

QUEENSLAND MUSEUM

25 June 2021 to
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TORRES STRAIT
**ISLAND
FUTURES**

**WHAT LIES AHEAD
FOR ZENADTH KES?**

Teacher Resource and Curriculum Links
Visual Arts (Year 7 to 12)

PRINCIPAL PARTNER



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Original image: Kantesha Takai

Cultural Warning

Aboriginal and Torres Strait Islander visitors are advised that this display contains images and accounts of people who have passed away. We also advise that some of the topics discussed could be distressing.

Queensland Museum is committed to helping our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.



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An Introduction to *Island Futures: What lies ahead for Zenadth Kes*

Torres Strait Islanders' rich and enduring cultures and languages are inextricably linked to the place they call "home". More than just a physical structure, an interconnectedness between people, place and knowledge is their foundation of identity. Now with the threat of rising sea levels, how do Torres Strait Islanders maintain their strong sense of identity and place if home is underwater?

On the 150th anniversary of the Coming of the Light – the introduction of Christianity throughout Torres Strait - *Island Futures: What lies ahead for Zenadth Kes* empowers voices and conversations about Torres Strait Islanders' place and visibility in present-day Australia.

Developed in collaboration with the community, this powerful and vibrant exhibition features more than 200 objects and images interwoven with Islander perspectives and stories. Included are a number of works from well-known artists including cinematographer Murray Lui, visual artists Christopher Bassi and Dylan Mooney, photographer Kantesha Takai, performance maker Margaret Harvey and Jo Ze spArks, and a new commission from world-renowned Erub Arts.

Torres Strait Islanders are one of Australia's First Peoples. From the tip of Cape York, to the borders of Papua New Guinea and Indonesia, Zenadth Kes (Torres Strait) covers an area of 48,000 square kilometres and over 200 islands. For those who live and have connections to the 18 inhabited Islands and two Northern Peninsula Area communities, this is home.

Torres Strait Islander Cultural Leaders in the late 1980s made a move to reclaim the name of the region by creating the acronym "Zenadth Kes". This acronym describes the winds and geography of the Torres Strait Islands and region. Zenadth Kes stands for:

- ZE – Zey (South)
- NA – Naygay (North)
- D – Dagam (Place/Side)
- TH – Thawathaw (Coastline)
- KES – Passage/Channel/Waterway

The exhibition explores five themes:

- Home
- Ancestors
- Old Ways
- New Ways
- New Challenges



Kemus, Erub - Coming of the Light

Home

In Torres Strait Islander culture, home is more than a physical structure: it is about people, place, purpose, and a connection. It is about that feeling you get when you know you're "home". It evolves and changes, just like people do, reflects who a person is at any given time.

As you enter this first space in the exhibition, you will see a room that looks like any other, however, the importance of the objects is not what they are, but what they represent. As a whole, this room is a vessel, embodying a constant awareness of the past, present and future. It is a relational space where the physical, spiritual, cultural and environmental come together in harmony, showcasing Torres Strait Islanders' unique understanding of the world and the future.



Ancestors

This space invites you to stop and take a moment to reflect on where you have come from, and how you honour those who came before you.

In Torres Strait Islander culture, ancestors are a person's connection to village, clan, totems and their Island of origin. They are the voices in the wind, the energy underneath your feet and the whispers from the sea. Not only do they pave the way; they continue to be present. For Torres Strait Islanders, it is in family names, songs and objects. Ancestors are with you every step. Without them, you lose your way.

Old Ways

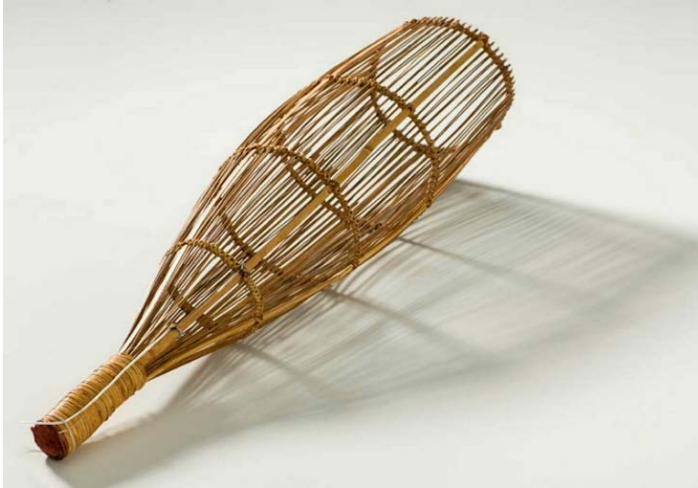
Old Ways are at the core of Torres Strait Islander being. It is a lifelong process of learning and is a presence that is embedded within the soul. Handed down orally through the generations, Old Ways inform cultural identity, family and community responsibilities, as well as understanding and maintaining the surrounding environments. The objects in this space embody the Old Ways within the home, the village and the individual.



