

# VIỆT NAM

ONE IN, ALL IN

## EDUCATION PACK PRIMARY

A multi-layered exhibition project that captures the personal stories and military history of South Australian Aboriginal veterans from the Vietnam era.

The exhibition honours their service and sacrifice while showcasing the breadth of Contemporary Aboriginal Art today.

#vietnamoneinallin  
@countryarts\_sa



“We accepted each for what we were, we had a job to do and that was it”

**Frank Clarke**

“You’re not allowed to even talk about – that’s why we got into trouble...  
you’re not allowed to talk about anything politically...”

**Gordon Franklin**

“In the Army in Vietnam we were all part of the green machine.  
Some of us were light green and some of us were dark green”

**Gil Green**

“You’re supposed to be forever ready like an Eveready battery...  
you’re supposed to be charged up ready to go”

**Les Kropinyeri**

“Not quite men, no longer boys”

**Kenny Laughton**

“It was a great feeling cause now, I felt like I belonged in something, if you know  
what I mean... to put on a uniform for the first time in my life. That was a buzz”

**Jeff McCormack**

“We went into Vietnam for escort duties... for when they transport troops  
on and off, bring them home, and send the new ones in”

**Ivan McKenzie**

“I spent about 250-odd days out in the bush with the infantry...  
most of our work was with the infantry”

**Tony Parmenter**

“I was 18 when they sent me to war... I was underage...  
and had my 19th birthday in Vietnam”

**Bart Sansbury**

“This country is our land, our mother, and it is important to defend our mother”

**Marjorie Tripp AO**

## FROM THE CREATIVE PRODUCER



*VIETNAM – ONE IN, ALL IN* is an exhibition of national significance. In the late 1960s and early 1970s, Australia saw mostly young and impressionable men in their late teens and early 20s being conscripted to one of the most controversial and politically divisive wars of the 20th century. The Vietnam War was a military campaign like no other: our young men had no choice or control over their participation – you either joined or faced prison time. Most had very little knowledge of why they were there.

In South Australia, many of our Aboriginal Veterans chose to enlist in Australia's armed forces as a career soldier or dutifully volunteered themselves to fight alongside non-Indigenous Australians in the Vietnam campaign. They were comrades side by side in combat and many became lifelong mates.

Upon their return from the Vietnam War many veterans were publicly abused, humiliated and misunderstood for their participation. Many were victimised by the public, and by their families and communities in which they lived. The government's little-to-no acknowledgment or support only further ostracised many of them. Veterans just got on with their lives and with no option other than to internalise their memories and remain silent, never to speak of their painful experiences. With almost no help, our Vietnam veterans were only further isolated and traumatised, and to this day continue suffer from psychological issues such as post-traumatic stress disorder.

*VIETNAM – ONE IN, ALL IN* has been developed and led by Country Arts SA and captures the personal stories and military history of our Aboriginal Veterans. The exhibition ensures that the marginalised voice has a platform from which history can be corrected. And it allows for a wider public appreciation, awareness and respect of our collective Australian military history.

**Lee-Ann Tjunypa Buckskin**  
Creative Producer

# CONTENTS

<b>Exhibition venues</b> .....	<b>5</b>
<b>Introduction</b> .....	<b>6</b>
<b>Foundation to Year 2</b> .....	<b>9</b>
Activity 1: Tony Wilson .....	10
Activity 2: Major Sumner AM .....	16
Activity 3: Hayley Millar-Baker .....	24
<b>Years 3 and 4</b> .....	<b>30</b>
Activity 1: Sandra Saunders .....	31
Activity 2: Allan Collins .....	44
Activity 3: Brad Darkson .....	58
<b>Years 5 and 6</b> .....	<b>66</b>
Activity 1: Clem Newchurch .....	67
Activity 2: James Tylor .....	77
Activity 3: Beaver Lennon .....	86
<b>Reference</b> .....	<b>100</b>
<b>Glossary</b> .....	<b>101</b>

## EXHIBITION VENUES

### **ADELAIDE**

#### **Kurna Gallery - Tandanya**

**Dates: 24 April – 1 June 2019**

The National Aboriginal Cultural Institute Inc., Australia's oldest Aboriginal-owned and managed multi-arts centre, trades as Tandanya. In 2014, Tandanya celebrated 25 years of continuous operation since the Institute was incorporated under the South Australian Associations Act in 1989. Tandanya sits on Kurna (pron. Garna) land. The name is the Kurna word for 'place of the Red Kangaroo'. The Kurna people are the traditional owners and custodians of the Adelaide Plains. Tandanya's name reflects the organisation's ongoing commitment to honour and respect the traditional owners and custodians for this country.

Tandanya's Kurna Gallery (pronounced - 'garna') is a smaller scale gallery for hire. The Kurna Gallery is a small gallery space that can be closed off from the rest of Tandanya for a more private and intimate function.

### **PORT LINCOLN**

#### **Walter Nicholls Memorial Gallery – Nautilus Arts Centre**

**Dates: 14 June – 25 July 2019**

The Walter Nicholls Memorial Gallery is host to travelling exhibitions from all over Australia in a secure and controlled environment. This Gallery is a purpose-built A-Class facility on the eastern side of the Nautilus Arts Centre.

### **PORT AUGUSTA**

#### **Yarta Purtli Gallery – Port Augusta Cultural Centre**

**Dates: 5 August – 14 September 2019**

The Cultural Centre supports and encourages community and individual participation in all facets of the arts and culture. "Yarta Purtli" is a Nukunu word meaning Place of the Stars. The multi-purpose Cultural Centre consists of three unique areas – Barracks, Gallery (two spaces), and the Institute Theatre complex. We also coordinate the Lea Memorial Theatre, an associated venue.

## INTRODUCTION

This education pack for *VIETNAM – ONE IN, ALL IN* has been designed and developed with a focus on critical and creative research and inquiry to encourage student’s exploration of the artworks and stories in the exhibition. Activities have been organised in Band Descriptions; Foundation to Year 2, Year 3 to Year 4, and Year 5 to Year 6, however, all activities can be easily adapted to suit a range of learning levels and styles. Most activities have been designed to be completed over multiple lessons – activity duration will be dependent on class structure and range of learning levels and styles.

This pack presents a series of activities and their respective resources and includes; teacher page with curriculum links, materials list, activity break-down; artist profile page with feature artist and artwork information; and a collection of resources found at the back of the pack.

The following activities and resources engage students through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world.

Students are encouraged to engage with the exhibition by documenting their activity outcomes and sharing them on Facebook and Instagram by tagging Country Arts SA (@countryarts\_sa) and/or using #vietnamoneinallin.

As per the following Content Descriptors outlined in the Australian Curriculum (ACARA) for Visual Arts, students will:

## FOUNDATION TO YEAR 2 BAND DESCRIPTION

Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists ([ACAVAM106](#)).

- General Capabilities: Critical and creative thinking, Intercultural understanding
- Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#)).
  - General Capabilities: Information and Communication Technology (ICT) Capability, Critical and creative thinking
- Create and display artworks to communicate ideas to an audience ([ACAVAR108](#)).
  - General Capabilities: Personal and social capability, Critical and creative thinking
- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR109](#)).
  - General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability
  - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures

# INTRODUCTION

## YEARS 3 AND 4 BAND DESCRIPTION

Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations ([ACAVAM110](#)).

- General Capabilities: Intercultural understanding, Critical and creative thinking
- Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures
- Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#)).
  - General Capabilities: Critical and creative thinking
- Present artworks and describe how they have used visual conventions to represent their ideas ([ACAVAM112](#)).
  - General Capabilities: Critical and creative thinking, Literacy, Personal and social capability
- Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR113](#)).
  - General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability
  - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures

## YEARS 5 AND 6 BAND DESCRIPTION

- Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions ([ACAVAM114](#)).
  - General Capabilities: Critical and creative thinking, Intercultural understanding, Personal and social capability, Ethical understanding
  - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures
- Develop and apply techniques and processes when making their artworks ([ACAVAM115](#)).
  - General Capabilities: Intercultural understanding
- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#)).
  - General Capabilities: Critical and creative thinking, Personal and social capability
- Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks ([ACAVAR117](#)).
  - General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability
  - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures

## INTRODUCTION

### VIETNAM WAR 1962 - 1975

[Vietnam War 1962-75](#)

“As Aboriginal Veterans, we are proud of our military service in Vietnam. The good mates we met were like family, we stuck together and we still do today. Vietnam was a different sort of war. It was a fight to stay alive and come home, and at the time our efforts and sacrifices were not appreciated by many Australians when we came home.”

**Les Kropinyeri, Gil Green and Frank Clarke,**  
Foreword, *Forgotten Heroes*, Reconciliation SA, 2017



Gilbert 'Gil' Green



Leslie 'Les' Kropinyeri

Aboriginal men have served in every conflict in which Australia has been involved since the Boer War. The Vietnam War was the most unpopular conflict in our nation's history, but their contribution was no different. From the very earliest days of the Australian deployment until our final withdrawal in 1972, Aboriginal men served their nation with distinction.

They served in the jungles, on the sea and in the air. Some were young men conscripted under the National Service Scheme. If they wished, they could have used their Aboriginality to avoid service. Most didn't and stood ready to serve their nation without question. Others were volunteer soldiers enlisting for the first time, or were 'old soldiers' who had served in previous conflicts like World War II, Korea and Borneo.

Such was their collective determination, some Aboriginal men who served in Vietnam completed two or even three 'tours' of duty. Some were decorated for gallantry. Sadly, and inevitably, some were wounded or killed in action. One thing is certain, no matter the challenge they were never found wanting.

As a Vietnam veteran, I was proud that the integration of Aboriginal and non-Aboriginal men in the service, was, as far as I could see, absolutely seamless.

It is said that it takes a common enemy to reinforce the bonds of comradeship. To us, when on active service in Vietnam, there was no 'black' or 'white' – the colour of our skin was said to be green – the colour of our Army uniform.

In the Aboriginal cohort with whom I served, there were stand-out heroes that shone as beacons of courage and leadership to all. My respect and admiration for them endures to this very day.

There were others, good, honest men, who worked hard. They did their job (and more) without any complaint.

I never knew of anyone who contributed less than his best.

As a unit commander, I hope the experience I had was replicated elsewhere within the Australian force.

My unit eventually reached a strength approaching 100. It was not until we returned to Australia that I realised at least six of my men were Aboriginal. When you are on active service, your race, creed or colour is not relevant.

You are a member of a team – a close knit group that relies totally on each other. We were immensely protective of each other. We did a job and we did it well. Nothing else mattered. We would defend each other with our lives.

Aboriginal men in uniform displayed a maturity not often seen. Australia in the 1960s and 1970s was then, as it still is now, grappling with issues of racism and discrimination. Given the life experience of many Aboriginal people over the generations, you might be tempted to ask an Aboriginal serviceman why he would be prepared to put his life on the line in such circumstances.

The answer is of course that Aboriginal people share a 'love of Country' that is simply not understood by most non-Aboriginal people.

It was that love of Country, enhanced by a healthy dose of the youthful spirit of 'one in, all in', that has ensured the service record of Aboriginal men in the Vietnam War is second to none.

It is a pleasure and honour to be asked to reflect upon this.

**Bill Denny AM BM**  
Vietnam 1971-1972



# FOUNDATION TO YEAR 2

[australiancurriculum.edu.au](http://australiancurriculum.edu.au)

## ACTIVITY 1 TONY WILSON

### Artwork:

*Dark and Light* (2019), acrylic, photographic transfers, and stencilling on canvas, 152 x 60cm.

### Materials needed:

A3 piece of paper  
4B/6B pencil  
Glue stick  
Black and white paint  
Black and white printed images  
Scissors  
Big paintbrush  
Masking tape  
A4 white and black piece of paper

[→ Go to activity](#)

## ACTIVITY 2 MAJOR SUMNER AM

### Artwork:

*Shield and Spears Guarding Their Country - Wakkaldi Kaiki Tapun Yarluwar Ruwe* (2019), Wakkaldi (Shield): kiln formed wheel ground and engraved glass, 44 x 92 x 7cm; 29 Kaiki/(Reed Spears): reed, teatree, nglaiye (grasstree) sap, wax, ribbon, 150 x 2 x 2cm (each). Photo by Chris Herzfeld.

### Materials needed:

Printed shield template  
4B/6B pencil  
Glue stick  
Coloured pencils  
A4 black paper  
Scissors  
Ruler  
A4 white paper

[→ Go to activity](#)

## ACTIVITY 3 HAYLEY MILLAR-BAKER

### Artworks:

*Untitled 1 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Courtesy of the artist and Vivien Anderson Gallery, Melbourne.

*Untitled 2 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Courtesy of the artist and Vivien Anderson Gallery, Melbourne.

### Materials needed:

Camera  
Your desk  
Glue stick  
5 objects  
Computer and printer  
Scissors

[→ Go to activity](#)

## ACTIVITY 1 TONY WILSON Narungga / Ngarrindjeri



Tony Wilson, *Dark and Light* (2019), acrylic, photographic transfers and stencilling on canvas, 152 x 60cm.  
Photo by Chris Herzfeld.

Tony Wilson is a contemporary artist based in Adelaide. He creates artworks about himself and others and is influenced by his background, friends and family. He is a painter and likes sharing stories and talking with people.

Tony's painting is about Vietnam veteran Corporal Gordon Franklin.

Gordon is a Kokatha man now living in Melbourne. He was born in Cook in South Australia on 24 April 1945 and grew-up on family farms around Eyre Peninsula. He went to school in places like Cleve, Elliston and Tumby Bay, though his father encouraged him to leave early and find a job – moving to Port Lincoln with his family so that Gordon would have greater access and options career-wise.

He ended-up working as a clerk at the Barley Board but wasn't happy there. He explains: "I just found it was boring... and I always wanted to be in electronics and engineering.

"In 1964 Gordon saw an ad for the Australian Army on TV in Port Lincoln that said: "If you join the army, we will give you training in electronics", and he thought, "well that's exactly what I want".

He served two tours in Vietnam as an engineer installing, maintaining and operating Army communications equipment. Before leaving home for his first tour, Gordon remembers sitting on top of a hill in Port Lincoln, staying there all night, looking out to sea, and taking a rock from that hill as a reminder of home that he could carry while he was in Vietnam.

# ACTIVITY 1 TONY WILSON

## LOOK AND THINK

- Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists ([ACAVAM106](#))
  - General Capabilities: Critical and creative thinking, Intercultural understanding, Personal and social capability.

As a class, look at the work and answer the following questions together.

1. What is the artists name?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make it?

5. Write the artist name below:

6. Draw two shapes that you can see in the artwork:

# ACTIVITY 1 TONY WILSON

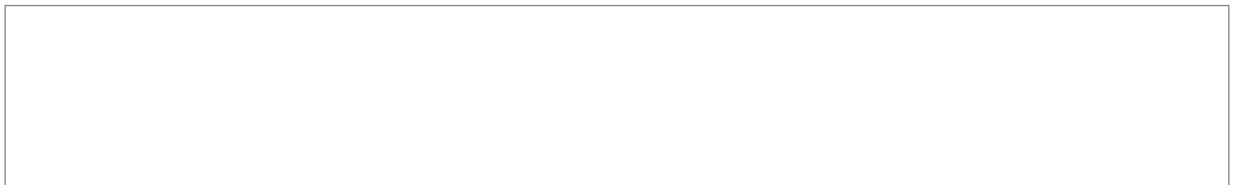
7. Draw 2 types of lines you can see in the artwork:



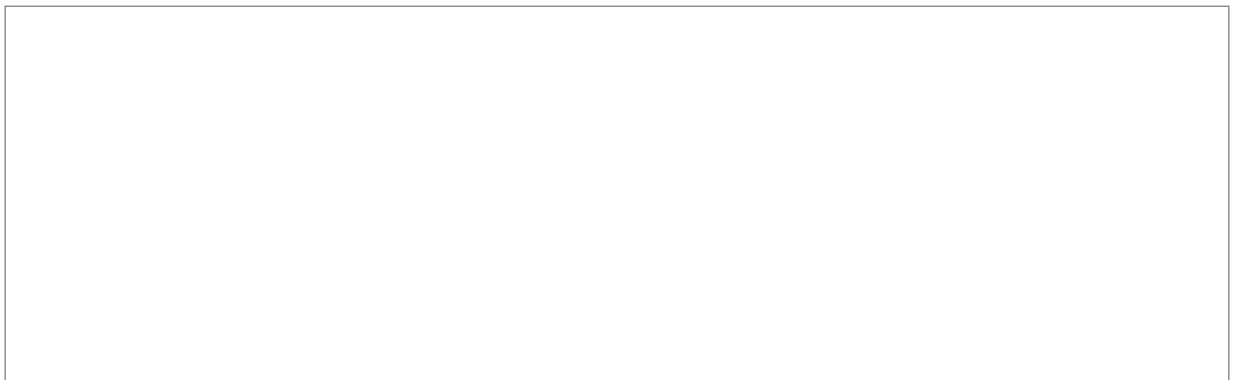
8. Why is the artwork in black and white?



9. As a class talk about the story in the artwork. What do you think the story is about?



10. See the lines in Tony's painting? They go up and down like a wave. The wave in Tony's work is about feelings and how they go up and down. Think about how you have felt over the last day or week and draw a high line when feeling good and a low line when feeling low. Make sure your line touches both ends of the box.



11. Write down one word or feeling that your line shows:



# ACTIVITY 1 TONY WILSON

## THINK AND DO

- Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#)).
  - General Capabilities: Information and Communication Technology (ICT) Capability, Critical and creative thinking.
- Create and display artworks to communicate ideas to an audience ([ACAVAR108](#)).
  - General Capabilities: Personal and social capability, Critical and creative thinking.

Make an artwork like Tony Wilson

### You will need:

A3 Piece of paper	4B/6B pencil	Glue stick
Black & white paint	Black & white printed images	Scissors
Big paintbrush	Masking tape	A4 white & black pieces of paper

### Planning Questions:

1. What are you proud of?

2. Where is your favourite place?

3. What year are you in at school?

## ACTIVITY 1 TONY WILSON

4. Draw symbols in the boxes below for:

What you are proud of:

Your favourite place:

For your school or class:

### PART 1

Step 1: Work in pairs and collect materials – 2 sheets of A3 paper, black paint, paintbrush, masking tape.

Step 2: First, tape edges of A3 paper to desk with masking tape.

Step 3: Paint A3 paper with black paint and put somewhere to dry.

Step 4: Clean-up black paint.

### PART 2

Step 1: Find a black and white image for each symbol you drew in magazines or draw a good copy.

Step 2: Print the 3 pictures.

Step 3: Cut out pictures.

Step 4: Get dry black painted paper and arrange the pictures on it and glue them down.

### PART 3

Step 1: Work in pairs and collect materials – A3 paper, black paint, paintbrush, masking tape.

Step 2: First, tape edges of A3 paper to desk with masking tape.

Step 3: Look at the line you drew earlier – using a pencil, draw the line across the paper to connect pictures. Refer to the 'Types of Line' information Sheet to see the different ways of drawing lines.

