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Young & eSafe: Teaching digital resilience

The Office of the eSafety Commissioner works to keep Australians safer online by providing resources, programs and services which promote positive online behaviour. <u>Silje Andersen-Cooke</u>, Youth Advisor at the eSafety Office, introduces the <u>Young & eSafe</u> ⬈ platform which helps adolescents develop social and emotional skills for respectful relationships and resilience in a digital context.

Teen engagement online

The use of social media services by young people in Australia is almost ubiquitous, with teenagers aged 13-17 making use of five separate social media services on average (Office of the eSafety Commissioner, 2018).

Making and maintaining social connections, self-expression and entertainment are just some of the benefits of participating online. However, we also know teens are more likely to engage with strangers, share their passwords or experience negativity online (Office of the eSafety Commissioner, 2018). In addition, young people are still developing impulse control, emotional intelligence, and the ability to identify consequences and risks.

Online safety in the curriculum

Competing priorities can make it challenging to incorporate online safety into existing curricula, however teaching these skills has never been more pertinent. A cross curricula approach to teaching online safety is an effective way to ensure students understand its relevance in their lives. Content should also reflect students' real world context and align with their stages of development.

A comprehensive approach should cover online and respectful relationships, cyberbullying, bystander behaviour, esecurity and protecting personal information, balancing time online, and accessing support. There are a range of opportunities in the curriculum to teach these skills, especially within the PDHPE, English, and information and software technology syllabuses.

Fostering strong personal, social and emotional capabilities in young people is also essential. As ACARA (2018) highlights ⬀, 'students with well-developed social and emotional skills find it easier to manage themselves, relate to others, develop resilience and a sense of self-worth, resolve conflict, engage in teamwork and feel positive about themselves and the world around them'. Research reveals that classroom-based anti-bullying content is particularly effective when it focuses on two key areas: developing students' social and emotional competencies, and encouraging positive bystander behaviour (Centre for Education Statistics and Evaluation, 2017).

In the Australian curriculum, the learning areas or subjects with the highest proportion of content descriptions tagged with personal and social capability ⬀ are:

- health and physical education
- the arts
- languages
- technologies
- F-6/7 humanities and social sciences.

The Office of the eSafety Commissioner provides a range of engaging and evidence-based classroom resources ⬀ to help teachers design lessons and start conversations about online communications. Tailored for primary and secondary levels, these resources cover themes such as digital citizenship, online safety, respect and cyberbullying, and include lesson plans, games, quizzes, animations and more.

Young & eSafe

Developed by the Office of the eSafety Commissioner, Young & eSafe ⬀ is an online platform for young people and educators, targeted at 12 to 17 year olds (Stages 4 and 5). Content focuses on five key themes: critical thinking, respect, resilience, responsibility and empathy.

Young & eSafe provides practical advice by young people, for young people. In developing the resources, we asked young people what skills they needed. Some responses included: 'we need to be able to get back up when things go wrong' and 'we need to respect other people's differences'.

Co-created with psychologists from Kids Helpline, Young & eSafe lesson plans were also developed with insights into the trends and issues experienced by young people who seek assistance via the Helpline.

Resource overview

The Young & eSafe ⬀ platform features:

- five short theme-based videos
- quotes, personal stories and images from young people about their experiences online
- questions prompting analytical thought about situations and actions in each theme area
- practical steps that can be taken to build online safety skills
- guidance on where to seek professional help
- 10 lesson plans with practical exercises to reinforce respectful and responsible online behaviours.

Flexible delivery options

When taught as a complete package, the resources provide students with opportunities to reflect on their current online behaviours, imagine what a more positive online world would look like, and start taking steps to change their behaviour and outlook.

Young & eSafe can also be used in the following ways:

- as part of a peer-mentoring or digital leadership program
- as a springboard to investigate topics that interest students
- as conversation starters, using the five short videos
- as part of a broader unit of work, for example digital literacy skills
- as a standalone activity.

Young & eSafe lesson plans and activities

The lesson plans ↗ provide comprehensive background information for each of the five themes. They are designed to help teachers understand social and emotional skills in the digital context, and to teach the skills necessary for respectful online relationships.

Critical thinking

Critical thinking is particularly important online, where information can be easily changed, manipulated or taken out of context.

- Lesson 1 provides a practical exercise to develop critical thinking skills by evaluating the trustworthiness and reliability of three online information sources.
- Lesson 2 uses media images to invite students to explore texts critically, evaluating content and differentiating between fact and opinion.

Part of a critical thinking activity in Young & eSafe

Respect

Respect is a value that most students are familiar with, from both home and school. These contexts form good starting points when drawing the link to online behaviours.

- Lesson 1 identifies disrespectful and respectful responses and develops an understanding of respectful online communication.

The Young & eSafe suite of resources is one of many evidence-based offerings ⬀ available to assist schools in developing students' skills around online safety. Teachers may also subscribe ⬀ for updates regarding new resources, information, events and advice from the Office of the eSafety Commissioner.

References and further reading

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- Lesson 2 examines a controversial social media post and provides an opportunity for students to practise being respectful and empathetic to different viewpoints.

Resilience

The online world can be challenging, and young people need resilience to help them bounce back from stressful situations.

- Lesson 1 develops resilience skills, including how to identify support networks, manage emotions and problem solve.
- Lesson 2 examines the I get back up ⧉ video and develops students' resilience skills through reflecting on their own self-care and coping strategies.

