



ARTicle

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President's Report

Nicole Wassell



Since our last edition of *ARTicle* we have enjoyed a very successful state conference held at Melbourne High School in 2012. The conference, Art Impact, explored the impact of art education upon student learning from three different perspectives: thinking and reasoning, action and interaction, and culture and communication. There were a fantastic array of speakers and workshop presenters that shared an amazing breadth of knowledge and experience with art teachers from across the education spectrum. The AEV state conference is a highlight in many of our work calendars and the opportunity to focus on art specific professional development, share professional dialogue and just enjoy the great catering, trader freebies and excellent company is not to be missed and I strongly urge anyone who has not yet attended an AEV conference to plan ahead and come to the next one. Better still; consider submitting a proposal to present a workshop or a paper. I'm sure there are many teachers doing amazing things in their own setting or personal practice that would be of huge benefit to the professional development of other teachers.

"The richness of the dialogue generated by the experiences shared and the willingness of all the participants to contribute their own perspectives was enriching for each of us."

Australian Curriculum

Since the last edition of *ARTicle* a huge amount of work and effort has gone into responding to the draft proposals for The Arts for the national curriculum. The AEV Council and many of our members have put in countless hours responding to the drafts. We have come a long way from the original draft documents thanks to the commitment of the people who wanted to see that that our voices were heard and that the Australian Curriculum for The Arts reflects what we value and what we teach.

F-8 Teacher Learning Series

During Term 2, in response to feedback we received at our conference in November concerning teacher preparation for a national curriculum, AEV designed and presented a series of professional development workshops specifically targeted to teachers of Foundation to Year 8. This series of four sustained professional learning programs was designed to support the introduction to The Arts in the Australian Curriculum.

Given that, at the time of running the workshops, the draft had not yet been finalised, the

intention of the learning series was to address and focus on the specific skills and qualities required by teachers to effectively implement a quality arts program. The workshops specifically looked at how we plan for effective teaching of the Visual Arts, and explored interconnecting arts learning with the General Capabilities and Cross-curriculum Priorities of the Australian Curriculum. We also looked at effective use of learning intentions and success criteria in the Visual Arts with the aim of understanding the purposes of assessment in Visual Art, how to use assessment to improve our own teaching practice and to provide feedback and improve students learning outcomes.

These workshops not only allowed participants the opportunity to experience another teacher's approach to each of these areas of teaching practice, but more importantly allowed them to engage in professional dialogue with other art teachers; all with different work environments, experience and ideas. The richness of the dialogue generated by the experiences shared and the willingness of all the participants to contribute their own perspectives was enriching for each of us. As with the conference, the workshops were a great opportunity to network and form links with other professionals.

2013 Conference

All systems are firing as we focus on the planning for AEV's upcoming conference to be held at the National Gallery of Victoria and Melbourne High School on Friday 15 (NGV) and Saturday 16 (MHS) of November. Again, I urge people to attend the conference or to submit a paper or workshop proposal. It is both professionally and personally inspiring as well as simply being good fun. I personally have forged several friendships with fellow participants over the years and look forward to catching up with them all again this year and meeting new people both in my role as President and as a teacher participant.

2014 InSEA World Congress - Diversity Through Art

Finally, I urge people to start their planning early (i.e., working on your school for funding and time release) for next year's InSEA World Congress to be held in 2014 in Melbourne.

This promises to be a spectacular event and we need as many volunteers as we can muster to help make this a world-class event. AEV is working in collaboration with Art Education Australia (AEA) and the International Society for Education through Art (InSEA) to deliver this. AEV as the host state association will have specific roles to play and if you think you may be in a position to offer some help please keep your eye on our website for details. In any case, it will be an amazing event on a world stage, so plan now to be there! Register your interest now on the web:

www.insea2014.com

Executive Officer's Report

Marian Strong

AEV members should now be aware of two exciting interactive opportunities ahead: the AEV State Conference 15 and 16 November 2013 and the World Congress in Art Education to be held in Melbourne 7 - 11 July 2014!



Creative Futures: Visual Arts, AusVELS & the Australian Curriculum
Friday 15 November (National Gallery of Victoria International) & Saturday 16 November
(Melbourne High School)

Creativity is regarded as an essential quality to foster through education. The new Australian Curriculum attempts to address creativity in all learning areas. AusVELS already addresses creativity across the domains, and the Visual Arts are cited as one of the most natural vehicles in which to nurture creativity in education. But what do we as visual arts educators mean by creativity? Which art teaching practices and programs truly support student creative practice?

Wikipedia defines creativity as occurring when something new and valuable is created and it is generally perceived to be associated with intelligence and cognition. Sir Ken Robinson defines creativity as 'the process of having original ideas that have value'. Anna Craft, in her book *Creativity and Early Years Education*, suggests imaginativeness or 'possibility thinking' lies at the core of creative activity.

AEV's 2013 State Conference presentations and workshops will address this as our conference theme. Art educators will share how their art programs support and encourage creativity, how they make Visual Arts lessons 'creative'.

No matter whether your school implements the Australian Curriculum: The Arts or as a government school you use the AusVELS, nurturing creativity will be an essential component of your teaching and learning practices.



AEV as the state association together with AEA the national association and the International Society for Education through Art (InSEA) will host the **34th World Congress in Art Education: Diversity through Art InSEA2014 7 - 11 July 2014 at the MCG Melbourne.**

This is a once in a lifetime opportunity for Victorian art teachers to share and exchange our art education practice, ideas and knowledge with teachers from all over the world.

Australia has a wonderful reputation around the world for the quality of our art education. We have shown a capacity to take on new challenges, to develop and offer rich engaging art programs that address changing student needs from early years to year twelve and beyond in tertiary art and design programs and galleries and museums.

This Congress will be a great opportunity to meet and make friends with art educators from many different countries, establish meaningful international connections, develop new networks for yourselves, your schools and students. Just think of the communications, collaborations and exchange possibilities this Congress will offer. Plan to be part of this exciting opportunity.

The Congress theme Diversity Through Art: Change / Continuity / Context offers many opportunities to explore and address questions such as what changes are needed in a contemporary arts education? What is important to preserve? How do we address and maintain arts education in diverse contexts?

Recent decades have seen the greatest transition in visual culture in history. The creative emphasis has moved from object to the idea with conceptual art; photography, film and print media have emerged as independent art forms; alternate and new media have developed as major creative forces globally; sculpture has diversified into installation and performance art; the digital revolution has integrated its technology into conventional art forms and developed its own electronic creative domain; the 'isms' of modernism have multiplied in a post modern environment, stimulated by the diversification of the supporting, sometimes leading, theoretical discourse which surrounds contemporary practice. In addition, the global push has stimulated international markets and led to the emergence of powerful visual cultures not driven by Euro/American aesthetic ideals, building exciting affirmations of nationally based visual culture and there has been a renewed interest in indigenous traditions of art and craft, which have enriched the quality and scope of world art.

The art context has also changed through global movement, with migration and the development of large national diasporas as well as transitions in cultural mix through refugee movement. The result is a vast array of aesthetic and cultural issues embedded in diverse social contexts. Needless to say, the challenge for art education is immense.

The 2014 InSEA Congress addresses these diverse issues, the difficulties, opportunities and challenges which derive from them with reference to the multicultural environment of the present. Australia is one of the most culturally diverse nations on earth and Melbourne is a striking demonstration of the resultant diversity and is well placed to reflect these challenges.

In confronting the issues of a 21st century art education, the integrity of both art practice and theory as a knowledge base for artist and art teacher alike, must be preserved, while responding to the diversity in art which shapes contemporary visual culture. The learning process must subsume this diversity and identify core premises on which it is based, to enrich the framework of education regardless of medium, context or culture.

Responding to the Congress location in the Asia Pacific, the Congress will consider key themes which demonstrate artistic diversity and celebrate the innovations of the present against the backdrop of the past.

The growth of a contemporary art in many nations throughout Asia will be a major theme, as will the revived awareness of traditional and Indigenous cultures throughout the Pacific region. Particular emphasis will be placed on Australian Indigenous culture and its emergence as an international art force and the creative potential offered by the multiple visual resources resulting from migration and the multicultural community. The rise in practice based research has drawn art practice more directly into the research mainstream and the impact of new media and digital technology have extended the range and impact of the visual image, making some forms of the visual an international rather than a national or regional resource. The relationship between emerging and established media, the development of visual concepts and their expression in culture, the interface between historic and contemporary visual forms and the diversification of art and resultant learning needs, will form the basis of an exploration into the fundamental visual/aesthetic issues which underpin art education.

In essence the Congress will consider old cultures and new practices and their resultant impact on art and art education.

www.insea2014.com

VCE Studio Arts: Photography as Art

Jason Lau

Often I tell people that I teach Art and Photography but deep down I resent that distinction. Photography is frequently seen as the less glamorous sibling of painting and drawing in the minds of the public. This is largely because anyone can take a photograph and most people's main concern is the sharpness of the image and if they look skinny or not. Students have a natural affinity with photography, they are very familiar with the medium, but it can take time for them to move beyond seeing the camera as a recording tool. Photography could be more than a subject a student chooses because they can't draw. Like the works of Gursky, Moffatt and Crewdson, it should be a legitimate and vital means of artistic expression today.