Step 4: Using bottom end of paint brush dip it in white paint and follow the line you drew with small white dots.

Step 5: When you have completed your line, put your paper somewhere to dry.

Step 6: Clean-up.

# ACTIVITY 1 TONY WILSON

## THINK, WRITE, SHOW

- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR109](#)).
- General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability.

### Reflection Questions:

What is the title of your artwork?

What is the story of your artwork?

What does your artwork say about you?

### Presentation:

Step 1: Work in pairs and collect materials – 1 sheet of White A4 paper, 2 sheets A4 black paper, pencil, scissors, glue.

Step 2: First, fold white A4 paper in half and cut down the middle – one each.

Step 3: On your half of the white paper write the following details:

- Your Name
- Name of work

Step 4: Glue the label in the middle of the black paper.

Step 5: Display artwork and label in the classroom.

Step 6: Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

## ACTIVITY 2 MAJOR SUMNER AM Ngarrindjeri



Major Sumner AM, *Shield and Spears Guarding Their Country - Wakkaldi Kaiki Tapun Yarlumar Ruwe* (2019), Wakkaldi (Shield): kiln formed wheel ground and engraved glass, 44 x 92 x 7cm; 29 Kaiki/(Reed Spears): reed, teatree, nglaiye (grasstree) sap, wax, ribbon, 150 x 2 x 2cm (each). Photo by Chris Herzfeld.

Major ('Uncle Moogy') Sumner AM is a senior elder of the Ngarrindjeri people of the Coorong in South Australia. His artistic practice is focused on continuing and reinvigorating cultural practices by creating Ngarrindjeri objects such as spears, shields and canoes.

Major Sumner's work is an honour roll for *VIETNAM – ONE IN, ALL IN* to acknowledge the 27 Aboriginal veterans from South Australia who served in the Vietnam War – both living and passed.

*"The shield is to protect, the spear is to fight. Men traditionally carried a spear and shield to protect them as they travelled in our county and across the land.*

*Our people went to Vietnam to protect, so in our way we honour them with a shield and a spear. We are making this for them, because that is what they did for us.*

*We have created an honour roll listing all those that served in the Vietnam war, as is tradition for all wars, but this one is carved into our traditional shield, wakkaldi – the wakkaldi which is the protector. The markings on the*

*wakkaldi are not particular to one traditional group, rather to represent all those that served. The wakkaldi is made in glass. Glass is transparent and beautiful yet fragile. We have nothing to hide.*

*We made the kaiki, (reed spear) in the Ngarrindjeri way. Kailki is a fighting spear used for warfare. The Kailki are made from the reeds collected at Nurrung, with tea tree spear heads, bound in nglaiye (grasstree) sap, and twine – traditionally wangami (kangaroo) gut. The colours within some spears represent their metal ribbons they received. There is one spear for all those that served us.*

*We see this as an opportunity to give honour and recognition, which was not given when Veterans returned – not just Aboriginal service men and women, all those who served in Vietnam. They received bad treatment and it is about time we looked at what they have done and what they have sacrificed – family members, mates, cousins – because when they returned, they were not the same people as when they left."*

– Major Sumner AM, 2019



## ACTIVITY 2 MAJOR SUMNER AM

### LOOK AND THINK

- Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists ([ACAVAM106](#))
  - General Capabilities: Critical and creative thinking, Intercultural understanding, Personal and social capability.

As a class, look at the work and answer the following questions together.

1. What is the artists name?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make it?

5. Write the artist name below:

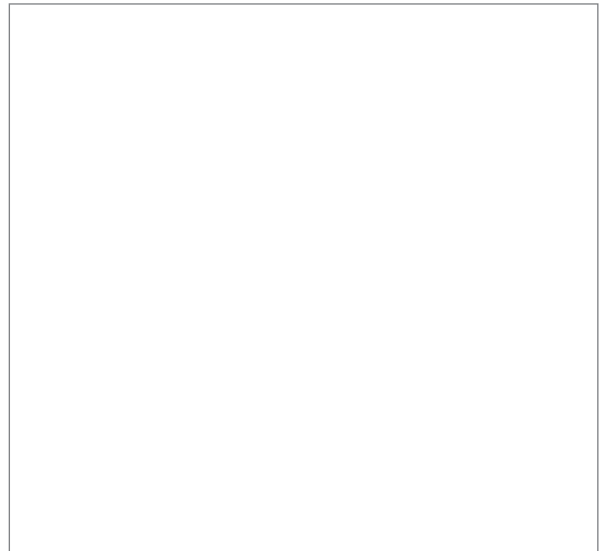
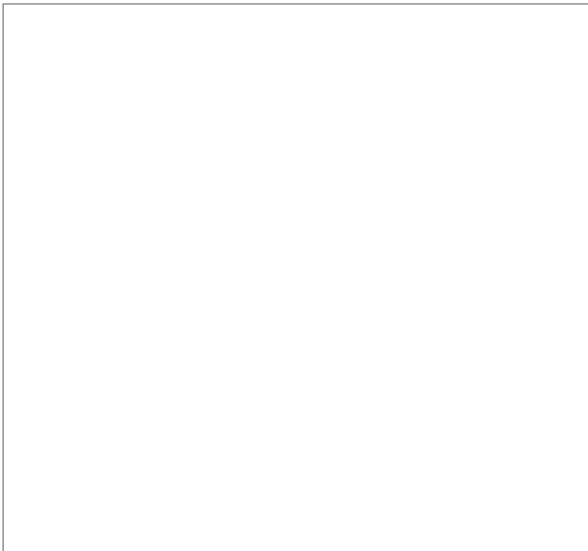
6. Draw two shapes that you can see in the artwork:

## ACTIVITY 2 MAJOR SUMNER AM

7. Draw 2 types of lines you can see in the artwork:



8. Draw the markings at the top and bottom of the shield:

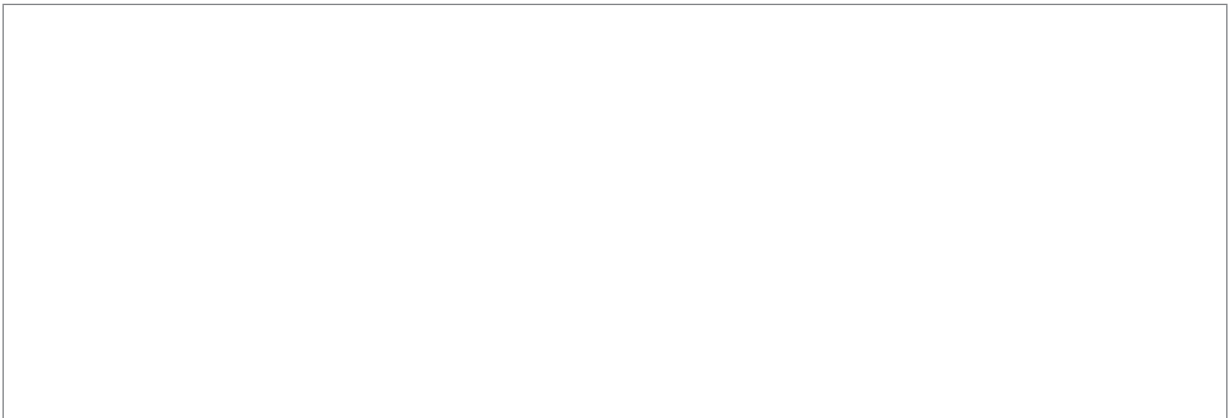


## ACTIVITY 2 MAJOR SUMNER AM

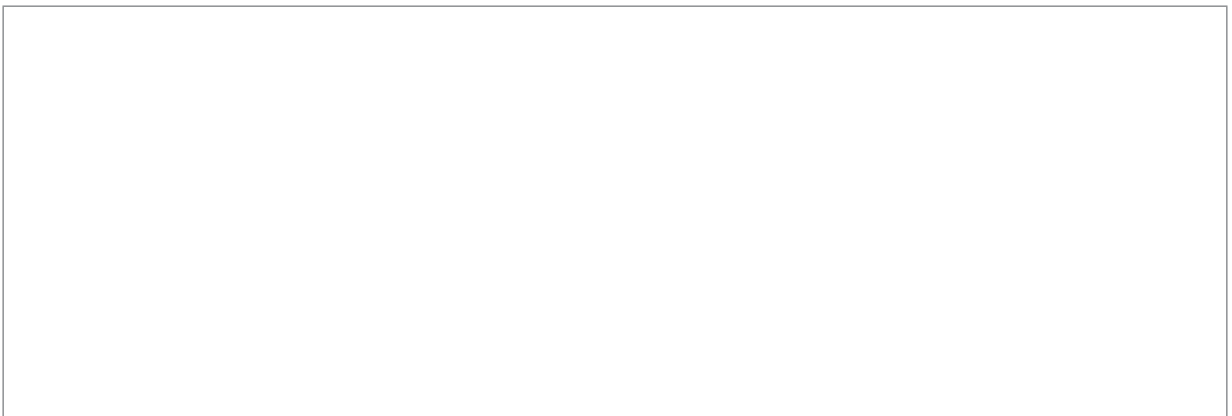
9. Design your own markings to represent your family.  
What does your family care about – brainstorm ideas as a class and write or draw some of the below.



10. What do your markings mean? Which ones best represent your family?



11. Read through Uncle Moogy's words together. As a class talk about what the message his message is in the work.  
Write a couple of words below about what you think it means.



## ACTIVITY 2 MAJOR SUMNER AM

### THINK AND DO

- Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#)).
  - General Capabilities: Information and Communication Technology (ICT) Capability, Critical and creative thinking.
- Create and display artworks to communicate ideas to an audience ([ACAVAR108](#)).
  - General Capabilities: Personal and social capability, Critical and creative thinking.

Make an artwork like *Major Sumner AM*

#### You will need:

Printed shield template	4B/6B pencil	Glue stick
Coloured pencils	A4 black paper	Scissors
Ruler	A4 white paper	

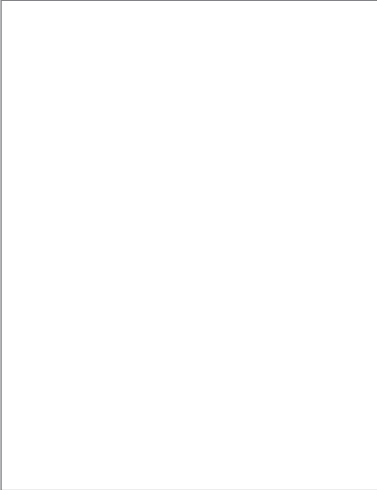
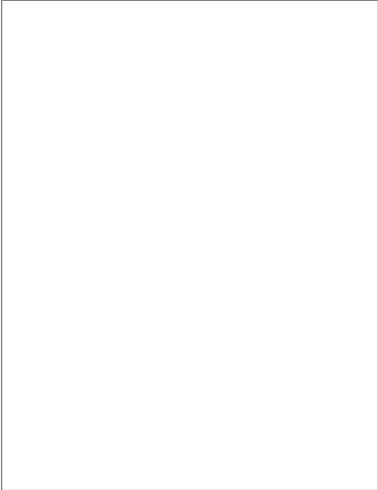
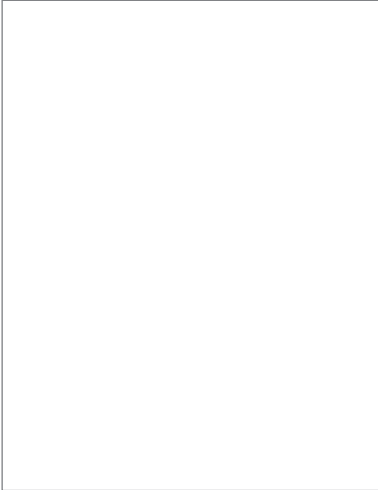
#### Planning Questions:

1. Write the names of the people in your family:

2. What is your shield protecting?

# ACTIVITY 2 MAJOR SUMNER AM

3. Draw 3 symbols or make more markings that could also decorate your shield. Think about what they mean and write this below each picture.



Meaning:

Meaning:

Meaning:

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

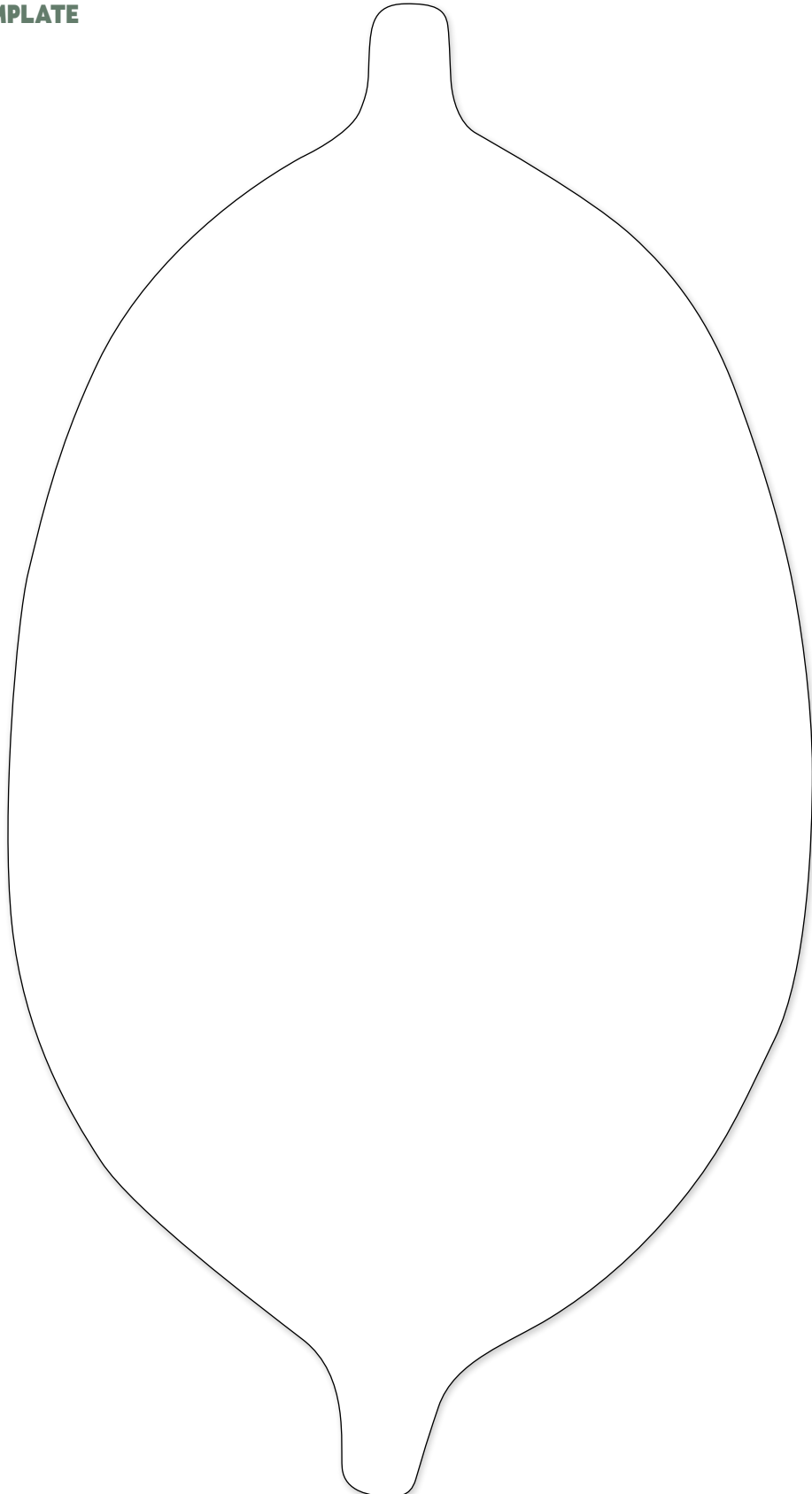
---

## PART 1

- Step 1: Using the template on the next page, design your shield in lead pencil.
- Step 2: Look back at your answers and drawings in previous questions. Add markings, symbols, names, and decorate using coloured pencils.
- Step 3: Finish colouring and decorating your shield.

## ACTIVITY 2 MAJOR SUMNER AM

### SHIELD TEMPLATE



## ACTIVITY 2 MAJOR SUMNER AM

### THINK, WRITE, SHOW

- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR109](#)).
- General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability.

#### Reflection Questions:

What is the title of your artwork?

What is the story of your artwork?

What does your artwork say about you?

#### Presentation:

##### Part 1

- Step 1: Work in pairs and collect materials – A4 black paper x 4, A4 white paper, scissors, glue.
- Step 2: Cut-out your finished shield.
- Step 3: Glue the shield onto a sheet of black paper.

##### Part 2

- Step 1: Fold white A4 paper in half and cut down the middle – one each.
- Step 2: On your half of the white paper write the following details:
  - Your Name
  - Name of work
  - A sentence about the story in the artwork.

- Step 4: Glue the label in the middle of another piece of black paper.
- Step 5: Display artwork and label in the classroom.
- Step 6: Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

### ACTIVITY 3 HAYLEY MILLAR-BAKER Gunditjmara



Hayley Millar-Baker, *Untitled 1 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Image courtesy of the artist and Vivien Anderson Gallery, Melbourne.



Hayley Millar-Baker, *Untitled 2 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Image courtesy of the artist and Vivien Anderson Gallery, Melbourne.

Hayley Millar-Baker is a photographer. She makes images about the landscape, her Country, and its history. In her work, Hayley focusses on connections with people and places, and the past and the present – using her camera to tell stories about Aboriginal people and culture.

Hayley's artwork is about Marjorie Tripp AO (Aunty Marj) who was a stewardess in the Royal Australian Navy. The two photographs that Hayley has created for Aunty Marj's story show a group of objects she loved that are sitting on a table, and each of the objects says something about her personality, things she loved, and her accomplishments.



## ACTIVITY 3 HAYLEY MILLAR-BAKER

### LOOK AND THINK

- Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists ([ACAVAM106](#))
  - General Capabilities: Critical and creative thinking, Intercultural understanding, Personal and social capability.

As a class, look at the work and answer the following questions together.