Responsibility

Young people are responsible online when they understand and apply their rights and obligations - such as their right to privacy and the obligation to stay within the law.

- Lesson 1 examines a personal story to help students appreciate the importance of supporting others and speaking out about harmful content or behaviours.
- Lesson 2 examines the I am responsible ⧉ video and leads students to reflect on their personal responsibility when faced with conflict.

Empathy

Students demonstrate empathy online when they recognise and respond to others in a way that takes into account their feelings and beliefs. Empathy skills are developed through practice and actively supporting others online.

- Lesson 1 provides a guided mindfulness activity with the aim of generating empathy for someone experiencing cyberbullying.
- Lesson 2 examines the I feel for others ⧉ video, followed by a practical activity to guide students with appropriate ways to respond with empathy.

See the video Young & eSafe - empthy ⧉ from eSafety Office ⧉ (1 min 15 secs):

01:16

Young and eSafe – Empathy ⧉ from eSafety Office ⧉ on Vimeo ⧉.

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Learning collaboratively through SOLE

Kristy Hawkins is a classroom teacher at Harrington Park Public School. She is a facilitator of Self-Organised Learning Environments (SOLE).

Introduction

If we look at the present and cast our gaze into the future, the five-year-olds who started Kindergarten this year will be at university in 2030 and will spend most of their working lives in the second half of the 21st century. While it has always been the case that our schools hold the future within their classrooms, today's education system needs to set the foundations for these young children to thrive in life and work well into the years beyond 2050. Hence the reason for Harrington Park Public School's collective vision to ensure that students are engaged in meaningful and future focused learning. Our staff is driven to provide an expert teacher for every child, who delivers challenging learning opportunities that utilise technology in redefined learning spaces. Buzzwords such as 'flexible classrooms', 'future focused' and 'student directed learning' fuelled our discussions in an attempt to change our traditional methods of teaching, to best support students now and into the future.

In order for our students to be collaborative and creative thinkers our journey commenced with a small team of teachers participating in the Self-Organised Learning Environments (SOLE) training course, designed to better understand the purpose and structure of this pedagogy. Upon completingthe training program our team felt inspired and immediately launched into the innovative teaching approach of SOLE in a bid to create a 'why not?' learning culture for students and teachers. By capitalising on the two abundant commodities of curiosity and internet browsing, student's level of engagement and passion for learning quickly escalated.

A school in the cloud

A SOLE is designed to support learners as they tap into their instinctive sense of wonder. Sugata Mitra and his colleagues have carried out research for over 13 years on the nature of self-organised learning. At the 2013 TED conference ⧉, Sugata invited communities of educators and worldwide leaders to create their own self-organised learning and share their discoveries.

⚠ Wash your hands, cover your cough and stay home if you're sick. Get the latest COVID-19 advice.

> 'My wish is to help design the future of learning by supporting children all over the world to tap into their innate sense of wonder and work together.' (Mitra, 2013)

Learning as a dynamic team

SOLEs are created when educators encourage students to work as a community to answer inquiry questions by combining the activities of web browsing, discussion and exercising previously acquired knowledge. The purpose of SOLE is to integrate technology with student directed opportunities. The pedagogy supports learning in all domains of the curriculum. SOLE is primarily a Years 3–12 program, with the opportunity to modify the protocols and structures for K–2 students. The principles of SOLE embrace the practices of:

- collaboration
- communication
- critical thinking
- creativity.

The bones of a SOLE session

How is SOLE implemented into a classroom?

1. Students are presented with an opened ended inquiry question and then engage with a supporting, focus stimulus (for example, short film, images, poem or a quote). This dynamic combination promotes curiosity and thought patterns in student's independent brainstorming.

   For example:
   Inquiry question: What would happen if all of the coral went on strike?
   Stimulus: National Geographic short film on coral bleaching in The Great Barrier Reef.
   (Extracted from a Stage 3, Science and Technology Unit – Living World)

