

Unit title: <b>Creating Rangoli</b>		
<b>Curriculum area:</b> The Arts <b>Discipline:</b> The Visual Arts  <b>Theme and context:</b> Rangoli is a popular floor art form from India in which designs are created using variously coloured powders. Traditional patterns are often symmetrical and geometric, and usually created by Indian women on the ground in front of their houses to celebrate Hindu festivals.	<b>Process</b> <ul style="list-style-type: none"> <li>• Drawing</li> </ul> <b>Media</b> <ul style="list-style-type: none"> <li>• Chalk</li> <li>• Coloured powders</li> </ul> <b>Suggested materials</b> <ul style="list-style-type: none"> <li>• Tempera powder</li> <li>• Dyed rice</li> <li>• Coloured rice powder</li> <li>• Coloured sand.</li> </ul>	<b>Resources</b> <ul style="list-style-type: none"> <li>• ‘Rangoli – an Art of India’ unit for levels 3–4 on the Asia 2000 website (for background information): <a href="http://www.asia2000.org.nz/education/unit_plans/rangoli/bgroun d/index.shtml">www.asia2000.org.nz/education/unit_plans/rangoli/bgroun d/index.shtml</a></li> <li>• <i>Exploring the Visual arts in Years 1–6</i> series (Ministry of Education, 2000–2001): questions for use when viewing artworks.</li> </ul>
STRANDS AND ACHIEVEMENT OBJECTIVES		
<b>PK      Developing Practical Knowledge in the Visual Arts</b> <i>Level 2: Students will explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes and procedures.</i> <i>Level 2: Students will identify and explore elements and principles of the visual arts, using a variety of techniques, tools, materials, processes and procedures.</i>	<b>Focus on elements and principles</b> (both making and talking about): <ul style="list-style-type: none"> <li>• shape</li> <li>• space</li> <li>• colour</li> <li>• pattern</li> </ul> (See <i>Arts in the New Zealand Curriculum</i> ‘action-reflection cycle’ page 83–4)	
<b>DI      Developing Ideas in the Visual Arts</b> <i>Level 1: Students will express visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.</i> <i>Level 2: Students will develop visual ideas in response to a variety of motivations, using imagination, observation, and invention with materials.</i>	<b>Essential skills used</b> <ul style="list-style-type: none"> <li>• Numeracy</li> <li>• Physical</li> <li>• Problem solving</li> <li>• Social and cooperative</li> </ul>	
<b>CI      Communicating and Interpreting in the Visual Arts</b> <i>Level 1: Students will express ideas about their own work and respond to objects and images made by others. Students will describe ways in which objects and images can communicate stories and ideas.</i>	<b>Links to other curriculum areas</b> <b>Maths:</b> Geometry –exploring symmetry and transformations <b>Dance:</b> Using dance elements of space and relationship to explore ideas (DI strand)	
<b>UC      Understanding the Visual Arts in Context</b> <i>Levels 1 &amp; 2: Students will identify objects and images in everyday life and recognise that they serve a variety of purposes</i>	<b>Social studies:</b> Culture and Heritage strand <b>Science:</b> Making sense of the physical world – investigating the physical properties of materials related to their use.	

SPECIFIC LEARNING OUTCOMES (SLOs)		
Strand	Students will be able to:	Implementation considerations
CI/UC	<ul style="list-style-type: none"> <li>respond to images of rangoli, prompted by questions to describe, analyse and interpret</li> </ul>	Identify in advance the opportunities for:
UC	<ul style="list-style-type: none"> <li>investigate the cultural values and purposes of rangoli art</li> </ul>	<ul style="list-style-type: none"> <li>reflection on the work in progress and consideration of the next steps (see <i>Arts in the New Zealand Curriculum</i> 'action-reflection cycle' page 88)</li> </ul>
PK/DI	<ul style="list-style-type: none"> <li>draw from observation to generate and share ideas</li> </ul>	<ul style="list-style-type: none"> <li>feedback conversation with students and between students</li> </ul>
PK/DI	<ul style="list-style-type: none"> <li>recreate the drawing on an outdoor surface</li> </ul>	<ul style="list-style-type: none"> <li>students talking about own and artists' work.</li> </ul>
CI	<ul style="list-style-type: none"> <li>comment on and discuss the significance of their own artwork, using language relevant to line, shape, pattern, and repetition</li> </ul>	<p><b>Feedback focus</b></p> <ul style="list-style-type: none"> <li>Select and highlight <b>one SLO</b> as a particular focus for the feedback to, from, and between students during the learning process.</li> <li>Decide on the art language/vocabulary that will be modelled and encouraged in the feedback conversations.</li> </ul>

