Symbol systems

Stage 3

Connected Outcomes Group (H)

Connection focus: understanding that symbols can be personal, cultural and global. We use symbols to communicate in many ways including art, product design, different media and movement. The cultural diversity of Australia provides opportunities for us to explore different symbol systems.

Creative Arts

Each art form employs a kind of symbol system or language. Students learn to read these and respond to art form conventions and use symbol systems to communicate.
Codes can be aural or visual, as well as written.
Literacy in the arts is evident when students use and understand symbols, images, movement, sound and artistic conventions.
Symbols can be personal, cultural and global. The idea and process of abstraction underlines the making of meaning through symbol systems.

Students will be engaged in:

- responding to poetry through drama
- exploring sound and symbols in music
- composing a dance in response to an artwork
- creating a 'dream catcher' sculpture.
- designing and making a personal logo
- investigating the impact of Chinese (or alternative case study group) on Australian culture and society
- researching the contributions of Chinese to Australia.

SciTech

Students will apply their understanding of symbol systems studied in Creative Arts by designing and making a product. They will consider aspects of commercial design to make a product, such as a screen print for a t-shirt, a piece of jewellery, a mask, hat or bag. Their product will feature a created symbol in its design and could be mass-produced and marketed.
Students will explore symbols used by different groups of people that relate meaning to their intended audience e.g. the art of Ken Done or Reg Mombasa, graffiti, surf, skate art, clothing labels and designs, then create symbols to represent themselves and their friends (as a sub culture).
Students demonstrate their knowledge by:

- identifying criteria for aesthetic, environmental, cultural and functional impacts of the development
- drawing annotated concepts sketches listing materials and explaining how the design meets the criteria
- evaluating and modifying their design.

HSIE

Students develop knowledge and understanding of the cultural diversity of Australia, including Aboriginal Australia, compared to other nations in the Asia Pacific region. The influence that cultural diversity, including Aboriginal culture and diversity, has on Australian identities. Students identify the effects that contemporary events have on community and personal attitudes and values.

Planned assessment:

- analysis of collaboration in drama and dance
- observation and presentation of whole class and individual artworks
- performances of musical compositions
- presentation of personal logo and product launch
- discussion about symbols and rituals.
- analysis of student understanding of cultural change.

PDHPE

Students communicate and express themselves through dance. They describe how dance contributes to cultural identity. Students explore how dance is composed as the key factor that underpins dance performance.

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Planning page

Student work:	Resources needed:	Literacy links include:	Numeracy links include:
Students are encouraged to keep reflection journals throughout the unit, and a design folder for sketches and larger pieces of work. The HSIE is organised as a teacher directed student project. Topics included in the research will be determined by available resources; alternative case study groups can be substituted or included. The teacher will need to identify components to model research strategies depending on the learning needs of the class. Students can work on project components individually or in groups allocated according to personal interests. The Term planner shows a possible sequence of learning.	Copies of DET, BOS and Curriculum Corporation resources have been sent to all schools. • *Exploring the worlds of K–6 drama: from Ancient Anna to the Cloth of Dreams* (DET) • *He wishes for the Cloths of Heaven* by W.B. Yeats (poem) • *Beyond the frame* image kit, image 33, (DET) • *Into the frame – 'Dream of an Ancient Tablet'*- DET Curriculum Support web site • *Celebrating together*- multistage unit (DET) http://www.curriculumsupport.education.nsw.gov.au/primary/hsie/assets/pdf/celebrating.pdf • *My Girragundji* (Australian Readers. Discovering Democracy, Middle Primary Collection, p. 28). • A collection of various logo designs. Collaborate with your teacher librarian for teaching and resource support.	• identifies features of a poem, that contribute to the meaning • writes a personal response/reflection of drama work • identifies the purpose and themes of artwork and relates these to their context • writes a factual description on an imaginary topic • identifies elements of visual texts that contribute to the meaning of a symbol or logo • records the design process, evaluating effectiveness against a range of criteria and writes a product launch (persuasive text) • views, reads and discusses texts for different perspectives.	• uses coordinates to find places on a map • draws a map using symbols and a key • uses understanding of two-dimensional shapes when designing a 'dream-catcher') • identifies two-dimensional shapes that have rotational symmetry • sketches three-dimensional objects from different views • draws a timeline to scale identifying significant events in the student's life from birth to Year 6).

Term planner (teachers may want to use this to plan the work over a term)

Week	Creative Arts	HSIE	PDHPE	SciTech
1	Drama – *The Cloth of Dreams* Visual Arts – Symbols (Weeks 1–3)	Chinese (or alternative case study group) influence in Australia		
2	Visual Arts – Symbols (cont.) Drama – (cont.)	Chinese foods		
3	Music - Sounds and symbol Visual Arts – Symbols (cont.)	Chinese beliefs and practices		
4	Dance - Symbols and memories Music – (cont.)	Chinese recreation activities	Dance – symbols and memories (Weeks 4–5)	
5	Visual Arts - Dreams, symbols and fantasy Dance – (cont.)	Chinese religions in Australia		
6	Dance – Wall symbols Visual Arts – Dream-catcher sculpture	Chinese culture	Dance – wall symbols	Design task: Design and manufacture a product (Weeks 6–10)
7	Visual Arts – Sculpture (cont.)	Chinese New Year		
8	Visual Arts – Logo design Visual Arts – Sculpture (cont.)	Chinese organisations and their contributions to Australian society		
9	Visual Arts – Logo design (cont.)			
10				