   Afterwards, students self–organise into small groups of 3-5 with access to one electronic device which supports internet browsing.
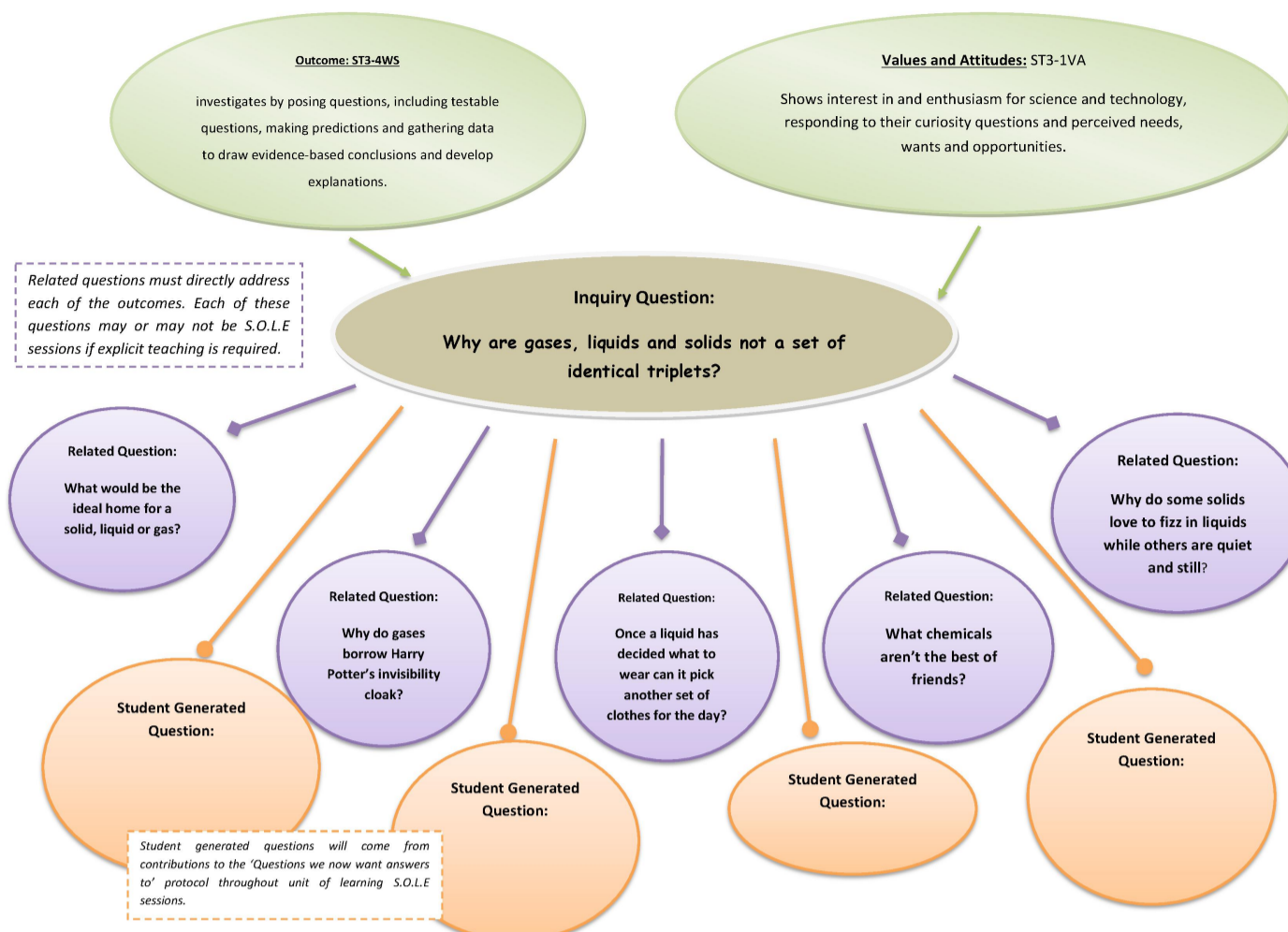
2. Collaboratively engage in the 'Inquiry SOLE session' for approximately 40 minutes.

3. As a class, present findings and deliver constructive feedback.

4. Learners engage in the follow up activity, as SOLE is not a standalone lesson. Students are given the opportunity to apply their knowledge from the inquiry session in an engaging, purposeful task.

5. Students generate further inquiry questions to guide the unit of work and future research lessons.

Self-organised group work

What makes a thought provoking 'Big Question'?

Big Questions are the questions that do not entail an easy answer; they promote investigation and fluid discussions. The aim of each inquiry question is to encourage deep and long conversations, rather than finding a short and direct response that students now describe as 'easy' answers. In my experience, some sessions can run for more than one designated time slot, depending on the appropriateness of the question, student's interests and levels of engagement. When planning Big Questions the essential aim is to create questions that support learning content from nominated syllabus outcomes. This replaces the traditional approach of planning purely teacher directed lessons for a unit of work. A unit of work will have a combination of one 'umbrella question' that should drive summative and formative assessment, a selection of teacher created questions as well as student generated questions that are developed during inquiry sessions.

Outcome: ST3-4WS

investigates by posing questions, including testable questions, making predictions and gathering data to draw evidence-based conclusions and develop explanations.

Values and Attitudes: ST3-1VA

Shows interest in and enthusiasm for science and technology, responding to their curiosity questions and perceived needs, wants and opportunities.

Related questions must directly address each of the outcomes. Each of these questions may or may not be S.O.L.E sessions if explicit teaching is required.

Inquiry Question:

Why are gases, liquids and solids not a set of identical triplets?

Related Question:
What would be the ideal home for a solid, liquid or gas?

Related Question:
Why do gases borrow Harry Potter's invisibility cloak?

Related Question:
Once a liquid has decided what to wear can it pick another set of clothes for the day?

Related Question:
What chemicals aren't the best of friends?

Related Question:
Why do some solids love to fizz in liquids while others are quiet and still?

Student Generated Question:

Student Generated Question:

Student Generated Question:

Student Generated Question:

Student generated questions will come from contributions to the 'Questions we now want answers to' protocol throughout unit of learning S.O.L.E sessions.

SOLE question planner, Stage 3 Science and Technology – Change Detectives

My previous Year 4 class was so enthralled with the question 'Who is really the king of the jungle?' (Extracted from a Stage Two Science Unit – Living World), it led to the inquiry session running over three different hourly time slots. Subsequently, this cohort insisted on revisiting the exact question some 2 years later in Year 6. For me that is the essence of learning; it is simply education that is driven by the syllabus and is inspired by interest and wonder. Any teacher, standing out the front regurgitating facts or using a premade worksheet, could not possibly have taught the content that these students sourced with each other. A boundless variety of concepts such as the hierarchy and dependent structures of food chains, case studies on endangered species, consequences of global warming and the implications of urbanisation on the natural world were all discussed and questioned by different groups of young learners. Quirky questions encourage research, debate and critical thinking. Our staff has learnt that answering inquiry questions is not primarily about getting the 'right' answers. It is also about learning the methods and skills which are developed as the students endeavour to discover answers.

Learning within and beyond the classroom's walls

We consistently hear that educationalists need to prepare students for the realities of the future workplace and the rapidly changing technological landscape. Mitra (2013) advocates that self-organised learning will shape the future of education. SOLE invites students to ask Big Questions that lead them on intellectual journeys to pursue answers, rather than only memorising an accumulation of facts. Learning experiences see students move through the process of inquiry as they wonder, plan, analyse, create and reflect in order to make meaning whilst integrating skills and content from multiple key learning areas.

Our students are continuing to learn how to 'dig deeper' with their research, instead of being 'surface skimmers' who teach others rudimentary facts. When researching, students are learning to question the authority of the text, credibility and purpose of the author. This higher order thinking enables groups to question others when presenting their findings. Learners internalise feedback from their teachers and also from their peers, so they can self-evaluate their conclusions and performance. As a result, our staff has embedded reflective teaching tools such as exit slips,

two stars and a wish, traffic lights and reflection journals into everyday curriculum. This enables students to reflect on their own learning, their team's learning and their classes learning, in a useful, honest manner. Consequently, 93% of students from our trial class specified that they valued and used feedback from others to improve upon their own learning. The pedagogy has enabled students of varying abilities to work collaboratively, as students question, discuss what they want to know and share their subsequent findings with each other.

> 'I love working with my classmates in SOLE. Working together to find research really helps me to learn new things. I think we should definitely continue with SOLE in our school.' (Stage 3 Student Response: Post Survey Reflecting on SOLE)

Students summarising their discoveries independently

Scott (2017) argues that we should be giving students the confidence and skills to question conventional wisdom and solve fluid and connected problems, which comes back to teaching people how to think for themselves. SOLE ensures that our units of work are fuelled by Big Questions, which are developed by students' self-discovery, sharing and spontaneity. These parameters create a non-threatening environment in which children feel free to explore and learn with each other.

Our students are motivated by choice and interests when collaboratively choosing their angle of inquiry at the start of the research period. The initial minutes of the group's research time is spent discussing what students believe the question is asking them to inquire and identify what they already know. This helps them to answer the question. In addition, preliminary discussions concentrate on outlining any known case studies that link to the question while students also consider the vocabulary that will assist learners when searching online.

A classroom will usually have 6 or more groups working on their own path of investigation, broadening the variety of concepts that are reported back in one single session. As students rove from group to group and read information recorded on the class' learning walls, they are

frequently discussing each other's focus to ensure that groups are working towards the same goal. Students benefit from not revisiting concepts which they already know and understand. Instead, learners delve into new and unknown concepts that their peers similarly want to know more about. As a result, the time spent on task is optimal and behaviour concerns are decreased. Learning with a group has also seen noticeable improvements in peer tutoring and friendship circles. Furthermore, students technological fluency has improved significantly, as our digital citizens are required to navigate pathways, use search engines and publish work using innovative applications, without teacher support.

As teachers, we need to facilitate a learning environment that enables our students to understand and utilise information and not become overwhelmed by the sheer volume of data that is available. Working in small groups supports the dissection of appropriate information for students of differing abilities. Many teachers have reported that students learn to pair up with those who both challenge and support their level of ability; scaffolding for all students is present through

peer support and role sharing.
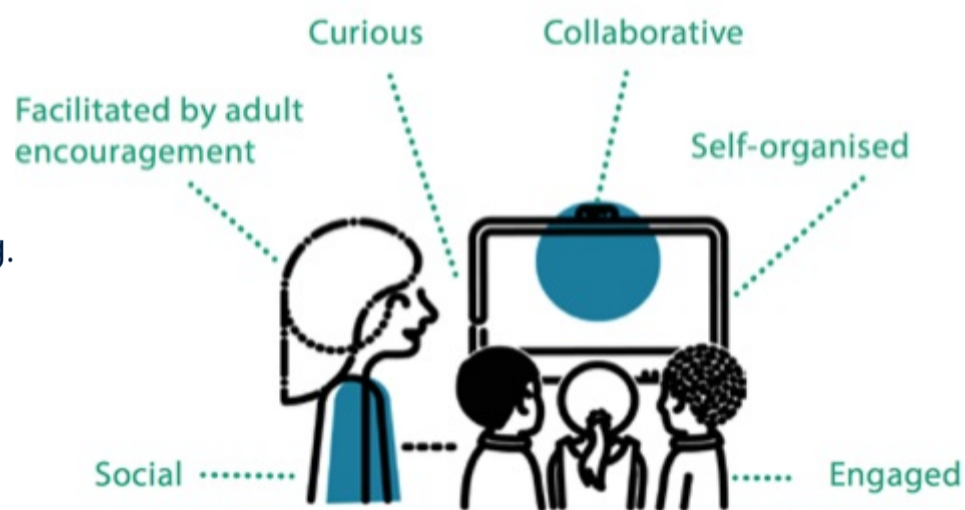
The driving force behind SOLE

