



Helping teachers work with children when they first return to education following major traumatic or life-changing events

The Magic Seashell

Visual Arts

Level: 2-3	Duration: 4-5 lessons	Adaptable for ages: 6 - 14 years old
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<p>Achievement Objectives (Level 3)</p> <p>UC–Understanding Context Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.</p> <p>PK–Developing Practical Knowledge Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.</p> <p>DI–Developing Ideas Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.</p> <p>CI–Communicating and Interpreting Describe the ideas their own and others' objects and images communicate.</p>	<p>Learning Intentions: <i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Examine and discuss various Pacific art forms, identifying similarities and differences (UC) • Use vivid and dye to explore the element of line and colour to create contrast in their work (PK) • Use imagination and observation to create individual stylized patterns and symbols using ideas sourced from visuals and real objects (DI) • Share finished artwork with class, expressing own ideas about work and their personal story (CI)
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<p>Teaching and Learning focus:</p> <p>Elements covered: Line is defined as the path of a point moving through space. There are many types of line in art. Lines may be continuous or broken, and can be any width or texture. Adapted from: https://artclasscurator.com/elements-of-art-examples/#Line</p> <p>Colour is the visual property of the pigment of an object that is detected by the eye and produced as a result of the way the object reflects or emits light. Each color has three properties—hue, value, and intensity. Hue is the name of a color. Value is a color's lightness or darkness, which is altered when black or white is added. Intensity refers to the intensity of a color, often measured by boldness or dullness. Adapted from: https://artclasscurator.com/elements-of-art-examples/#color</p>	<p>Process:</p> <ul style="list-style-type: none"> • Drawing • Mixed Media • Design & Graphics <p>Media:</p> <ul style="list-style-type: none"> • Paper • Pencil • Ink <p>Materials:</p> <ul style="list-style-type: none"> • Newsprint or photocopy paper (using provided templates)
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<p>Shape is an enclosed area of space created through lines or other elements of the composition. Adapted from: https://artclasscurator.com/elements-of-art-examples/#Shape</p> <p>Principles covered: Balance is a sense of 'stability' in the artwork - no one part/element of the artwork overwhelms any other. Can have symmetrical, asymmetrical or radial balance in artworks. Adapted from: https://artclasscurator.com/artworks-that-show-balance/</p> <p>Contrast refers to the arrangement of opposite elements and effects. Can have light and dark colors, smooth and rough textures, large and small shapes. Contrast can be used to create variety, visual interest, and drama in an artwork. Adapted from: https://artclasscurator.com/principles-of-design-examples/#Contrast</p> <p>Movement can be referred to as the visual flow of an artwork, indicated by the path a viewer's eyes take as they look at the artwork. Adapted from: https://artclasscurator.com/principles-of-design-examples/#Movement</p>	<ul style="list-style-type: none"> • Cartridge paper* for final designs • Pencil • Vivid or Sharpie • Indian Ink • Dyes • Art shirt • Glue • Scissors • Black paper* <p>*Teacher discretion if A3 or A4 paper size is used</p> <p>Technical Process Resources Including:</p> <ul style="list-style-type: none"> • Pg 1 My Special Object Ideas • Pg 2 Shell Shapes* • Pg 3 Shell Patterns* • Pg 4 My Shell Observation Drawings • Pg 5 Patterns in the Book • Pg 6 My Pacific Pattern Research Drawings • Pg 7 My Pattern Ideas • Pg 8 My Final Patterns and Special Objects <p>*Or a selection of actual shells (if available)</p>
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Contexts:	Individual Group Pacific
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<p>Cross-Curriculum Links</p> <ul style="list-style-type: none"> • Language • Maths • Science • Technology • Digital Technology • Social Sciences • Health and PE • The Arts: Dance, Drama, Music 	<p>Key Competency Focus:</p> <ul style="list-style-type: none"> • Thinking • Using Language, Symbols & Texts • Managing Self • Relating to Others • Participating & Contributing
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Teacher Resources: <ul style="list-style-type: none"> • <i>The Magic Seashell</i> by Makerita Urale and illustrated by Samuel Sakaria • Hiapo and Siapo Google Slides resource • Yayoi and Yinka Google Slides resource 	Video Resources: <ul style="list-style-type: none"> • Tapa of the Pacific - Samoan Siapo • Tapa of the Pacific - Niuean Hiapo • Cyclone Ofa • Weathering the storm • Heilala helps Tonga rebuild 	Artist Practices: <ul style="list-style-type: none"> • Cora-Allan Wickliffe • John Pule • Fatu Feu'u • Sheyne Tuffery • Vaimaila Urale • Michael Tuffery • Yayoi Kusama • Yinka Shonibare
Overarching values: Valuing Pasifika ways of being and knowing - with and for all people <i>Experiencing this learning should be savoured by all, so allow good time for each part. Remember that this is about relationships – so really encourage the talanoa. Make alongside the students where you can. In your talk and making, share of yourself, and take the time to really listen to what is shared with you. Encourage this between your students just as much. You are building your togetherness.</i>		
Inspiration for the lesson <p>This lesson was inspired by the book <i>The Magic Seashell</i> by Makerita Urale and illustrated by Samuel Sakaria. <i>Masina, cast away in a storm to a lonely island, finds a beautiful seashell. She loses it in another storm, but the seashell has magical powers...</i> This book is a good introduction to life in the Pacific, particularly when surviving a natural disaster.</p> Key Teaching Points <ol style="list-style-type: none"> 1. Across Moana-nui-a-Kiwa there are often storms and cyclones that cause much damage and disruption to everyday life. The storm in <i>The Magic Seashell</i> affects Masina and her family. There is loss and loneliness but throughout Masina and her family stay hopeful. Hope is the belief things will work, especially when it seems otherwise. Despite the storm and Masina's loneliness her hope to be reunited with her family kept her peaceful. There will be opportunities in the lesson to consider where some of the ideas connected to the story will help us weather the 'storms' in our own lives. 2. To understand that patterns and symbols are used universally around the globe across many art forms. Patterns and symbols have their origins in ancient human history and suggest many things about the origins of the artwork and the maker. These can include things like elements from their environment that have become the basis for repetitive patterns or selected symbols (e.g. natural forms like flowers and leaves in environments where these are prominent), and colours that are of cultural significance and/or dictated by the materials available to make artwork out of. 3. Cultural ideas in artworks are taonga. We want to carefully think about how we approach them. It's really exciting to learn about different cultures in the human race, and in doing so explore our differences as well as how we interconnect. However, we need to be mindful that taonga come from the context of a particular people that produce it, therefore it is not appropriate to recreate it and claim it as our own if we are not from that culture. In this lesson children will have the opportunity to copy Pacific patterns, but the purpose here is to help them to look more deeply at these, not to claim these markings as their own artworks. When they create their own work, they will use inspiration and influences that make sense with their own context. 		