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Unit of work

Outcomes	Learning experience	Planned assessment
Creative Arts: Drama **DRAS3.1** Develops a range of in-depth and sustained roles • *collaborates to convey dramatic meaning by responding abstractly to represent ideas, feelings, objects and situations.* **DRAS3.2** Interprets and conveys dramatic meaning by using the elements of drama and a range of movement and voice skills in a variety of drama forms • *combines and manages the elements of drama (e.g. symbol, tension, tone and contrast) to communicate the depth of meaning of their drama work.* **DRAS3.3** Devises, acts and rehearses drama for performance to an audience • *devises, rehearses and acts in dramatic form of performance poetry using voice and movement skills to convey meaning to an audience.* **DRAS3.4** Responds critically to a range of drama works and performance styles • *recognises personal, social and cultural aspects of the human experience and incorporates them into their works on performance poetry* • *evaluates drama performances in order to reflect upon and enhance their own drama work and the work of others.* **English** **TS3.1** Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well-organised ideas dealing with more challenging topics. **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience. **RS3.8** Identifies the text structure of a wider range of more complex text types and	**The Cloth of Dreams** This activity will provide an opportunity for students to manipulate drama elements to enhance meaning and consolidate and extend movement and language skills. Refer to *Exploring the worlds of K–6 drama: from Ancient Anna to the Cloth of Dreams* (DET). *The Cloth of Dreams: using poetry* pp. 102–103. The poem, *He wishes for the Cloths of Heaven* is on p. 102. It can also be found at the following site: http://www.chiark.greenend.org.uk/~martinh/poems/yeats.html#heaven NB shaded text is background information for teachers. • Students complete learning activities as provided in the unit of work (groups make a 'cloth of their dreams' and 'the cloths of heaven'). • Read *He wishes for the Cloths of Heaven* by W.B.Yeats or another appropriate poem which uses metaphor and give copies of the poem to the students. • Discuss the meaning: - who may the speaker be? - why might the poet have written it? - when may it have been written? • Introduce the concept that figurature language such as simile and metaphor assist the reader to imagine 'they are there' by connecting something known with something unknown. **Story improvisation** • In selected groups, students create a character who will read the poem, e.g. an old woman, an angel, a child, a blind man. Groups make up stories about the character and poem. • Each group presents a frozen moment from their story by describing in frozen mime the situation, feelings and characters. • Groups improvise their story, trying to include the words, or some of the words of the poem as part of the script through repetition, specific tones and symbols. Provide lengths of fabric in a variety of patterns and colours that students may use to symbolise in their drama. **Performance and evaluation** • Each group presents its improvisation to the rest of the class using the poem and any group-devised props (such as the cloths of dreams/heaven). • As a class, discuss each group's interpretation of the poem giving considered opinions, listening to each other and evaluating the elements of their own performance and the work of others. • Reflect and write about the presentations in reflection journals noting the elements of drama used in the performances and to what extent their performance poetry recognised the personal and social aspects of the characters they portrayed. • Extend these written reflections to write a review of one of the performance pieces from the audience's perspective.	**Assessment strategy:** The teacher: • observes and analyses student collaboration, performance and discussion. **Assessment criteria:** The student: • devises, rehearses and acts in dramatic form of performance poetry • uses voice and movement skills to convey the message of the poem • critically evaluates own performance, noting vocal and movement skills, focus, tension, tone and use of symbol. These criteria relate to outcomes **DRAS3.1 DRAS3.2 DRAS3.3 DRAS3.4**

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Outcomes	Learning experience	Planned assessment
discusses how the characteristic grammatical features work to influence readers' and viewers' understanding of texts. **WS3.9** Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features.	(*Literacy link:* identifies features of a poem including metaphor that contribute to the meaning, make predications about poet and context, presents poetry modifying voice and movement to adopt a character role, writes a personal response/reflection of drama work)	
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • examines a culture that has influenced Australian culture and identity • examines the effects of Chinese migration, trade, religion and belief systems on Australian communities • identifies migrants who have contributed to the Australian community. **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese influence in Australia** Alternative case studies could include Italian, Greek, Vietnamese or other significant national groups in Australia. Highlight the use of symbols in representing and identifying Chinese or other cultures in Australia. For teacher background information go to: http://rspas.anu.edu.au/cscsd/online/henry.html and http://www.asiaeducation.edu.au/myplace/ Before students participate in the teaching and learning activities, use the *What do you think about …? Values and attitudes grid,* p. 43 *Celebrating together* (DET). Collect and keep students responses for comparision to the same questionairre at the the end of the unit. **Assessment**: students develop a portfolio of information, illustrations and personal reflections based on the different aspects of Chinese in Australia. Background information for students. Refer to: http://www.ahc.gov.au/publications/chineseheritage/trackingthedragon/background.html http://www.cultureandrecreation.gov.au/articles/chinese/ • Provide some statistical information on Chinese migration to Australia. Provide possible research questions for student to solve. Consider: - comparing different eras - identifying Chinese migrants who have contributed to Australia in areas such as business, government, and the arts e.g. Dr Victor Chang, Dr John Yu, Quong Tart, Irene Kwong Moss. • Suitable references include: *Convict fleet to dragon boat,* CD-ROM (Ripple Media for National Archives of Australia) *Sites and scenes > Wing Hing Long Store,* CD-ROM (DET) http://www.cultureandrecreation.gov.au/articles/chinese/ http://www.chinatown.com.au/eng/ http://www.migrationheritage.nsw.gov.au/places/winghinglong.shtml (*Literacy link*: uses strategies such as skimming and scanning to access and interpret information from a variety of factual texts, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical)	**Assessment strategy:** The teacher: • observes and analyses students engagement with resource material and their collaboration with others • questions students on their evaluation of the relevance of information **Assessment criteria:** The student: • uses a range of resources • explains their critical evaluation of aspects of their knowledge and understandings gained from research and class discussions • develops an in depth understanding of the scope of the contributions Chinese people make to the development of Australian communities • develops own point of view on the diversity of Australian communities. These criteria relate to outcomes **CUS3.4, TS3.1, RS3.5, RS3.6, RS3.7**