1. What is the artists name?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make it?

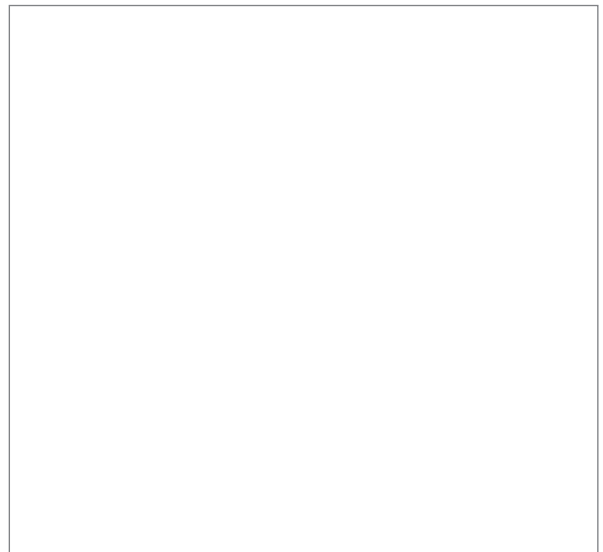
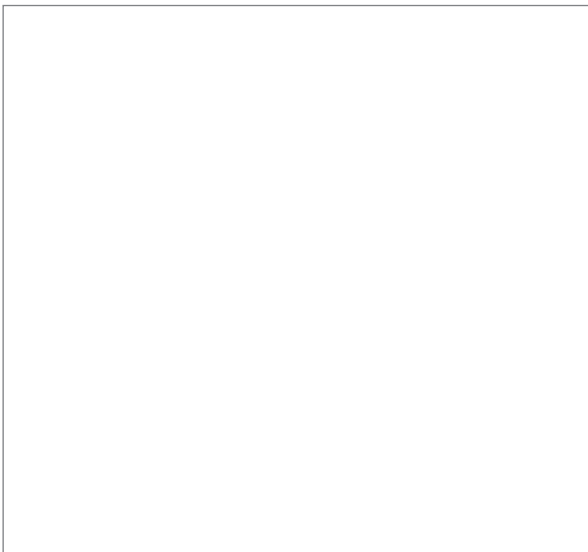
5. Write the artist name below:

## ACTIVITY 3 HAYLEY MILLAR-BAKER

6. Draw two shapes that you can see in the artwork:



7. Draw 2 types of lines you can see in the artwork:



## ACTIVITY 3 HAYLEY MILLAR-BAKER

### THINK AND DO

- Use and experiment with different materials, techniques, technologies and processes to make artworks ([ACAVAM107](#)).
  - General Capabilities: Information and Communication Technology (ICT) Capability, Critical and creative thinking.
- Create and display artworks to communicate ideas to an audience ([ACAVAR108](#)).
  - General Capabilities: Personal and social capability, Critical and creative thinking.

Make an artwork like Hayley Millar-Baker

#### You will need:

Camera	Your desk	Glue stick
5 objects	Computer & printer	Scissors

#### Planning Questions:

1. A still-life is a picture of things that are not alive or still. This is the type of work Hayley has created.

In still-life pictures, artists use objects to tell stories. They think carefully about what objects could be used as symbols for the story they want to tell and arrange them together on a table top.

Ephemera are objects that remind us of a story. What objects around you do you connect with or remind you of a story or memory? Write down 5 in a list below:

- 1.
- 2.
- 3.
- 4.
- 5.

## ACTIVITY 3 HAYLEY MILLAR-BAKER

2. Think about how big each object is. Write your list of objects again but this time start with the biggest and end with the smallest

1.
2.
3.
4.
5.

### PART 1

- Step 1: Make a group of 3 with your classmates.
- Step 2: Share your favourite objects (in the classroom) with each other.  
Choose 2 objects from each person to find and collect.
- Step 3: Collect objects and bring back to your desk.
- Step 4: Think about the different heights and sizes of the objects.  
Look at Hayley's work again and then start to organize your own still-life composition.

### PART 2

- Step 1: When you have decided how to arrange your objects, take a photo of it:
  - a) From the front
  - b) From the top
  - c) From the right side
  - d) From the left side
- Step 2: Choose one photo each and email it to your teacher to print it out.

### PART 3

- Step 1: Collect materials – A3 black paper, scissors and glue stick.
- Step 2: Cut out printed still-life photograph and glue it on to the black paper.

## ACTIVITY 3 HAYLEY MILLAR-BAKER

### THINK, WRITE, SHOW

- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR109](#)).
- General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability.

#### Reflection Questions:

What is the title of your artwork?

What is the story of your artwork?

What does your artwork say about you?

#### Presentation:

Step 1: Work in pairs and collect materials – 1 sheet of White A4 paper, 2 sheets A4 black paper, pencil, scissors, glue.

Step 2: First, fold white A4 paper in half and cut down the middle – one each.

Step 3: On your half of the white paper write the following details:

- Your Name
- Name of work
- A sentence about the story in the artwork.

Step 4: Glue the label in the middle of the black paper.

Step 5: Display artwork and label in the classroom.

Step 6: Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

# YEAR 3 & 4

[australiancurriculum.edu.au](http://australiancurriculum.edu.au)

## ACTIVITY 1

SANDRA SAUNDERS

### Artwork:

*Bundjalung Man's Journey* (2019), painting: acrylic, paper, and found objects on canvas, 122 x 60cm; installation: Australian flag, wooden cross, plastic skeletons, replica medals, dimensions variable. Photo by Chris Herzfeld.

### Materials needed:

A3 Story-board template  
Paint  
Scissors  
4B/6B Pencil  
Paintbrushes  
String  
3 sheets A4 paper  
Magazines  
Hole punch  
Coloured Pencils  
Ruler

[→ Go to activity](#)

## ACTIVITY 2

ALLAN COLLINS

### Artwork:

*On Reflection* (2019), digital video, duration: 1 min 53 sec. Image courtesy of the artist.

### Materials needed:

A3 Sequence of events template  
Objects/things/photos  
iPad or iPhone camera  
4B/6B Pencil  
Video camera or phone camera  
Computer or iPad and Internet connection  
Lapseit App  
Animoto Website  
[Animoto Instructions](#)

[→ Go to activity](#)

## ACTIVITY 3

BRAD DARKSON

### Artwork:

*Holiday Boy* (2019), neon, mdf, pine, acrylic paint, 150 x 50cm. Photo by Chris Herzfeld.

### Materials needed:

4B/6B pencil  
2 x A3 black cardboard  
Glow-in-the-dark paint  
Glue stick  
Scissors  
Paintbrush  
Ruler  
Sticky tape

[→ Go to activity](#)

## ACTIVITY 1 SANDRA SAUNDERS Ngarrindjeri



Sandra Saunders, *Bundjalung Man's Journey* (2019), painting: acrylic, paper, and found objects on canvas, 122 x 60cm; installation: Australian flag, wooden cross, plastic skeletons, replica medals, dimensions variable. Photo by Chris Herzfeld.

Sandra Saunders is an artist and activist who works across the mediums of painting, sculpture, mixed media and installation. Her contemporary practice engages with social issues and communicates historical narratives. Her work often uses dark humour to draw attention to serious issues.

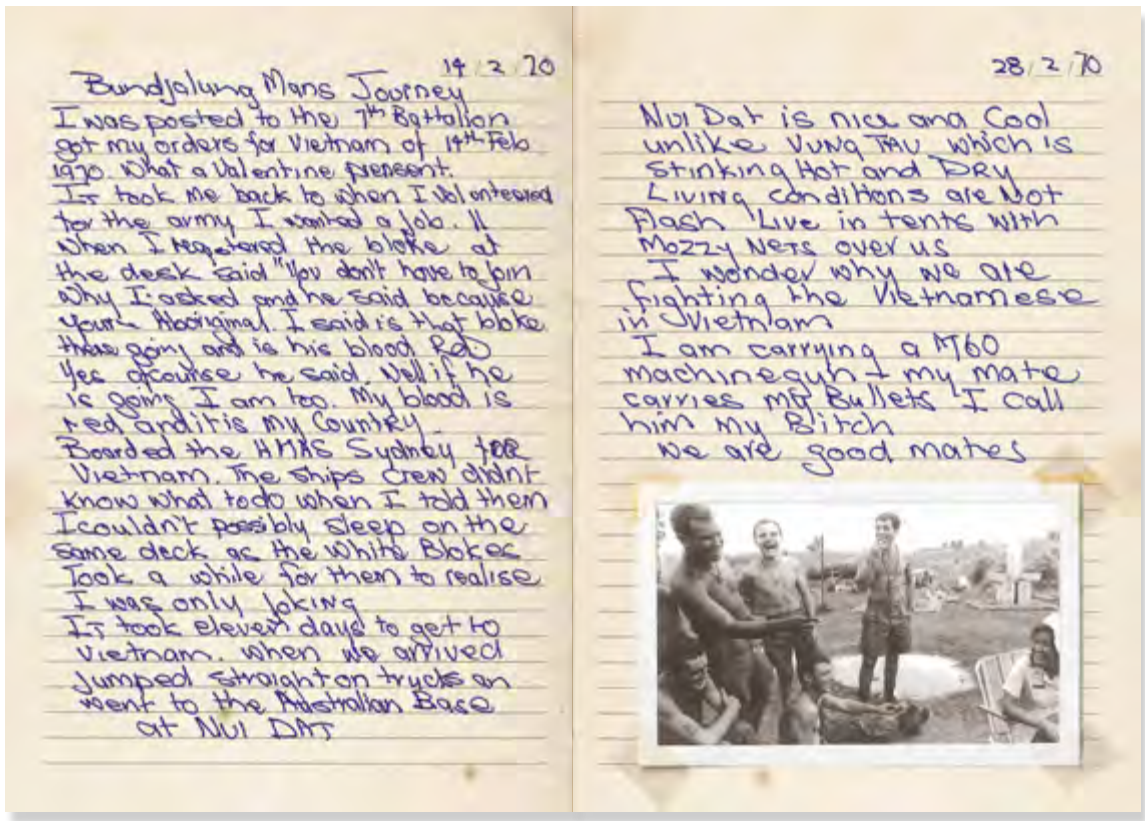
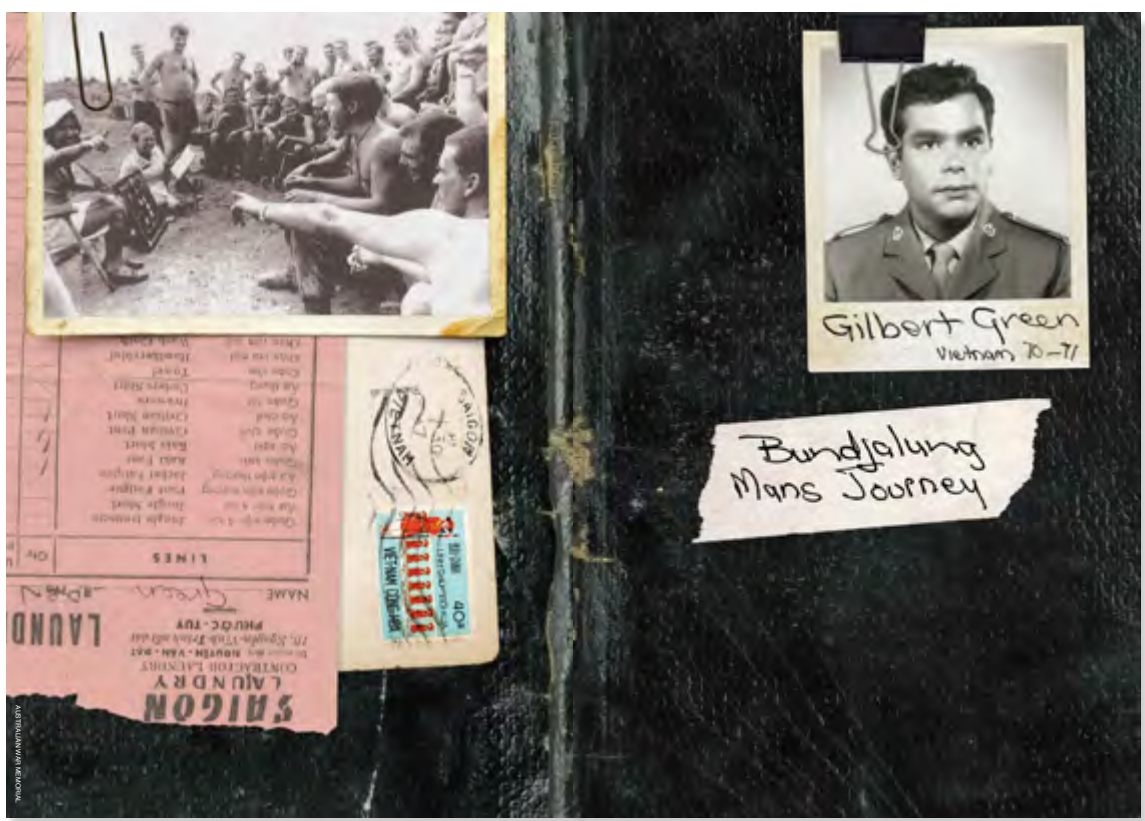
*“Two pieces make up the artwork and together represent Gil Green’s story. The painting shows the journey of Gill who went to Vietnam. It shows him travelling from his home town in New South Wales down to Sydney where he was taken from his mother by the Aboriginal Protection Board and sent to a boy’s home. He was later returned to his mother and went to school in Blacktown in Sydney. After finishing school, he joined the Army and went to Vietnam on the HMAS Sydney. When I met Gil, he told me his father, grandfather and uncles were all in previous wars.*”

*Although they told Gil he didn’t have to go because he was Aboriginal, he asked the question: “Is that white fella’s blood red? And is he going?” The officer said “Yes”. Gil said, “Well, my blood is red too so I am going”. He particularly emphasised agent orange, helicopters and the tent they lived in, which is why I have captured them in the artwork.*

*Gil told me he kept diaries while in Vietnam. The second part is an installation that represents pages, although not from his actual diaries, and words he wrote in his diaries. It also reflects with the wooden cross, the number of Australians killed and wounded during their time in Vietnam.”*

– Sandra Saunders, 2019

# ACTIVITY 1 SANDRA SAUNDERS






# ACTIVITY 1 SANDRA SAUNDERS

17/3/70

Missing all my family  
I was glad they came  
to see me off.  
I must write another  
letter to them  
Tell Mum the food is  
shit - Not like her  
great cooking  
I have to use another  
it in Norcastershire  
Sauce and Curry powder  
to make it taste any  
good.  
Australian rations  
corned beef and  
other shit  
I think they were  
left overs from second  
World War  
what a joke

18/3/70


Went to the Officers Mess  
and drank Bacardi  
watched a movie called  
~~Barber Shop~~  
CATCH 22  
Also some entertainers  
from Australia came  
Ding Dong and Big Pretzel  
they are great fun.  
Me and my mates  
like going to the  
Barber Shop we got  
more than a Hair Cut  
The Jade Steam Bath  
is also very relating  
helps you forget about  
the so called war.



AUSTRALIAN WAR MEMORIAL

17/8/70

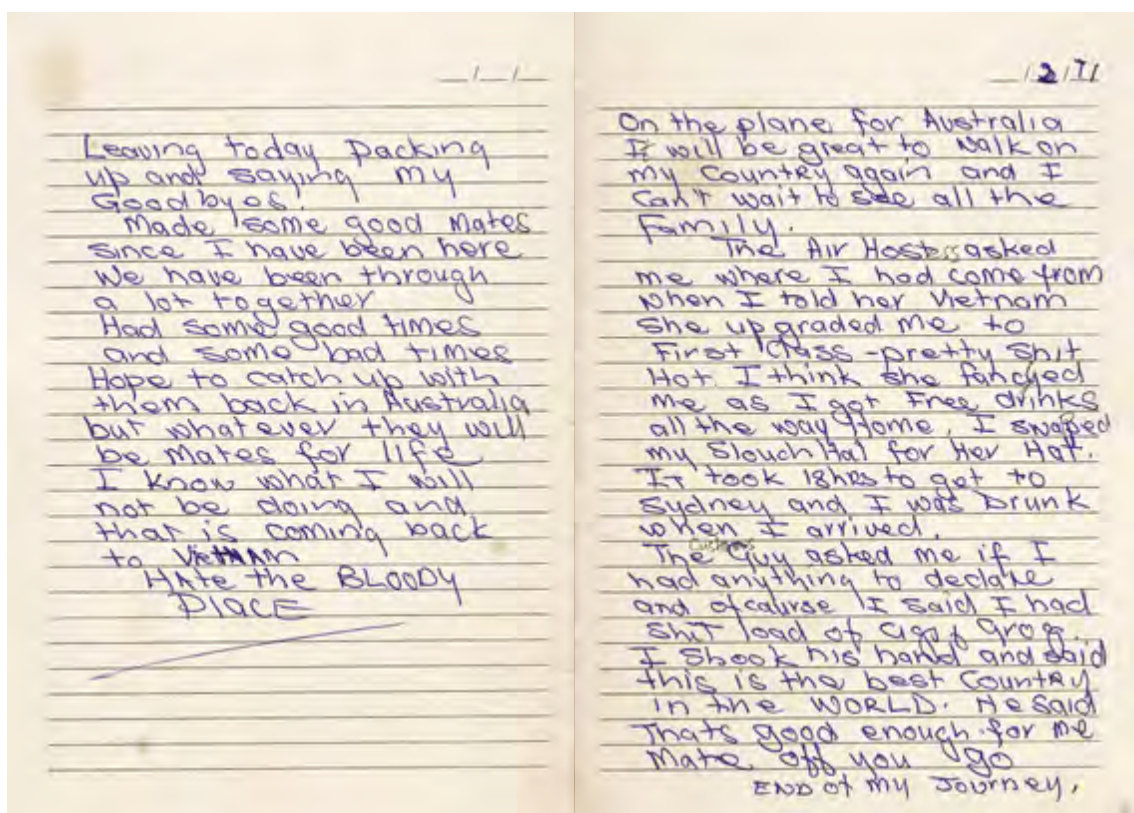
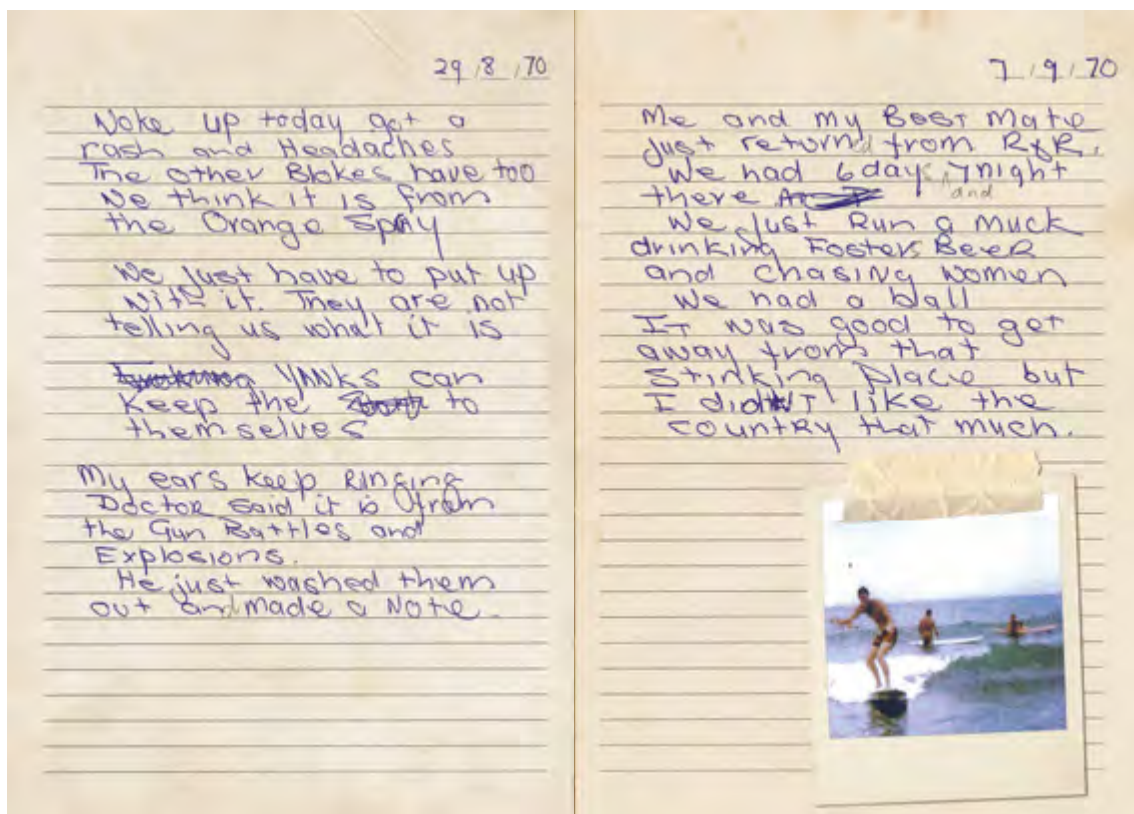
Today the Yanks are  
spraying the area with  
this orange spray. DON'T  
know what it is. We asked  
what in the hell are you <sup>calling</sup>  
spraying as it is covering  
all the brush and surrounding  
area. Our Camp, Our Hoopie  
(tent) is covered in it  
They said it was to kill  
Mozzies.  
Before I went to bed  
I seen a King Cobra  
He sat up and looked  
me in the eye  
They are amazing  
creatures.