New Ways

Torres Strait Islander culture has not remained static. It has adapted to not just survive but to thrive. This change is manifested in the creation of new songs, dances, materials and artistic expression.

However, new creations still acknowledge the Old Ways and maintain important connections to bloodlines and histories for generations of Torres Strait Islanders to come. Without New Ways, Torres Strait Islanders couldn't look forward with a blueprint of hope for the future.



New Challenges

When you leave home, there's an expectation that you can always return. But what if you couldn't? This space explores the harsh realities faced by Torres Strait Islander communities as sea levels rise. Some challenges are natural; some are man-made; yet each impacts the other.

Torres Strait Islanders' cultures and languages are inextricably linked to the place they call "home", which is more

than a physical structure or material objects. It is the interconnectedness between people, place and knowledge. How can the people of the Torres Strait maintain a strong sense of identity and place if their island is underwater?

Meet the Curators



Rhianna Patrick – Guest Lead Curator

Rhianna Patrick is a media professional with family connections to the Zagareb (Mer) and Wagadagem (Mabuyag) clans of the Torres Strait. She has over 20 years media experience and has worked across radio, television, news and current affairs. After a long career with the Australian Broadcasting Corporation (ABC), Rhianna joined IndigenousX, where she is currently developing audio and podcast offerings with support from the Judith Neilson Institute for Journalism and Ideas. Rhianna has a strong passion for Indigenous controlled media and loves all things audio.

Imelda Miller - Curator, Torres Strait Islander and Pacific Indigenous Studies

Imelda Miller is the Curator, Torres Strait Islander and Pacific Indigenous Studies at the Queensland Museum Network. Imelda works with material culture and archival collections inside and outside of traditional museum environment and spaces to create access to collections for communities of origin. Her collaborative curatorial practice incorporates a combination of cultural practice, community engagement and community-led research and development.



Year 7 and 8 Visual Arts – Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with, and creative projects for, your students:

1. Watch Eric Murray Lui's short film, *Mother's Wongai Story*, read the exhibition panel, and consider:
 - How can an ordinary object become something sacred? What meanings does Lui attach to the everyday items he has filmed?
 - Are there any ordinary objects in your home or school that are considered "sacred"? Consider its importance or history in relation to individuals, your family, your school community or the cultural group with which you identify.
 - Sketch one of the objects in *Mother's Wongai Story* and convey its sacred nature in your image. Explain how you felt trying to achieve this.
2. According to Torres Strait Islander belief, cultural objects are "sleeping" when they are held in museums. In small groups, discuss this concept and workshop some ideas about ways in which these objects could be "awoken" within a museum context. You may choose to design a storage space or exhibition to help keep them "awake".
3. View Dylan Mooney's two artworks, *Protect Our Island Homes* and *Water Bender*.
 - What techniques, processes and styles has Mooney employed that reflect his Torres Strait Islander heritage and that is he a contemporary artist?
 - What imagery does Mooney employ to communicate his message?
4. Conduct a survey of the three-dimensional artworks (including wearable objects) and consider:
 - Which materials are used most often? Are they natural or man-made?
 - What techniques have the artists used to produce their works and why do you think that is?
 - How many works have been made by hand, and how many are machine-produced?
5. In the *New Challenges* gallery of the exhibition, ask your teacher to locate two artworks, one by Patric Baira and the other by Jimmy K Thaiday (this is to ensure that you are unaware of the works' titles). *Without* reading any text panels, consider:
 - What message are both artists trying to communicate?
 - What medium did each artist use?
 - Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - Now that you know more, do you feel that either of the artworks conveys the message more effectively than the other? Why?
6. Use hand-drawn or digital media to reflect the impressions this exhibition made upon you. You may choose to focus on concepts, stories or facts that captured your imagination. Consider employing:
 - Colour
 - Texture
 - Line
 - Repetition
 - Contrast