This year my Year 12 Studio Arts students were encouraged to take their identities as artists seriously. When they were working on their Exploration Proposals, instead of just writing about their interests and ideas, I asked them to begin by reading artist statements on www.artreview.com.au so they would come across phrases and ideas that would encapsulate and expand on their own. I also wanted them to view themselves as part of an art community. When they researched images, I encouraged them to look beyond photography to painters, sculptors and other types of artists for visual stimulus. Simply searching Google for photographs on the Internet had limited success in expanding their perception of the photographic arts. The deeper research tasks I assigned extended to their written work, as they had to select and research their own artists for their analysis. Naturally, many of the students started off very unsure of their direction but eventually they settled on their own themes such as the environment, dreams, family and body image.

I found that the students who chose very broad themes had the most trouble progressing in their folio. A few students found that it was helpful to be more specific earlier on about their ideas. I asked one student what inspired her to choose the theme of dreams and she said it

stemmed from the stories her grandfather would tell her about his dreams. I suggested that she focus on just her grandfather's dreams. Initially she was hesitant and thought this would be too restrictive, but she very quickly brainstormed some innovative ideas, including creating an installation art piece of pillows with her grandfather's face printed on it having both pleasant dreams and nightmares. Her research into Surrealist artists gave her the confidence to create unusual juxtapositions and to treat her "crazy" ideas with more insight and depth. Her folio was photographically based but it was her ideas that dictated whether she explored digitally manipulated collages or grungy image transfers.



Most of the students were very competent with their camera skills as well as lighting and editing, as we covered most of this in Year 11. Lighting played a huge part in many of the student's works, whether it was from studio lights, fire or weather conditions. Coloured lights completely altered the mood of an image, whereas directional light created drama or emphasis. This meant the students would often have to think about the mood of their works first before setting out to experiment with the lighting in their photos. One student quickly learnt that you didn't need to be anywhere special to create a great image if the lighting was used effectively.

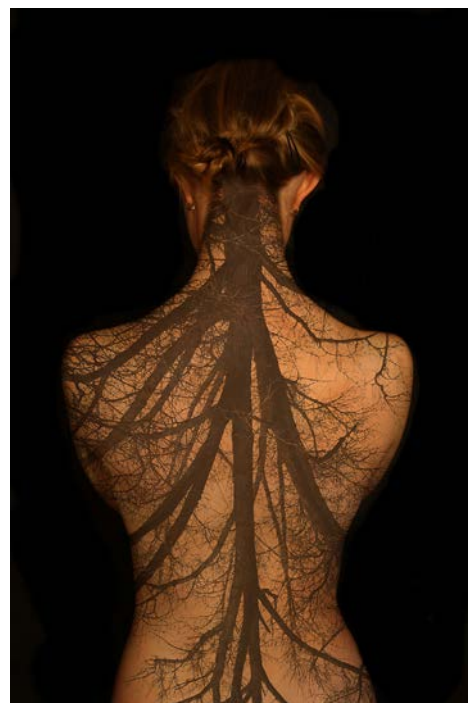
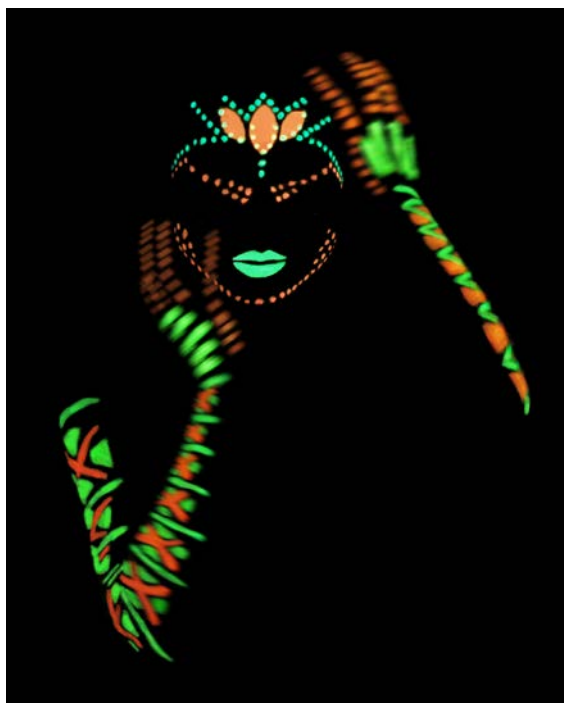
"I also wanted them to view themselves as part of an art community. When they researched images, I encouraged them to look beyond photography to painters, sculptors and other types of artists for visual stimulus."

This control extended to their editing stage as most students chose to work digitally. I challenged most of the students to get as much right in their photo taking stage as possible, as digital editing should not be used to compensate for bad photography. Experimenting with contrast, layer blending and other enhancements served to bring life and interpretation to neutrally recorded images. It was also useful for them to think about how their works would be presented, as this would influence how they edited and printed their work. I was impressed by the ways the students could manipulate their images to suit their themes and ideas, from creating retro

styles to painterly effects. Photoshop is a powerful tool but it rarely provided further inspiration if the students didn't approach it with some clear intentions. It was again important that the students were connected with their research and personal aims.



There was a sense of elation and exhaustion when my students submitted their final artworks. There were a few sleepless nights and strained nerves. Some were completely surprised by the quality of their own artworks as they stood proudly in front of their displayed folio. Some expressed that they wished they had moved sooner with their ideas, but this happens every year. Overall, I was very proud of what they achieved, considering that most of the students did not consider themselves very “artistic” at the start of this course. They overcame numerous challenges and many now see themselves as “creatives”, not just photographers pressing a shutter button. Hopefully the completion of this folio simply signifies the beginning of their artistic lives.



Jason Lau
VCE Studio Arts teacher
Oxley Christian College, Chirnside Park

Bendigo students inspired by Visual Arts opportunities

Helen Attrill

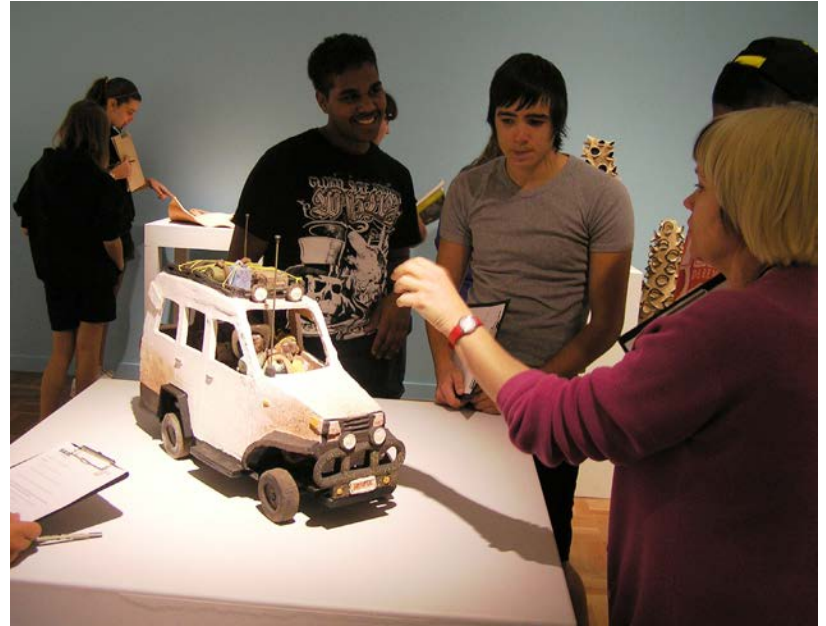
In announcing a \$100,000 Visual Arts Specialisation grant for Bendigo Senior Secondary College (BSSC) in December last year, the Minister for Education, the Hon Martin Dixon said, "The benefits of school specialisation include exciting and motivating students, expert teachers and specialist equipment, creating partnerships with business and providing students with more opportunities for in-depth learning." This has indeed been the experience for students in Bendigo Education Plan schools.



Arts Specialisation Program Coordinator at BSSC, Helen Attrill attests to the achievements so far. "One of the benefits of the grant has been the development of closer partnerships between the 7-10 Bendigo government schools and BSSC. For example, in Term 1 we conducted a joint excursion with Eaglehawk S.C. to the Shepparton Art Museum (SAM) to see the Indigenous Ceramic Art Award," she explained.

Eaglehawk S.C. Year 10 student Dessie Farrall loved the excursion. "I really enjoyed being exposed to different art forms I didn't know were possible. I particularly enjoyed the sculpture by Sam Jinks of the mother holding the baby. It looked so realistic...the hair, the eyes...great," she said. Davis Williams added, "It was amazing to see the paintings and drawings and particularly the sculptures...the lines, textures and shapes included in them; it was great to have a program that made this insight for me."

"It was amazing to see the paintings and drawings and particularly the sculptures...the lines, textures and shapes included in them; it was great to have a program that made this insight for me."



The 7-10 Bendigo government schools have also been treated to a series of Specialisation Taster Days at the Bendigo Art Gallery where Ms Attrill works part-time. "Students have visited exhibitions, met artists and curators, and took part in drawing workshops," she said. Participant Dessie Farrall said, "Visiting the Paul Guest Drawing Prize at Bendigo Art Gallery opened my mind to what can be achieved in drawing. I liked the charcoal drawing...the dark sky...the moon, the contrast was inspiring."

In Term 3 a series of workshops included visits from arts professionals and student visits to art spaces such as Bendigo Art Gallery and Chancery Lane. Students learned how to write an exhibition proposal through to how to apply to have their Paste-up art included in the funky new Chancery Lane space for public art.

BSSC Assistant Principal (Teaching and Learning), Meredith Fettling believes, "A meeting with the Senior Curator at Bendigo Art Gallery motivated many students to seek out information on tertiary pathways to becoming a curator and students became more familiar with local tertiary providers for the arts; La Trobe University and Bendigo TAFE."