Teaching and learning sequence:

Goal: Investigate the art forms and images of the Pacific. Use pen and dye to create images using individual patterns and symbols that specifically reflects something personal that inspires hope and gratitude. Combine these works into a collaborative artwork.

WALT use pen and dye to create images using individual patterns and symbols that specifically reflect something personal that inspires hope and gratitude.

SUCCESS CRITERIA

- I know why I designed my symbols and patterns
- I have looked at different lines and shapes to create a balanced artwork
- I have carefully arranged my designs to reflect a tapa composition

DEVELOPING THE IDEA (DI)

T=Throughout the Moana there are often storms but also cyclones and hurricanes. Let's describe storms. Has anyone experienced one of these in the Islands? What about here in Aotearoa? What did it feel like? What would be the difference about a storm or hurricane in the Islands? *Share video resources if required. Sometimes people liken emotions to storms. Storms have lots of stuff happening, things whirling around and it all feels a bit out of control. What kinds of feelings might make sense with a storm? Are they calm and quiet? Or noisy and a bit scary?

Explore 'The Magic Seashell'

T= Read The Magic Seashell

T= Spend time talking about the setting, paying attention to how the illustrations and the various patterns, clothes they wear etc. Masina had a very special shell that she kept to remind her of her family and loved ones.

T= Share an item that is special to them and explain why. Do you have something that is very special to you? Why is it special? Draw out connections students make between the value of their special object, and other things in their lives that are important (e.g. family members, special memories, etc).

C=Using My Special Object Ideas resource children record 3 items that are special to them

T= Share images of different types of shells. Use the Shell Shapes and Shell Patterns resources if you don't have access to real shells.

In small groups give out shell resource to view and discuss. Ask children to identify the similarities and differences between the examples.

T= Get children to look for patterns and/or things that could become patterns. Allow them to draw what they see and physically feel (if you have actual shells) so it helps them to explore how to create patterns influenced by nature. Use the My Shell Observation Drawings for this.

UNDERSTANDING CONTEXT (UC)

T= Show Patterns in the Book resource. In the book there are illustrations depicting certain Pacific patterns. They aren't the same. There are nuances and similarities so what can you see?

T= Look at the [Hiapo and Siapo Google Slides](#) resource. Use members of the class as experts if you have any children with Niuean or Samoan heritage. Talk about the origins and meanings of the symbols. Talk about the purpose and their significance in Niuean and Samoan culture.

Use these guiding questions to help analyse

- What are some differences between these two art forms?
- What are some similarities? (They could discuss and write down some wonderings from this conversation, that could be used for their research, using the sentence starter 'I wonder...' etc)
- What do you notice about how hiapo and siapo are used in Niuean and Samoan life?
- They are highly valued. What clues can you see in the pictures that suggest they are very special?
- Does it have a function other than decoration?
- When do you think it was made?
- What do those patterns make you think of?
- Can you find any symbols?
- What do the symbols tell you?
- Make connections between the special thing students have shared earlier and hiapo/siapo. What is similar/different between these things? With this expanding thinking, students may (or may not) start to adapt what they are selecting as their special thing.