Year 7 and 8 Visual Arts – Australian Curriculum Links

BAND DESCRIPTION
<p>In Visual Arts, students:</p> <ul style="list-style-type: none"> • build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints • extend their thinking, understanding and use of perceptual and conceptual skills • continue to use and apply appropriate visual language and visual conventions with increasing complexity • consider society and ethics, and economic, environmental and social factors • draw on artworks from a range of cultures, times and locations as they experience visual arts • explore the influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region • learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies • learn that over time there has been further development of techniques used in traditional and contemporary styles as they explore different forms in visual arts • identify social relationships that have developed between Aboriginal and Torres Strait Islander Peoples and other cultures in Australia, and explore how these are reflected in developments in visual arts • develop an informed opinion about artworks based on their research of current and past artists • acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies • build on their experience from the previous band to develop their understanding of the roles of artists and audiences.
CONTENT DESCRIPTIONS
Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118)
Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119)
Develop planning skills for art-making by exploring techniques and processes used by different artists (ACAVAM120)
Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM121)
Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience (ACAVAM122)
Analyse how artists use visual conventions in artworks (ACAVAR123)
Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples (ACAVAR124)
CROSS-CURRICULUM PRIORITIES: ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Students' exploration of traditional and contemporary artworks by Aboriginal and Torres Strait Islander Peoples provides insight into the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through the arts, their expression in living communities, and the way these build Identity.

Year 9 and 10 Visual Arts – Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with, and creative projects for, your students:

1. Watch Eric Murray Lui's short film, *Mother's Wongai Story*, and read the exhibition panel, and consider:
 - How can an ordinary object become something sacred? What meanings does Lui attach to the everyday items he has filmed?
 - Are there any ordinary objects in your home or school that are considered "sacred"? Consider its importance or history in relation to individuals, your family, your school community or the cultural group with which you identify.
 - Sketch one of the objects in *Mother's Wongai Story*, and convey its sacred nature in your image. Explain how you felt trying to achieve this.
2. According to Torres Strait Islander belief, cultural objects are "sleeping" when they are held in museums. In small groups, discuss this concept, and workshop some ideas about ways in which these objects could be "awoken" within a museum context. You may choose to design a storage space or exhibition to help keep them "awake".
3. View Dylan Mooney's two artworks, *Protect Our Island Homes* and *Water Bender*.
 - What techniques, processes and styles has Mooney employed that reflect his Torres Strait Islander heritage, and which reflect that he is a contemporary artist?
 - What imagery does Mooney employ to communicate his message?
4. Conduct a survey of the three-dimensional artworks (including wearable objects) and observe:
 - Which materials are used most often? Are they natural or man-made?
 - What techniques have the artists used to produce their works?
 - How many works have been made by hand, and how many are machine-produced?
5. In the *New Challenges* gallery of the exhibition, ask your teacher to locate two artworks, one by Patric Baira and the other by Jimmy K Thaiday (this is to ensure that you are unaware of the works' titles). *Without* reading any text panels, consider:
 - What message are both artists trying to communicate?
 - What medium did each artist use?
 - Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - Now that you know more, do you feel that either of the artworks conveys the message more effectively than the other? Why?
6. Use hand-drawn or digital media to reflect the impressions this exhibition made upon you. You may choose to focus on concepts, stories or facts that captured your imagination. Consider employing:
 - Colour
 - Texture
 - Line
 - Repetition
 - Contrast

Year 9 and 10 Visual Arts – Australian Curriculum Links

BAND DESCRIPTION
<p>In Visual Arts, students:</p> <ul style="list-style-type: none"> • build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints • identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints • research and analyse the characteristics, qualities, properties and constraints of materials, technologies and processes across a range of forms, styles, practices and viewpoints • draw on artworks from a range of cultures, times and locations as they experience visual arts • explore the influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region • learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies • reflect on the development of different traditional and contemporary styles and how artists can be identified through the style of their artworks as they explore different forms in visual arts • identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts • use historical and conceptual explanations to critically reflect on the contribution of visual arts practitioners as they make and respond to visual artworks • build on their experience from the previous band to develop their understanding of the roles of artists and audiences.
CONTENT DESCRIPTIONS
Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)
Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)
Plan and design artworks that represent artistic intention (ACAVAM128)
Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)
Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)
CROSS-CURRICULUM PRIORITIES: ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Students' exploration of traditional and contemporary artworks by Aboriginal and Torres Strait Islander Peoples provides insight into the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through the arts, their expression in living communities, and the way these build Identity.