Partnerships have also been developed with galleries and arts organisations such as Bendigo Art Gallery, La Trobe University, El Gordo Café and Culture, and the City of Greater Bendigo. Through these organisations, students are involved in the process of installing artworks at La Trobe Visual Arts Centre and working with a curator at Bendigo Art Gallery to design extended labels for the permanent collection. Megan Spencer, curator at El Gordo Café and Culture in Chancery Lane, coordinates students to produce Paste-ups for exhibition on the lane's walls.

Under the grant, each of the 7-10 Bendigo government schools will also obtain new equipment ranging from traditional printing

presses to innovative 3D printers. "Students will be able to print out three-dimensional objects from their designs," said Ms Attrill.

2013 looks promising for the Arts Specialisation Program with a growing number of students enrolling in the program. BSSC Principal Dale Pearce believes, "Obtaining this grant has enhanced BSSC's excellent reputation and programs available in the Visual Arts."

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InSEA European Conference

Arts Education at the Crossroad of Cultures

Lemesos, Cyprus 2012

Alex Kimonides

"Promoting cultural awareness and understanding through art teaching...allowing not only the instruction of visual aesthetics but also the promotion of social, political and cultural understanding." (Costas Mantzalos)

"Nothing can be taken for granted nowadays. Positions, which were unchallenged yesterday, are challenged today. The financial crisis developing since 2008 is affecting us all. It has also a tremendous impact on education as a result of a reduction of funding made available for it...Sacrificed in this endeavour are common good, personal well being and social inclusion. It is undisputed that these are the topics to which arts education contributes significantly. Group and personal identities are related to and based on common historical pasts, shared languages and cultures...Due to large-scale migration, social and cultural tensions have become apparent in all European countries and others. Finding ways to cope with today's multicultural societies, to develop common understanding and appreciation for each other's cultures and its symbols should be paramount...In a global society everything is interrelated...it has far reaching implications for the ways we educate our students...Today's tough world and the future require more". (Robert Wagenaar)



The InSEA (International Society for Education through Art) and the CySEA (Cyprus Society for Education through Arts) in collaboration with Frederick University and the European Parliament Office in Cyprus, hosted the 2012 European Regional Conference of Art Education.

"Presenters addressed the need to create curriculums which adapt to these global changes and which give both the educators and the students an opportunity to understand other cultures."

I feel privileged to have been able to attend such a relevant and valuable event. Art educators, practicing artists and researchers from approximately fifty countries worldwide were present. Keynote speakers included our own Marian Strong the Executive Officer of AEV (Art Education Victoria); Costas Mantzalos, Professor in Visual Communication, and Dean of the School of Architecture, Fine and Applied Arts of Frederick University, Cyprus; Robert Wagenaar, a historian and at present director of undergraduate and graduate studies

at the Faculty of Arts of the University of Groningen in the Netherlands; George Gavriel who has a B.F.A and M.F.A from Surikov Academy of Arts in Moscow, Russia and who exhibited his artwork in many solo and group shows in Cyprus, Moscow and at the Beijing Biennial 2010 and since 2008 has been the Inspector of Art at the Ministry of Education and Culture in Nicosia Cyprus; and Genethlis Genethliou, Inspector of Art in Primary Education in the Ministry of Education and Culture of Cyprus, who studied at the Pedagogical Academy of Cyprus and at the University of Athens and Chang Yaping, from the National Taiwan Normal University, Taiwan Grand Halla.

Most presentations revolved around the theme of the changing nature of our world, multiculturalism and new technologies, and the need for educators to keep abreast of these changes. Presenters addressed the need to create curriculums which adapt to these global changes and which give both the educators and the students an opportunity to understand other cultures.

"The conference also gave me confidence. Knowing that educators from all over the world share my concerns or have similar views to me is invaluable."

As well as theoretical and power point presentations, which included specific examples of lessons and school projects from around the world, practicing artists could register to participate in practical workshops. One such workshop was to create a painting to music by referring to minimal drawings that symbolised different parts of Cyprus. Large canvasses and all other materials were supplied. These works were left in Cyprus and will become a permanent exhibition. I found this workshop quite challenging because it had to be finished in two afternoons out in the open, amongst the palm trees during extreme heat! The fact that the only paint available was acrylic, which dried as soon as you applied it to the canvas, didn't help. However, I am happy I took part and although I ran out of time to finish (to achieve the result I was aiming for), the painting was not too bad. Next time I'll know not to choose the largest canvas available.

Another workshop required participants to paint portraits from specific references. This body of work will become part of an exhibition, which has been travelling around the world





and is added to in each of the participating countries. My contribution is a portrait of a fairly young girl using watercolours. I like the 'happy accidents' that occurred creating abstraction.

I also registered to take part in 'The Exhibition Exchange'. Before leaving Australia I produced a painting that was to be exhibited for the duration of the Convention and then exchanged for a work by someone from another country. The requirement was that the work had to reflect your country and the process for selection was to draw a name out of a hat. I am happy to say that my painting, which makes reference to the multicultural nature of Australia is now owned by a Cypriot. It stayed in the country where I was born and which I left when very young. I am also

pleased with the work I picked. It is a mixed media work with unmistakable Egyptian symbolism painted by an Egyptian conference participant/artist.

When I received the email regarding the InSEA convention earlier this year, I knew immediately that it would greatly benefit both my students and myself, as an educator and a practising artist. Being in Lemesos, Cyprus made it even more relevant to me. I thank my school for supporting and facilitating the trip.

Aside from the educational benefits of the conference, the organisers did a wonderful job keeping us entertained with many social and cultural activities and performances. These included classical, modern and traditional dancers, a fashion parade by secondary school students modelling their own creations, exhibitions by students, a re-enactment of a traditional wedding, not to mention the village fiesta and delicious Cypriot cuisine.

The conference also gave me confidence. Knowing that educators from all over the world share my concerns or have similar views to me is invaluable. I have made contacts for ongoing networking. Thanks to new technologies this is so much easier and cheaper now than in previous years.

Overall, this was a very memorable experience in every aspect.

I am looking forward to 2014 when Melbourne hosts the InSEA World Congress from the 7-10 of July.

Alex Kimonides
Alphington Grammar School

Crossing Boundaries: The Journey from Teacher to Teaching Artist

Purnima Ruanglertbutr
and Wesley Imms

Newly qualified art educators explore the realities of being both an artist and a teacher.

AEV, Art Education Australia (AEA) and the Melbourne Graduate School of Education (MGSE) together are undertaking some exciting research that addresses an issue close to the heart of many Visual Art teachers. What happens to our art making when we start teaching? Three myths are commonplace: you can't teach and make art as well; 'good' art teachers somehow have a private art practice; and having an active art practice impacts your long-term retention in teaching. What is surprising is how little information actually exists to support or refute these myths.



Crossing Boundaries exhibition held at the George Paton Gallery, November 2012

The Teacher as Art-maker Project (TAP) is investigating how much art making newly graduated Visual Art educators actually do, how this participation impacts perceived quality of teaching, and what effect making art, or having no 'active' practice, has on expectations of retention in teaching. The research addresses areas of core interest for each partner. MGSE is very keen to know more of its graduates' career pathways. AEA has a commitment to utilising good research to advocate for our subject at state and federal levels. And AEV has a distinguished history of supporting quality teaching in the classroom. The TAP project directly addresses each of these issues.

TAP participants, currently numbering over 100 but increasing by about 40 per year, come from successive cohorts of the University of Melbourne's Master of Teaching (Secondary Art) program. All participants complete an annual survey once they graduate, regardless of their career pathway. A number of volunteers from that group also agree to participate in an annual art exhibition – Crossing Boundaries being the first exhibition of the project. This exhibition provides participants with the goals, motivation, and support group to maintain an active art practice during the early years of their teaching career. By comparing the 'pathways' and perceptions of quality of teaching of these groups over time, TAP will be able to provide AEA and AEV advice on possible professional development programs, as well as empirical data on the concept of 'teachers as practitioners'. The latter issue may prove better

than current punitive measures such as performance pay and school rankings, as a strategy for maintaining quality of teaching in classrooms.

The Crossing Boundaries: The Journey from Teacher to Teaching Artist show was held at the George Paton Gallery in November 2012. It comprised over 60 works of art created by twenty-seven new secondary school art teachers. As the curator of Crossing Boundaries, Ms Ruanglertbutr invited the teachers to respond to the theme of 'Crossing Boundaries' by encouraging them to address issues relating to their self-perceptions of their professional identity – as an artist, a teacher or a teaching artist. This entailed explorations of the transition from artist to teacher, and then to teaching artist; the joys and frustrations that accompanied early-career teaching and art-making, the similarities and differences between the roles of artist and teacher, and the co-existence or conflict between artist and teacher identities. The result was an animated and contemplative exhibition, one that painted a picture of triumph, but also of frustration, conflict between professional roles, personal sacrifice, support and inadequate support towards a teachers' professional art practice.



Purnima Ruanglertbutr, Crossing Boundaries exhibition curator and TAP co-research assistant (holding flowers), standing with some artists in the Crossing Boundaries exhibition.

What do these teachers say? Many believe that as teachers, they have a greater positive impact on student learning outcomes and upon their own contentment as an art teacher if their professional identity fuses the roles of artist and teacher. Many teachers describe the 'artist teacher' role as successful because it brings together practitioner skills in both professions. For the graduates, making art and teaching art are mutually supportive commitments. Teaching inspires them to make art; happenings in the 'contemporary' art world provide incentive

to learn, not only for their teaching, but also for their art making. This enables teachers to incorporate student interests into their lesson content, enabling the implementation of a flexible art curriculum that relates to students' lives.



