

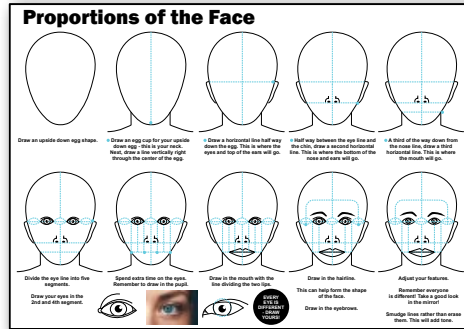
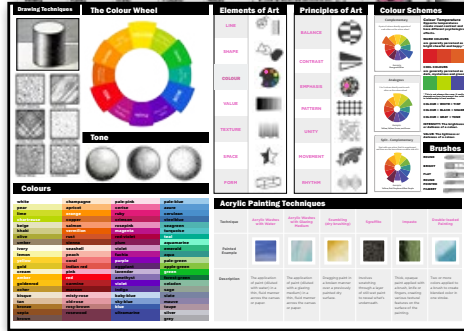
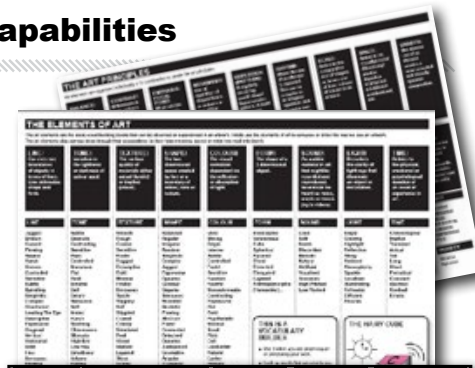
Developing Visual Art Skills and Capabilities

Integration of Visual Literacy Using Custom Designed Word Banks

Understanding that subject-specific vocabulary underpins comprehension, I have designed word banks that are integrated into my visual art pedagogy. These scaffolds enhance students' visual literacy as well as language acquisition, and student learning is evidenced in both practical and written work.

Language is unpacked using a variety of highly reliable teaching strategies helping students build rich vocabulary networks. Visual literacy, documentation and experimentation are fostered through intentional and carefully customised scaffolds created to enable students to develop capabilities central to visual art and design.

On the right, is a scaffold created to support my approach to teaching portraiture drawing. Explicit instruction is reinforced by this step-by-step visual aid and students' confidence and self-efficacy increases significantly as evidenced by student-teacher conversations and visible progress in students' visual diaries. Once a student has performed beyond their expectations, he or she gains confidence in their learning ability. I talk to students about their learning, using the language of learning, highlighting the transferability of the behaviours and processes.

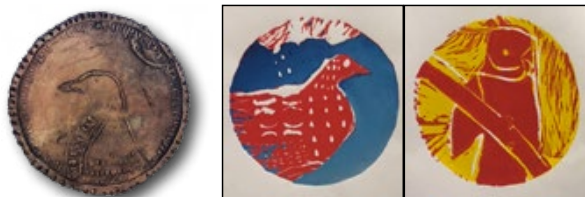


Year 8 - Lino Printing Unit

Students select and research an Australian bird. Cutting techniques are explored and prints are made on a variety of surfaces including using clay to create relief sculptures.

Students produce Japanese Haiku poems that are displayed with their print. This connects to English and HASS learning areas.

The iterative nature of printmaking is explored through lino reduction techniques.



Responsive and Relevant Curriculum Year 7 - Ceramics Unit

Creating connections between subject areas and developing authentic learning experiences with a given cohort of students is pivotal to learning within my classes. As students recognise relevance and task coherence, students produce high quality work that is evidenced in visual diaries across cohorts.

For example, in the Year 7 Ceramics unit, students gain an appreciation of ceramics as an ancient and modern technology. Students are encouraged to view themselves as makers and creators and are initiated into a cultural tradition of vessel making that is over 10,000 years old.

Students explore and test the material properties and stages of clay using an inquiry method, and language acquisition is encouraged through a variety of strategies including class games and repetition/recall.

Plasticity, a property of clay, is explored as a verb and its connection to brain plasticity is linked to Learning Behaviours. Students gain a sense of how the brain is malleable and is able to change and be shaped by changing thinking and behaviours.