Introduce contemporary Niuean and Samoan artistic practice

T=Introduce the contemporary artist practice ([Hiapo and Siapo Google Slides](#) resource). Display several examples of artists' artwork alongside the traditional Niuean Hiapo and Samoan Siapo. Guide children to compare the patterns of siapo and hiapo. Allow them to work in pairs and report back:

- What is similar?
- What is different?
- The contemporary artist is making artwork about life today. What might this suggest about differences in the artist's experience of life, than what has been shown in the more traditional hiapo?
- What do you notice in Cora and John's work?
- What do you think the symbols and patterns tell you?
- Is there a story to his/her work?
- How do you think her/his artwork was made?
- Look at the seashell one here from Michel Tuffery. And even the way he's worked with letters of the alphabet as frames.
- Why might these artworks suggest something about life now?

Aim to nurture an understanding that patterns and symbols are used universally around the globe across many art forms. Patterns and symbols have been used for many years, and often represent the origins of the artwork and the maker. Refer to teaching point 3 about approaching cultural taonga in art making.

‘Look global’ lesson opportunity

T=Use the [Yayoi and Yinka Google Slides](#) resource to look at the work of international artists Yayoi Kusama and/or Yinka Shonibare for how and why other artists have used patterns in their art making. Compare this to work looked at in this plan so far.

TECHNICAL PROCESS (PK)

Research drawing - see Teaching Point 3 for important information

Using the [Shell Shapes](#), [Shell Patterns](#), [My Shell Observation Drawings](#), and [Patterns in the Book](#) resources as motivation, children can begin developing their own personal patterns and symbols. Keep referring back to the book for inspiration.

C=Use the [My Pacific Pattern Research Drawings](#) resource

T= Allow students to select examples of work they have looked at above, and look more deeply by copying these, or parts of these. They could do this activity with more than one artwork, allowing an opportunity for comparison. Give students opportunities to talk about what more they have observed through this/these experiences. This activity could be done with any individual or combination of the works looked at above. For added meaning they can write words alongside their research drawings. These drawings will be a reference point for the next stage of the process.

Pattern making

T= Opportunities to explore your own pattern making

C=Use [My Pattern Ideas](#) resource and pencil to record initial ideas.

For example, you could:

- Draw 3 different lines. Can you turn these into a pattern?
- Find 3 different ways to make a pattern using circles etc...
- Copy a simple part of an object of your choice (e.g. the petal of a flower, a staple that holds a book together, the sharpened end of a pencil). Now try to repeat this image and turn it into a pattern. You could make a growing pattern, or a repeating pattern.
- explore varying the size of your drawn objects/elements. Reorganise them into a repeating/growing pattern using different sized elements etc

Students could also research and bring in objects of cultural significance to themselves to try pattern making from, as well as cultural patterns that exist already.

Symbol making

In groups they can brainstorm and draw images that relate to ‘my special object’. Refer back to Page 6 of the book, these need to be concrete objects.

T= Opportunities to explore turning objects into symbols.

Symbols are highly simplified - they lack detail and focus on basic shapes and outlines, they are ‘universal’ rather than individual

- Look at examples of symbols - what makes them symbols rather than something from the 'real world'
- Look at a range of objects and images and try out turning things into symbols. You could do this with:
 - The shells/shell drawings done earlier in the unit
 - Objects around the classroom
 - Children's special object
- Make sure students get and give feedback on how images have been turned into symbols

T= When the children have completed several different patterns and objects as practise, give them a vivid pen and the My Final Patterns and Special Objects resource (one for patterns and one for the objects) to draw their favourite ones. Encourage children that the more they draw the more choice they will have when compiling their final composition. Suggest some parts can be coloured in with a solid black, encouraging contrast.

C= Cut around the squares and rectangles. Ensure all pieces of paper have their names in pencil on the back!

T=Give each child a piece of A3 or A4 cartridge along with their completed individual patterns and objects. Talk about the grid structure of siapo and hiapo and the contemporary Pacific artists' work. Show children how different compositions can be made by moving the smaller pieces around. Discuss balance and contrast. Allow time for them to rearrange their patterns/symbols/objects on the paper and once happy they can glue these down onto black A3 or A4 paper. Leave to dry. When dry, offer the opportunity to add ochre dye, as seen in traditional tapa. Some children may choose not to use dye and this is ok.

Once the class has all completed their final compositions regroup as a class and allow the opportunity for each child to share their work with others. Ask them to explain their choices of patterns and symbols, where they originated from, and the reason why their object is so special to them. In times of change or difficulty, what might this remind them of, that matters to them in their lives?

Present the overall classes' artwork as a collaborative piece that reflects one large tapa cloth.

****When using Final patterns and special objects resource**** it is best to work with cartridge paper. Use the resource as a model to show how children can choose to draw up their page with rectangles and squares. Their patterns will determine the best fit.