18/8/70

WHAT THE HELL  
got up today and  
the KING COBRA is Dead  
How sad is that  
ALL the vegetation  
around us is Dead  
We knew they  
wasn't to kill Mozzies  
but they didn't tell  
us what it was.

## ACTIVITY 1 SANDRA SAUNDERS



# ACTIVITY 1 SANDRA SAUNDERS

## LOOK AND THINK

- Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations ([ACAVAM110](#)).
  - General Capabilities: Critical and creative thinking, Intercultural understanding.

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make the work?

5. What is the size of the artwork?

6. What does the artwork show?

## ACTIVITY 1 SANDRA SAUNDERS

7. Look at the shapes in Sandra's works.  
Write down the names of 5 you can see, the type of shape they are, and draw an example.

Shape Name:	Shape Type: (geometric or organic)	Drawing:

## ACTIVITY 1 SANDRA SAUNDERS

8. As a class talk about how the shapes contribute to ideas of this artwork? What do they say together?

9. Draw and describe some of the different techniques the artist has used to change the surface of the artwork:

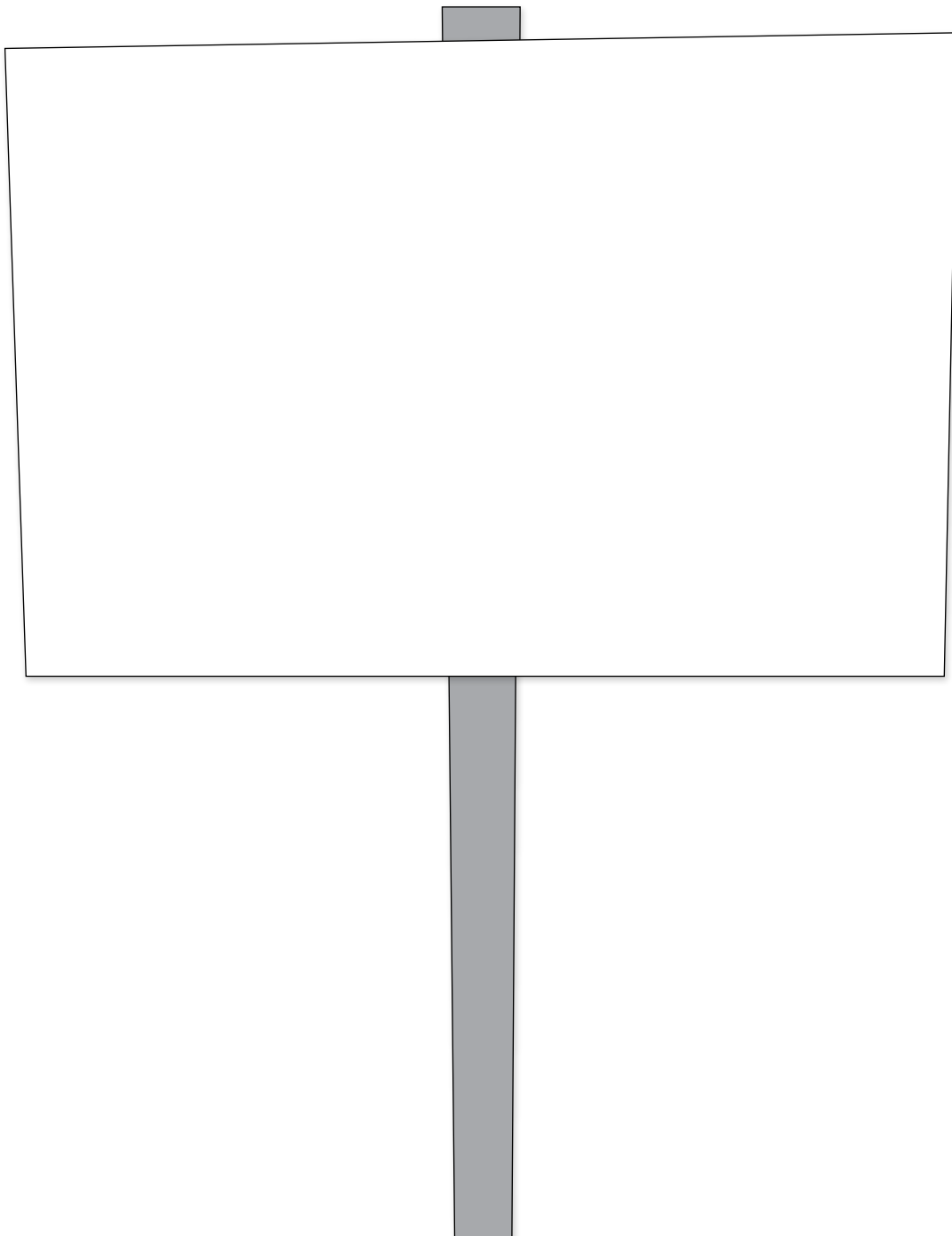
10. What has the artist made the work about?

11. There are a group of people with protest signs in Sandra's painting. People are gathered and holding these signs as they believe in the same thing and want to voice their opinion together to try to change things. List 3 things that you are passionate about and/or believe in:

## ACTIVITY 1 SANDRA SAUNDERS

12. Pick one thing from the list above and design a 'persuasive poster' below.  
Remember to think carefully about a clever tag or saying line that is short and communicates your point/position.  
Write your tag line below before you start planning:

### DESIGN YOUR OWN PROTEST SIGN



# ACTIVITY 1 SANDRA SAUNDERS

## THINK AND DO

- Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#)).
  - General Capabilities: Critical and creative thinking.

### Make an artwork like Sandra Saunders

Create a story book about a journey you have taken – story-board first, paint images, write captions, bind together.

#### You will need:

A3 Story-board template	Paint	Scissors
4B/6B Pencil	Paintbrushes	String
3 sheets A4 paper	Magazines	Hole punch
Coloured pencils	Ruler	

#### Planning Questions:

1. Think about a journey you have been on or somewhere you have travelled.  
This could be your school journey, a family holiday, a trip to the park, etc. List 3 below:

1.
2.
3.

2. Choose one to be the focus of your artwork by circling it in your list above.
3. Where did the journey start?

--

## ACTIVITY 1 SANDRA SAUNDERS

4. Who was with you?

5. Where did the journey take you?

6. How did you get there?

7. What did you do?

8. What were your favourite parts of the journey?



# ACTIVITY 1 SANDRA SAUNDERS

## PART 1

- Step 1: Collect an A3 story-board template, a 4B/6B pencil, coloured pencils.
- Step 2: Look at your answers the planning questions.  
What are the most important parts of your journey that you want to show?
- Step 3: In lead pencil, write a caption for each section of your story that you will draw on your storyboard template.
- Step 4: In each box of the template, sketch your drawing/scene for each stage of the journey.
- Step 5: Colour and decorate each of your 6 drawings with coloured pencils.

## PART 2

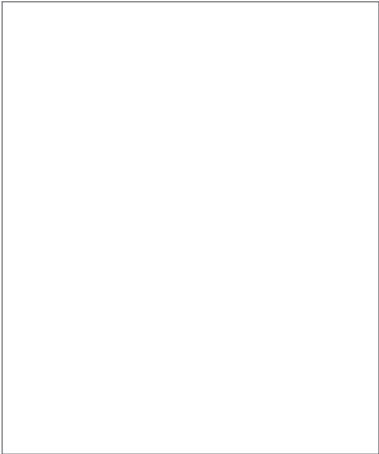
- Step 1: Collect 6 pieces of A4 paper.
- Step 2: Number each page by writing 1-6 on each piece (this will be the back).
- Step 3: Choose one colour to be the theme, paint the front of all pieces of paper this colour to create a background.
- Step 4: Put your work in the drying area and clean up your materials and equipment.
- Step 5: Carefully cut-out each story board image from your template and its caption – be careful to keep them in order.
- Step 6: When background pages are dry, glue each image and its caption to individual pages – you should have 6 completed pages in the end – these will be the pages of your story book.

## PART 3

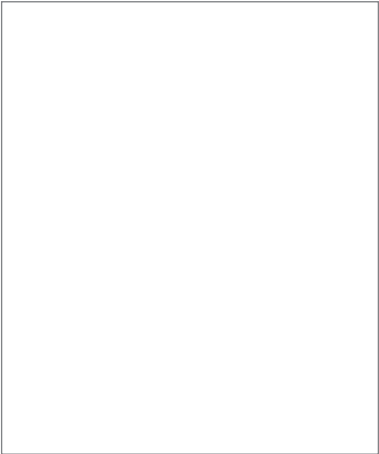
- Step 1: Decorate around each of your pages with cut-outs from magazines, patterns, or drawing more pictures or symbols.
- Step 2: Create a front-cover page for your book. You could make a collage from magazine cut-outs, paint it, or cover it with more patterns.
- Step 3: Create a back-cover page for your book – this could be a plain colour or have more pictures, it is up to you.  
Note: Don't forget to add your name to the front or back cover of your book.  
Write it like this: "By First-Name Surname".
- Step 4: Put your pages somewhere safe to dry.
- Step 5: Clean-up.

# ACTIVITY 1 SANDRA SAUNDERS

## STORY BOARD TEMPLATE



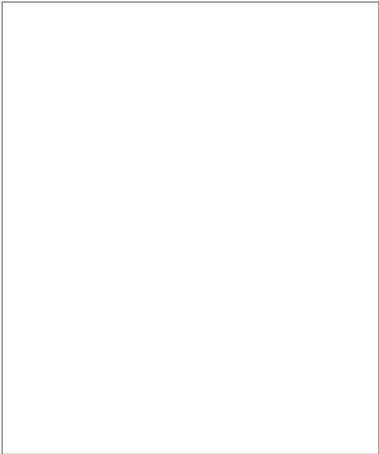
1: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



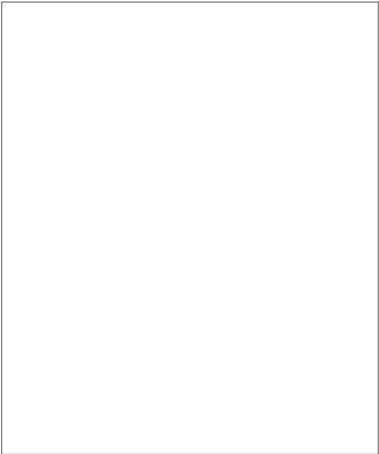
2: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



3: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



4: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



5: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



6: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

# ACTIVITY 1 SANDRA SAUNDERS

## THINK, WRITE, SHOW

- Present artworks and describe how they have used visual conventions to represent their ideas ([ACAVAM112](#)).
  - General Capabilities: Critical and creative thinking, Literacy, Personal and social capability.

### Reflection Questions:

What is the title of your storybook?

What is the story about?

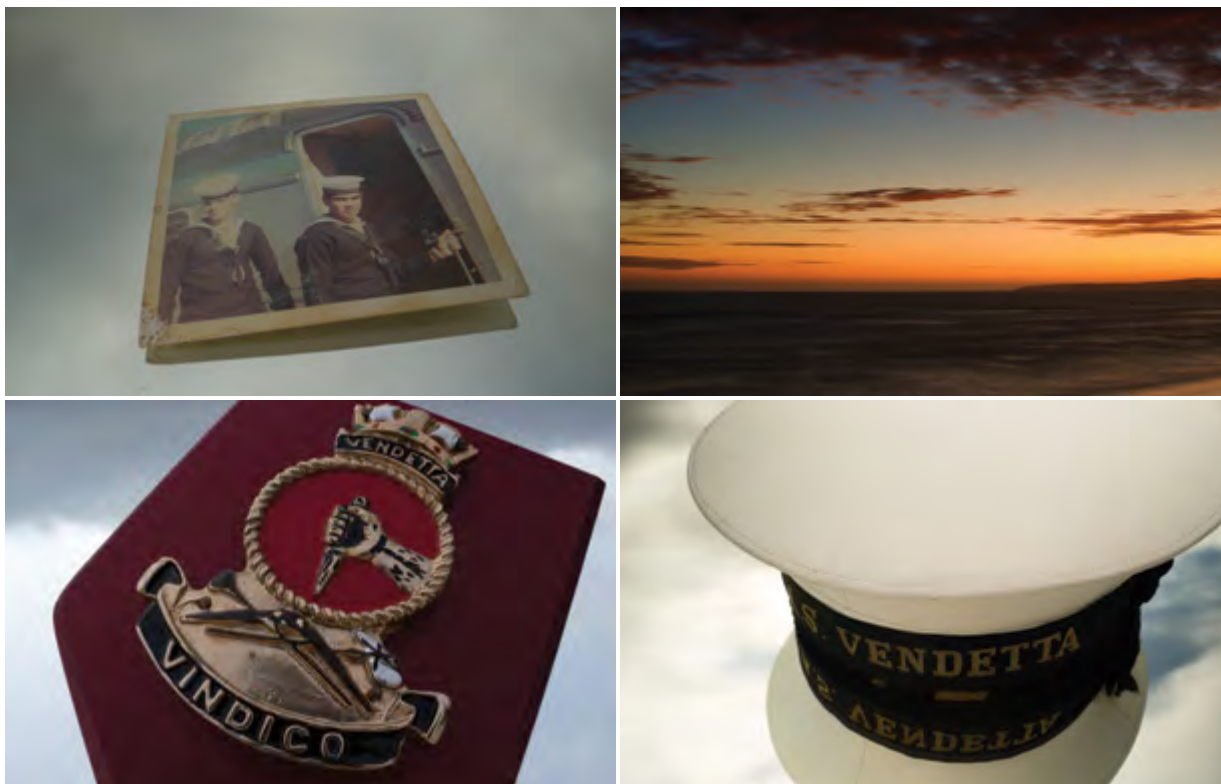
What does your story say about you?

How have you used images to convey your ideas? Write a short paragraph describing your work and explaining how the visual elements of your artwork convey your story and ideas.

### Presentation:

- Step 1: Make sure all of your pages are dry. Collect a hole punch and line it up on the left-hand side of the pages in the centre. Note: Make sure your front and back cover are on and try and do the holes for all the pages at once so that they line up.
- Step 2: Make holes – there should be two on the side of each page.
- Step 3: Collect a piece of string and thread it from the back – one end through each hole.
- Step 4: Tie string together at the front of the book – make a knot then tie a bow. You have now bound your own book!
- Step 5: Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

## ACTIVITY 2 ALLAN COLLINS Arrente / Western Luritja / Wulli Wulli



Allan Collins, *On Reflection* (2019), digital video, duration: 1 min 53 sec. Images courtesy of the artist.

Allan Collins is an artist with a background in photography, film and television. He now also records sounds to enhance his imagery. He has a passion for social documentaries, but also enjoys telling stories.

Allan's artwork is about Vietnam veteran Ivan Mckenzie.

Ivan or 'Macca' was born on the 8 October in 1951 in Hawker, South Australia. He was 17 and "looking for an adventure" when he joined the Royal Australian Navy, he said: "Out of the blue I just joined the Navy."

He applied in 1967, was sent to Adelaide for his medical, and was accepted and sent to the Mornington Peninsula in Victoria to complete his training as a Marine Engineering Mechanic; "I had to do three month's recruit training, then I was drafted under a ship."

He was posted to the Daring-class destroyer HMAS *Vendetta*; a steam-run battleship that was on Far East Strategic Reserve deployment for sea duties in and around Singapore and Hong Kong. In his role, Ivan worked a continuous cycle of four hours on, eight hours off "in the boiler rooms, lighting the fires to make steam to get the propellers going"; the ship being a battleship, had to be on standby all the time.

His service in Vietnamese waters was on-board the HMAS *Vendetta* between 28 October and 12 November 1970, escorting an old aircraft-carrier turned troopship, the HMAS *Sydney*, that was "bringing troops home and sending new ones in".

## ACTIVITY 2 ALLAN COLLINS

### LOOK AND THINK

- Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations ([ACAVAM110](#)).
  - General Capabilities: Critical and creative thinking, Intercultural understanding.

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make the work?

5. How long does the video go for?

## ACTIVITY 2 ALLAN COLLINS

6. Allan's work is a video work. Read the description below and answer the questions that follow:

*On Reflection* is a video with sound. Allan has created the work in response to Ivan McKenzie's stories about his service where he spoke about his mates, the discipline in the Navy, and his personal role working in the boiler room to make the steam that makes the ship go forward.

The work shows a sky and seascape that is time-lapsed – this means it is sped-up like a landscape in fast-forward. There is sound in the video of trains, the bush, and the sea. Photographs of Ivan's memories and things he collected throughout his service move in and out of the picture. The moving sky and sea in the background continues to move as the photos come in and out.

a. Who has Allan created the work about?

b. What types of objects and things are shown in the video?

c. What was Ivan's role on the ship he served on in the Navy?

d. What types of images and sounds does the work show?

## ACTIVITY 2 ALLAN COLLINS

### THINK AND DO

- Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#)).
  - General Capabilities: Critical and creative thinking.

### Make an artwork like Allan Collins

#### You will need:

A3 Sequence of events template	Objects/things/photos	iPad or iPhone camera
4B/6B Pencil	Video camera or phone camera	Computer/iPad & Internet connection
Lapseit App	Animoto Website	<a href="#">Animoto Instructions</a>

#### Planning Questions:

1. How does the imagery make you feel?

2. Look at the images in from the work. What do you think the video is about?

3. Why do you think Allan decided to call the work *On Reflection*?

## ACTIVITY 2 ALLAN COLLINS

4. What do you think is the main message of the video?

5. Ivan is really proud of his service in the Navy. Think about something you have done or achieved that you are really proud of. Describe 2-3 achievements below:

6. Choose one from your list and answer the following questions:

Where did your special moment or achievement happen?