Danny Diaz
Shinigami deck I, II and III, 2012
mixed media on wood, 3 skateboard decks

"It is important to create original units of work in order to cater to students' interests, but also to reinvigorate a teacher's passion for their subject. When art teachers showcase personal works of art to their students, their students are more likely to believe that their teacher is genuinely committed to their subject" - Danny Diaz.

The artist teachers also acknowledge that personal art making and engagement with contemporary art practices revitalises their creativity by forcing them to remain active in a range of mediums and techniques that extend beyond their own areas of expertise. Many graduates were inspired to use the materials and concepts they taught in the classroom within their own art to strengthen and inform their relationship with students. This implies that personal-art making can increase a teacher's artistic experimentation and encourages teachers to set aside prejudice for particular mediums and aesthetics.



Cassie Linley
Tree of Values (left), Daises (right), 2012
clay, mixed media, acrylic paint on paper

“My students utilise art materials in innovative ways; this inspires my own risk-taking and experimentation within my own works of art in a manner that I would not have engaged with prior to teaching. My students and I form a learning partnership – we inspire each other as artists” – Cassie Linley.

The Crossing Boundaries deadline forced many teachers to diverge from their usual art-making practices. Several teachers created works of art using materials found in the art classroom, and the same processes and techniques they ask their students to use. For instance, a number of exhibited artworks were initially produced as working models for projects with students. While often somewhat unresolved, the process of creating these works enabled the artist teachers to fulfill intrinsic creative desires, improve technical skills, their state of mind, feeling of professional competence and also allowed them to promote their ‘artist’ identity in the classroom by making art alongside their students. Through role modeling, these artists note a change in classroom atmosphere as their students witness their own teacher as an art professional.



Matthew Butcher
Tree of life (left), Jabberwock (center), King Kahuna (right), 2012
mixed media installation

"I enable students to watch me create art in the classroom, which also functions as my art studio. My own art teachers in school were largely uninspiring...I never witnessed my teachers applying the skills that they taught. This exhibition has propelled me to set a new standard for my teaching practice in order to become a role model" – Matthew Butcher.

For many art teachers, engaging in personal art making is a necessary requirement to teaching visual art. The process of art making naturally engulfs teachers in sensations of triumph, torment, inspiration, risk-taking, personal exploration, experimentation, play and the construction of meaning. While these acts result in creative outputs such as exhibitions, importantly they also increase the teachers' capacity to mentor, lead, stimulate and understand their students. Through this process they share with their students the anxieties, challenges and emotions that accompany art making. This enables artist teachers to better project an empathetic attitude; to share the difficulty of producing their own art and to encourage mistakes in the artistic process (Thompson, 2005), resulting in greater student independence, responsibility and risk-taking. The teacher is positioned as "master and mentor", one who understands students' needs, as she or he works alongside them.



Linda Hogan
Propaganda Series, 2012
enamel paint and newspaper on board

"The more I use visual images in my teaching of art, the more I am inspired to make my own art. As a practicing artist, I feel I am in a better position to assist my students in their creative processes" – Linda Hogan.

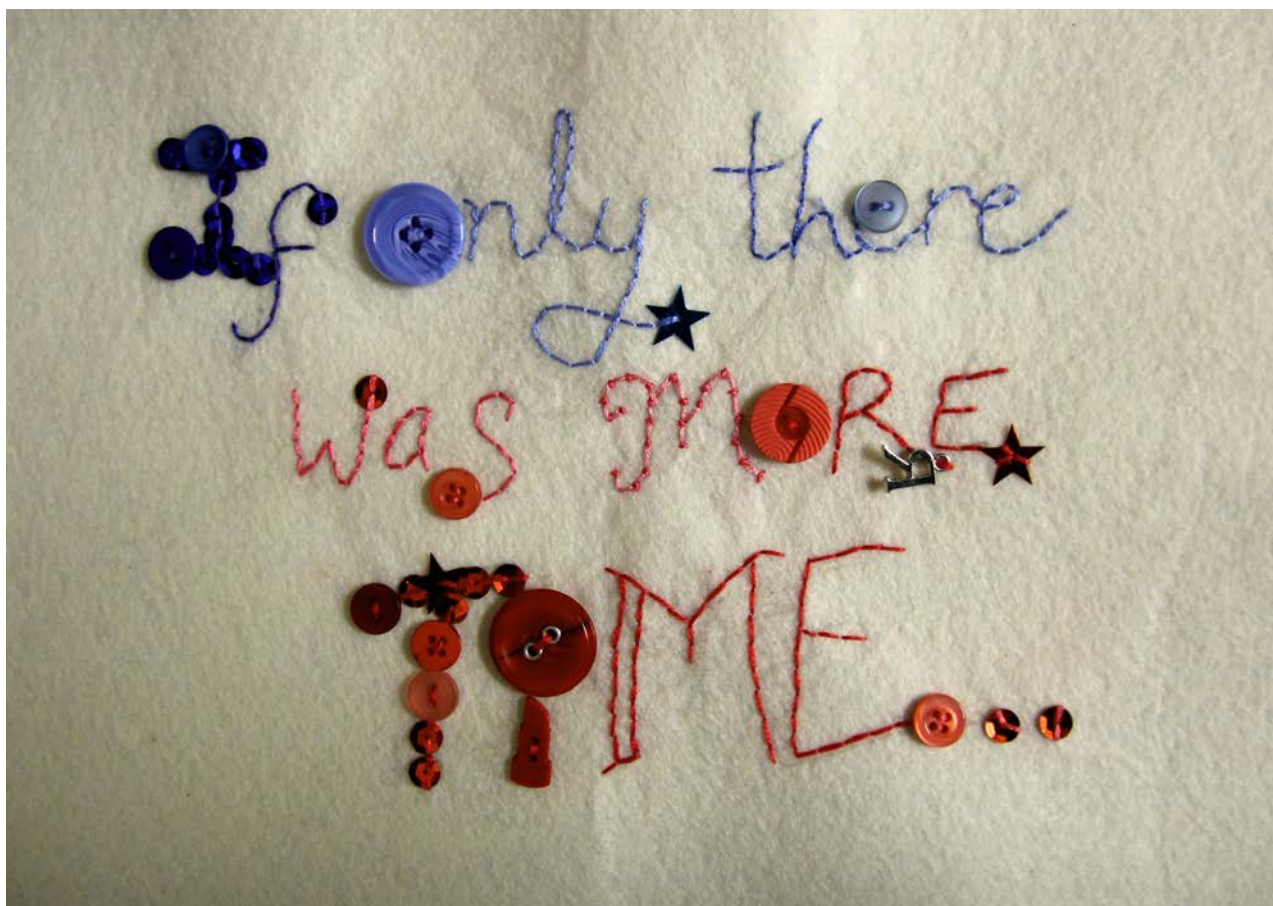
Documentation for the Crossing Boundaries exhibition clearly illustrates how art making forces teachers to seek inspiration, and artistic role models; to reference contemporary culture, personal interests and experiences; to critically describe, analyse, interpret and evaluate their art. All of this occurs in a manner similar to what the teachers ask of their own students. Artists' written statements often comment on how teachers who interpret their own works of art are more likely to encourage students to construct meaning from their own and other artists' works, and are arguably more comfortable working with ambiguity and personal narratives.



Samantha Horstman
Teleology, 2011
hand forged and formed aluminum, fine silver

"I believe that as art teachers, we must explore our own creativity, as this will enhance the innovation we contribute to the school art curriculum. By having an intimate relationship with the art-making process, teachers are better able to related to their students' art-making experiences" – Samantha Horstman.

As early-career art teachers, it is not surprising that many of the artist teachers address within their artworks a perceived conflict in the roles of the teacher and the artist. This is not so much a conflict between these two practices, as between the two identities within the one person. Participants often describe a type of transition being required as they move from their private studio to the shared classroom. They experience juxtaposition between the artist's freedom of practice and the teacher's regulated profession. Through this research, however, participants often express the opinion that making art during the early years of a career provides an opportunity to explore – as opposed to retreat from - this dual identity. The artists' statements for Crossing Boundaries frequently comment on the struggles and successes of resolving this hybrid identity – the artist, an internal and private self who strives to remain creative, autonomous and individual; and the teacher, an outgoing, confident and analytical persona, one with an attention to the detail that is required to be accountable within school settings (Ball, 1990). The teachers' sense of obligation to students' needs often represses the artists' self-analytical nature.



Rebecca Parker
If only there was more time, 2012
Sequins, buttons, embroidery thread on felt

"I intend to continue creating and exhibiting my works of art while teaching to express the time restraints and experiences that art teachers encounter in their hectic lives; the kind of human emotions that stem from this reality" – Rebecca Parker.

For the majority of early-career teachers, it is highly desirable to make art as part of their teaching identity, as this offers a sense of purpose and meaning. Preliminary TAP results suggest that, for some, teaching can enhance and inspire art making and art-making can improve teaching, but support is needed from schools and administration, particularly in terms of recognising the practitioner/teacher as a new model for effective teaching. This could, and should, apply not only in art education but also in other subjects within the school.