Year 11 and 12 Visual Arts – Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with, and creative projects for, your students:

1. Watch Eric Murray Lui's short film, *Mother's Wongai Story*, and read the exhibition panel, and consider:
 - How can an ordinary object become something sacred? What meanings does Lui attach to the everyday items he has filmed?
 - Are there any ordinary objects in your home or school that are considered "sacred"? Consider its importance or history in relation to individuals, your family, your school community or the cultural group with which you identify.
 - Sketch one of the objects represented in *Mother's Wongai Story*, and convey its sacred nature in your image. Explain how you felt trying to achieve this.
 - What imagery do you associate with the term "sacred"?
2. Without reading any text panels, view Christopher Bassi's *Frangipani land wallpaper*.
 - What can you infer about the artist based only on the visual information at hand (design, colour, line)?
 - What message do you believe Bassi is trying to convey?
 - Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - Now that you know more, revisit the work and identify the artist's cultural influences.
3. According to Torres Strait Islander belief, cultural objects are "sleeping" when they are held in museums. In small groups:
 - Discuss this concept – if an object can "sleep", how would it look/feel/behave if it was "awake"?
 - Workshop some ideas about ways in which these objects could be "awoken" within a museum context. You may choose to design a storage space or exhibition to help keep them "awake".
 - Discuss whether Indigenous objects should be held in museums and galleries. What are the benefits of storing and exhibiting them? What issues are there in doing so?
 - Consider the "Indigenous Futurism" movement. Can museums and galleries play a role in this movement?
4. View Dylan Mooney's two artworks, *Protect Our Island Homes* and *Water Bender*.
 - What techniques, processes and styles has Mooney employed that reflect his Torres Strait Islander heritage, and which reflect that he is a contemporary artist?
 - What imagery does Mooney employ to communicate his message?
 - Why do you think Mooney decided to use digital media for these works?
5. Conduct a survey of the three-dimensional artworks (including wearable objects) and describe:
 - Which materials are used most often? Are they natural or man-made?
 - What techniques have the artists used to produce their works?
 - How many works have been made by hand, and how many are machine-produced?
 - Find an example of an object which demonstrates:
 - Choice of material influencing design and function
 - Design/function influencing choice of material

6. Throughout this exhibition, have you noticed any recurring language, signs, iconography or symbols? What are they and why do you think were they used?
7. In the *New Challenges* gallery of the exhibition, ask your teacher to locate two artworks, one by Patric Baira and the other by Jimmy K Thaiday (this is to ensure that you are unaware of the works' titles). *Without* reading any text panels, consider:
 - What message are both artists trying to communicate?
 - What medium did each artist use?
 - Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - Now that you know more, do you feel that either of the artworks conveys the message more effectively than the other? Why?
8. Make a quick sketch of one object or adornment that you feel best demonstrates the following design elements or principals (you should end up with one object per element/principal). Jot down notes as to why you chose that particular object/adornment, and how/if that element/principal reflects the beliefs or messages of its creator and/or wearer.
 - Colour
 - Texture
 - Asymmetry
 - Contrast
 - Harmony/Unity
 - Choose and sketch an object/adornment which combines two elements or principles effectively.
9. Use any media to reflect the impressions this exhibition made upon you. You may choose to focus on concepts, stories or facts that captured your imagination. Consider employing:
 - Colour
 - Texture
 - Line
 - Repetition
 - Contrast