How did it make you feel?

What do you have to remember the special moment or achievement by?

### Questions for discussion:

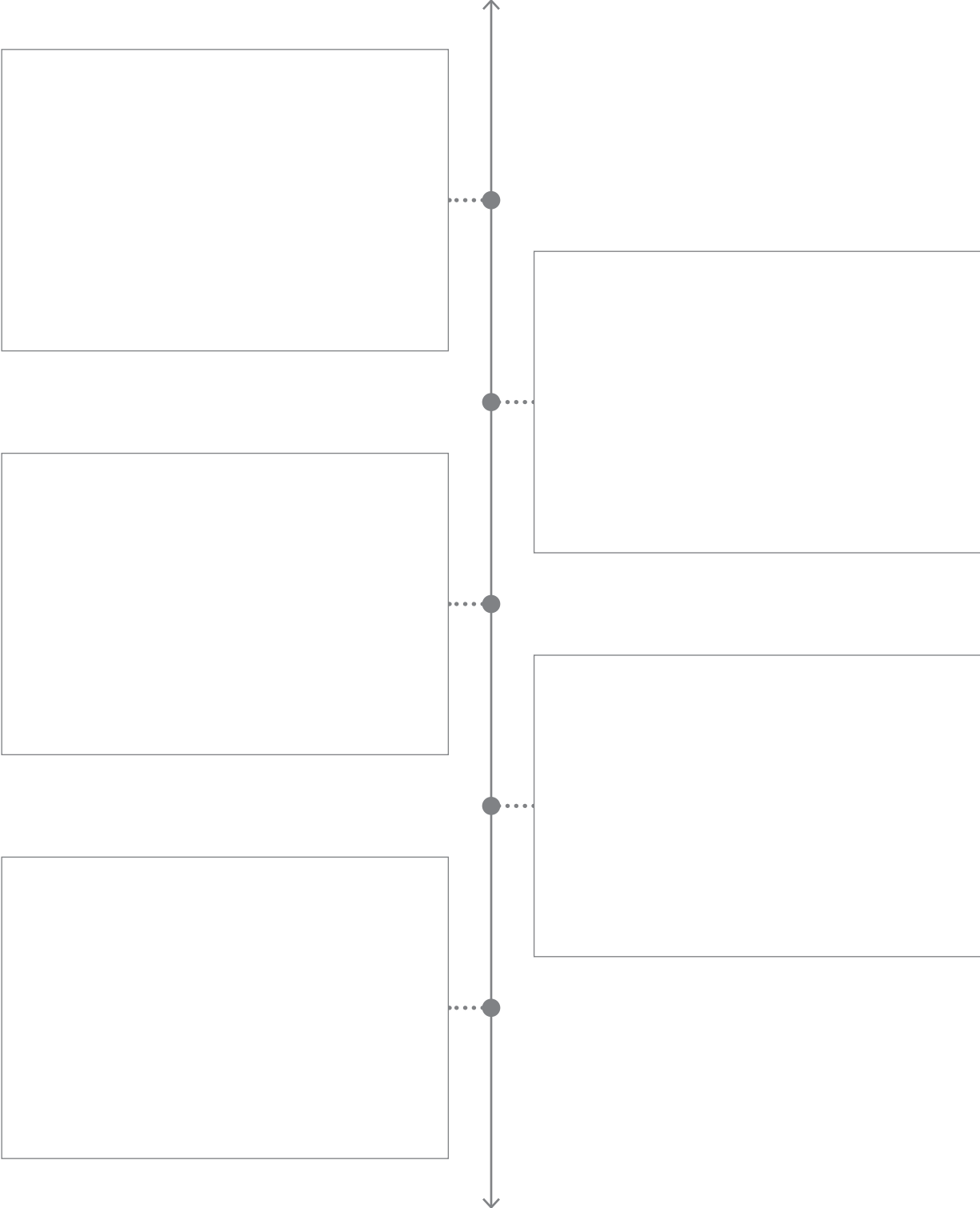
- What are some ways to organise your story?
- How do different media require different storytelling techniques – for example, how is video different from a written story?



# ACTIVITY 2 ALLAN COLLINS

7. Using the template below, write down the sequence of events of your special moment or achievement in 5 steps – What happened? Where did you go/what did you do? How did it happen? What was the outcome?

## SEQUENCE OF EVENTS



## ACTIVITY 2 ALLAN COLLINS

### PART 1: Photographs

- Step 1: Look at your completed 'Sequence of Events' template, think about the order you want each image to appear. Write a number next to each box to show how your images will be seen in your video.
- Step 2: Collect the props (objects and things) you want to photograph. Think about how you want to photograph them – close-up, far away, against a background. Once you have decided, take photos of each of your objects/things. Note: You will need at least 3 photos.

### PART 2: Videos

- Step 1: Working in pairs, you will need a video camera – you can use the one on your phone or iPad.
- Step 2: Go outside with your buddy and find a place in nature to video – this could be the sky and clouds, the trees blowing in the wind, or running water. Note: Your video of the sky needs to be at least 2 minutes.
- Step 3: Go back to the classroom and on the same device download the free app 'Lapseit'.
- Step 4: Open the app and tap on the blue circle in the top right corner that says 'Import'.
- Step 5: Scroll through to tap on the video of the sky and clouds you took to select it.
- Step 6: Choose the option '100% 240 frames' by tapping on the text and a window will appear showing the file being turned into a time-lapse.
- Step 7: Tap the play button to watch your time-lapse video.
- Step 8: Tap the 'Export' button in the orange circle – this will render your video.
- Step 9: Save your video to your phone and email it to yourself.

### PART 3: Combining photos and videos

- Step 1: Using the website 'Animoto', import your photo and video files and organise them into the order of your sequence of events. Note: You can find instructions here:  
<http://www.readwritethink.org/files/resources/lesson-docs/30872AnimotoInstructions.pdf>

## ACTIVITY 2 ALLAN COLLINS

### THINK, WRITE, SHOW

- Present artworks and describe how they have used visual conventions to represent their ideas ([ACAVAM112](#)).
  - General Capabilities: Critical and creative thinking, Literacy, Personal and social capability.

#### Reflection Questions:

What is the title of your video?

What is the video about?

What does your story say about you?

How have you used photographs and video to convey your ideas? Write a short paragraph describing your work and explaining how the visual elements of your artwork conveys your story and ideas.

#### Presentation:

- Step 1: Make sure all of your images and videos are imported into Animoto and they are in the right sequence. Note: Check your story board from the beginning.
- Step 2: Email the link to yourself to keep.
- Step 3: Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

## ACTIVITY 2 ALLAN COLLINS

### COMPARE & CONTRAST

- Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR113](#)).
- General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability.

Looking at Sandra and Allan's artworks, as a class, compare and contrast.

Answer the questions for each work in the table below and then organise your responses on the Venn Diagram on the following page. (You can add more questions in below if you like).

Questions:	Artwork 1 Title:	Artwork 2 Title:
What colours have been used?		
What types of lines are in the work?		
What shapes can you see?		
Why was the work created?		
What has it been made with/from?		

## ACTIVITY 2 ALLAN COLLINS

What/who is the story about?		
What is the message/s of the work?		
What objects/things are shown?		
What does the work show?		
What people and places are in the artwork? List them.		

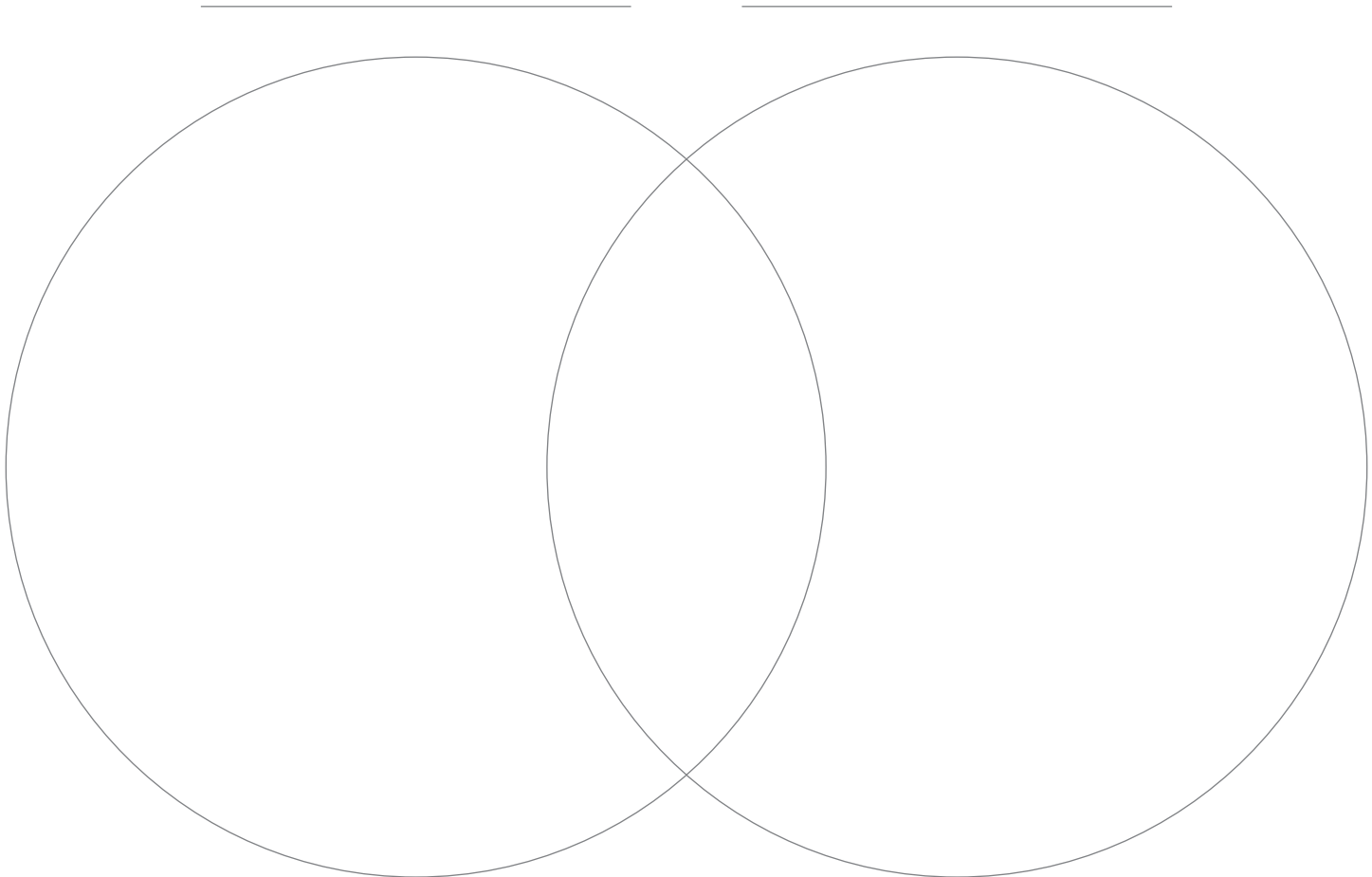
Name: \_\_\_\_\_

Class: \_\_\_\_\_

### COMPARE & CONTRAST

Complete the compare and contrast worksheet below:

- Write your name at the top.
- Write the artist name and artwork title at the top of each circle.
- In the outside parts of each circle, write their differences.
- In the part where the circles overlap, write their similarities.



Write a short paragraph describing how they are similar and how they are different:

## ACTIVITY 2 ALLAN COLLINS

### COMPARE & CONTRAST

- Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples ([ACAVAR113](#)).
- General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability.

Looking at both of your storyboard artworks, as a class, compare and contrast.

Answer the questions for each work in the table below and then organise your responses on the Venn Diagram on the following page. (You can add more questions in below if you like).

Questions:	Artwork 1 Title:	Artwork 2 Title:
What colours have been used?		
What types of lines are in the work?		
What shapes can you see?		
Why was the work created?		
What has it been made with/from?		

**ACTIVITY 2** ALLAN COLLINS

What/who is the story about?		
What is the message/s of the work?		
What objects/things are shown?		
What does the work show?		
What people and places are in the artwork? List them.		



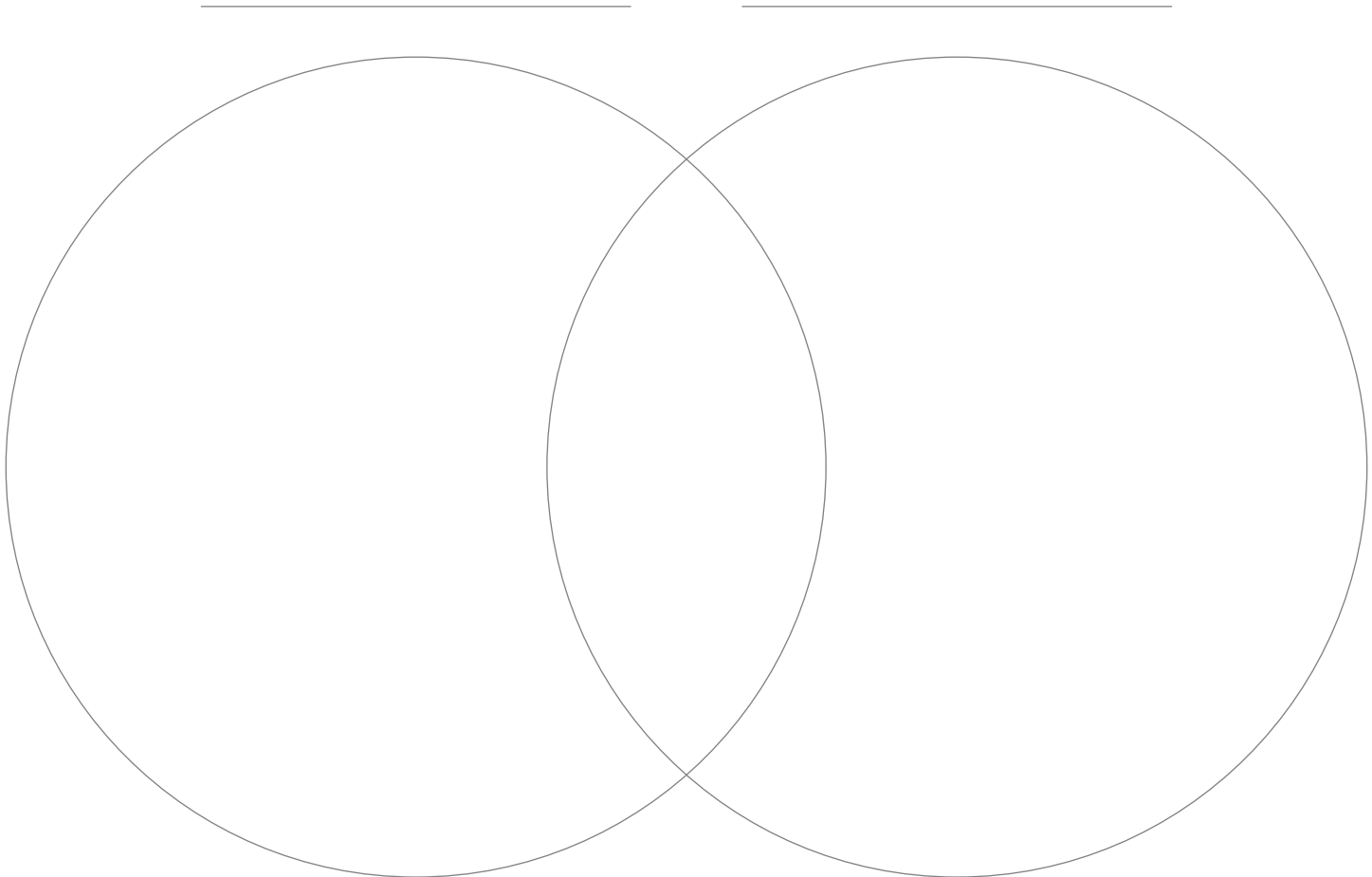
Name: \_\_\_\_\_

Class: \_\_\_\_\_

### COMPARE & CONTRAST

Complete the compare and contrast worksheet below:

- Write your name at the top.
- Write the artist name and artwork title at the top of each circle.
- In the outside parts of each circle, write their differences.
- In the part where the circles overlap, write their similarities.



Write a short paragraph describing how they are similar and how they are different:

### ACTIVITY 3 BRAD DARKSON Narungga



Brad Darkson, *Holiday Boy* (2019), neon, mdf, pine, acrylic paint, 150 x 50cm. Photo by Chris Herzfeld.

Brad Darkson is a South Australian Aboriginal artist who works with lots of different mediums including; light, paint, and sculpture. He is interested in identity and how people act and his works are influenced by his Anglo-Australian and Narungga First Nations heritage.

Brad's work is about Bart Sansbury who was a craftsman for the Royal Australian Electrical and Mechanical Engineers – his primary responsibility was repairing trucks and equipment.

The stories Bart shared in his interview, inspired the text work, *Holiday Boy* (2019). Brad explain why he decided to make a text work for Bart's story:

“Bart Sansbury was 17 years old. He didn't want to go to Vietnam, but after getting into trouble with Welfare for running away from a state-run foster home he was given only four options from which to choose: Army, Navy, Air Force, or a State-run home. Bart Sansbury told me that in Vietnam he was a lucky one, a Holiday Boy”

The work is about Bart's life and time in Vietnam. Using only text and light, Brad is showing Bart as a happy man who has a sense of humour and is thankful he made it home from war.

## ACTIVITY 3 BRAD DARKSON

### LOOK AND THINK

- Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations ([ACAVAM110](#)).
  - General Capabilities: Critical and creative thinking, Intercultural understanding.

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. When was it created?

4. What has the artist used to make the work?

5. What is the size of the work?

## ACTIVITY 3 BRAD DARKSON

Brad's work is a text work that is made from neon lights.

Read the description below and answer the questions that follow:

Brad Darkson works across various media including paint, resin, sound, sculpture and installation. His practice is informed by strong ties to both his Anglo-Australian and Narungga Aboriginal heritage.

For *VIETNAM – ONE IN, ALL IN*, Brad was paired with Bart Sansbury who was a craftsman for the Royal Australian Electrical and Mechanical Engineers – his primary responsibility was the repair and maintenance of vehicles and equipment. Bart served two tours in Vietnam, the first with 102nd Field Workshop in Vũng Tàu, and 106th Field Workshop in Nui Dat. Both Bart and Brad share Narungga heritage and ancestral connections to Point Pearce.

The stories Bart shared throughout his interview, and their conversations when they met, have inspired the text-based neon work, *Holiday Boy* (2019). What moved Brad the most was the reality by which his veteran came to be in Vietnam, he says:

Bart Sansbury was 17 years old. He didn't want to go to Vietnam, but after getting into trouble with Welfare for running away from a state-run foster home he was given only four options from which to choose: Army, Navy, Air Force, or a State-run home. Bart Sansbury told me that in Vietnam he was a lucky one, a Holiday Boy .