Students connect clay to land and the Kurna traditions of sacred country. Strengthening their connection to school, students locate their journey to school through Google Maps and this connection forms the pattern on their vessel.

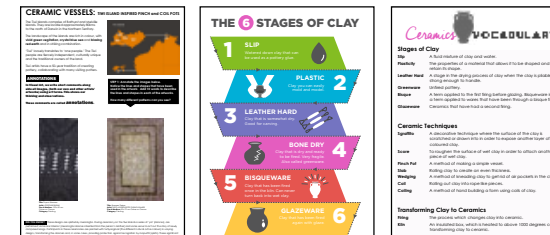


Image Making and Encouraging Divergent Thinking Strategies

Students are introduced to a variety of image-making techniques that build confidence and capacity so that they are able to develop and extend their intrinsic motivation for self-expression and creativity.

Experiential learning is unpacked and encouraged so that students have the opportunity to be independent and self-directed in their learning.

Topics such as colour theory and observational drawing are integrated into projects, and they are used as vehicles to explore positive self-talk and well-being.



"..keeps the lessons fun and interesting while teaching us multiple things at the same time." Mahi - Year 7

"Encourages students to learn. Links art with things in real life." David - Year 7

Developing Visual Art Skills and Capabilities

Stage 1 & 2 Visual Art, Design and Photography



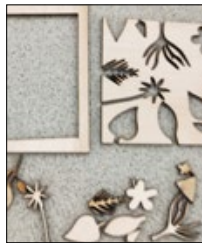
I have taught SACE Visual Art, Design and Photography and my knowledge of the SACE curriculum informs my teaching across all year levels, particularly Year 9 and 10. I believe in developing *with students* so that learning experiences in middle school are formative experiences that students can draw on in senior classes.

Boundary Crossing Competencies



Engaging in Relevant Learning

Students are introduced to the Design Brief and the iterative nature of the Design Cycle. Starting with the Japanese technique of Notan, students explore possible applications for their designs. Students rework their designs in Adobe Illustrator and apply critical thinking skills to discern which elements will form the negative or the positive of their design. The artwork file is laser cut and the cut form is used for a variety of image making and sculptural applications.



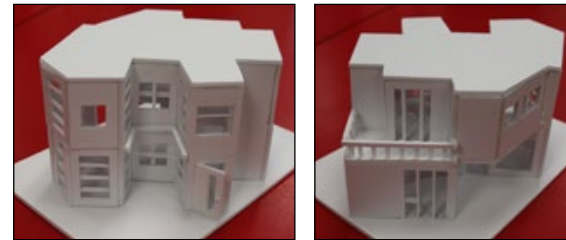
Year 9 - Photoshop Head in a Jar Task

This task is all about engagement. Learning Photoshop techniques and creating an unusual sculpture in the same project illustrates that the natural outcome of learning is challenge and fun.

Application of Design Thinking Addressing Social Issues

The "Kids Under Cover" Unit integrates environmental design with a social justice issue. Students design a studio space connected to the work of a Not For Profit organisation that installs studio homes for young people at risk of homelessness. This Unit offers students an authentic opportunity for rich trans-disciplinary investigation and empathy building.

In the Visual Design context, students apply architectural drawing conventions to create tiny homes of their own design. Students develop their floor plans by creating visualisation drawings and researching existing tiny homes. Their final concept is recreated digitally and elevation drawings of the buildings' facades are manually drawn. From these technical drawings, students bring their plans to life by creating 3-Dimensional structures using foam core. These models were created manually, however students' designs could also be laser cut.



I have developed a booklet that accompanies the Kids Under Cover Unit and an exploration of environmental design.

Senior - Digital Photography & Printmaking

I have designed and delivered a creative and engaging photography course that extends to printmaking. The combination of these two art forms allow students to create and use their own images as a primary source. The iterative nature of printmaking ensures that all students can develop a sufficiently rich body of work.

I model curiosity by combining a variety of techniques and practices. In this project, students screenprint onto clay using ceramic glazes.