Year 11 and 12 Visual Arts – Queensland Curriculum Links

UNIT 1: ART AS LENS
<p>Unit Objectives</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. implement ideas and representations to decode artworks and communicate in visual forms 2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others 3. analyse and interpret art practices through the personal and contemporary contexts 4. evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative representations of the material world 5. justify representation of artists' personal viewpoints 6. experiment in response to artists' contemporary representations of people, place and objects 7. create multiple meaning and representations through knowledge and understanding of materials, techniques, technologies and art processes 8. realise responses to communicate meaning through multiple viewpoints.
Area of study: Developing
How do artists generate solutions to visual problems?
<p>In this inquiry process, students will:</p> <ul style="list-style-type: none"> • implement ideas for visual responses that explore <ul style="list-style-type: none"> ○ the viewpoint of the artist in representations of people, places, objects. ○ ways of looking at and representing people, places and objects to extend subject matter from realism to innovative abstraction using a range of processes, such as deconstruction, distortion, stylisation and reduction • implement investigation of diverse art practices through teacher-facilitated inquiry questions
Area of study: Researching
How do artists react to stimulus?
<p>In this inquiry process, students will:</p> <ul style="list-style-type: none"> • research visual communication of diverse art-making lenses or viewpoints as they react to stimulus • analyse and compare past and present artworks through the contemporary context to interpret 21st century art ideas and issues, and how these challenge engagement, communication and meaning; through <ul style="list-style-type: none"> ○ responding, students examine new or different meaning and significance that may be assigned to artworks of the past; and question and re-evaluate traditionally held values and assumptions of art and representation • analyse and compare artworks through the personal context to interpret emotions, sensory experiences, personal philosophy, beliefs and ideas, and how these contribute to engagement, communication and meaning through <ul style="list-style-type: none"> ○ responding, students examine how artists are influenced by life and experiences, and consider how their own feelings and background influence their physical and emotional reactions as audience • analyse and interpret artworks in teacher-directed, reverse chronology case studies to investigate and compare historical influences on contemporary artists and approaches • experiment with a range of lenses in visual responses that represent the material world, such as: <ul style="list-style-type: none"> ○ figurative and non-figurative devices inspired by art practices of various artists

- multiple representations of the same source
- exploitation of relevant art conventions, elements and principles to enhance viewpoint
- manipulation of meaning and artist's intention by exploiting, emphasising or distorting degrees of representation, visual language and expression to convey ideas

Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

In this inquiry process, students will:

- reflect on the **impact of different lenses that filter and distort representations in artworks** as they consider ideas and information, media, techniques and processes
- evaluate
 - how artists **assign and represent symbolic value** on various people, places, objects through traditional and non-traditional approaches in artworks
 - visual language, processes and intentions in artworks that purposely distort representations to emphasise and communicate the artists' viewpoint
- justify
 - how artists apply lenses to **represent and communicate personal values and viewpoints** in artworks
- **participate in an authentic experience as artist or audience to reflect on diverse art practices, traditions, cultures and theories. Experiences that can be offered include excursions, such as gallery visits.**

Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

In this inquiry process, students will:

- resolve ideas as they respond in visual, written or spoken forms
- apply
 - literacy knowledge and skills to understand form and structure of extended paragraphs and written or spoken report responses
 - visual art terminology when writing about and talking about artworks of self and others
 - language conventions to construct written responses about meaning and expression in artworks and inspirational art practices
 - referencing conventions to acknowledge sourced information about relevant artists and their practices when researching
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning
- realise
 - ideas in making and responding tasks through the personal and contemporary contexts to communicate innovative representations of the material world
 - information and ideas to **communicate multiple perspectives** by combining and layering various materials, techniques and processes
 - by considering how **specific display possibilities of artworks can enhance the communication of art meaning** and establish new ways of looking at the material world.

UNIT 2: ART AS CODE

Unit Objectives

Students will:

1. implement ideas and representations to decode artworks and communicate in visual forms
2. apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
3. analyse and interpret art practices through the personal and contemporary contexts
4. evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative representations of the material world
5. justify representation of artists' personal viewpoints
6. experiment in response to artists' contemporary representations of people, place and objects
7. create multiple meaning and representations through knowledge and understanding of materials, techniques, technologies and art processes
8. realise responses to communicate meaning through multiple viewpoints.

Area of study: Developing**How do artists generate solutions to visual problems?**

In this inquiry process, students will:

- implement ideas for visual responses that explore
 - **expression, art elements and principles to develop personal symbol systems** to represent and communicate meaning in artworks
 - personalised symbols and expressive visual language to communicate an individualised focus

Area of study: Researching**How do artists react to stimulus?**

In this inquiry process, students will:

- research diverse art-making approaches and 'read' visual language as they react to stimulus
- **analyse and compare artworks through the cultural context to interpret social influences and representations of time, place, politics, purpose, ethnicity, gender and spiritual and secular beliefs** on visual language and communication, and how these contribute to engagement, communication and meaning through
 - responding, students **consider Aboriginal perspectives**; regional, national, international, social and cultural identity of artists and audiences; and how artists use their work as a vehicle to invite change and provoke conversation
- analyse and compare artworks through the formal context to formal visual art elements and principles, the application of materials and techniques, the stylistic qualities relative to historical periods or iconology, and how these contribute to engagement, communication, and meaning; through
 - responding, students decode artworks by reading the relationships between specific visual language, signs, symbols, codes and conventions that are used to transmit information and ideas in artworks
- analyse and interpret
 - artworks in teacher-directed, reverse chronology case studies to investigate historical influences on contemporary artists who incorporate literal and non-literal symbols into artwork
 - manipulation of cultural forms in the **generation of symbols in the work of contemporary artists from Australia's diverse cultures and contexts, including artwork by Aboriginal peoples and Torres Strait Islander peoples** (be sensitive to interpretation, context and integrity when discussing the cultural value of subject

matter, styles and imagery, sensitive materials, stereotypes and the use of biographical materials)

- experiment with a range of visual responses to explore communication through art language through art language, such as:
 - decoding **expressive language, signs, iconography, symbols and visual language**
 - enhancing and conveying meaning and aesthetic appeal through exploitation and manipulation of media, appropriation artworks and inspirational art practices.

Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

In this inquiry process, students will:

- reflect on languages in artworks and the dialogue between artist and audience as they consider ideas and information, media, techniques and processes
- evaluate the various ways artists **communicate ideas** through visual language and expression, such as
 - innovative and expressive, non-linguistic communication in diverse practices, traditions, and cultures by examining past and present influences on contemporary artists, including the work of **Aboriginal peoples and Torres Strait Islander peoples**, and contemporary artists from Asia
 - how artists communicate ideas using non-linguistic symbols in ephemeral artworks
- justify
 - how artists' intentions and visual language components combine to communicate meaning using visual forms alone
- reflect on audience reaction and engagement with artworks that cross language barriers to communicate.

Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

In this inquiry process, students will:

- realise
 - by considering **how specific display possibilities of two-dimensional, three-dimensional and time-based media artworks can enhance the communication of art meaning and transcend language**, such as site-specific, interactivity and sensory experiences.

UNIT 3: ART AS KNOWLEDGE

Unit Objectives

Students will:

1. implement ideas and representations to communicate knowledge gained through self-directed inquiry
2. apply literacy skills to communicate knowledge of art practices and individualised ideas
3. analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts
4. evaluate art practices, traditions, cultures, and theories to inform student-directed making and responding
5. justify decisions and informed viewpoints using knowledge gained through self-directed inquiry
6. experiment with visual language, expression and media in response to a self-directed inquiry
7. create meaning through the knowledge and understanding of materials, techniques, technologies and art processes gained through self-inquiry
8. realise responses to communicate meaning defined by the self-directed inquiry.

Area of study: Researching

How do artists react to stimulus?

In this inquiry process, students will:

- analyse and compare past and present artworks through selected contexts to **interpret multiple perspectives** and evaluate how these offer layers of meaning and dialogue between artist and audience in relation to the student focus. Through
 - responding, students examine and interpret artworks and practices by questioning the influences and theories of key artists from various contexts and times to build on their knowledge of diverse visual language and influences
- extend **intellectual inquiry of identified areas of interest and inform art practice with research beyond art-related learning, such as other subject areas and disciplines**, e.g. literature, historical, environmental or social artefacts and texts, or areas of personal interest
- analyse and interpret the work of artists who demonstrate intellectual flexibility through combinations of art and identified areas of interest
- analyse and interpret
 - artworks including those by **Aboriginal artists and artists from the Torres Strait Islands**, artists from the Pacific Islands and artists from Asia
- experiment with
 - observation by **collecting, compiling and recording visual, verbal and sensory information and primary sources as evidence of direct stimulus or experience**, such as, photographs, drawings, collected objects, video, interviews, data and annotated observations.

Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

In this inquiry process, students will:

- reflect on self-directed investigation and art-making as they consider and make informed judgments and decisions about the artwork and practices of self and others
- evaluate
 - a **range of primary sources and secondary sources, art practices and art approaches from diverse traditions, cultures and theories** to guide investigation and inform student focus and making
 - **knowledge from other subject disciplines** that can enrich intellectual flexibility and provide innovative approaches for their focus and body of work
 - the roles of artists and their function in a range of contexts
 - meaning of focus and concepts that can be communicated through various contexts, visual objects, imagery and expression
 - their depth of knowledge in response to their inquiry question, and identify areas for further investigation
 - how artists can **challenge, reinforce or manipulate ideas, beliefs and meaning** through making and displaying artworks
- participate in an **authentic experience as artist or audience**; experiences can be offered by
 - **visits to galleries**, artist-run spaces, studios, artist collectives, offices of visual art organisations and urban and rural environments to understand the contribution of artists and the arts industry.