Educational significance

Our students' futures demand educators who are great witnesses, supporters and structure providers, not necessarily answer suppliers. This challenges what many of us consider our role in teaching to be. Feedback from our Innovate Pockets of Practice (IPOP) SOLE mentoring partnerships developed with the 2567 Community of Schools (K-12 partnership) has been consistent. High school and primary school teachers similarly indicated that at first it was difficult to step away and let children learn with limited teacher guidance. In the initial planning stage with first time teachers, some of the questions raised were; 'What if they are answering the question wrong?', 'What do I do when some children aren't accountable or are off task?' and 'What about that one child who never has people to work with?'. Regardless of which grade teachers were teaching, all reservations stemmed from comparable uncertainties. Similarly, these questions entered our own minds in our initial training experience. After watching demonstration classes in action and developing inquiry questions with a mentor, mentored teachers felt that they were ready to embrace SOLE. At the completion of the IPOP program our newly trained teachers were commonly surprised to see their students taking ownership of their learning and had developed an expanded understanding of how much students can acquire when learning with and from each other.

Since implementing this inquiry-learning model, the students in our own school and partnering schools have developed a real purpose for learning research skills. Students are developing into text analysts who question and discuss information rather than blindly accepting it. As a result, their questioning skills have improved exponentially. Students who previously may have been passive listeners have become critical thinkers who draw on their own experiences, make connections with the world in which they live and expand their knowledge.

> 'SOLE has provided me with an innovative method of teaching. The students are excited about taking control over the direction of their learning and working cohesively as a team, with specific job roles. I find that SOLE can easily compliment my program and improve student engagement, where student's learning is extended beyond teacher direction.' (IPOP Teacher Response: Post Survey Reflecting on SOLE)


Publishing inquiry research

When launching into SOLE many teachers found common gaps in student's researching and summarising skills, which presented the opportunity to support students with explicit, point of need lessons. Team teaching with our school's teacher librarian ensured that students were provided with skill-based lessons to improve their independent research skills. Initially, it became very apparent that our students required assistance to effectively navigate and utilise search engines. Supplementary lessons were explicitly taught to improve students' ability to independently find relevant statistics and creditable information sources. Additional rotational activities were also developed to support students in accessing age appropriate texts and multimedia. These sessions provided scaffolding to improve our student's skills, which they not only needed to engage in quality SOLE sessions, but will also be required throughout their secondary and tertiary education. As a result, SOLE is currently embedded in Harrington Park Public School's library program as well as in our Stage 2 and 3 classrooms.

Introducing SOLE into your classroom

SOLE is driven by protocols that govern the self-regulated learning. As students become self-sufficient in the inquiry process the teacher is able to step away and become part of the action to learn 'with' the students, instead of the traditional approach of teaching 'at' the students. Student surveys from our focus trial class indicated that 89% of our students would prefer to engage in a SOLE session instead of teacher directed learning.
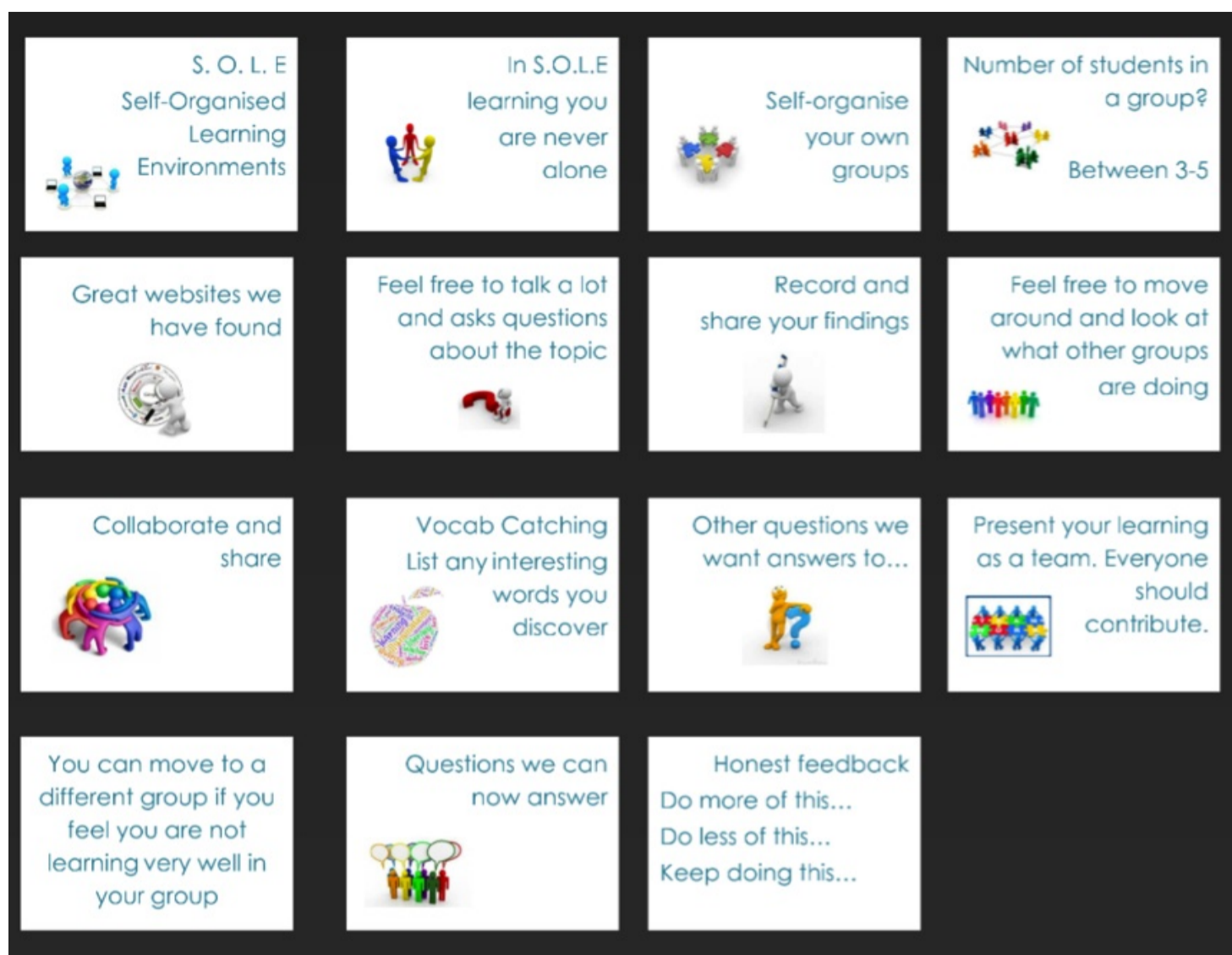
The protocols of SOLE