Liz Millsom
Araneae (left), Antrapod (center), My mate (right), 2012
oil on canvas

"The art-making process is in many ways therapeutic and is a vehicle through which I am able to voice my concerns regarding a range of artist and teacher issues. I believe that Art teachers must capitalise upon their artist and teacher identities to deliver intriguing lessons for their students." - Liz Millsom

Crossing Boundaries evidences that the optimistic goal of practicing art while teaching can be a reality for early career art teachers. This requires the implementation of strategies that empower art educators to integrate both roles in the classroom. It also involves understanding the value of artist teachers to the school community, the specialist needs of specialist teachers, the time required for artists to create and exhibit their works, and the facilities and space required for art-making. Furthermore, better pre-service preparation can include opportunities to study the concept of the artist-teacher, increase artist teacher mentors and develop a

school culture that fosters a teacher's artistic values, talents and preferences (Deffenbaugh, Hatfield & Montana, 2006). Above all, state and national subject-specific professional support organisations (such as AEV and AEA) hold the potential to support professional development for teachers who wish to continue their personal art-making and to support the early-career well-being of teachers. An outcome of TAP will be to work closely with such organisations on scoping this role. With the support of AEV and AEA, both organisations that are concerned with the retention of quality graduates in the teaching profession, Crossing Boundaries and TAP is well positioned to foster teachers' ongoing passion for their subject disciplines.



Crossing Boundaries exhibition

For further enquiries, including details on MGSE's Master of Education level subject Teaching and Artistic Practice, please contact Wesley Imms on wesleyi@unimelb.edu.au, phone (03) 8344 8783.

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Purnima Ruanglertbutr
Wesley Imms
The University of Melbourne

Teacher
Artmaker
Project 

Linking Language: The Journey

The sum of the parts is greater than the whole

Jeanette Jennings

As an educator, one of the best gifts we can give our students lies not just in the passing on of knowledge and information but in resourcing and combining the skills of others, which in turn enhances the talents of each individual. Our shared abilities generate a creative force stronger than the individual can produce alone.

The goals of the art enrichment program are to develop these skills through consultation and collaboration. The more links we can make for students, in as many ways as possible, the richer their educational and artistic experience. Pivotal to the development of this program is the way in which it is consciously extended into other areas of the curriculum, into our school community and further into the public arena. As well as developing as individuals, our students are encouraged to use their ideas and skills as part of a larger team, both in the classroom and in the broader community. Learning cooperation, developing listening skills and being accepting of others' opinions and ideas are crucial life lessons.

The ambience of our school reflects the collaborative nature of our work. Poetic text greets you as you walk along the pathway to our school, the music room is filled with text and visual narratives, our Library and Art subjects are well integrated and we work in unison in what are called Lart sessions where we combine language and art in an integrated approach.

"Our book publication Dragon Dreaming has been printed and represents a powerful statement on the outcomes that can be achieved through cross curricula collaboration."

Although we have initiated this strong base for our literacy program, the introduction of the Chinese language taught across levels Prep to Year 5 is also a literacy based component of the curriculum, yet we had not explored the potential of extending this into our program.

This year we have celebrated the year of the Water Dragon, a significant cultural event for the Chinese, as this particular creature is only celebrated every 60 years. Taking this into account the idea came to me to use this as an opportunity to bring the Chinese language into our broader collaborative program. The Chinese teacher works very much in isolation, coming into each classroom three times weekly for a total of 100 minutes. This is the only contact that the students have with the language.

Spending some planning time with the Chinese teacher to make links across disciplines and into our library program has provided a great starting point. We are in the early stages of developing a program that will be both linguistically inclusive and visually rich. Through this planning and shared experiences the LOTE program is now being supported by visual references developed in the art room and through research in the library.

In the library, our librarians Robyn Sunberg and Liz Van Cuylenburg actively provided rich resources to support our art program in developing the imaginative content and immersing the students in the wonder of dragons. Mini group sessions for discussions about dragons



were a strong component of the Library curriculum. These small group sessions led to whole group discussion and the development of larger questions to be answered.

Our librarian has developed a performance task of creating a picture storybook for the Year of Reading with our Year 4 students this year and connections are being made with Jacqui Morris's story 'Tell Me a Dragon'. Where the timetable allows we engage

students in combined Library/Art sessions. These sessions are held in an impromptu way as the journey dictates how our combined resources will fit together. An initial session was held where students came together as two classes and we studied the book in detail looking at both the text and illustration components. Half the group then remained in the library and the other half came over to the art room to commence their watercolour paintings. We used this medium to remain true to the illustrations within the book. This group took on the process followed by Jacqui Morris and created their images first and the text followed the visual interpretation. The second group who remained in the library looked closely at the language used and built a text based interpretation of the story. We found that this opportunity for students to explore the correlation between the visual and language components of a story provided direct insight into the collaboration of authors and illustrators.

ICT is always intertwined within the program and video clips of dragons that include imaginative and stimulating visual resources are used across Art, Library, and Chinese sessions.

ICT artistic connections are being made through the use of the iPad where students used their dragon scales and manipulated them into computer graphics. Students worked in art sessions where they emailed their results to be directly transferred to the TV screen as we worked. iPads were also used for the design of their actual artwork.

The Chinese teaching staff has made an enormous contribution to this project and a feeling of enthusiasm resonates throughout the school. Planning together has given them a broader base from which to work and provided new ways of making the students learning visible. This has not previously been the case with our LOTE curriculum. Seeing the Chinese language out in our community space visually supports learning outcomes and promotes interest from all

staff and visitors to the school. In their Chinese classes students are creating banners about dragons through ICT resources, translating text so that both languages are clearly visible alongside the work and exploring resources with their teachers.



The Chinese / English translations sit side by side on each art piece and the process documentation.

Our Library is filled with the children's imaginative thoughts and our corridors are coming alive with visual representations of dragons, lanterns and language.

Apart from this visual extravaganza we are on an educational journey to see what will be the overall educational benefits to the students.

With our visual records on display our journey through literacy has extended into more collaborative art experiences for the students and staff. Working closely with our upper primary students, LOTE staff, and parents, we now have our large dragon on display. This dragon represents the graphic design work of our Year 5 and 6 students and includes the characteristics of the dragon written in Chinese language classes. The blending of the art process and language components allows the viewer to enjoy a rich and informative experience. The Chinese staff were provided with colourful paper scales and they encouraged the students in their language classes to research the characteristics of the dragon and write their findings in both Chinese and English onto each scale. These scales were incorporated into the design amongst the decorative work.

The LOTE teacher has created a banner inscribed in authentic Chinese characters to complement the work. With our resident dragon in place we are now focusing on another cultural aspect of China; the magic of opera. LOTE staff are using ICT resources to provide a background for students in their language sessions and these resources are being used for stimulus in our Art sessions.





Student outcomes are so much richer for having specialists in each field work so closely together to provide the best resources. That being said, it is paramount that instructions be clear at all times as we have had some minor issues with understanding each stage of the process. Our LOTE staff speak English well in everyday conversation however sometimes instructions can be lost in translation. An example of this being that the younger students were informed in their language classes they would be making

Chinese Opera Masks. They arrived at the art room door full of excitement and anticipation. However, I had only intended to work with the upper school. Rather than disappoint we are now all working on masks. "Such is the art of flexibility".

In our art sessions we have created 3D dragons and now with the LOTE resources we are working toward the creation of Chinese Opera Masks across most year levels. Students have gained substantial knowledge of the meaning behind these cultural and drama based images and can relate to both the colours and decorative qualities of each character. The planning has been sequential from the Chinese lesson based learning through to the design phase and finished artwork. ICT has also played a role in providing a visual backdrop in using our iPads to both manipulate images of their artwork through to using ICT as a design tool.

Students worked in their art sessions creating images, sending them through on email and viewing them on the TV screen as they completed them. This has proved to be an exciting phase of the overall project.

Our completed dragon now adorns the hallway and we have moved on to completing our Opera Masks. These were created using the research from the students' Chinese language classes and in our Art sessions we transferred this learning into ceramic masks with our upper students. A study of clay and its properties will be included as this ancient material is the absolute basis of Chinese culture and indeed the name itself 'china' stems from the roots of this practical and decorative medium.

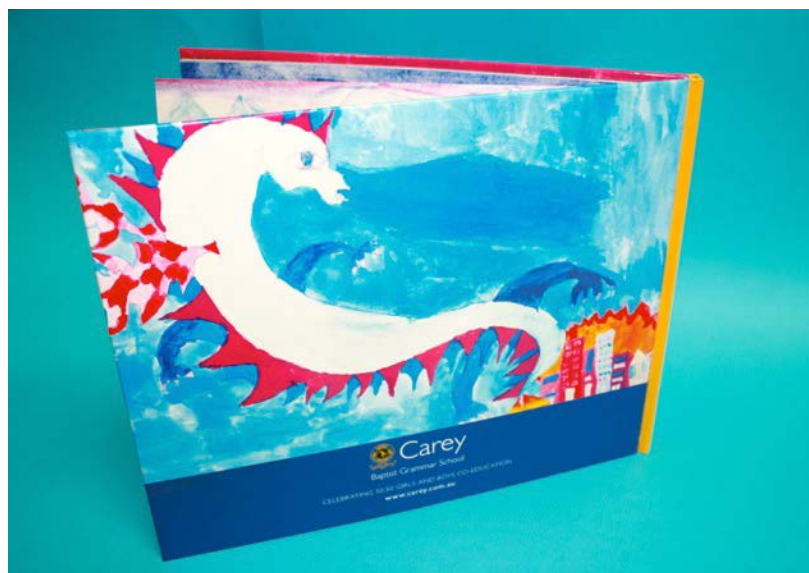




Our book publication *Dragon Dreaming* has been printed and represents a powerful statement on the outcomes that can be achieved through cross curricula collaboration. These experiences offer students a rich learning opportunity and also validate their place in the educational journey. Students now understand the authorship process and the relationship between illustration and language and the correlation of the two.