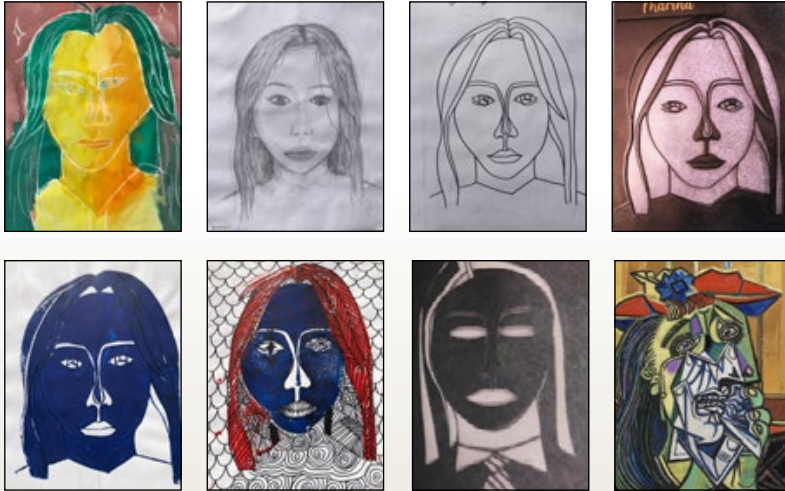
Ability to teach the following programs:



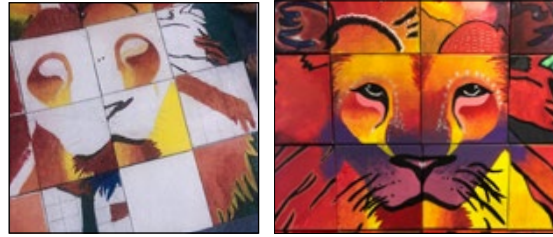
Co-constructed Learning Tasks with Cross-Curricular Links

Portraiture Drawing and Laser Cut Portraits

This unit commences with low risk portrait drawing using white oil pastels on white paper. The invisible drawings are revealed with watercolour. Next, portraiture drawing is carefully scaffolded and over a series of classes students recognise their progress. Students reduce their drawings to simplified shapes that are laser cut. Connections are made to the compressed space of Picasso's 'Weeping Woman' which is analysed as a Common Assessment Task.



Relevant & Responsive Curriculum



Year 7 - Collaborative Painting Task

Igniting curiosity is a key component in adapting this task so that students develop an openness to learning about the theme along with painting techniques and collaboration skills.

Students work collaboratively to create a large painting connected to a Cross-Curricula link which underscores the inter-connectedness between subject areas. In this painting the theme was "Courage." As a class we learnt about lion prides and linked "the lion mentality" to learner behaviours.

With another cohort, caterpillars were brought in and as a class we discussed the process of change. As the painting developed and in a moment of wonder a caterpillar transformed into a chrysalis. Students wrote reflective statements on the nature of change and how learner behaviours and wellbeing values have helped them to create change in their thinking and behaviour.

The Classroom Environment as the "Third Teacher"



Intentional Classroom Displays: Classroom displays together with thoughtfully constructed scaffolds relevant to the unit being taught become the "Third Teacher" in my practice.



Year 9 - Mixed Media Unit

Together with my students, I have developed a safe classroom culture and I encourage students to take risks with their learning. The variety of visual responses and the quality of practitioners' statements reflect a learning environment where diversity is supported, and respect for each students' voice is actively welcomed. Student growth is evidenced in the depth of students' learning journey.



Student Feedback - Responses

Ms Mastrantone really helps inspire and encourages students to take charge of their work and make it a reflection of themselves. She is supportive of our choices as artists and is always there to listen to what we need help with.

Catrina - Year 9

Ms. Mastrantone is able to encourage students with her uplifted attitude. She is passionate about the subject she teaches, which is evident in her interactions and teaching to students.

Sophie - Year 9

Ms Mastrantone comes to class very enthusiastic which is motivating. It is nice to see a teacher passionate about teaching and the subject.

Thawng - Year 9

You're very positive "that helps boost us to keep going". You also explain the task easily and the demos you perform are easy to understand and work through.

Crystal - Year 8

She's a very bright and happy person which instantly puts me in a good mood. She assigns work to do in each lesson clearly and I am able to finish work within the double lessons.

Aliesha - Year 8

She teaches in an understandable way.

Jacob - Year 8

Ms Mastrantone is good at explaining tasks and what has to be done, she is good at believing in her students to make things work.

Patience - Year 7