To make the most out of the experience, educators need to adopt the SOLE mindset. My class regularly uses the tag line of 'It's SOLE, not TOLE - teacher organised learning' or 'No man gets left behind'.If you are considering SOLE for your school please get started by using our Professional Learning Resource ⧉. It has been designed to assist teachers in starting their own SOLE journeys with accompanying example units of work, Big Questions, professional readings and teacher resources. Chances are, you'll want to jump in and assist students with their research, but resist! A common approach that works quite well is being honest and informing students that you don't know all of the answers either. Reminding students that you're 'invisible' is a simple method to enable you to monitor groups without force-feeding learners during the research and presenting periods. Like every new structure, children of any grade need time to develop their patterns of behaviour and confidence with the pedagogy. Persistence and continuity is key to developing self-sufficient learners.

As an adult, I ask myself 'What do I do when I don't know the answer to a question?' I ask someone with expertise, I 'Google it' or I watch a YouTube clip. Similarly, SOLE mirrors this process as we don't have all of the answers, but we can make sense of them by seeking support from experts and online resources. The journey thus far has demonstrated that effective inquiry is more than just asking questions, it is a complex process where students formulate questions, investigate to find answers, build new understandings and communicate their learning to others. Instead of putting a ceiling on learning by consistently instructing students with lesson starters such as, 'Today we are learning about', let's change the dialogue of the classroom by igniting thinking and experiences with Big Questions. This is future focused learning. This is engagement. This is SOLE!

References and further reading

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SPaRK - How to have great ideas: A guide to creative thinking

By <u>Helen Yip</u> - teacher at Asquith Girls High School.

Resource overview

A Shared Practice and Resource Kit (SPaRK) for visual arts Stages 4-6 (Years 7-12).

'How to Have Great Ideas: A Guide to Creative Thinking' by John Ingledew (2016), London, UK: Laurence King Publishing.
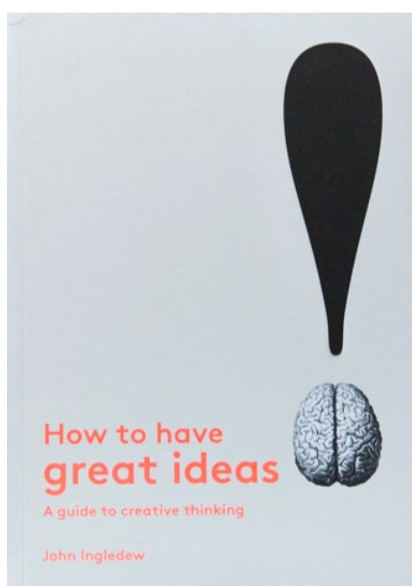
A kaleidoscope for ideas prospectors, this handbook outlines an extensive array of strategies and approaches for ideas generation and creative thinking. Creativity, an essential 21st century skill, is demystified and presented as a teachable way of seeing and understanding the world through playful experiments, associations and interconnections. Ranging from exercises in visualisation and improvisation to system swaps, tinkering and instinctive storytelling, each approach offers a practical means for developing novel concepts and bodies of work through the art making process. Concise explanations, insightful advice and illuminating examples, sourced from historical and contemporary graphic design, photography, art, architecture, fashion, music, engineering, animation and object design, provide teachers and students with rich stimulus material to inform classroom investigations and further research. Inspiring project ideas and briefs target the development of divergent thinking and multiple intelligences through conceptual and material

interventions across everyday contexts and scenarios. The efficient layout and generous image plates activate intersections between diverse thinking techniques and creative disciplines. Teaching creativity is made authentic, lively and accessible through this immersive, joyful guide.