## TEACHING AND LEARNING SEQUENCE

### 1. Investigating the values, purposes, and context of rangoli art, and responding to selected examples of this art form

Students look at images of traditional Rangoli art (for examples, see [http://www.asia2000.org.nz/educating/unit\\_plans/rangoli/bgground/patterns.shtml](http://www.asia2000.org.nz/educating/unit_plans/rangoli/bgground/patterns.shtml)) Teacher uses a range of questions to encourage students' engagement with the images by:

- describing what is seen
- identifying formal qualities, such as line, shape, motif, pattern, repetition
- interpreting meaning or mood, from a personal point of view
- speculating on how the rangoli images might have been made.

Teacher records the students' questions, then uses them to guide compilation of a resource about rangoli art (including images). This helps the children to find their answers and to learn more.

Teacher prompts students to reflect on the new knowledge gained and to relate it to their own culture. Examples of prompt questions are:

- Are there times when you and your family make artworks that might not last or need to be renewed?
- What symbols and patterns are used in these artworks that have special meaning for you?

### 2. Designing patterns

Students explore line, shape, and pattern from a range of images and objects, such as flowers, animals, and geometric shapes through drawings.

Students enrich and develop ideas about repetition by considering concepts, such as symmetry, and processes, such as rotation, reflection, and gliding. They explore these repetition options through dance activities where the body represents a motif.

Using ideas generated from their research and dancing, students experiment with creating their own patterns. Guide them to select one or more key shapes (motifs) that can be used repetitively when exploring pattern making. Both representational and symbolic shapes are suitable. (Remember that, if optional orientations are desired, the motif shapes must be asymmetric.)

The students explore ways of repeating the motif shapes by rotating, gliding, and reflecting them to make a pattern. Refer them to how a pattern is built up in rangoli, (considering symmetry and balance). They experiment with several ideas for their composition. For developing the designs, motifs can be cut out from photocopied shapes, or traced around (such as foam maths shapes).

The composition can be refined by the addition of linking lines between the shapes to create variations of pattern.

The students share with partner or others in group how their pattern is made and what ideas are being expressed. The final design is kept for reference.

### 3. Preparing design to be recreated outside

Students use chalk or white pastel to draw their final design onto black paper, tracing around objects where required. They select colours, which may have symbolic meanings, and use them to enhance the symmetry (or other type of repetition) used to create their design.

#### 4. Selecting and preparing materials

At this stage, the students could experiment with a variety of materials and decide which medium will be used for the outdoors version of their design. Possible materials include chalk, powdered paint, dyed rice, coloured rice powder, and coloured sand. Egg cartons are useful containers for keeping different colours separated.

## 5. Recreating patterns outside

The students will need to decide how to combine the designs from the whole class on the outdoor ground area. For example, they could use random placement, alphabetical order (by student name), or groupings of similar patterns or colours to form a larger design.

Selecting from the prepared materials, each student recreates their own design on the outdoor surface.

Conclude with a debrief about the process of working outside, using de Bono's PMI (Plus/Minus/Interesting) headings to guide and record the discussion.

## REFLECTION:

**Consider**  
next steps for  
students,  
including those  
with special  
needs/abilities

## FUTURE FOCUS: