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## Appendix | Make Your Mark

Year 8 Visual Arts • Victorian Curriculum 2.0

### Appendix A – Vocabulary Glossary

This glossary covers the visual arts vocabulary, cultural language and theoretical concepts used across all four lessons of this unit. The first three sections are student-facing and can be shared directly. The final section is a teacher reference providing the theoretical context underpinning the unit's pedagogy.

#### Visual Arts Terms

Student-facing. Use these terms when looking at, making and talking about artworks.

Term	Definition
Mark	Any gesture that leaves a trace on a surface. The starting point of all visual art.
Doodle	A mark made without a predetermined outcome, following what appears. The beginning of visual thinking.
Figure	A shape that reads as a body or presence in an artwork.
Symbol	A mark or image that carries meaning beyond its literal shape.
Pattern	A mark or motif repeated with intention across a surface.
Composition	How elements are arranged across the picture plane.

<b>Contrast</b>	Difference between elements that creates visual energy.
<b>High contrast</b>	A strong difference between light and dark, creating clarity and visual impact.
<b>Negative space</b>	The area around and between subjects. In stencil-making, the space cut away.
<b>Visual language</b>	The set of marks, forms, colours and choices unique to an artist's practice.
<b>Visual narrative</b>	A story told through images rather than words.
<b>Flat colour</b>	Areas of solid, unmodulated colour with no shading or shadow.
<b>Neon</b>	Extremely bright, saturated colour. Electric, urgent, refuses to be ignored.
<b>Earthy tones</b>	Colours drawn from the natural landscape. Suggest groundedness, time, permanence.
<b>Palette</b>	The range of colours an artist selects. A deliberate choice that carries emotional meaning.
<b>Stencil</b>	A shape cut from card or paper through which paint is applied to a surface.
<b>Iconography</b>	The use of symbols and figures that carry specific cultural or symbolic meaning.

<b>Juxtaposition</b>	Placing two very different things side by side to create meaning through contrast.
<b>Layering</b>	Building an artwork in stages, each layer adding depth or meaning to what came before.
<b>Projection</b>	Reading the feeling an artist needed to express – what they put into the work.
<b>Reception</b>	Reading what a work gives you as a viewer – what you feel when you look at it.
<b>Graffiti</b>	Writing or marks made in public spaces, typically letters or tags asserting identity.
<b>Street art</b>	Image-based art made in public spaces, communicating a message to an audience.

## **Anangu Language and Cultural Terms**

Student-facing. These terms are used in Lessons 1 and 3. They are presented with care and respect as living language from a living culture.

<b>Term</b>	<b>Definition</b>
<b>Anangu</b>	The word for people in both Pitjantjatjara and Yankunytjatjara

	languages. Refers to Aboriginal people of the APY Lands.
APY Lands	Anangu Pitjantjatjara Yankunytjatjara Lands. A large area of remote desert in the far north-west of South Australia, governed by Anangu.
Tjukurpa	The Anangu framework of law, story, knowledge and connection to Country. Often translated as Dreaming, but it is not past tense. It is ongoing – the past, present and future at once.
Country	In Aboriginal Australian cultures, Country is not just land. It is the entire living system of place, knowledge, story, law and relationship. You do not just come from Country – you belong to it, and it belongs to you.
Kungkarangkalpa Tjukurpa	The Seven Sisters Story. One of the most significant Dreaming stories across the APY Lands, telling of seven ancestral women travelling across Country.
Kungka	Woman, of any age, in Yankunytjatjara language.
Kungka kunpu	Strong woman, in Yankunytjatjara language.
Mingkulpa	Native bush tobacco, collected by Anangu women. Appears in Kaylene Whiskey's paintings as part of everyday community life.

<b>Dot painting</b>	<b>A traditional Anangu mark-making technique in which meaning is built through pattern and repetition of dots. Connected to ceremony, Country and cultural knowledge.</b>
<b>Iwantja Arts</b>	<b>An Indigenous-owned and governed art centre in Indulkana on the APY Lands. Home to Kaylene Whiskey and Vincent Namatjira.</b>
<b>Mparntwe</b>	<b>The Arrernte name for Alice Springs, Northern Territory.</b>

## Mark-Making Through Textile

Student-facing. These terms come from Japanese and South Asian textile traditions, both introduced in Lesson 1 as part of the global arc of mark-making.

<b>Term</b>	<b>Definition</b>
<b>Sashiko</b>	<b>A Japanese running stitch technique. The word means little stabs. Historically practiced by working-class women to mend and reinforce cloth within a strict class system that limited what they could own. The patterns they created within those constraints became a form of quiet resistance and cultural expression.</b>
<b>Boro</b>	<b>A Japanese mending and patchwork technique closely related to sashiko. Boro means tattered rags. Old cloth</b>

	was patched and stitched into new garments rather than discarded, extending its life across generations.
Running stitch	The basic stitch used in sashiko – the needle passes in and out of the fabric in a straight line, creating a broken line of stitches on the surface.
Kantha	A Bengali tradition of stitching stories and memories into layers of old cloth, practiced by women in South Asia. Like sashiko, kantha used a simple running stitch to transform discarded material into something meaningful and beautiful.
Textile	Any cloth or woven fabric used as a surface for mark-making, stitching or design.
Mottainai	A Japanese concept meaning waste not, but with an added feeling of regret for discarding something still useful. Sashiko embodies mottainai – the precious resource of cloth was cherished, mended and transformed rather than thrown away.