Educational significance

Offering practical approaches, insights and projects for developing students' capacity and motivation to think creatively, this resource promotes conceptual autonomy, sustained material experimentation and positive risk-taking via the artmaking process. It highlights the significance of perceiving meaningful and unexpected connections between visual, physical, verbal, textual, spatial, sensory, environmental and psychological cues in students' surroundings. The book also explores how ideas and actions can be enacted to generate innovative interpretations of the world. As such, this resource provides a useful scaffold and platform for enriching students' understanding of how they can represent their intentions and an informed point of view in their artmaking, as well as in their critical and historical accounts.

Importantly, the book explores how the process of creative thinking underlies the practice of artists. This prompts students to consider the nature of practice as intentional and informed, constantly evolving over time, responsive to innovations and new knowledge, and shaped by re-interpretations and re-presentations of the world. Guided by the detailed strategies presented, investigations of diverse subject matter and forms will promote students' ownership of their ideas and empowerment through the process of conceptualising, visualising, developing, making, collaborating on and resolving artworks.

Syllabus links

- [Visual Arts Years 7-10 Syllabus](#) ⧉
- [Visual Arts Stage 6](#) ⧉ Syllabus

Additional syllabus links

- [Photographic and Digital Media Years 7-10 Syllabus](#) ⧉
- [Photography, Video and Digital Imaging CEC Stage 6 Syllabus](#) ⧉
- [Visual Design Years 7-10 Syllabus](#) ⧉
- [Visual Design CEC Stage 6 Syllabus](#) ⧉

Suggestions for using this text

This text serves as a useful reference guide for developing a range of critical, historical and artmaking investigations. Particular creative thinking strategies or approaches may be selected to form the focus of individual lessons or extended, project-based tasks. Or a combination of strategies may be explored, relevant to a certain design brief, challenging scenario or real-world context.

Teachers may choose to examine historical and/or contemporary examples of innovative thinking across different fields in the lead up to an artmaking task. Students could inform their own practical experimentation through research and analysis of the practice and work of other artists, designers and creative thinkers mentioned in the text.

The range of illustrated subject matter and forms also provides students with rich stimulus and source material for concept development, particularly towards the brainstorming, visualisation, production and documentation of a potential body of work or series of works. These processes

could be undertaken individually, in pairs or small groups, or as a whole class. Alternatively, teachers may choose to utilise specific creative thinking techniques as short, strategic 'warm up' or training exercises at the beginning of lessons to provoke flexible, lateral thinking.

Students may be challenged to design their own tasks or proposals based on a selected creative thinking approach or scenario outlined in the book. Strategies such as free association, automatic drawing, analogies, recombining, visual connections, puns, elaboration and translation could be used to develop students' analogical, web-like-pattern thinking and mind mapping of possibilities. Teaching students how to see and make connections across diverse contexts, and how to recognise when 'aha' moments occur, will develop their adaptability and trust in the artmaking process.

Teaching activities

- Research and construct a 'family tree' documenting the historical development and evolution of a particular creative field or discipline, such as conceptual art, advertising, street photography, typography, architecture or fashion. Analyse how and why pivotal developments occurred, considering the avant-garde role of artists as creative thinkers and risk-takers within their contemporary art world and society.

- Explore the personal spaces of artists and other creative thinkers, consulting various documentary sources such as photographs, articles and critical and historical accounts. Visualise and recreate a selected artist's studio or workspace in the form of a panoramic mixed media collage, and overlay a transparent mind map of the artist's aims, intentions, experiences, creative thinking process, words, materials, actions and experiments over this space. Refer to the photographic collages ☑ and composite polaroids ☑ of David Hockney ☑ for inspiration. Reconstruct the selected artist's studio or workspace as a life size set and role play the artist. Based on these investigations, write an account examining how the artist's practice has been influenced and informed by their surrounding environment and context.

- Discuss the purpose of art and the role of the artist in society, considering the conceptual versus material and aesthetic valuing of art. Also examine the role of the audience in art, and whether art could exist without an audience. Critically consider these relationships and agencies, researching and comparing the manifestos of different artists and movements. Role play different artists, artist groups or viewpoints and debate what 'good' art is, considering how notions of creativity influence this concept. Watch Julian Rosefeldt's ☑ film Manifesto ☑ (2015). Encourage students to write their own manifesto or declaration of their beliefs and creative objectives, either individually or in groups. Share students' manifestos and display them within the classroom to support students' conceptual drive throughout the artmaking process.

- Examine how artists visualise abstract ideas, referring to the work and practice of the Futurists, Abstract Expressionists, Surrealists and other artists such as John Cage ☑. Analyse how these artists innovatively translated abstract concepts and experiences into material forms. Experiment with visualising and drawing abstract subject matter such as different genres of music, tastes, sensations and onomatopoeias.

- Analyse how and why Dadaists and Surrealists utilised the nonsensical, irrational and subconscious to generate unusual connections and chance associations. Account for the role of collage and automatic drawing in the practice of Dadaist and Surrealist artists, considering artists' contemporary socio-political context. Refer to the works of Hannah Höch, Man Ray, André Masson and Joan Miró. Experiment with the processes of collage and automatic drawing to develop an understanding of the nature of free association. Appropriate signage systems or everyday objects and create absurd signs or sculptures that challenge the

expectations and perceptions of viewers, provoking questions, new associations or humorous reinterpretations.

Syllabus outcomes

A student:

- explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art (Conceptual framework, P8, Visual Arts Stage 6 ☑ Syllabus)

- explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed (Representation, P10, Visual Arts Stage 6 ☑ Syllabus).