Artistically they have explored a rich and diverse amount of materials and different mediums including drawing, collage, painting, sculpture and ceramics. Their language skills have been strengthened in both English and Chinese. Expressing their thoughts for their dragon story has involved using more descriptive language and associating it with visual references. In Chinese, they have increased their vocabulary by researching the cultural aspects of the language and in translating the documentation of processes in both Chinese and English. The Chinese surrounds them throughout the school and reinforces the characters that are associated with the language.



Reflections of our Journey

The students

I understand Chinese more because the Chinese is more around the school.

I enjoy learning Chinese more with all the extra things I see because it makes me more confident with my Chinese.

I feel that the opportunities are more interesting and more available because more people have the opportunity to speak in Chinese and other Specialists.

I think it is more fun when we can share our work around the school.

I am enjoying it more because you combine Library, Art and Chinese.

It is more enjoyable because you can do more and use the Chinese Language .

I love doing Chinese and learning all of the characters and I love it better now that we have made a book out of it.

I have learnt more because more things are in Chinese.

The Chinese staff

Our LOTE staff kindly provided their own reflections on how this Linking Language and subsequent publication of "Dragon Dreaming" has affected their program. The excerpts below provide the reflections of our visiting Chinese teacher and our full time Chinese teacher.

Reflections by our visiting Chinese teacher – Lufei Wang

I know that Language teaching is really a hard and complicated process but it's thoroughly enjoyable. I should do it step by step, and still I have a long way to go, but one thing I've learnt from this experience is that cooperation makes miracles real.

I am so appreciative of the teachers' cooperation here. We can never achieve something without the help of others, as we all have our own advantages and disadvantages. Once we co-operate with each other, we can realise something we could not do on our own but collectively achieve a better result. It is difficult to teach the students the whole experience of the dragon and Peking Opera mask if we only focus on the Chinese language. Through combining art, library and language we create something special.

"Through this planning and shared experiences the LOTE program is now being supported by visual references developed in the art room and through research in the library."

In Art lessons, students create wonderful Peking Opera masks by themselves, nothing like I could buy in China. Their work is so interesting and creative. Actually, we can see each kid's different characteristic according to the masks they've made. It is kind of a mirror, letting us to know more about the kids as well. It is a reflection of themselves. The Year 6 students made the Peking Opera masks with clay. As we know clay or porcelain is actually all 'china'. The students will gain a better appreciation of China through the use of 'china'. I am so excited

to see the students' work, and I even had a joke with art teacher Jeanette 'I want to bring all the works they've made here back to China, it is such unique creative work, different from anything I've ever seen.' 'You can make your own one, if you like,' Jeanette told me. That is a great idea. I definitely will make one and take it back to China. It captures my experience here.

We can see how much sense of achievement will the students have. I believe it has had an immediate deep positive impact and will influence them in the future. It is a benchmark for Carey Donvale.

What we can see after this cross-subject teaching is the huge, colorful dragon on the corridor and all kinds of creative drawings of dragon on the wall. They are all created by the students and every work is different, unique and creative. What really makes a difference is that every student's work is associated with Chinese. The scales of dragon have the characteristic of dragon either writing in Chinese or printing in Chinese (we try to let the students to learn how to type Chinese in computer as well, that is also a very important skill for the students). The drawings of the students all have both simplified and traditional Chinese character “龙” and “龍” which means 'dragon' and their Chinese name as well. We are so appreciative of the works of the students.

Once they understand the culture and use the information about the dragon, under the great guidance of art teacher, they are confident enough to make their own creative work of dragon. In library lessons, I've seen the students become more informed via their teacher and explore resources independently. They use brain storming as part of the process in developing their own creative artwork.

“Seeing the Chinese language out in our community space visually supports learning outcomes and promotes interest from all staff and visitors to the school.”

For primary school students in Australia learning Chinese, it is a completely different language from their own mother tongue, starting can be difficult, or they may believe they cannot learn it very well. By combining subject teaching, not only will the students feel that Chinese is more interesting and relevant, as we can give the students more opportunity of experiencing Chinese culture, but teachers also are more efficient and informed.

In fact, I've had two years of volunteer teaching in Thailand before, and at that time, I simply didn't think of cross-subject teaching. I was just focusing on language teaching, doing it independently, which was difficult and inefficient

The experience at Carey gives me lots of inspiration. I felt that it really makes a huge difference

if staff work together with cross-subject teaching.

Language learning is always associated with cultural learning, actually, culture is a part of language and language itself is culture. In no way should they be separated from each other.

We've really created a win-win situation as we combined art, library and Chinese teaching. The students have enjoyed the process as much as we did. Our dragon cross subject teaching is complete, but our journey has only begun.

Reflections on our journey by our resident Chinese teacher Hattie Cao

At the beginning of this year, the Art teacher at the Donvale campus, Jeannette Jennings, discussed with me if it was possible to run a new teaching project; a cross subject teaching and learning program. I thought it was a very good idea and that this creative program would make a great difference to teaching and learning. Looking back at our journey over the past half year, I have found that this new creative program, which I have never done before, was a great success.

According to the Chinese Lunar calendar, this year is the Year of the Water Dragon, which only occurs once every 60 years. To celebrate the Year of the Dragon, the Art, Library and LOTE department ran the project collaboratively.

In Chinese class, students not only learned the language but also its culture. Students explored and gained more knowledge about the Chinese culture during many library sessions. In Art lessons, students produced art works that reflected what they have learnt. For example, in Term 1, students learned to write characters, phrases and sentences about dragons in Chinese classes. In the Art lessons, students made dragon scales, dragon masks, etc. Students even used new technology, like the iPad, to create posters.

In Term 2, students learned about the traditional Chinese art culture – the Beijing Opera Mask culture. Having much more knowledge of it through exploring and researching, the students created their own imaginative mask. One of the exciting achievements, through all the efforts we three departments have made, is that the bilingual picture storybook – Dragon Dreaming, drawn and written by the Year 4 students, has been published.

As a Chinese teacher, I found this cross subject program absolutely beneficial to teaching and learning.

Firstly, for the students' learning I found that through literary reading and doing artwork, students got more opportunities to consolidate their language and cultural knowledge. Students became more motivated and more interested in learning the language.

Secondly, through this creative project, we have achieved our goals. Not only did we improve

students' literary and artistic skills, but we also developed their imaginations. For me as a teacher, this new program involving the collaboration of three departments, the Art department, the Library and the LOTE department was very unique. It led to teamwork, and teamwork created a very supportive environment for everyone. I was no longer just teaching language alone but teaching alongside a whole team, which was a whole new experience.

Also, working collaboratively with team members allowed students to do things they could not have done previously in the Chinese class. As an example, the knowledge they acquired in Chinese class could then be applied in Art class through making Chinese masks to reinforce the students' knowledge that they have absorbed.

Furthermore, as a team member, we could share information and ideas, or even learn from each other from different aspects. As a result, it gave me more ideas on teaching. As a Chinese teacher, this was a very encouraging teaching experience for me. It has made much difference to teaching and learning.

Finally, working together in a team allowed one to feel supported and more confident in completing a task. We could easily achieve our goals. The achievements of the students gave me a great sense of success in teaching.

Conclusion

I hope, as Hattie and Lufei indicate, we may continue to work in close collaboration as a staff and provide rich learning experiences for the students under our guidance. I have been inspired by our cross curricula connections and the outcomes that this practice has produced and will endeavor to plan opportunities for this to happen on a regular basis. If we continue to share our work practices and learn from each other then this must lead to an enriched learning environment for those that we teach.

Jeanette Jennings
Art Specialist
Carey Donvale

I Can't Draw: Abstract Portraiture

Julie Oldenburger

Using continuous line drawing techniques with colour knowledge to introduce abstraction and ensure a sense of success

"I can't draw" - the comment all art teachers have heard in their classrooms. This activity is my response to this statement.

I first read about 'blind contour drawing' while I was studying to be a teacher in a wonderful book called *Drawing on the Right Side of the Brain* (Betty Edwards, 1979). This became the starting point for the activity I call 'Continuous line Portraits'. The activity is most suited to Grade 5 and 6 children but I have found that some Grade 4 children, tertiary students and adults have also responded positively to the practice. The secret is that good drawing skills aren't an advantage with this activity. Therefore, it is a great leveler; it puts everyone on the same playing field so all participants have the opportunity to feel successful with their drawings.



Continuous line portraits

The children listen to the step-by-step instructions as I direct them to close their eyes and 'trace' their face with their finger. Starting on the bridge of the nose and finishing at the chin. "Trace around the shape of your right eye, back to the middle, now around your left eye, back to the middle, down the length of your nose...etc."

I then demonstrate the same using the Interactive Whiteboard (IWB). This time, however, instead of using my finger to trace my face I draw the outline of a face onto the IWB in one continuous line with my eyes closed.

I direct the children to secure their A3 piece of paper to the table with masking tape so

that it won't slip around while they're drawing. With eyes closed, they listen to the same step-by-step instructions. Using a marker they must draw onto the paper without lifting the pen off the page or looking at the paper, only making one continuous line. It's always interesting to see which students open their eyes to peek; they are usually the ones at the end who are disappointed and ask if they can do it again.