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Outcomes	Learning experience	Planned assessment
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • examines the changes to Australian culture influenced by another culture • examines the contributions of some migrant groups to Australian culture and identity • researches some specific aspects of cultural change. **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese foods** Nearly every suburb and town has a Chinese restaurant. Chinese food was one of the first non British cuisines introduced into Australia. • Identify a variety of Chinese foods and utensils. Encourage students to provide examples. Discuss the familiarity, purpose and popularity of each product. Refer to: http://www.aused-unied.com/newsed/lifestyle.html • Research Yum Cha and chefs such as Elizabeth Chong and Kylie Kwong. **Case studies: Chinese vegetables and tea** • Prepare a stir fry using Chinese vegetables. Compare to food and cooking style used at home. • Explore the contribution Chinese market gardeners have made to provide fresh produce to the community. If possible arrange a visit to local markets. • Investigate the cultural role of the Chinese tea ceremony: http://www.haoyah.com/English/food/fc7.asp • Develop a class discussion on the contribution and importance of Chinese foods to the Australian community. (*Literacy link*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	
Creative Arts: Visual Arts **VAS3.1** Investigates subject matter in an attempt to represent likenesses of things in the world • *draws objects to represent an imagined history of a site.* **VAS3.2** Makes artworks for different audiences, assembling materials in a variety of ways • *collaborates to make a site specific artwork.* **VAS3.3** Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks. • *understands that artworks can use symbol systems to communicate meaning.* **VAS3.4** Communicates about the ways in which subject matter is represented in artworks. • *discusses how Judy Watson has connected a site with its Aboriginal and non-Aboriginal history.*	**Signs and symbols in artworks** • Look at the contemporary Aboriginal artwork *Koori floor* by Judy Watson (*Beyond the frame* image kit, image 33, DET). This is a site specific work on the floor of the Casula Powerhouse Arts Centre. Discuss with students the idea of the artwork being beneath their feet. They should imagine that they are treading respectfully on the images and symbols devised by the artist. Ask the students: - how is this different to the way artworks are usually viewed or experienced? • Identify and discuss the symbols used in the artwork: - how does Watson represent distinguishing landforms, time and space? - look at the long snake shape in the work. What local feature does it signify? • Look at the seven light pools which are inserted into the floor and read the accompanying information on the back of the image: - what natural objects and man made artefacts do they contain? - why do you think these items are important? - what do you think the 'pools' represent? - how do the objects and artefacts tell a story about the local environment or the history of the site?	**Assessment strategy** The teacher: • observes and analyses student artworks. **Assessment criteria** The student: • identifies and discusses the use of symbols in artworks • collaborates to create a 'floor' which symbolises the local area. These criteria relate to outcomes **VAS3.1 VAS3.2 VAS3.3 VAS3.4**

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Outcomes	Learning experience	Planned assessment
English **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience. **RS3.8** Identifies the text structure of a wider range of more complex text types and discusses how the characteristic grammatical features work to influence readers' and viewers' understanding of texts. **WS3.9** Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features. **WS3.13** Critically analyses own texts in terms of how well they have been written, how effectively they present the subject matter and how they influence the reader. **WS3.14** Critically evaluates how own texts have been structured to achieve their purpose and discusses ways of using related grammatical features and conventions of written language to shape readers' and viewers' understanding of texts. **Mathematics** **SGS3.3** Uses a variety of mapping skills.	**Symbols and maps** • Maps use a system of symbols to communicate important information. Photocopy a street directory map of your local area which includes your school. Students: - select and draw five symbols on the map that represent important features. - look at how symbols and colour are used in maps to construct meaning - create their own five symbols for the important features on the map. (*Literacy link:* identifies elements in artwork and maps that contribute to meaning) **Using symbols to represent the school environment** • Discuss how maps communicate meaning as a system of symbols. Students: - plan a journey within the school grounds which commences at their classroom and leads to important sites in the school - document at least 10 important features of the journey - construct a map of the journey by creating personal signs or symbols for each of the important features - create a key for the personal symbols on a separate small sheet of paper - arrange their maps on the floor as a series of journeys - select another student's work and use its key to interpret its signs and symbols. (*Literacy link:* manipulates signs, symbols and other visual elements when producing a 'map') (*Numeracy link:* uses coordinates to find places on a map; draws a map using symbols and a key) **Creating an imagined history of the local area** • Look closely at the artwork *Koori floor* by Judy Watson • Discuss and write: - how do the light pools inset in the floor serve as stepping stones and why do they contain artefacts from both Aboriginal and non-Aboriginal history? - how does *Koori floor* draw our attention to the floor of our classroom causing us to consider the history beneath our feet? • Students imagine they are archaeologists excavating underneath the classroom floor. They each write a short imaginary news report (factual description) on the objects or artefacts from the past they discovered in the dig and how the objects relate to the local area's history. (*Literacy link:* identifies the purpose and themes of artwork and relates these to their context, writes a factual description on an imaginary topic) **Making a whole class artwork about the 'imagined' history of the site** • Students create their own 'floor' on the school playground to represent the 'imagined' history of the site. • Each student: - draws a circular shape around themselves in chalk on the playground. They fill the area with drawings of the objects or artefacts that they have "discovered" under the classroom in the	

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Outcomes	Learning experience	Planned assessment
	imagined archaeological dig. - draws connecting lines between the circular shapes to construct a pathway through the whole class work • The construction of the work may be documented with a still or video camera. • Ask other students, staff and community members to walk across the 'floor' and discuss their interpretations of the artwork. The views of the audience can be recorded on small cards and collected by the class for discussion. Discuss the different interpretations, and how or why viewers interpret works differently. (*Literacy link:* reviews responses to artwork and discusses how different interpretations of the same subject matter occur)	
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *describes how another culture has changed the way we live* • *considers how a range of different beliefs and practices have become part of the Australian community.* **English** **TS3.1** Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well-organised ideas dealing with more challenging topics. **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese beliefs and practices** For information on Chinese beliefs and practices, refer to: http://www.haoyah.com/English/culture/index.asp **Feng Shui** • Identify and compare the roof styles of Chinese temple (or other important buildings roof lines). Investigate the influence of Chinese architecture on Australian homes and decoration. • Give students focus questions to research: - what are the principles of Feng Shui? - how does Feng Shui influence design? e.g. kitchen, garden, bedroom, food, jewellery, house construction, wealth and prosperity, health and family - what are some of the symbols used in Feng Shui and their purpose? • Discuss with students whether they agree or disagree with these principles. **Chinese medicine** Provide background information on the principles of Chinese medicine. If possible, invite a guest to speak about Chinese medicine and explore a Chinese pharmacy. • Ask students to consider: - who practises Chinese medicine? - what sort of training do they have? - can you be trained here in Australia in Chinese medicine? - how is Chinese medicine different to western medicine? http://hnb.dhs.vic.gov.au/dsonline/dsarticles.nsf/pages/Chinese_herbal_medicine?OpenDocument (*Literacy link*: identifies and gathers information from a variety of sources – written, visual and interviews, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	