The work, in its symbolism and simplicity, represents Bart's journey in life and in service, before, during and after Vietnam through two simple words that were exchanged in their conversation, 'Holiday Boy'.

The text has been scribed in cursive across a long black backing board; the two words illuminate Bart's story in pulsating lime-green neon light. The individual words within the work speak to the ultimatum Bart was given by welfare after running away from another foster home, the bright green palm tree acting as full stop to the past and signifying the beginning of a new chapter that started in Vietnam, in reality a holiday in comparison to the childhood hardships he had endured throughout his early life that led to his service.

Reflecting on his service, Bart says: "I was one of the lucky ones. I was here, I was there, I had a little bit of this and I had a little bit of that and I just say the Lord looked after me."

a. Who has Brad created the work about?

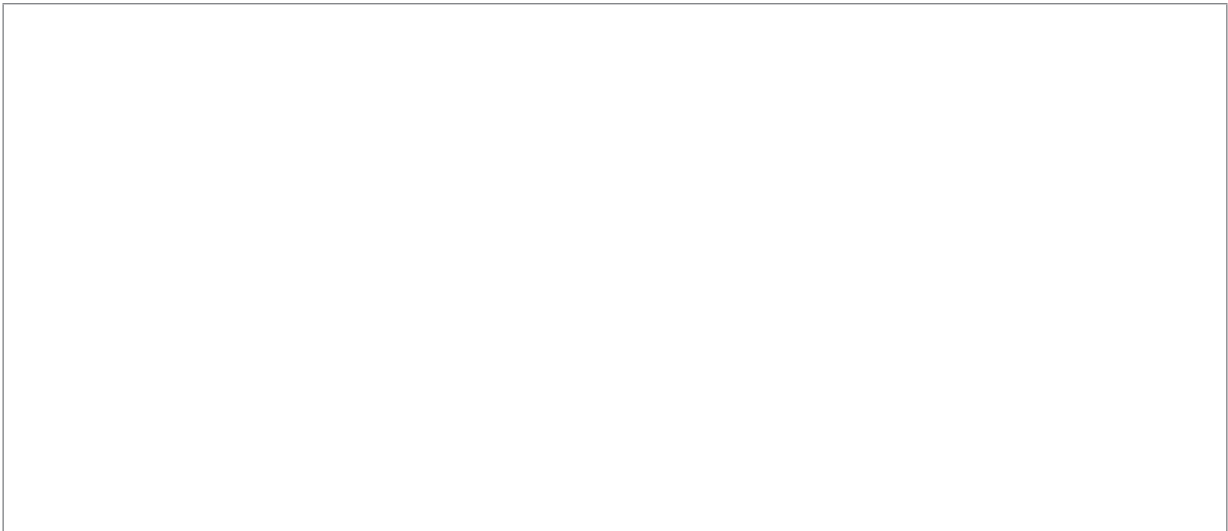
b. What was Bart's role in the army in Vietnam?

## ACTIVITY 3 BRAD DARKSON

c. What does the work say about Bart?



d. Why do you think Brad has used text to tell Bart's story?



## ACTIVITY 3 BRAD DARKSON

### THINK AND DO

- Use materials, techniques and processes to explore visual conventions when making artworks ([ACAVAM111](#)).
  - General Capabilities: Critical and creative thinking.

Make an artwork like Brad Darkson

#### You will need:

4B/6B pencil	2 A3 pieces black cardboard	Glow-in-the-dark paint
Glue stick	Scissors	Paintbrush
Ruler	Sticky tape	

#### Planning Questions:

1. Brad has used a quote from Bart to tell his story.  
Answer the following questions about different words you use:

What is your nickname?

What is your favourite saying?

What word do you use the most?

What is your favourite quote?

What is your favourite line from a song?

## ACTIVITY 3 BRAD DARKSON

2. These words and sayings say a lot about you and your personality. Choose your favourite one and practice writing it below.

3. Re-write your chosen words in different ways. Practice using different types of writing.

**BLOCK LETTERS:**

*Cursive:*

**Your choice:**

## ACTIVITY 3 BRAD DARKSON

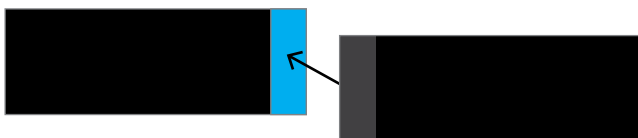
### PART 1: Make Backing

Step 1: Collect one piece of A3 black cardboard, a pencil, ruler, scissors, sticky tape, glue.

Step 2: Measure a halfway-line down the middle of the paper and cut down the middle.



Step 3: Measure 5cm in and glue both pieces together so that it is a long rectangle.



Step 4: Turn cardboard over and secure pieces together with sticky tape.



### PART 2: Draft Text

Step 1: On the front of the cardboard measure 5cm in on either side and draw a line at each end – these will be the marker for your text.

Step 2: In pencil, draft your text on the black cardboard. Note: before you start, consider the spacing – you want your text to stretch the space.

### PART 3: Create Artwork

Step 1: Collect glow-in-the-dark-paint and a thin paintbrush (you could also use fluro paint, chalk, and/or markers). Set-up an area to paint.

Step 2: Follow your pencil lines and paint your letters with glow-in-the-dark-paint.

Step 3: Set aside to dry and clean-up.



## ACTIVITY 3 BRAD DARKSON

### THINK, WRITE, SHOW

- Present artworks and describe how they have used visual conventions to represent their ideas ([ACAVAM112](#)).
  - General Capabilities: Critical and creative thinking, Literacy, Personal and social capability.

#### Reflection Questions:

What is the title of your artwork?

What is the text you have chosen?

Why did you chose this text?

What type of font did you use and why?

What does the text say about you?

Write a short paragraph below explaining how you made the work – the process:

#### Presentation:

- Step 1: Think about where you might like to hang your 'neon' work at home.
- Step 2: Take a photo of your work and share it artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

# YEAR 5 & 6

[australiancurriculum.edu.au](http://australiancurriculum.edu.au)

## ACTIVITY 1

CLEM NEWCHURCH

### Artwork:

*The Hidden Warrior* (2019), native reeds, red gum, western myall, beeswax, fossilised clam, abalone shell, 140 x 155cm. Photo by Chris Herzfeld.

### Materials needed:

A twig with multiple branches  
Found natural materials (leaves, feathers, shells, etc)  
Crepe paper  
Wool  
Clay  
Newspaper  
Skewer

[→ Go to activity](#)

## ACTIVITY 2

JAMES TYLOR

### Artwork:

*Not Quite Men, No Longer Boys* (2019), timber, canvas, screws, PVA glue, ochre, and natural fibres, 125 x 64 x 12cm. Artist represented by Vivien Anderson Gallery, Melbourne. Photo by Chris Herzfeld.

### Materials needed:

A shoe box  
4B/6B Pencil  
Coloured pencils  
Drawing template  
Scissors  
Glue

[→ Go to activity](#)

## ACTIVITY 3

BEAVER LENNON

### Artwork:

*Indigenous Return, Vietnam Veteran* (2019), impasto and acrylic on canvas, 81 x 136cm. Artist represented by Ceduna Arts & Cultural Centre. Photo by Chris Herzfeld.

### Materials needed:

Projector  
4B/6B Pencil  
Paint  
A3 white paper  
Scissors  
Glue  
Paintbrushes  
Magazines  
Tissue paper  
Metallic paint (gold/silver)  
Watercolour paint  
Newspaper  
Coloured pencils  
Sticky tape

[→ Go to activity](#)

## ACTIVITY 1 CLEM NEWCHURCH Narungga / Kokatha / Kurna



Clem Newchurch, *The Hidden Warrior* (2019), native reeds, red gum, western myall, beeswax, fossilised clam, abalone shell, 140 x 155cm. Photo by Chris Herzfeld.

Clem Newchurch is an emerging artist who works across multiple mediums including; weaving, carving, installation and video. He has family links to the Barngarla and Ngarrindjeri nations and has used a Kurna style weaving to create string used for net-making, fishing line or binding spear tips. He also makes Kurna style reed spears and shields. He is currently investigating diverse techniques and styles of fishing equipment, working to recover and revive cultural practices that would have been used by his ancestors.

*“For VIETNAM – ONE IN, ALL IN I have created a tapestry-type weaving piece incorporating carved objects that relate to Uncle Jeff McCormack’s war stories. I use only natural materials that I have sourced myself from my local land.*

*I decided to use a story from Uncle Jeff’s interview that was more light-hearted than stories from the battlefield. Uncle Jeff is obviously an amazing soldier but what really stands out when talking with him is his humour and jovial, cheeky personality. Uncle Jeff’s story tells of being in a training exercise and sneaking out at night, armed*

*with a fake knife – a piece of wood – and proceeding to “get” as many of his opposing team as possible. He stole four sets of boots and two M60 machine guns, and finished the operation off by throwing a rock into a hole and yelling “grenade!”. Unfortunately for Uncle Jeff, the makeshift grenade hit his sergeant on the head, which got him in a bit of trouble.*

*I believe this story shows not only Uncle Jeff’s skills as a warrior soldier but also his cheekiness. His telling brings a sense of light-heartedness to a volatile environment.*

*The idea of my piece is to replicate some of the equipment Uncle Jeff used in his covert training operation. I wanted to showcase some of his hidden abilities, which I believe have come from his Aboriginal culture. Replicating modern equipment using materials that would have been used traditionally, I believe, shows the strength and skill of our ancestors and how these skills haven’t been lost, even with the impact of colonisation.*

*Aboriginal culture and knowledge have survived.”*

– Clem Newchurch, 2019

# ACTIVITY 1 CLEM NEWCHURCH

## LOOK AND THINK

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

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. What has the artist used to make it?

4. Do a google search on Aboriginal weaving techniques and write down 5 interesting things to share with the class

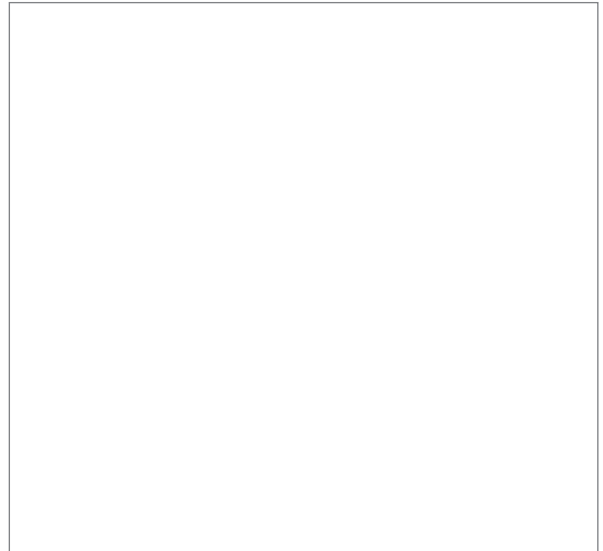
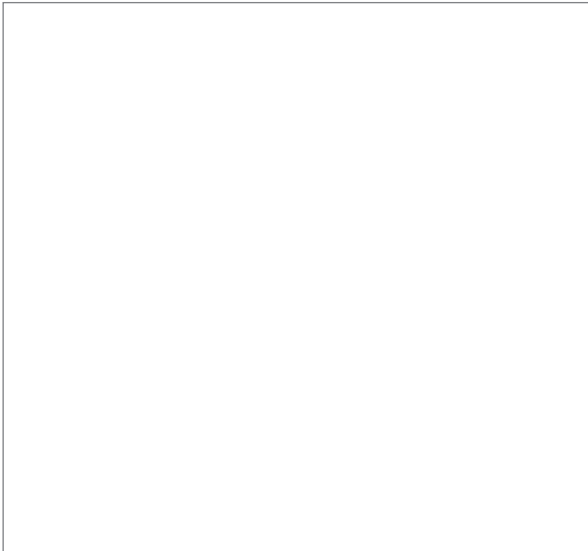
1.
2.
3.
4.
5.

## ACTIVITY 1 CLEM NEWCHURCH

5. Draw two examples of Aboriginal weaving techniques:



6. Pick 2 parts of the Clem's artwork and draw them below:



## ACTIVITY 1 CLEM NEWCHURCH

7. Read Clem's words again and answer the questions below for each part you chose to explain what they mean:

**Part 1:**

What is it?

What is it made of?

What does it mean?

**Part 2:**

What is it?

What is it made of?

What does it mean?

8. In your own words, explain the story of the artwork:

# ACTIVITY 1 CLEM NEWCHURCH

## THINK AND DO

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

### Make an artwork like Clem Newchurch

#### You will need:

A twig with multiple branches	Newspaper	Skewer
Crepe paper	Wool	Clay
Found natural materials (leaves, feathers, shells, etc.)		

Aboriginal people weave natural materials such as grass, bark, fur and feathers. They would take great care and time in using their weaving techniques to make baskets, mats, bags and fishing nets or decorations that they could wear or hang up.

#### Planning Questions:

1. Clem has made objects from natural materials he found to symbolise parts of Jeff McCormack's story. Think about a funny stories or achievements that have happened to you. Describe 3 stories in a sentence each below:

1.
2.
3.

2. Pick one and find a partner to share it with. Together, talk about what objects could be symbols to tell your selected story and list them below. Note: You should come-up with at least 5 object ideas.

1.
2.
3.
4.
5.

# ACTIVITY 1 CLEM NEWCHURCH

3. Complete the planning template on the following pages – drawing each object and explaining what they each mean.



---

---

---

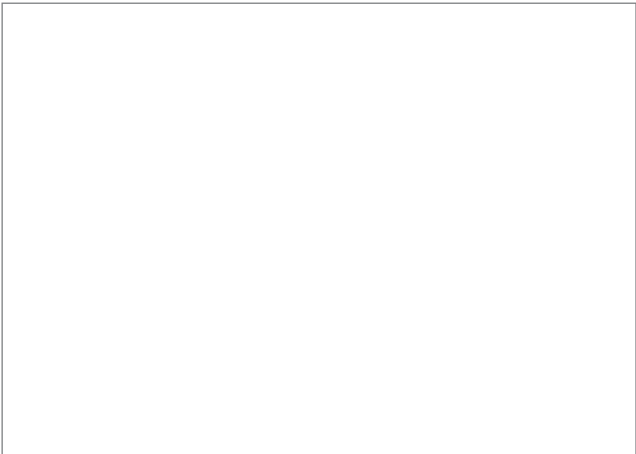
---

---

---

---

---



---

---

---

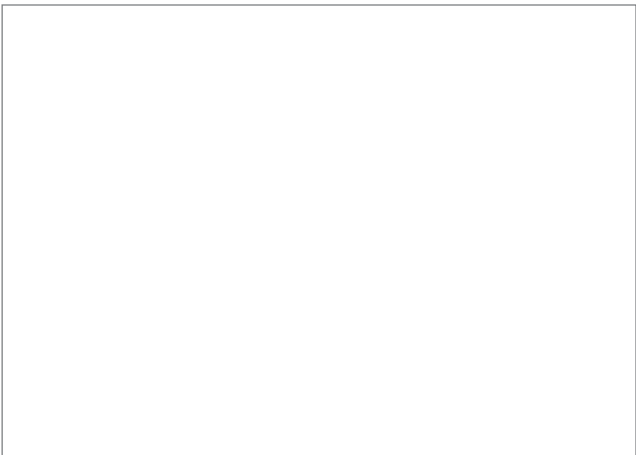
---

---

---

---

---



---

---

---

---

---

---

---

---



# ACTIVITY 1 CLEM NEWCHURCH



---

---

---

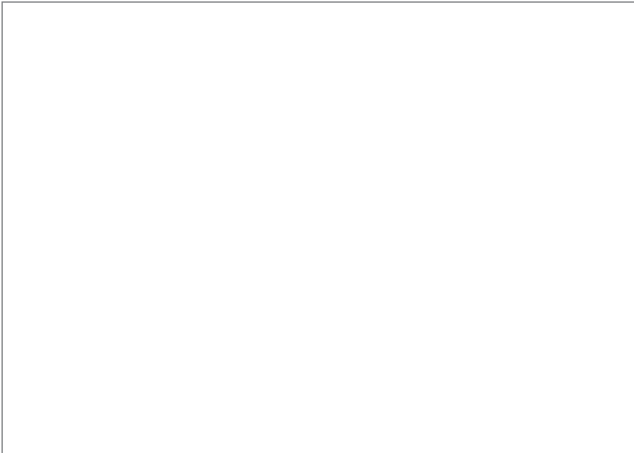
---

---

---

---

---



---

---

---

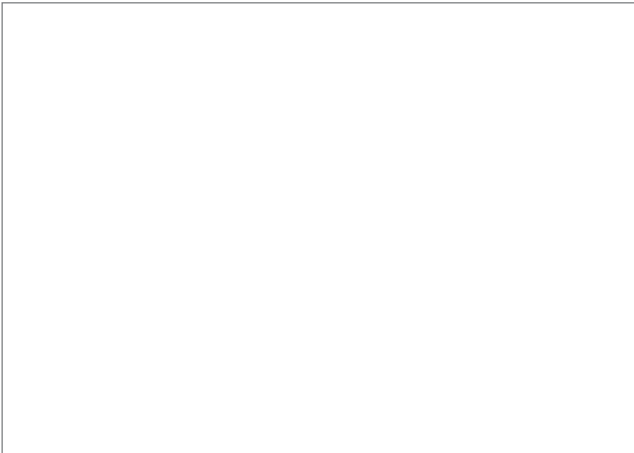
---

---

---

---

---



---

---

---

---

---

---

---

---

## ACTIVITY 1 CLEM NEWCHURCH

### PART 1: Weaving

Step 1: As a class, collect natural materials from around the school grounds. You will each need to find a stick with multiple branches. Similar to one like this:

Note: The stick you choose should only be 15-20cm long.



Step 2: Once you have your stick, start collecting the other materials you need to signify the objects/things in your chosen story. Once you have everything you need, take your collection back to the classroom.

Step 3: Collect crepe paper, wool and your stick. Set aside your other natural materials for the moment. Use strips of crepe paper to wrap around the stem of the twig or branches to decorate it.

Step 4: Tie the wool to one part of the branch starting from the bottom and continue wrapping it around and between the branches making sure it is tight and stays firm. When there is enough wool, tie it off (pictured below).



Step 5: Using your other found natural materials weave them in and out of the wool to secure them with wool (pictured above).

Step 6: Create a tag for your stick. Write your name on a piece of paper and tie it to the stem of the stick.

## ACTIVITY 1 CLEM NEWCHURCH

### PART 2: Display

Step 6: Collect clay ball and skewer.

Step 7: Mould clay into a shape that has a flat bottom and can support your weaving.

Step 8: Place the stem of the weaving into the centre of the clay mound and sculpt around it to secure it. Note: Make sure the stick stays standing up.

Step 9: Using a skewer, carve your name into the front of the clay mound. Take a photo of your work and share it on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

Step 10: Sit on newspaper and set somewhere to dry. Clean-up

### THINK, WRITE, SHOW

- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#)).