Additional syllabus outcomes

- Visual Arts Years 7-10 Syllabus ☑ 4.8, 4.10, 5.8, 5.10

- Photographic and Digital Media Years 7-10 Syllabus ☑ 5.8, 5.10

- Photography, Video and Digital Imaging CEC Stage 6 Syllabus ☑ CH2, CH4

- Visual Design Years 7-10 Syllabus ☑ 5.8, 5.10

- Visual Design CEC Stage 6 Syllabus ☑ CH2, CH4

Experimenting

- Experiment with visual storytelling by finding six random images from magazines and inventing a narrative. Consider interesting visual or conceptual connections, and how the sequencing of the images affects how the story could be interpreted. Write down the story in six words or, Twitter-style, in 280 characters. Alternately, divide a whiteboard or large piece of paper into 6 equal rectangles; one student draws a starting image as the opening scene, then other students complete the storyboard, aiming to incorporate twists in the story. Create a short film or animation based on these visual narratives.

- Draw a familiar image, symbol or object. Exchange drawings with another student and rotate their drawing to visualise something different. Commit to new associations without judgment and transform the drawing. Experiment with multiple exchanges and limited time frames.

- Construct a story within a story, referring to how Duane Michals ☑ constructs an unexpected, cyclical narrative in his photographic series Things are Queer ☑ (1973), and the appropriation of Google Street View by Dan Glaister and Ali Kayley.

- Investigate the potential for humour to generate unusual ideas and associations, experimenting with puns, everyday sayings or idioms. Create a photographic series or sculpture inspired by taking words or phrases literally, or by interpreting them in alternative ways. For example, a 'letterhead' could be reinterpreted as a wearable text sculpture or sleep idioms could be translated into soft sculptures using recycled pillows.

- Visualise analogies, brainstorming how two seemingly unrelated objects, items, images or words might connect or be integrated. Refer to the tent designs of FieldCandy ☑, such as Fully Booked ☑ and Picnic Perfect ☑.

- Explore wordplay by collecting or documenting words within words in packaging, street or shop signage and reflections. Decipher and photograph letterforms that are accidentally created in the environment through the effects of time, decay, wear, repairs, light, shadows,

rain or movement. Improvise and develop your own typography by using found objects or things immediately at hand such as stationery, clothing, desktops and people.

- Propose and implement alternative uses for everyday items, objects or spaces, experimenting with repositioning, recontextualisation or surreal, shifting viewpoints. Consider Hussein Chalayan's 🔗 Autumn/Winter collection 2014 🔗 of nail art dresses, Jan von Holleben's 🔗 series Dreams of Flying 🔗 and Phillipe Halsman's Dali Atomicus 🔗 (1948).

- Deconstruct an object or series of objects into their component parts. Photograph, draw and/or categorise these. Rearrange, recombine, reposition and reinterpret these parts via 2D collage and/or 3D sculpture to generate altered formations, metamorphosed objects and eclectic visions. Refer to Picasso's Bull's Head 🔗 (1942), Ai Weiwei's 🔗 Forever 🔗 (2003) and Todd McLellan's series Things Come Apart 🔗. Experiment with digital and hand-generated collage techniques, overdrawing, mark-making, photocopy enlargements, monoprinting and frottage to create a series of exploratory studies of these reconstructions. Curate and present a collection of these curiosities, similar to the hybrid specimens and contemporary wunderkammers of Maïssa Toulet 🔗.

- Take a walk, observe and record unexpected scenes, objects or relationships in natural or urban environments, looking up, looking down, cloud spotting and imagining possible visual, physical or spatial interventions. Experiment with layered drawings, photographs and collages to visualise and develop site-specific proposals. Research the practice of biomimicry, referring to nature for ways of developing new connections and innovative, sustainable solutions. Consider how Massoud Hassani 🔗 was inspired by tumbleweeds to create Mine Kafon Ball 🔗. View Archigram's 🔗 designs for the Walking City 🔗 and the Plug-In City 🔗.

- Question and change what appears fixed about particular objects or social activities, such as a house, a camera, a phone booth or eating in a restaurant. Envisage reversals, alternative forms, ephemeral performances and unexpected scenarios that challenge conventions and audience assumptions. For example, devise a lost owner poster, portray a bad manners café or propose how a movie could be improved if audience members had their phones turned on. Tinker with broken cameras to discover new ways of recording the world, referring to the contemporary revival of tinkering.

Outcomes

A student:

- investigates subject matter and forms as representations in artmaking (Representation, P4, Visual Arts Stage 6 Syllabus 🔗)

- investigates ways of developing coherence and layers of meaning in the making of art (Conceptual strength and meaning, P5, Visual Arts Stage 6 Syllabus 🔗)

- explores a range of material techniques in ways that support artistic intentions (Resolution, P6, Visual Arts Stage 6 Syllabus 🔗).

Additional outcomes

- Visual Arts Years 7-10 Syllabus 🔗 4.4, 4.5, 4.6, 5.4, 5.5, 5.6

- Photographic and Digital Media Years 7-10 Syllabus 🔗 5.4, 5.5, 5.6

- Photography, Video and Digital Imaging CEC Stage 6 Syllabus 🔗 M4, M5

  Visual Design Years 7-10 Syllabus 🔗 5.4, 5.5, 5.6

  Visual Design CEC Stage 6 Syllabus 🔗 DM4, DM5

References and further reading

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