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Outcomes	Learning experience	Planned assessment
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *investigates a range of recreation activities that are now part of the Australia community* • *participates in some culturally different activities and identifies the social and health benefits.* **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese recreation activities** • Explore various recreation activities including: - kite flying. Read about the history and purpose of kites in Chinese culture. Investigate a kite festival e.g. at Bondi. - Tai Chi. Read about the health benefits of Tai Chi at: http://www.betterhealth.vic.gov.au/bhcv2/bhcarticles.nsf/pages/Tai_Chi?Open Open, view an instruction video or invite a Tai Chi instructor to the class to take a lesson on Tai Chi. - martial arts. Identify and list some of the Chinese martial arts. Individually or in pairs, students research a Chinese martial art. Students develop a short talk to present to the class. - table tennis. Investigate the sport of table tennis in Australia: http://abc.net.au/olympics_1996/tableten.htm • What symbols are used to represent and identify some of these activities? • Discuss the availability and inclusion of these activites in Australian communities. (*Literacy link*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	
Creative Arts: Music **MUS3.1** Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts • *performs individually and in groups demonstrating an understanding of changes in dynamics and tone colour and an awareness of layers of sound.* **MUS3.2** Improvises, experiments, selects, combines and orders sound using musical concepts • *experiments with playing techniques to produce different tone colours* • *explores dynamic variations in composing activities.* **MUS3.3** Notates and discusses own work and the work of others • *creates symbols to represent sounds* • *indicates duration and dynamic levels on a musical score.* **MUS3.4** Identifies the use of musical concepts and symbols in a range of musical styles • *discusses treatment of pitch, tone colour and dynamics in a listening piece.*	**Sound and symbols** • Use the following web site, http://www.bbc.co.uk/radio3/makingtracks/seasons.shtml as a stimulus for an organising sound activity. • View the visual image of changing seasons and experiment with the various sounds that can be activated by clicking on the fruit, flowers and leaves as the seasons change. Once the students have had an opportunity to experiment with the program, discuss the different types of sounds that can be produced. Focus their attention on the different pitches of each item (e.g. high, middle, low, very low), the use of a single pitch that is repeated and fades; the different tone colour of the sound for each part of the plant; the use of an ostinato accompaniment which acts as an atmospheric *bed of sound*; and the gradual swell and fading away of the dynamic levels in the music. • Use the site to create a number of different soundscapes. Encourage the students to make use of silence and allow a sense of space in their soundscape to match the visual imagery. • Use the *Seasons* web activity as a starting point for their own soundscape. • Select a range of available sound sources to use. They could include electronic instruments, classroom percussion and found objects. Try to find some instruments which can produce resonant sounds, some instruments with very contrasting tone colours (wooden instruments which make short, sharp sounds); pitched and unpitched instruments; metallic sounds; and wind instruments. • Allocate members of the class to represent the different fruit, leaves and flowers and experiment with producing different types of sounds on their instruments.	**Assessment strategy:** The teacher • observes student participation in class performing and organising sound activity. **Assessment criteria** The student: • identifies musical features in listening piece. • creates and performs class composition which demonstrates awareness of contrasting tone colour and changes in dynamic levels. • notates class composition using symbols to represent duration, dynamics and instrumental entries. These criteria relates to outcomes **MUS3.1, MUS3.2, MUS3.3, MUS3.4**

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Outcomes	Learning experience	Planned assessment
English (through music) **WS3.9** Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features. **WS3.13** Critically analyses own texts in terms of how well they have been written, how effectively they present the subject matter and how they influence the reader.	• Turn the sound down on the web site and experiment with instruments entering gradually, slowly expanding the sound and then dying away (start with one instrument, others join in and then gradually drop out) using the visual images as the score. • Experiment with gradual and abrupt increases and decreases of the dynamic levels in individual instruments and collectively. • Create an ostinato pattern to use as an accompaniment for the soundscape. • Begin with the ostinato pattern, and gradually add the other instruments to correspond with what is happening in the visual image on the *Seasons* web site. • Once the class is confident with gradual entries and dynamic variations, have the students follow a conductor in their own version. • Invent a symbol to represent each sound source. Work as a class to write a graphic score using these symbols. Indicate the dynamic levels by the size of the symbol. Mark off every five seconds across the top of the score to indicate the length each sound lasts. Write the ostinato pattern across the bottom of the score and add the various layers of sounds above it. (*Literacy link:* manipulates elements (visual and musical) to create different effects and uses symbols to document the process.)	
Creative Arts: Dance **DAS3.1** Performs and interprets dances from particular contexts using a wide range of movement skills and appropriate expressive qualities • *performs movement phrases applying various movement qualities* **DAS3.2** Explores, selects, organises and refines movement using the elements of dance to communicate intent • *creates and sequences movement to form a dance work about a dream.* **DAS3.3** Discusses and interprets the relationship between context, meaning and context of their own and others' dances • *deciphers the movement qualities that other class members have applied to their work from the initial class list.* **PDHPE** **DAS3.7** Performs a range of dance styles and sequences confidently • *composes own sequences for performance using a variety of stimuli* • *interprets the messages communicated in dance performances.* **MOS3.4** Refines and applies movement skills	**Embodying symbols to represent memories** From *Into the Frame - Dream of an Ancient Tablet* - DET *Curriculum K–12 Directorate* web site: http://www.curriculumsupport.education.nsw.gov.au/litnum/intoframe/index.html • Look at Yvonne Audette's artwork, *Dream of an Ancient Tablet* (*Beyond the frame*, image no.1 - DET). http://www.curriculumsupport.education.nsw.gov.au/litnum/intoframe/intoimages/audette_lg.jpg • Identify the layers, scratches and scrawls the artist has used to imitate the marks of time. • Identify the main symbols that Audette has used as a system of signs or symbols that communicate meaning. List possible meanings for each symbol. • In pairs, students create a 'fantasy' dream. They record the dream, ensuring that the dream has a beginning, middle and end. Students devise a series of six symbols to represent the main ideas of the dream and record the symbols using pencil and paper. • Students create body shapes, or select complementary shapes from the library of motifs from *Into the frame*, to represent their symbols. • Four of the symbols could be an individual shape and two of the symbols could be created as a joint shape. • Students should think about the ways that the symbols and shape motifs may be translated into movement. Experiment with using other body parts to make the shapes move and to perform variations of the movement. • Students select and create a sequence from their movement improvisations to form the beginning, middle and end of their dream. Use the symbols devised for the movements and record on a chart. For example:	**Assessment strategy** The teacher: • observes and analyses student composition and performance. **Assessment criteria** The student: • collaborates with a partner to develop complementary symbols, and movements • convey meaning through movement • critically evaluates and refines work • performs movement phrases applying various movement qualities. These criteria relate to outcomes **DAS3.1, DAS3.2, DAS3.3** (Creative Arts) **DAS3.7, MOS3.4** (PDHPE)