Name: \_\_\_\_\_

Class: \_\_\_\_\_

## ARTIST STATEMENT

Reflecting on your artwork and sharing your thoughts about the art making process is an important part of art.  
Please thoughtfully complete the statements below based on the work of art you just finished.

I would like to name the work of art:

I created this work of art by:

My favourite part is:

If I could change something about it, it would be (include why):

While making it I was surprised that:

Something else I want to share about this artwork is:

## ACTIVITY 2 JAMES TYLOR Kaurna



James Tylor, *Not Quite Men, No Longer Boys* (2019), timber, canvas, screws, PVA glue, ochre, and natural fibres, 125 x 64 x 12cm. Artist represented by Vivien Anderson Gallery, Melbourne. Photo by Chris Herzfeld.

James Tylor makes art to explore identity, people, place and history. He creates work about Aboriginal cultural representation and practices.

Driven by a love of research, James has responded to the stories held within the pages of Kenny Laughton's book, *Not Quite Men, No Longer Boys* (1987) – crafting a large khaki-green wooden crate that houses a collection of objects that are symbols for Kenny's stories.

The work looks like an army crate – like the ones that would have been sent over to the troops in Vietnam carrying much-needed resources, weaponry and supplies. Inside the one James has made is a group of objects that have been places inside in honour Kenny's fight both in Vietnam and back home.

## ACTIVITY 2 JAMES TYLOR

### LOOK AND THINK

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

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. What has the artist used to make it?

4. Who is the work about?

5. Why was the work made?

## ACTIVITY 2 JAMES TYLOR

6. Choose three objects that are in the work and write down what you think that mean:

<p>Object:</p>  <p>Meaning:</p>
---------------------------------------

<p>Object:</p>  <p>Meaning:</p>
---------------------------------------

<p>Object:</p>  <p>Meaning:</p>
---------------------------------------

## ACTIVITY 2 JAMES TYLOR

### THINK AND DO

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

Make an artwork like James Tylor

#### You will need:

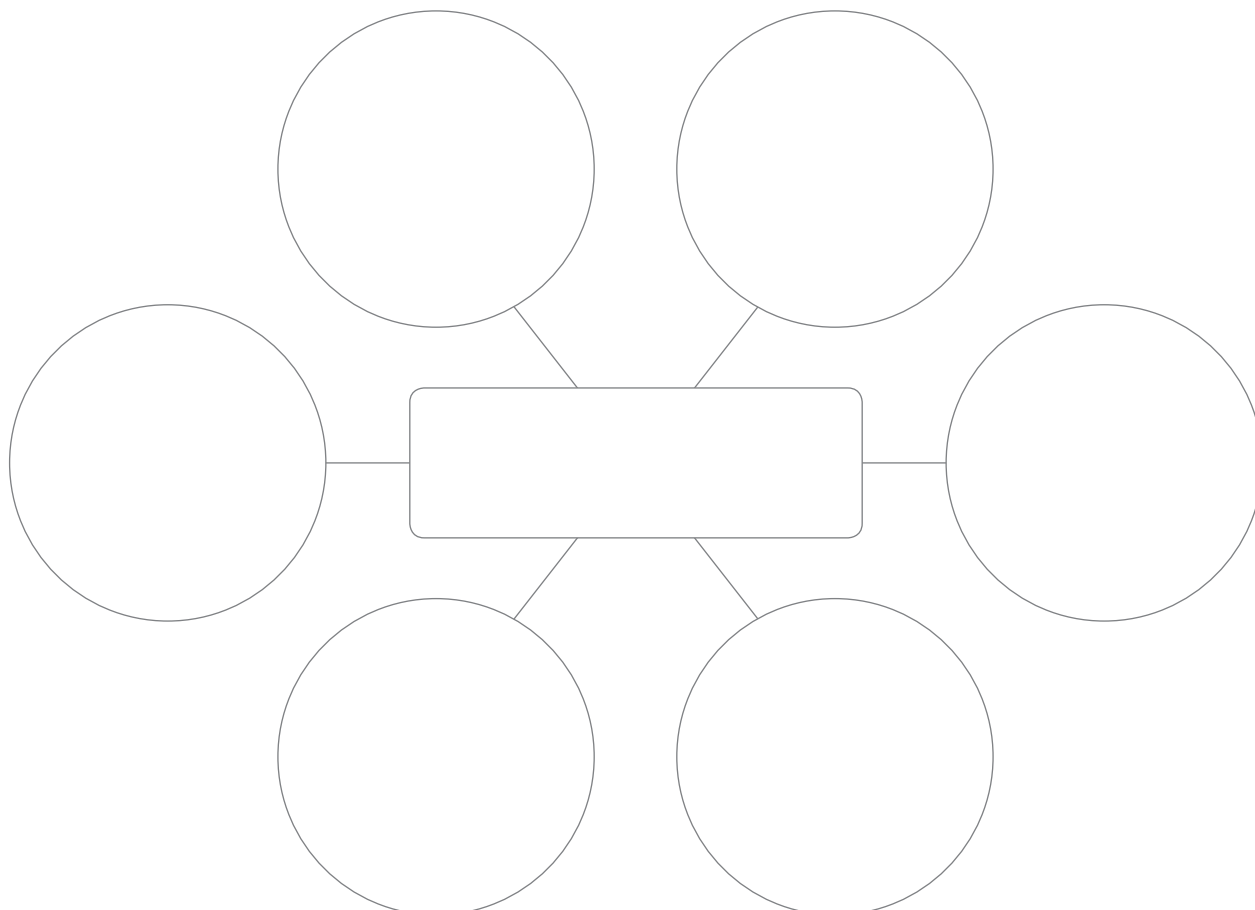
A shoe box	4B/6B Pencil	Coloured pencils
Drawing template	Scissors	Glue

James's work is a portrait of Kenny. Rather than painting Kenny's face, James has created objects to represent different aspects of Kenny's life and journey. This way of communicating someone's personality is used by many artists in different ways.

#### Planning Questions:

1. Think about what objects you would use to symbolize you and your story. Write some ideas below by listing objects and what they could represent. For example, a paintbrush could be a symbol for your love of art, or a leaf could represent your love of nature.

Write your name in the centre and the objects and their meanings in each the outer bubbles:





## ACTIVITY 2 JAMES TYLOR

2. Using the template below, draw each of your objects and label them with their meanings and what they say about you.

Object	Meaning

Object	Meaning

**ACTIVITY 2** JAMES TYLOR

Object	Meaning

Object	Meaning

# ACTIVITY 2 JAMES TYLOR

Object	Meaning

Object	Meaning

## ACTIVITY 2 JAMES TYLOR

### PART 1: Drawings

Step 1: Using coloured pencils complete the images you drew on your template.

Step 2: Decorate the background of each image with colours, patterns, words, lines, etc. Be creative!

### PART 2: Structure

Step 1: Collect your shoe box, scissors, glue, magazines.

Step 2: Look through the magazines and tear out pages with places and things that you like. With the pictures of objects you have torn out, cut around them neatly, and with the pictures of places, tidy the edges up.

Step 3: Glue the pictures of places and things from the magazines around the outside of your shoe box to create a collage. You could also add printed street maps off of your school area and home to add to the collage, or even photos of you with your family and friends.

Step 4: Make sure all parts of the shoe box are covered with your collage.

### PART 3: Construction

Step 1: Cut-out around the outside lines of the boxes with your coloured images in them on the template.

Step 2: Arrange images inside the box on the base.

Step 3: When you have decided where to place each picture, glue them in place.

Step 4: Write your name here:

Step 5: Cut-out your name and glue it to the top of the box (on the outside part of the box).

Step 6: Take a photo of your work and share it on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

Step 10: Sit on newspaper and set somewhere to dry. Clean-up.

### THINK, WRITE, SHOW

- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#)).

Name: \_\_\_\_\_

Class: \_\_\_\_\_

## ARTIST STATEMENT

Reflecting on your artwork and sharing your thoughts about the art making process is an important part of art.  
Please thoughtfully complete the statements below based on the work of art you just finished.

I would like to name the work of art:

I created this work of art by:

My favourite part is:

If I could change something about it, it would be (include why):

While making it I was surprised that:

Something else I want to share about this artwork is:

### ACTIVITY 3 BEAVER LENNON Mirning / Antikirinjara



Beaver Lennon, *Indigenous Return, Vietnam Veteran* (2019), impasto and acrylic on canvas, 81 x 136cm. Artist represented by Ceduna Arts & Cultural Centre. Photo by Chris Herzfeld.

Story-telling is important to Beaver Lennon's art practice. Living most of his life in Ceduna and working out of Ceduna Arts & Cultural Centre, he is inspired by Country – the landscapes that surround him and the Dreaming stories that have been passed down to him.

For this project, Beaver was paired with Tony Parmenter who served in the Vietnam War as an engineer or 'tunnel rat' as they have come to be known because they worked in the tunnels – both the artist and veteran share a cultural connection to the Gawler Rangers.

*Indigenous Return, Vietnam Veteran* (2019) is Beaver's creative response to the stories that Tony shared during his interview. The work speaks to the importance of recognition for Indigenous veterans, for all soldiers – those that came home and those who didn't.

## ACTIVITY 3 BEAVER LENNON

### LOOK AND THINK

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

As a class, look at the work and answer the following questions together:

1. Who is the artist?

2. What is the name of the artwork?

3. What has the artist used to make it?

4. Draw the things you can see in the painting below:

## ACTIVITY 3 BEAVER LENNON

5. What are the main colours the artist has used to paint the work?

6. Where, how and why has the artist used texture in the work?

7. Where, how and why has the artist used pattern in the work?

8. What is your favourite part of the work? Explain why you like it?

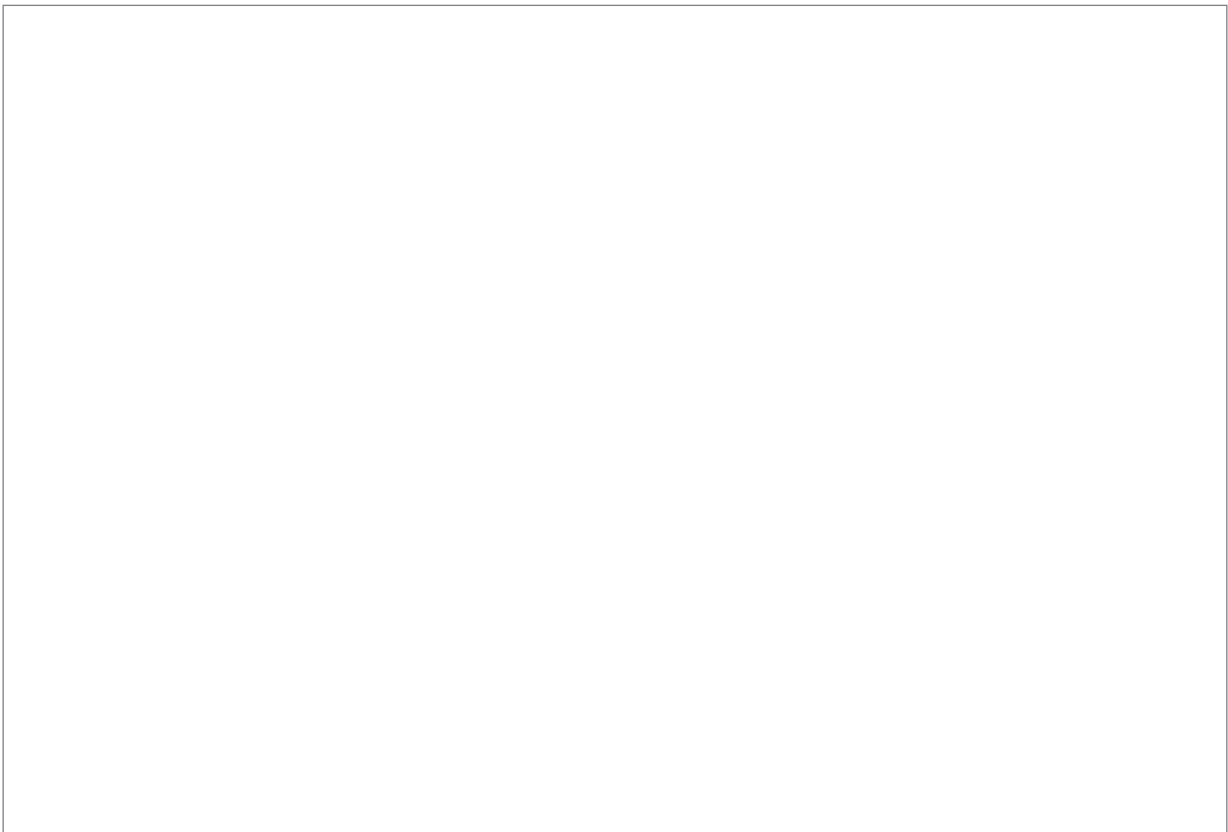


## ACTIVITY 3 BEAVER LENNON

9. Write a short paragraph describing the artwork. Remember to use art terms – you can refer to the Glossary and Elements & Principles of Art information sheet to refresh your memory.



10. Look at Beaver's work for inspiration and practice some mark-making below.  
Tip: Use different types of lines to create your marks. Fill in the entire box.



## ACTIVITY 3 BEAVER LENNON

### THINK AND DO

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

Make an artwork like Beaver Lennon

**You will need:**

Projector	4B/6B Pencil	Paint
A3 white paper	Scissors	Glue
Paintbrushes	Magazines	Tissue paper
Metallic paint (gold/silver)	Watercolour paint	Newspaper
Coloured pencils	Sticky tape	

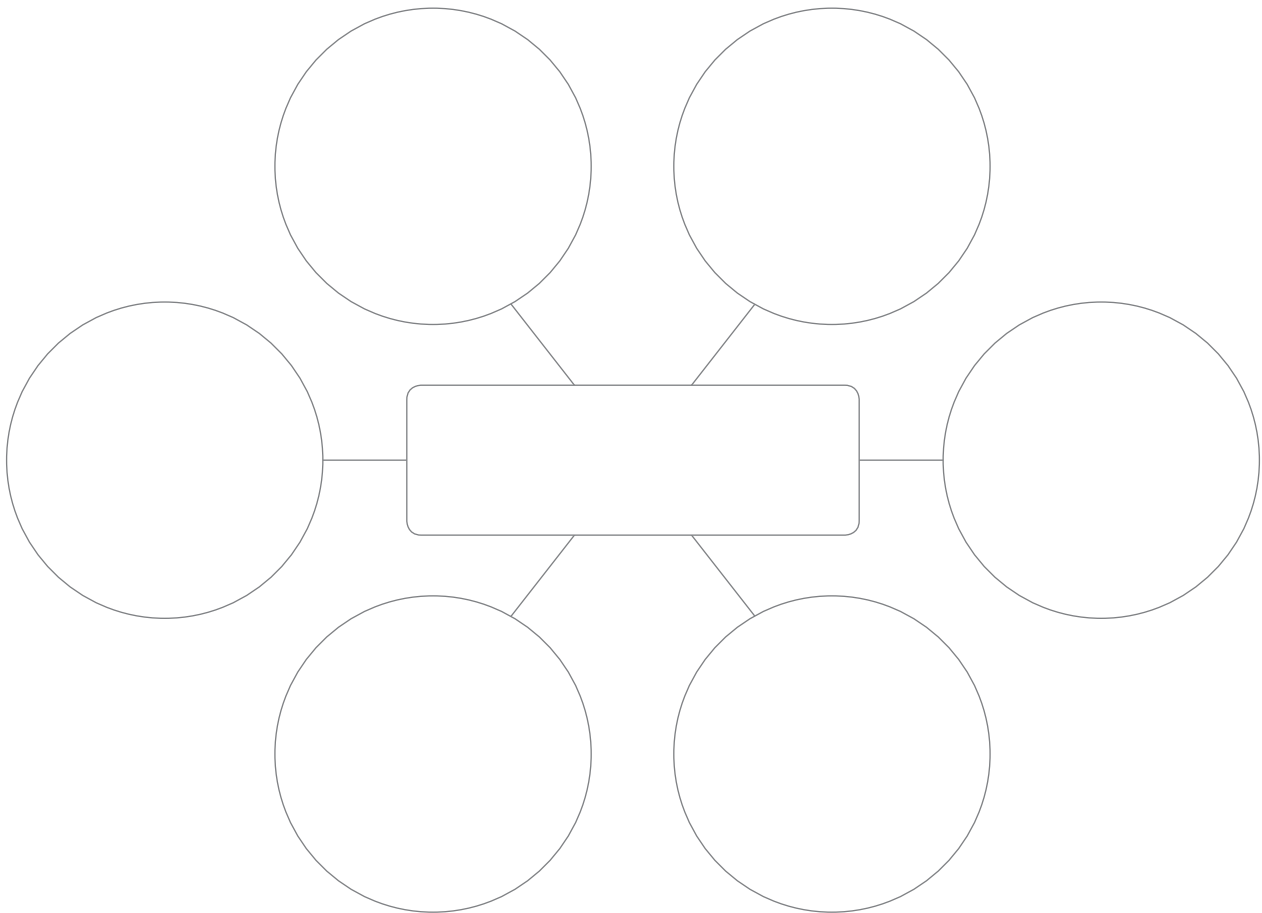
Beaver has painted a portrait of an Aboriginal veteran in profile view – this means we are looking at the face from the side. There are several elements to Beaver’s painting; the first is the textured profile portrait, the second is the landscapes in the background, and the third is the scrolls. You are going to create a portrait in profile view with all of these elements but first complete the planning questions that follow.

## ACTIVITY 3 BEAVER LENNON

### Planning Questions:

1. Think about what images you would use to in creating a self-portrait. Write down some ideas in the mind-map below by listing places, spaces, environments and/or landscapes, and note why they are important to you/what they represent. For example, an image of the beach could show that you love the beach, or a cinema could show you love movies.

Write your name in the centre and the objects and their meanings in each the outer bubbles:



## ACTIVITY 3 BEAVER LENNON

### PART 1: Profile Portrait

- Step 1: Choose a partner to work with – you will take in turn tracing each other’s profiles with the projector.
- Step 2: Turn on the projector and stick your A3 piece of paper to the board. Stand in front of the piece of paper and have your partner trace around your profile in lead pencil. Swap and repeat so that your partner also has a profile portrait drawing. Note: Make sure the profile doesn’t take up the whole page – it should be hovering in the centre like in Beaver’s painting.
- Step 3: Collect tissue paper and glue. Rip strips of tissues paper and fill your profile portrait by making a textured collage with it. Note: You can scrunch the tissue paper before gluing it on to create texture, roll it up and glue it on, or layer it.
- Step 4: Make sure all edges of the tissue paper collage have been glued down flat.
- Step 5: Paint tissue paper collage with metallic paint – gold or silver.
- Step 6: Set aside to dry and clean-up.