When they open their eyes there is great excitement and laughter as everyone shares their portrait and soon realises that they all look 'silly' and that no one's is 'the best' in the traditional sense. We discuss questions such as; what type of drawing do ours remind you of? Is there an artist that you can think of who has a similar style? Inevitably, one student identifies Picasso's portraits as being similar to their own.

I show a variety of Picasso portraits on the IWB and we briefly discuss them.



I simply searched Picasso portraits on the web.
The following are just two results:

<http://goo.gl/gZ1mvw>

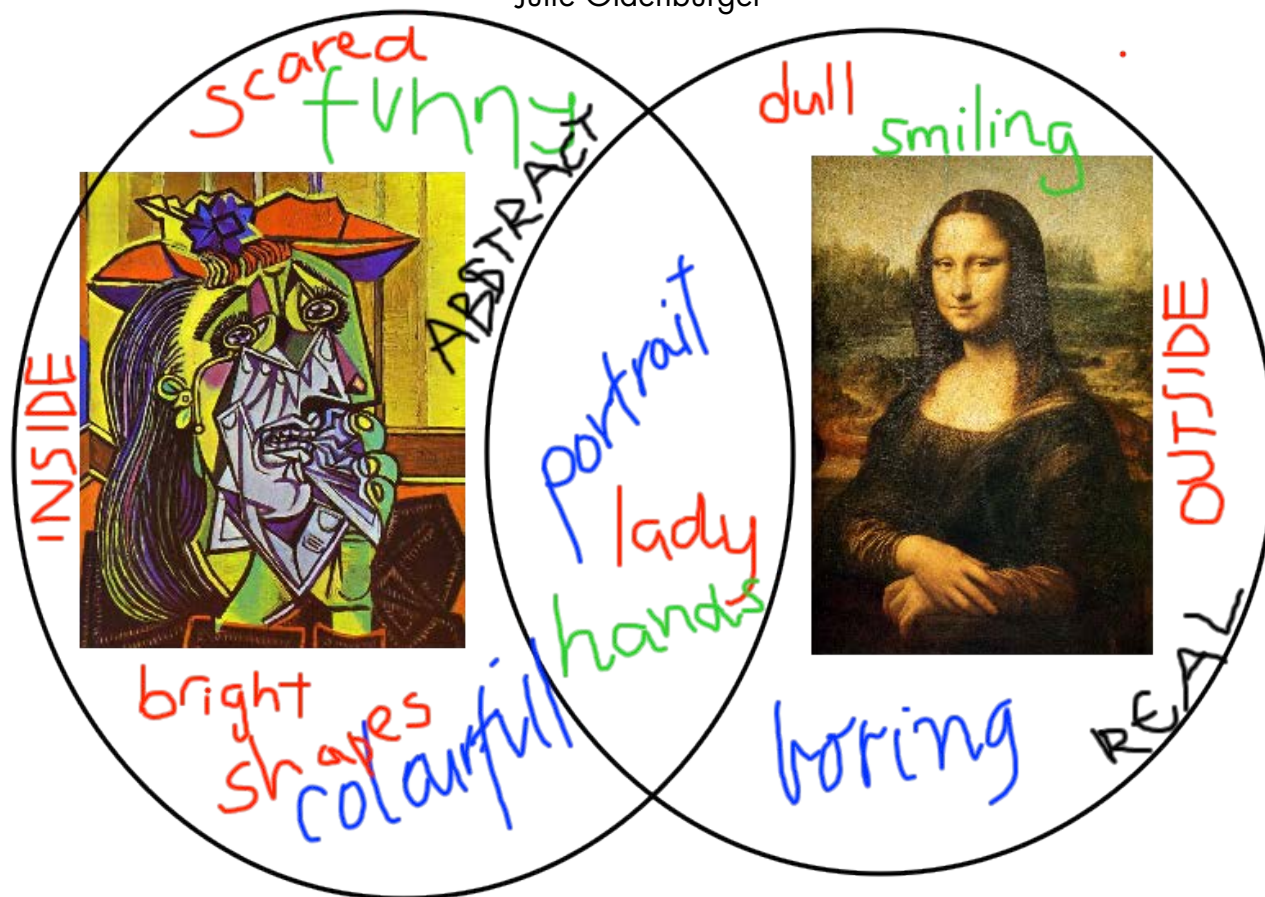
<http://goo.gl/kjwpXq>

Displaying da Vinci's Mona Lisa and Picasso's The Sailor and I ask the children to make comparisons using a VEN diagram on the IWB. I encourage discussion through questioning while individual children volunteer to share their ideas and write them on the whiteboard.

After we have a few examples I ask the children to make their own VEN diagrams with small photocopied examples of each painting in their Visual Arts Journals.

The results always amaze me and as many times as I have done this activity someone always contributes a unique idea that I haven't heard before.

Next, I use the IWB to display the colour wheel, we briefly discuss 'warm' and 'cool' colours, and I set the next task for the session.



Each student will use portfolio pastels to colour their continuous line portrait drawing. They must separate the warm and cool colour and use either warm face / cool background or cool face / warm background.

When the drawings are completed (often they will need part of the next session to complete



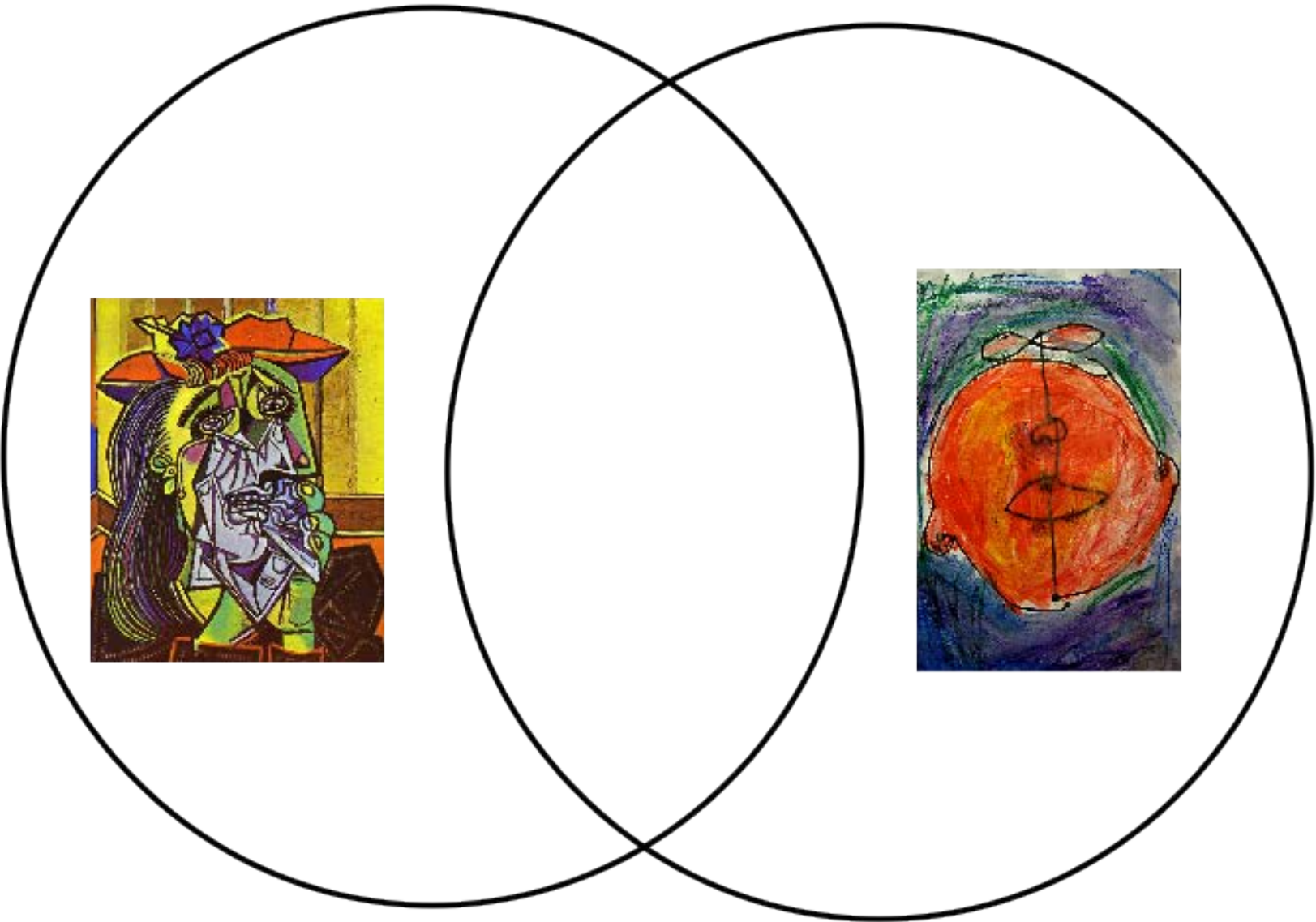
their drawing successfully) I will photograph the students' work and display one on the IWB. The class discusses the use of contrasting colours and then makes comparisons using a VEN Diagram as they did with da Vinci and Picasso.

The students then have the chance to respond in their journals using their own portrait. They

can make comparisons between their own portrait and that of Picasso, da Vinci or another student from the class.

Finally, we mount the drawings on cover paper and display around the school, art room and on the IWB.

What can you see?



Julie Oldenburger
Osborne Primary School

Sunflowers

AusVELS Level 2

Julie Oldenburger

Using Vincent van Gogh's sunflowers to inspire the exploration of different qualities of two and three-dimensional materials for our new Stephanie Alexander Kitchen Garden.