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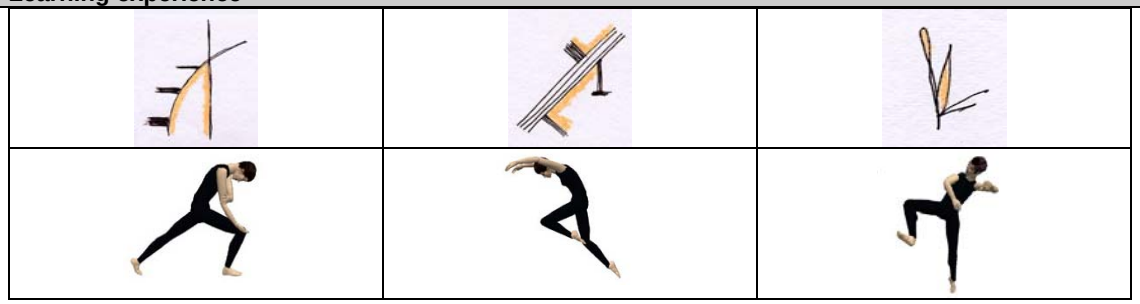
Outcomes	Learning experience	Planned assessment
creatively to a variety of challenging situations • *combines movements to create a dance with a partner or small group.* **English** **TS3.2** Interacts productively and with autonomy in pairs and groups of various sizes and composition, uses effective oral presentation skills and strategies and listens attentively. **TS3.3** Discusses ways in which spoken language differs from written language and how spoken language varies according to different contexts.	 • Return to the artwork *Dream of an Ancient Tablet* to look at how the types of marks have been produced in the artwork. Devise a list of verbs to describe these processes: scratch, scrawl, tear, repeat, peel, etch, layer and slap. • Students select two or three of these verbs and experiment with applying these qualities to parts of their movement sequence. • Students form groups of four by joining with another pair. Consider the layering process that Audette used in her artwork. Layer the work of each pair to form one new work, where each pair maintains their original work, but performs their work at the same time as the other pair. Consider staggering the movement, where one pair freezes or performs in slow motion, in order to direct the focus to the other pair. Experiment with layering movement patterns over the top of each other to create canons. Decide on a title for the dance work - *'Dream of …'* • Go to the web site visited in the previous music activity (Sounds and symbols). Compose musical accompaniment for the group composition. The web site has a number of digital composing tools. Try the following: http://www.bbc.co.uk/radio3/makingtracks/beatmachine.shtml http://www.bbc.co.uk/radio3/makingtracks/sequenza.shtml http://www.bbc.co.uk/radio3/makingtracks/composer.shtml • Groups rehearse and perform for a class audience. **Wall symbols** • Discuss the idea of the wall in *Dream of an Ancient Tablet*. Use the information on the reverse side of the print to stimulate discussion about walls and symbols from other cultures, including ancient hieroglyphics, Asian and Arabic writing and Aboriginal rock painting. • Students use a camera to collect images of walls in the local environment. Select walls with interesting textures, marks, signage and graffiti. Each group of students selects one of the photos which best represents their dance piece. • Either print the image onto an overhead transparency, or use a digital projector to illuminate a large-scale projection of the wall into a performance space. • Students perform the dance work and percussion accompaniment in the midst of the projection, layering, scratching and scrawling movements into the space. Use a digital projector to capture significant shapes in each dance work. • Display these images and students discuss the creation of moving symbol systems, etched onto a virtual wall. Discuss:	

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Outcomes	Learning experience	Planned assessment
	- does the meaning change when there is no musical accompaniment? - did the musical accompaniment enhance understanding of the dance pieces? (*Literacy link:* uses and modifies language for effect, describes how symbols create meaning.)	
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *enhances background knowledge on world religions* • *researches features of world religions in Australia* • *identifies the impact and influence of some world religions on Australian society.* **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese religions in Australia** Chinese religions in Australia are diverse. Taoism, Confucianism, Buddhism and Christianity are some of the religions of Chinese people. There are also Chinese Muslims and Jews. For more information, refer to: http://www.religioustolerance.org/ Select relevant information and print for student use. Direct student access is not advised because some material is not suitable for students. • Investigate one of the Chinese religions represented in Australia today. Use links on: http://www.studyintafe.edu.au/fastfacts/placesofworship/ to access information about different religions in Australia. • Consider inviting a community guest to talk about some of the different Chinese religions to develop an understanding of their beliefs and how they are practised in Australia. • Use the web site: http://www.beacy.wa.edu.au/iorr/religions/symbols.htm to identify religious symbols. Explore the *Racism no way* web site for information on the different religions: http://www.racismnoway.com.au/ (*Literacy links*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *examines how Chinese culture has been shared with other cultures.* **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese culture** • Explore how Chinese Australians share aspects of their culture including: - Chinese calligraphy: http://www.chinatown.com.au/eng/master.asp?masterID=78 http://www.asiawind.com/art/callig/Default.htm - Chinese Opera: http://www.chaofeng.com.au/index.htm • Explore the symbolism used in different expressions of culture. (*Literacy links*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	