## Resistance, Agency and the Myth of Sisyphus

Teacher reference. This section provides the theoretical and philosophical framework underpinning the unit's pedagogy. These concepts are not named explicitly in the classroom but are present in every lesson.

Term	Definition
Everyday resistance (James C. Scott, 1985)	Scott's concept from <i>Weapons of the Weak</i> describes how people without power resist not through organised rebellion but through quiet, persistent acts – foot-dragging, feigned ignorance, making beauty within constraint. Sashiko stitching, graffiti tags, and mark-making in a portfolio are all forms of everyday resistance.
Hidden transcript (James C. Scott, 1992)	Scott's term for the dignity, resistance and self-expression that exists beneath the surface of apparent compliance. A student who appears disengaged may be operating from a hidden transcript – a private world of meaning that has not yet found a public form. The unit is designed to give that hidden transcript a visible surface.
The Myth of Sisyphus (Albert Camus, 1942)	In Greek mythology, Sisyphus is condemned by the gods to roll a boulder up a mountain for eternity. Camus argued that Sisyphus is not defeated – he is free. The moment he claims the stone as his own, the repetition becomes meaningful. One must imagine Sisyphus happy. Applied to this unit: the shift from passive resistance to active expression is the shift from condemned repetition to claimed act.
Agency	The capacity to act independently and make choices that are genuinely one's own. Distinguished from compliance

	<p>(doing what is required) and from rebellion (refusing what is required). Agency is the third option: doing what is required, on your own terms, because it has become meaningful.</p>
<p><b>Passive resistance</b></p>	<p>Resistance through non-compliance, withdrawal or foot-dragging (Scott, 1985). The disengaged student, the student who will not pick up a brush – these are forms of passive resistance. The unit meets passive resistance with an entry point so low and so immediate that the resistance has nothing to push against.</p>
<p><b>Active expression</b></p>	<p>The shift from passive resistance to intentional making. The student who began by foot-dragging and ends by choosing their colour palette, cutting their stencil and placing their mark on the wall has moved from passive to active. That movement is the unit's deepest learning outcome.</p>
<p><b>Absurdism (Albert Camus)</b></p>	<p>The philosophical position that life has no inherent meaning – but that meaning can be made through the act of living fully and intentionally. Applied to art education: the mark has no inherent meaning until the maker claims it. The claim is everything.</p>

## References

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## Appendix B – Prior Knowledge and Extension Tasks

These additions apply to each lesson in the sequence. Prior knowledge notes describe what students are assumed to bring into each lesson. Extension tasks are designed for students who complete the core work early – they deepen thinking rather than accelerate pace.

### Lesson 1 – Recognition

Prior knowledge assumed	Extension task
Students are assumed to have basic familiarity with colour and mark-	Students who complete their mark-making practice early are invited to

making from earlier years of Visual

write one sentence in their portfolio:

Arts. Most will have seen street art in their environment and have informal opinions about it. No prior technical knowledge of stencilling or stitching is

What does your mark say that words can't? This connects the making directly to the unit inquiry and introduces the habit of artist

assumed. Students bring cultural knowledge and lived experience of image-making through social media, gaming and everyday visual culture – this is treated as a fund of knowledge, not a gap.

reflection that will be required in Lesson 4. Students who struggle with the sentence are asked instead: If your mark had a sound, what would it be?

## Lesson 2 – Resistance

Prior knowledge assumed	Extension task
<p>Students bring their Lesson 1 mark vocabulary and portfolio pages. They are assumed to have some awareness of colour from everyday life and prior art learning. Basic understanding of contrast (light vs dark) is assumed. No prior experience with stencil-cutting is expected – the process is taught from scratch in this lesson.</p>	<p>Students who have cut a stencil and completed their colour palette notes are invited to compare their emerging visual language to one of the three artists studied so far. Which artist is your work closest to – and what makes it different? This pushes students toward genuine critical analysis of their own practice rather than simply producing more work. The response goes in the portfolio as two or three sentences.</p>

### Lesson 3 – Other Voices

Prior knowledge assumed	Extension task
<p>Students bring their developing mark vocabulary, a cut stencil and a colour palette from Lessons 1 and 2. They have been introduced to the two core questions (projection and reception) and are assumed to be familiar with applying them. No prior knowledge of Kaylene Whiskey, Reko Rennie or sashiko stitching is assumed.</p>	<p>Students who complete their sashiko stitching and colour palette early are invited to respond to the Iwantja Arts quote from Kaylene Whiskey in their own voice: <b>What are your two worlds? What do you carry from each of them into your work?</b> The response is written in the portfolio – one short paragraph. This prepares students for the artist statement extension in Lesson 4 and deepens the personal connection to the unit inquiry.</p>

### Lesson 4 – Arrival

Prior knowledge assumed	Extension task
<p>Students bring everything from Lessons 1 to 3: their mark vocabulary, stencil, colour palette, sashiko stitching practice and portfolio documentation. They have been introduced to all three techniques and the resolved work is built from what they have already made. No new technical knowledge is introduced in this lesson.</p>	<p>Students who complete their resolved work and written reflection early are invited to write a brief artist statement – three to five sentences – modelled on Kaylene Whiskey's own statement from the resource card. The prompts are: <b>Who are you as a maker? What did you need to say that words couldn't carry? Where would this work live in the world, and who would you want to see it?</b> This is the most</p>

	<p><b>demanding extension task in the unit, and the most rewarding. It asks students to name what they have made and claim it as their own.</b></p>
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