Area of study: Resolving
How do artists communicate individual ideas as visual, written or spoken responses?
<p>In this inquiry process, students will:</p> <ul style="list-style-type: none"> • apply <ul style="list-style-type: none"> ○ visual art terminology when recognising and distinguishing features of artworks and practices of self and others ○ language conventions to construct written responses that analyse, interpret, evaluate and justify visual language, expression and meaning in artworks ○ critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist learning when interpreting and making meaning • realise <ul style="list-style-type: none"> ○ ideas about art-making approaches and theories to make and respond to artworks that develop their personal aesthetic ○ by considering how display possibilities can enhance the communication of art meaning.
UNIT 4: ART AS ALTERNATE
<p>Unit Objectives</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. implement ideas and representations that challenge, extend and refine existing knowledge 2. apply literacy skills to communicate knowledge of art practices and individualised ideas 3. analyse and interpret the impact of contemporary context on visual language, expression and meaning in artworks and art practices 4. evaluate art practices, traditions, cultures, and theories to inform an alternate approach 5. justify new viewpoints and evolving ideas 6. experiment with familiar or alternate media to solve visual problems informed by research of contemporary art practice 7. create meaning through the knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches 8. realise responses to communicate intended meaning.
Area of study: Developing
How do artists generate solutions to visual problems?
<p>In this inquiry process, students will:</p> <ul style="list-style-type: none"> • implement <ul style="list-style-type: none"> ○ alternate ideas to extend their focus through exploration of divergent approaches and key contemporary artists, including artwork by Aboriginal peoples and Torres Strait Islander peoples, artwork by artists from the Pacific Islands and/or artwork by artists from Asia
Area of study: Researching
How do artists react to stimulus?
<p>In this inquiry process, students will:</p> <ul style="list-style-type: none"> • research alternative associations with artists and knowledge to evolve their focus and art-making, and build deeper connections as they react to stimulus • analyse and compare past and present artworks through the contemporary context and student choice of other relevant contexts, to interpret multiple perspectives, and evaluate how these challenge engagement, communication and meaning; through

- responding, students examine and interpret artworks and practices to establish how contemporary artists communicate new and authentic experiences and build meaning; they question and re-evaluate traditionally held values and assumptions of art and representation
- analyse and interpret
 - the practice of contemporary artists not previously studied who engage with divergent approaches
 - through reverse chronology approaches to explore historical influences on key artists
- experiment with
 - visual language, expression and meaning in contemporary art images, objects and experiences and the way they can be used to subvert literal meaning
 - design and selection of options for display and exhibition of works to enhance meaning.

Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

In this inquiry process, students will:

- reflect on a range of contemporary art approaches to explore and consider alternate ideas as they construct new personalised meaning
- evaluate
 - how contemporary artists enhance and communicate alternate meaning through innovative art practices and exploitation of audience expectations
 - the **impact of key contemporary artists from diverse practices, traditions, cultures and theories** to develop and inspire alternate representations and meaning in their own body of work

Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

In this inquiry process, students will:

- apply
 - language conventions to communicate viewpoint; analyse, interpret, evaluate and justify visual language, expression, meaning and divergent approaches in their own work and the work of artists
 - critical literacies across visual, aural, kinaesthetic, spatial and multimodal devices to assist and demonstrate learning when interpreting and making meaning
- realise
 - responses to communicate alternate meaning and deepen understanding of contemporary art theories and knowledge gained through inquiry
 - intentions in the body of work by engaging with inquiry learning to guide alternate approaches and experimentation, and refine the application of knowledge and art media to communicate meaning
 - ideas about contemporary art approaches and theories to make and respond to artworks that evolve their personal aesthetic
 - artwork through real or virtual display to demonstrate consideration of audience experience
 - written responses to synthesise knowledge and understanding of context and meaning in art.

**CROSS-CURRICULUM PRIORITIES: ABORIGINAL AND TORRES STRAIT ISLANDER
HISTORIES AND CULTURES**

Students' exploration of traditional and contemporary artworks by Aboriginal and Torres Strait Islander Peoples provides insight into the way the relationships between People, Culture and Country/Place for Aboriginal and Torres Strait Islander Peoples can be conveyed through the arts, their expression in living communities, and the way these build Identity.