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Outcomes	Learning experience	Planned assessment
Creative Arts: Visual Arts **VAS3.1** Investigates subject matter in an attempt to represent likenesses of things in the world • *designs and makes a 'fantastic' sculpture to capture dreams.* **VAS3.2** Makes artworks for different audiences, assembling materials in a variety of ways • *uses a variety of materials and techniques to create a sculpture.* **VAS3.3** Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks. • *understands that artworks can use symbol systems to communicate meaning.* **VAS3.4** Communicates about the ways in which subject matter is represented in artworks • *discusses the relationship between symbols, fantasy and dreams.* **SciTech** **DM S3.8** Develops and resolves a design task by planning, implementing, managing and evaluating design processes • *researches needs that influence the development of products, systems and environments and establishes criteria for the evaluation of produced designs.* • *generates design concepts that reflect the consideration of aesthetic, cultural, safety and functional requirements.* **English** **TS3.1** Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well-organised ideas dealing with more challenging topics. **WS3.9** Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features. **Mathematics** **SGS3.2a** Manipulates, classifies and draws two-dimensional shapes and describes side and angle properties.	**Dreams, symbols and fantasy** • Look at the artwork *The twittering machine* by Paul Klee. It is a 'fantastic' machine. An example of the image can be viewed at: http://www.breakoutofthebox.com/PaulKlee.jpg Alternatively, do an image search using key words: 'Klee' and 'Twittering machine'. *The twittering machine* by Paul Klee • Discuss the artwork: - what do you think this is? - have you seen something like this before? - what do you think this machine does? - what do you think the title is? - is it real or un-real? Why? - what words would you use to describe this machine? (eccentric, odd, funny, fanciful, imaginary, unusual, not real, impractical) List the student responses and discuss their meanings and associations. - how would this 'twittering machine' move? - what would it sound like? - how would you make this picture into a 3D sculpture? - what techniques and materials would you use? • Look at a selection of artworks related to dreams, fantasy, nightmares, and 'fantastic machines'. Consider artworks by artists such as: - Salvidor Dali - Paul Klee - Marc Chagall - James Gleeson - Yves Tanguy - Jean Tinguely. • Discuss how the artists used symbols to create fantasy or give the works an unusual, imaginary, dreamlike or 'unreal' feel. • Record responses in learning journals.	

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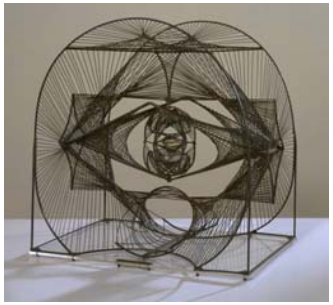
Outcomes	Learning experience	Planned assessment
	Designing and making a 'dream-catcher' 3D sculpture • Students design, plan, draw and make a 'dream-catcher' sculpture, i.e. an imaginary machine, creation, object or implement to capture dreams. The sculpture may be constructed using any suitable material. Students should be encouraged to be creative and imaginative with their designs. If resources are available, show students sculptures made from different media. The sculptor Naum Gabo created works using a wide range of materials. The sculptures below are made from perspex and celluloid, wire, and cardboard.  • Have students look at an example of one of Constantine Brancusi's *Bird in space* sculptures. Discuss how the sculptor has represented the idea of a bird. From 1923 to 1940 Constantine Brancusi made a series of *Bird in space* sculptures in marble and bronze. The streamlined form communicates the idea of flight rather than the actual physical appearance of a bird. The works are symbolic rather than figurative. http://www.guggenheimcollection.org/site/artist_work_lg_22_5.html	

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Outcomes	Learning experience	Planned assessment
	http://www.nga.gov.au/international/catalogue/Detail.cfm?IRN=89746&ViewID=2&GalID=ALL **Planning** • Students need to consider their own design criteria before planning and constructing their 'dream-catcher' sculpture. This would be written up as the designer's intentions. Discuss and record: - what idea will be conveyed to the audience? - what are the aesthetic considerations? (colours, shapes, materials, size, audience viewpoint) - what sort of dreams will be caught? - will the sculpture be portable or fixed? - will the sculpture have moving parts? (e.g. as in a mobile) During the discussion, explain to the students that the machine they are designing is a 'fantastic' sculpture, i.e. related to fantasy and not a 'real' machine. As it is an artwork, it is important to consider how the sculpture looks (e.g. form), and that it may be symbolic in character rather than necessarily practical (function). The aim of the work is to convey the essence of the concept 'dream-catcher'. The final work may, or may not look like a traditional machine. Refer to discussions about dreams and fantasy in the previous visual arts activity. For further discussions about form and function, the creative designs of the Italian design company Alessi (examples below) are useful. Their objects are sometimes more sculptural than practical. Alessi designs • The 'dream-catcher' sculpture could be decorated with symbols representing different types of dreams, or personal symbols representing the artist. The design plan could also incorporate shapes developed from these symbols. • Students should complete a series of working drawings before construction begins. These annotated drawings would show design details and methods of construction, as well as an artist's sketch of the finished product. • Construction materials could include string, cotton, fabric, aluminium foil, wire, fishing line, cardboard, and paper.	

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Outcomes	Learning experience	Planned assessment
	• Students should record the process in their visual diaries using notes, sketches and annotations. **Exhibiting and responding** • The finished sculptures should be displayed in the classroom and the features explained by the artist. Other students should respond to the designs by questions and suggestions. • Students may write an artist's statement to accompany their work. An artist's statement usually accompanies an artwork in an exhibition. It is a personal statement by the artist that explains the most important aspects of the work. A paragraph of three or four sentences is usually adequate. It should be concise, clear and relevant to the work, explaining what the artist did from their perspective i.e what, how and why. (*Literacy link:* describes responses to artworks of others and the process in developing their own artwork.) **Personal logo design** A logo is a trademark or symbol designed to identify an organisation, institution, company or product. It is a recognizable graphic design element that an audience relates to a particular product, object, company or group. A personal logo relates to a particular person. An example is a grafitti tag. • Show students a variety of logos: - how many can they recognise? - which do they like the most? Why? - what do they associate with each design? • Students develop a commercial logo design for their dream-catcher design and/or the finished sculpture. Letters and words may form part of the design. Explain that many successful logos are very simple. Students should consider the importance of colour, shape, line and pattern in their designs. • Students develop a personal logo representing their identity. The shape or design could be based on their individual signature, some aspect of their personality or appearance, or a particular sport or hobby. • Both logo designs, including draft sketches should be recorded in their visual diaries. **Extension** • The final logo designs could be: - developed into an artwork (drawing, painting or sculpture) - manipulated digitally using image editing software to create a digital artwork - developed into a 3D sculpture - printed onto articles of clothing (t-shirts, caps, beach towels, bandanas) - developed into a piece of jewellry. (*Numeracy link:* uses understanding of two-dimensional shapes when designing a 'dream-catcher' sculpture.)	

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Outcomes	Learning experience	Planned assessment
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *researches a multicultural festival in country of origin and how that festival is now celebrated in Australia* • *identifies similarities and differences between country of origin and now in Australia.* **English** **TS3.1** Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well-organised ideas dealing with more challenging topics. **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese New Year** • Compare Chinese New Year in China to Chinese New Year in Australia. What are the similarities and differences? Identify and explore the symbols used and their significance to the celebration and to Chinese culture e.g. dragons, the year of the dog (2006) Reference: http://www.acn.net.au/articles/chinese/ http://www.chinapage.org/main2.html (*Literacy links*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	
HSIE **CUS3.4** Examines how cultures change through interactions with other cultures and the environment • *researches how sharing between different cultures enriches our lives* • *identifies the personal and community benefits of cultural organisations in the community.* **English** **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.6** Uses a comprehensive range of skills and strategies appropriate to the type of text being read. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience.	**Chinese organisations and their contributions to Australian society** • Ask: What local Chinese community organisations exist, and what contributions do they make to Australian society generally? Use a variety of sources for information including: - inviting a representative from an organisation to the class to talk to role and activities of the organisation. - the Chinese garden of friendship http://www.chinesegarden.com.au/index.cfm Identify the symbols used in the garden and their significance. **Conclusion** • Provide students with another copy of *What do you think about …? Attitudes and values grid* p. 43 of the DET resource *Celebrating together.* Once completed, hand students back their responses to the first questionnaire undertaken at the beginning of term. Ask students to reflect upon how their attitudes and values changed while doing this work. (*Literacy links*: gathers information from a variety of sources, reads texts demanding a degree of technicality and abstraction, identifies and locates resources and selects relevant and accurate information, identifies relevant and valid resources for research, summarises key information, discusses how people are represented in texts and whether these representations are accurate, fair or stereotypical).	

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Outcomes	Learning experience	Planned assessment
SciTech **DMS3.8** Develops and resolves a design task by planning, implementing, managing and evaluating design processes • *assesses the efficiency of processes of design and production and evaluates the result against established criteria for success* • *works collaboratively to generate ideas for simple products, systems and environments.* • *reflects on design ideas for simple products, systems and environments, and suggests improvements.* **UTS3.9** Evaluates, selects and uses a range of equipment, computer-based technology, materials and other resources to meet the requirements and constraints of investigation and design tasks • *evaluates equipment, materials and processes by researching, trialling and experimenting to ensure that requirements and constraints of investigation and design tasks are met.* **PSS3.5** Creates and evaluates products and services, demonstrating consideration of sustainability, aesthetic, cultural, safety and functional issues • *recognises that when designing products and services, it is important to consider the aesthetic, environmental, cultural, safety and functional impacts of the development.* **English** **TS3.2** Interacts productively and with autonomy in pairs and groups of various sizes and composition, uses effective oral presentation skills and strategies and listens attentively. **RS3.5** Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. **RS3.7** Critically analyses techniques used by writers to create certain effects, to use language creatively, to position the reader in various ways and to construct different interpretations of experience. **WS3.9** Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and	**Design and manufacture a product that uses symbolism to identify the user or the wearer with a subculture.** As a whole class, review the terms used in the design brief, e.g. manufacture, product, identify, subculture. Establish friendship groups to work together in response to the brief. Set the requirement that each group must document the processes of design and production it uses. **Exploring the task** **Global symbols and interpretation** Gather and display a collection of different global symbols, for example, the Olympic Rings, United Nations flag, Nike swish, Mickey Mouse ears silhouette, Shell. • As a class, discuss what each of the symbols on display represents. Does each symbol mean the same to every person in the class? Why not? Take into consideration cultural diversity. • Discuss whether the way we interpret a global or commercial symbol in our class is the same throughout Australia or the world. Do symbols always represent the same meaning, or do they change from culture to culture and over time? (*Literacy link:* identifies elements of visual texts that contribute to the meaning of the symbol or logo.) (*Numeracy link:* identifies two-dimensional shapes and shapes that have rotational symmetry.) **Symbolising a sub-culture** • Students collect images of symbols used by different sub-cultural groups of people to relate meaning to their intended audience. This could be achieved through class members bringing in articles of clothing, skate and surf magazines and digital photos of local graffiti. Discuss brand names, company logos, jewellery, accessories, and hair styles. • Discuss what each of these symbols signifies. What or who is the intended audience? How do these symbols convey their meaning? Discuss the questions: Why do groups need symbols? Why do we all need to be members of one type of group or another? • As an extension activity, students interview older family members to identify the styles adopted by well known subcultures of the past, e.g. rockers, mods, punks, hippies. Students can consider characteristics such as clothes, hair style, music, life style, events. Comparisons can be made with contemporary subcultures, e.g. rappers, gangstas, nerds, tech heads, goths. • Students reflect on themselves and the other members of the class and brainstorm how they are all members of a sub-culture. Have students report on clothing types/brands, accessories, personal adornments that they wear outside school hours to identify themselves with a group or a subculture. • Divide the class into friendship groups that would like to 'symbolise' their ties as a group of friends. Have each group discuss what the group stands for, and what is the dominant 'style' of the members, e.g. sporty, cool, sophisticated, intellectual, technological. Point out that the group need not adopt the style of an existing subculture but may create its own unique style. • As a class, review the design process and discuss the types of activities that will be relevant to each stage of the design process as each group responds to the design brief.	**Assessment strategy** The teacher: • analyses student design folders • observes participation in group and class activities • assess effectiveness of prototype or model and finished product **Assessment criteria** The student: • participates in the design process of a sub-culture symbol (identifying elements used) • works collaboratively in groups to design, evaluate and modify a product • take an active role in the mass-production of the product, including quality control or product launch • evaluates their work after the product launch and reflects on what worked. These criteria relate to outcomes **UTS3.9, PSS3.5, DMS3.8, TS3.2, RS3.7**

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Outcomes	Learning experience	Planned assessment
audiences using increasingly challenging topics, ideas, issues and written language features. **WS3.12** Produces texts in a fluent and legible style and uses computer technology to present these effectively in a variety of ways. **WS3.13** Critically analyses own texts in terms of how well they have been written, how effectively they present the subject matter and how they influence the reader. **WS3.14** Critically evaluates how own texts have been structured to achieve their purpose and discusses ways of using related grammatical features and conventions of written language to shape readers' and viewers' understanding of texts. **Mathematics** **SGS3.2a** Manipulates, classifies and draws two-dimensional shapes and describes side and angle properties. **SG31.1** Identifies three-dimensional objects, including particular prisms and pyramids, on the basis of their properties, and visualises, sketches and constructs them given drawings of different views.	• Ask each group to discuss how they will know if the product is a success. Each group should consider whether the 'product' represents the style and/or ideas of the group. Have each group discuss issues of gender, aesthetics and culture. From the students' discussion, have each group devise a set of criteria that can be used to evaluate the success of the product. **Generating ideas and realising solutions** • As a class, canvass the wide variety of products that might be produced using school facilities and the constraints that apply to their manufacture. Have students suggest ways to overcome limitations, e.g. 'we can't make the tee shirt but we could buy tee shirts and silk screen print images on them' or 'it is too difficult to make a cap but we could make a bandanna' or 'we can purchase the fittings for earrings and make the rest in the style that we like'. • As each group plans its design process, monitor group work to ensure that members generate ideas for products that are symbolic of themselves and their friends. Symbolism might be achieved through labelling or graphics, or through the very nature of the product itself, e.g. arm bracelet. The range of products could include screen printed t-shirts, jewellery, headwear, bags, a hair accessories, and belts. It is important for groups to consider: - the range of products students use and experience - the simplicity or the complexity of production - the importance of the product or service to our communities and cultures - the range of technologies used in design and production - the sustainability of production - the impact of production or manufacture on natural and made environments • Monitor the progress of each group to ensure that the concept is able to be manufactured in appropriate numbers, i.e. at least one item for each member of the group or in greater numbers with the excess to be marketed to 'like minded individuals' in other classes. • As design concepts are developed, have each group explain what qualities or ideas its design 'symbolises'. • Have students draw annotated sketches of its product, listing the materials and explaining how their design meets the criteria for success. In presenting the concept, groups might like to illustrate the product on cut out images from magazines. **Drawing to assist design and production** It is common for drawings to be used at all stages of design and production. The concept of a product is best explored, developed and refined with the assistance of sketches. Sketches are an aid to thinking in three dimensions. From the earliest stages students should be given frequent opportunities to draw and sketch their ideas. The process of drawing to assist thinking and visualisation should not be restricted by the requirements of formal systems of (technical) drawing or the need to communicate ideas to others. Further information can be found at: http://professionalteachers.nsw.edu.au/kidschallenge/pushcart/resources.html#SciTech • Have each group present its design concept to the remainder of the class. Class responses can be used to further develop, modify and improve the design.	

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Outcomes	Learning experience	Planned assessment
	• Have students explain how production are planned from the concept stage through to finished product. Students select tools, equipment and resources needed to meet the requirements of production. • If practical, have groups create a model, or prototype, of their product to assist with production planning. • As each group plans its production processes have members consider how the concepts of mass production might be applied. (See Stage 2 COG – *Products, services and systems* E) **What is mass production?** Mass manufacture has had a profound influence on the world. It is based on some very simple concepts: - standardisation and interchangeability of parts - specialisation - assembly line. **Standardisation** and interchangeability of parts means that an item for assembly is produced to the same size and shape as other items of the same type. Workers may pick up any one of the same part and fit it to an assembly without modifying or altering it. **Specialisation** means that a worker is responsible for a single operation in a complex production system. Systems such as those devised by Henry Ford involved many workers who performed single operations, e.g. fitting a wheel to a hub. In modern production, many simple operations are automated. An **assembly line** was introduced to mass production systems by Henry Ford. The product is moved between workers and/or machines positioned at work stations along the assembly line. The parts or components may be carried on a conveyor belt and each worker completes one task before the item moves on. Further background reading for teachers can be found in the Supporting SciTech Resource Unit – *Products and services*. **Evaluating products and processes** • Each group plans a presentation of its product to the remainder of the class as part of an evaluation 'event' or a 'fashion expo'. Group members prepare an evaluation survey based on its criteria for success. • Have the class conduct an evaluation 'event' or 'fashion expo' during which each group can present its product as part of a style that typifies the subculture. Class members respond to the evaluation survey of the product created by each group. • Groups analyse the responses to its evaluation survey and review documentation of the processes of design and production. • Have each student reflect on the design and production processes used by his or her group. Students use a PMI (plus, minus, interesting) strategy to structure responses and to assist personal reflections. (*Literacy link:* records the design process, evaluating effectiveness against a range of criteria and writes a product launch (persuasive text) *Note: there are several opportunities for explicit teaching of 'learning about' outcomes in reading/viewing and writing. It is suggested that lessons that identify relevant aspects of visual and critical literacy are taught in the English session.)	

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