledblog.com/2012/11/26/gold-rush-babes-childrens-fashion-in-the-1850s/>

PHOTOGRAPHS



First layer of historical and relevant papers and text



Making plans for printmaking layer and backgrounds drying in the sun



Adding the final layer- observational historical drawings



Organisation of the art space for materials use and ease of clean up can be helpful!

Images Credit: Therese Flynn-Clarke