### PART 2: Scrolls

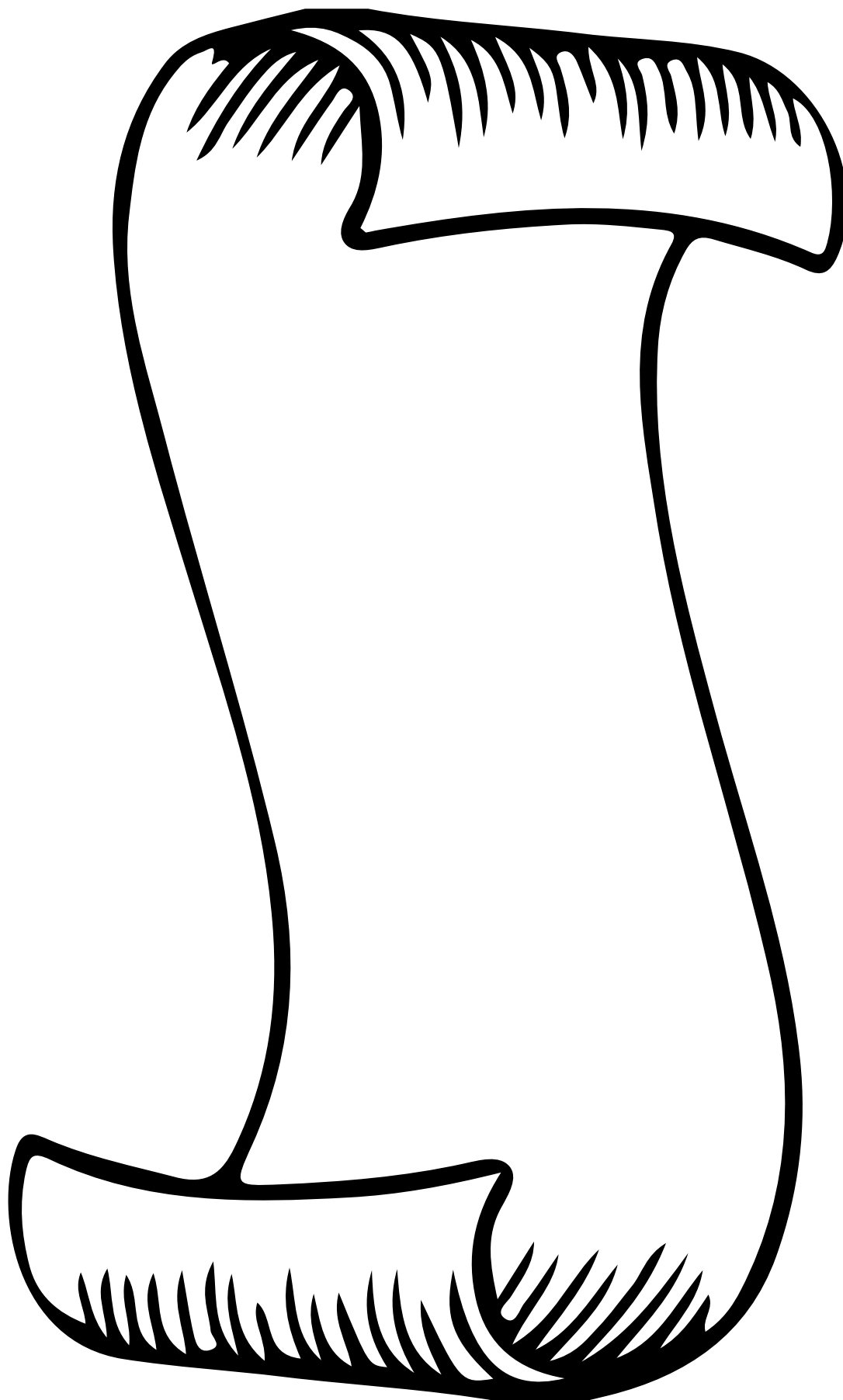
- Step 1: Choose two landscapes that mean something to and you want to draw to represent you. Write them below:

- Step 2: Using the two scroll templates on the next two pages, draw your two important places with lead pencil.
- Step 3: Use watercolour paint to complete your two scroll drawings.
- Step 4: Set aside to dry with profile portrait.
- Step 5: Once dry, add details and outlines to your drawings with coloured pencils.

Name: \_\_\_\_\_

Class: \_\_\_\_\_

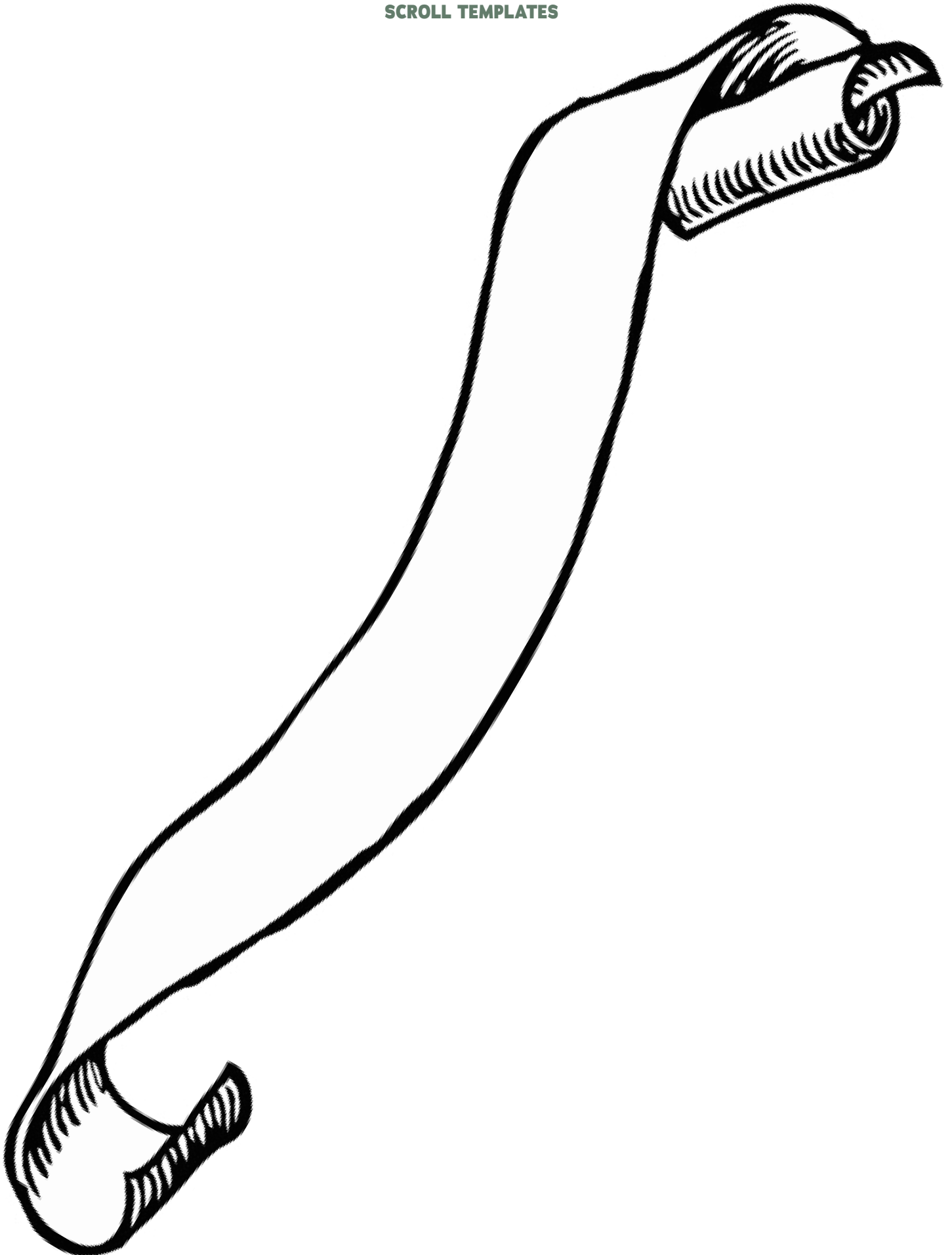
### SCROLL TEMPLATES



Name: \_\_\_\_\_

Class: \_\_\_\_\_

## SCROLL TEMPLATES



## ACTIVITY 3 BEAVER LENNON

### PART 3: Background Markings

- Step 1: Collect an A3 piece of paper, water colour paints and brush, newspaper, water cup.
- Step 2: Choose only 2-3 colours to use.
- Step 3: Fill the entire page with a variety of lines – refer back to ‘Types of Line’ Information Sheet and the mark-making you did earlier in this activity.
- Step 4: Set paper aside to dry.

### PART 4: Assemblage

- Step 1: Carefully cut-out out profile portrait.
- Step 2: Carefully cut around the outside of each scroll.
- Step 3: Collect your A3 piece of paper with your mark-making. Place your profile portrait in the centre and glue down.
- Step 4: Play around with how you want to arrange your two landscape scrolls. When you have decided glue them down – it doesn’t matter if parts of your scrolls go over the edge/s, this will give your work a unique edge.
- Step 5: Clean-up.
- Step 6: Write a label for your work that includes your name, the title of the work, year, and what it is made of, and display it in the classroom.
- Step 7: Take a photo of your work and share it on Instagram and/or Facebook using #vietnamoneinallin @countryarts\_sa.

### THINK, WRITE, SHOW

- Plan the display of artworks to enhance their meaning for an audience ([ACAVAM116](#)).

Name: \_\_\_\_\_

Class: \_\_\_\_\_

## ARTIST STATEMENT

Reflecting on your artwork and sharing your thoughts about the art making process is an important part of art.  
Please thoughtfully complete the statements below based on the work of art you just finished.

I would like to name the work of art:

I created this work of art by:

My favourite part is:

If I could change something about it, it would be (include why):

While making it I was surprised that:

Something else I want to share about this artwork is:



## ACTIVITY 3 BEAVER LENNON

### THINK, COMPARE, EXPLAIN

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

All of the works you have created are self-portraits in a way which means that the work says something about you. Using the template below, compare and contrast two of the artworks you have created; weaving portrait, shoe box portrait, or profile portrait.

Answer the questions for each work in the table below and 4 more you come up with and add them in to the table.

Questions:	Artwork 1 Title:	Artwork 2 Title:
Is the work a portrait? If so, what type of portrait is it?		
What colours have been used?		
What does it say/what is it about?		
Why was the work created?		
What has it been made with/from?		
What objects/things are shown?		

**ACTIVITY 3 BEAVER LENNON**

What is the message/s of the work?		
What people and places are in the artwork? List them.		
What people and places are in the artwork? List them.		

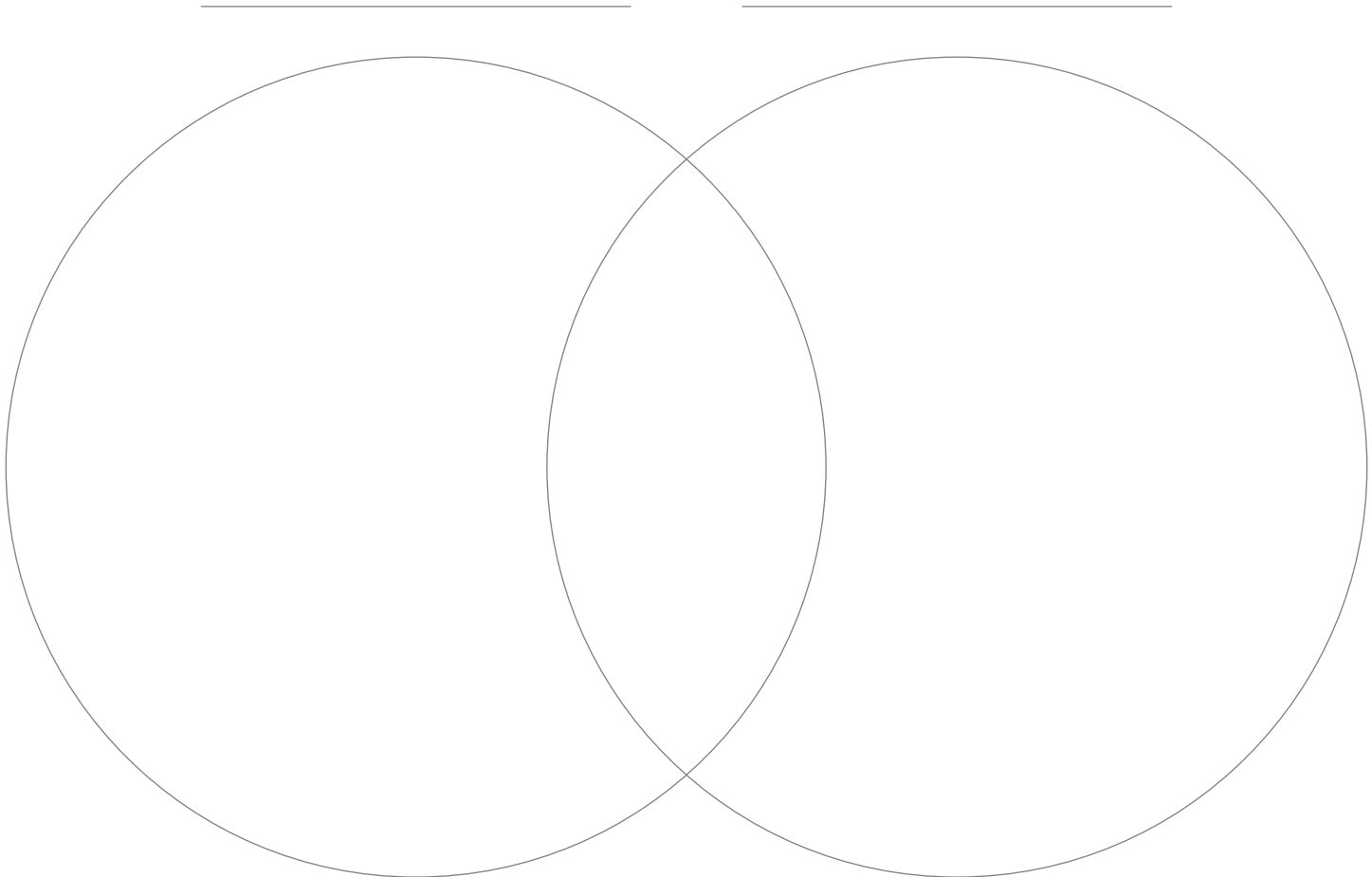
Name: \_\_\_\_\_

Class: \_\_\_\_\_

### COMPARE & CONTRAST

Complete the compare and contrast worksheet below:

- Write your name at the top.
- Write the artist name and artwork title at the top of each circle.
- In the outside parts of each circle, write their differences.
- In the part where the circles overlap, write their similarities.



Write a short paragraph describing how they are similar and how they are different:

# REFERENCE

## ART ELEMENTS

### [Art elements](#)

The art elements are the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

#### **Line**

An element of art defined by a point moving in space. Line may be two-or three-dimensional, descriptive, implied, or abstract.

#### **Shape**

An element of art that is two-dimensional, flat, or limited to height and width. Form An element of art that is three-dimensional and encloses volume; includes height, width AND depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing.

#### **Tone**

The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray. Space An element of art by which positive and negative areas are defined or a sense of depth achieved in a work of art .

#### **Colour**

An element of art made up of three properties: hue, value, and intensity. • Hue: name of color • Value: hue's lightness and darkness (a color's value changes when white or black is added) • Intensity: quality of brightness and purity (high intensity = color is strong and bright; low intensity= color is faint and dull)

#### **Texture**

An element of art that refers to the way things feel, or look as if they might feel if touched.

## ART PRINCIPLES

### [Art principles](#)

Art elements are organised individually or in combination to create art principles.

#### **Rhythm**

A principle of design that indicates movement, created by the careful placement of repeated elements in a work of art to cause a visual tempo or beat.

#### **Balance**

A way of combining elements to add a feeling of equilibrium or stability to a work of art. Major types are symmetrical and asymmetrical.

#### **Emphasis (contrast)**

A way of combining elements to stress the differences between those elements.

#### **Proportion**

A principle of design that refers to the relationship of certain elements to the whole and to each other. Gradation A way of combining elements by using a series of gradual changes in those elements. (large shapes to small shapes, dark hue to light hue, etc)

#### **Harmony / Unity**

A way of combining similar elements in an artwork to accent their similarities (achieved through use of repetitions and subtle gradual changes)

#### **Variety**

A principle of design concerned with diversity or contrast. Variety is achieved by using different shapes, sizes, and/or colors in a work of art.

#### **Movement**

A principle of design used to create the look and feeling of action and to guide the viewer's eye throughout the work of art.

## GLOSSARY

**Art Elements:**

the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

**Art Principles:**

Art elements are organised individually or in combination to create art principles.

**Background:**

the part of a picture or scene that is towards the back or seems to be furthest away.

**Collection:**

a gathering of a group of things of the same type.

**Conscripted:**

to enrol by force of law in military service; draft.

**Contemporary:**

belonging to the present time; current; modern.

**Cultural Practice:**

doing something of or relating to culture.

**Describe:**

to tell or write about; create a picture of in words.

**Elder:**

a senior person in Aboriginal communities who holds cultural knowledges and practices.

**Environment:**

all the things together that surround animals and humans in the natural world, including the air, the water, and the soil (preceded by "the").

**Exhibition:**

a public showing of art, crafts, products, or skills.

**Explain:**

to make clear in speech or writing; show in detail.

**Foreground:**

the part of a picture or view that appears to be nearest to the person looking at it.

**Geometric:**

made up of lines or shapes like those of geometry.

**Identity:**

all of those things by which a person or thing is known or is considered as being.

**Installation:**

a site-specific 3D artwork that makes you think about perception and space.

**Landscape:**

a painting, drawing, photograph or sculpture of a place/environment.

**Man-made:**

made or formed by human beings; not natural.

**Medium:**

a means or tool, materials something is made from.

**Mixed-media:**

the use of more than one medium.

**Natural:**

of or produced by nature; not made by humans.

**Organic:**

having to do with or coming from living things.

**Painter:**

one who paints pictures.

**Photographer:**

one who takes or creates photographs.

**Portrait:**

a painting, drawing, photograph or sculpture of a person.

**Protest:**

an objection or complaint.

**Reflection:**

the process of deep or serious thinking, or a particular thought that results from this process.

**Represent:**

to show or picture in a work of art, or act or speak for something/someone.

**Sculpture:**

the art or craft of making 3D artworks.

**Shield:**

something that gives protection.

**Spear:**

a weapon with a long wooden shaft and a sharp pointed tip. Spears are thrown or thrust with the hand.

**Veteran:**

a person who has served in the armed forces during a war.

**Weaving:**

to make by passing threads or strips over and under each other.



RESEARCH PARTNER

2019 EXHIBITING PARTNERS



Education pack written by Jessica Clark, Curator *VIETNAM - ONE IN, ALL IN*  
All enquiries to Sam Yates — [samantha.yates@countryarts.org.au](mailto:samantha.yates@countryarts.org.au)

© Country Arts SA 2019  
Country Arts SA, 2 McLaren Parade, Port Adelaide 5015  
[www.countryarts.org.au](http://www.countryarts.org.au)