Lesson One: Drawing

The children were introduced to a variety of van Gogh's sunflower paintings via the interactive whiteboard. I encouraged discussion through questioning; "What colours did the artist use?" "Did he use only one shade of yellow, orange, red, green?" "What are the different parts of the flower called?" "Are these warm or cool colours?" We used the colour wheel to distinguish warm from cool colours and asked further questions such as, "What part of the flower would you use these for?"

"The abundance of creativity in such small hands and the intelligent responses to art from these young souls always astounds me."

We talked about the shapes of the petals, the 'face' of the flower, the leaves and the stem. Observing how, in a bunch of flowers, we are unable to see all of each flower and that the angle of each is different.

I introduced block crayons to the class, a material they had not used since grade prep. I encouraged the children to explore the versatility of the block crayons by setting a challenge; how many different marks can you make with your crayon? The children made marks in their journals for only 5 minutes then we sat back on the mat to quickly share the results, encouraging the students to use 'art language' like texture, line, shape, warm colours, etc. They returned to their tables to use the block crayons to draw one large sunflower on the next page of their journals.



Some children had the opportunity to draw on the Mac computers. The program I have been using is on a free site called

<http://artpad.art.com/artpad/painter/>

Afterwards, we sat together on the mat for share time and I encouraged children to talk about their own and others work, use of colours, lines, etc. There were some amazing observations from children about their own and others work such as; "Billy's flower makes me feel happy." "Zoe used colours to make hers look like the sun," and "Mine was hard to do because I wanted to fill up the whole page."

Lesson Two: Drawing

We briefly revised the previous session as I displayed van Gogh's sunflowers again on the IWB and set the task for the lesson - to use block crayons to draw a sunflower on an A3 piece of paper. I find that the WALT (We Are Learning To...) and WILF (What I'm Looking For...) chart* is an excellent visual aid to help children know exactly what they are learning and what is expected of them during the lesson.

The children created their drawings using block crayons. It's interesting to watch the drawings develop. Some children have a clear picture in their heads of the outcome they want while others struggle to start. I encourage those children to begin by making marks on the page of any shape they want, always reinforcing that there is no right or wrong answer because the work belongs to them and that they are in charge of their art. Sometimes all it takes is for me to let them know that they can have another piece of paper if this one doesn't work as they'd like. This seems to take the pressure off, they relax and start drawing and rarely need to start again.

Once again we sat together and shared the students' drawings. I am always surprised by the variety of work created. Each child completed the task using the same materials and instructions yet each is so unique and beautiful. This is what teaching art is all about for me. The abundance of creativity in such small hands and the intelligent responses to art from these young souls always astounds me.



* developed by Shirley Clarke

Lessons Three And Four:

Sculpting The Clay And Painting The Clay

Most children love to work with clay. They enjoy its texture, simplicity and playfulness. So when the children entered the art room and saw clay on the tables the excitement was so high I let them go straight to the clay to 'play' for 10 minutes. I usually do this when we work with clay as I find that this helps the children to settle better later when I want to explain the task.



We sat on the mat and talked about the clay, "How does it feel?" "What did you make?" etc. Then we briefly discussed their sunflower drawings that I had displayed around the room. This time however, I wanted them to think three dimensionally about the shapes of each part of the sunflower, as the task for this lesson was to make a sunflower from clay. Each sunflower will be fired, painted and glued to the sides of large planter boxes when they are installed in our new kitchen garden.

The clay skill that I wanted to teach them for this session was joining. I demonstrated the skill and the children returned to their tables to create their clay sunflowers. While they were working I put toothpicks, skewers and other etching tools on their tables so that they could draw the texture of the flower into the surface of the clay.

After the sunflowers had been fired the children used Viponds acrylic paints to colour their work. I gave them a limited palette of warm colours, white and black. Once again, the beauty that these small people have created amazes and inspires me.

We are so excited that the planter boxes in the kitchen garden are almost ready for our sunflowers to be attached. They will be part of a mosaic that envelopes the whole garden.



Julie Oldenburger
Osborne Primary School

My Mona Lisa

Nicole Wassell

Grades 3 - 6

Arts Dimensions: Exploring and responding; and creating and making

Learning focus: Creativity: ways to develop original ideas

Art Elements: Awareness of making choices with colour, texture, tone, tints and shapes to make their own version of the Mona Lisa

Processes and techniques: Collage: cutting, tearing, pasting

Materials required: Stimulus images of the Mona Lisa, magazines, glue sticks, scissors, worksheets

Learning intentions

I considered the learning intention for this program from several points of view, the first being what is it that I want the students to be able to do and understand at the conclusion this lesson.

The students will have the opportunity to develop and practice the practical skills needed to select colours textures and shapes of torn or cut paper from magazines and use these to create their own version of the Mona Lisa.

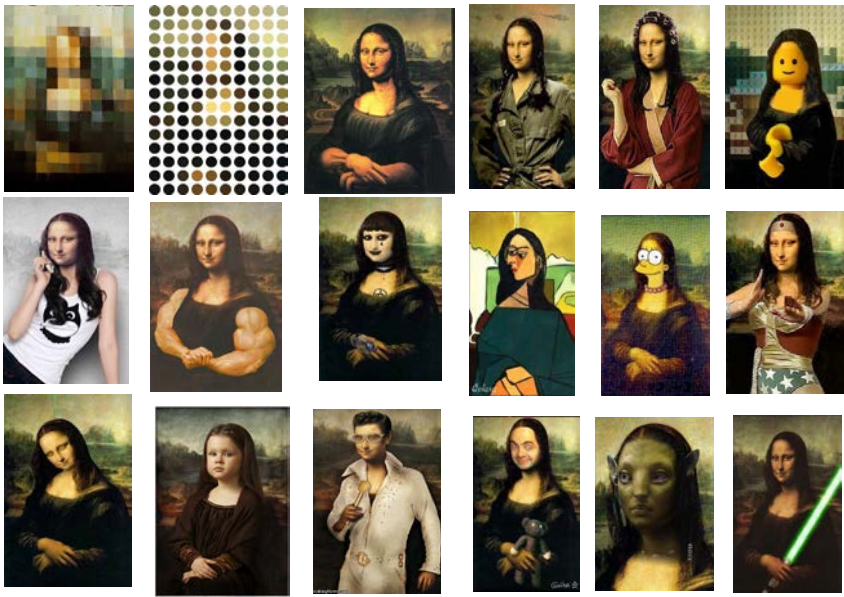
They will make choices about colour, tones and textures that will give their portrait form and make choices regarding expression, colour and texture that will change the original portrait and give their own portrait a personality context or feeling of its own.

These intentions are shared with the students in language appropriate to their age, orally and reinforced through out the lessons via the project sheet they will paste in their visual diaries, and reflected upon at the onset of each session.

Exploring and responding

We begin this unit looking at a reproduction of the Mona Lisa and open a whole class discussion about the painting, the artist and the model with the aim of interpreting what we can understand about the life and times of the artist and his sitter from the painting itself. Looking at the visual clues we guess who this person may have been, her lifestyle, her thoughts and feelings.





Next we use sets of cards that illustrate many appropriated images of the Mona Lisa, These were created from the many versions of the Mona Lisa on the Internet.



In groups the students sort and group the cards into groups of like images in whatever way they choose. They discuss among themselves and share with the wider groups the rationale for their choices; for example 'This group are all characters from movies and these ones are all wearing modern clothes.'

Creating and making

The students are then presented with the challenge of creating their own version of the Mona Lisa. Each student is given a line sketch of the Mona Lisa (also available free on line) and demonstrations and instructions for skills relating to the practical skills of collage. The biggest challenge the students undertake is that they will, using collage, change elements of the original portrait to create a different mood of feeling, gender, social standing, historical context, age species or any other way they think of.

The results are startling to say the least. The project takes several sessions to complete and the dialogue that surrounds the activity is rich. As the students slowly but surely fill their portraits with small pieces of paper they



discuss what their choices are as they make them, and the opportunity for the teacher test their understanding of the choices they are making and the intentions behind them is supported by the relatively slow pace of the technique used.



Tommy's Mona Lisa



Lewin's Mona Lisa



Bella's Mona Lisa



Tash's Mona Lisa

Tommy wanted his Mona Lisa to 'Look like a rich glamorous movie star and did this by choosing jewels and gardens like paradise and making her hair beautiful like a movie star.'

Lewin is a Dr Who fan and wanted his Mona Lisa to be a different species.

Bella and Tash both choose to change the mood or feeling of the portrait. Bella wanted her Mona Lisa to be 'happier' and did this by 'showing her teeth' and 'making the colours in the background brighter.'

Tash wanted to make her portrait 'peaceful and relaxed' and did this by 'making her eyes closed and the colours dreamy.'

Success criteria and assessment

I had a clear understanding of what I wanted the students to learn and how I would know that they have achieved that learning.

At the completion of this task the students' portraits needed to show some understanding and control of colour, tone and texture. Their Mona Lisa portraits should demonstrate that they have used this understanding and control by taking elements of the original portrait and altering them to change the mood, expression or social context.

.....'S MONA LISA	
LEARNING INTENTION: I HAVE LEARNT TO ...	
USE COLOUR, TEXTURE, TINTS AND TONES TO RE-CREATE THE MONA LISA WITH A STYLE OF HIS OWN	
SUCCESS CRITERIA: I HAVE SHOWN THIS BY ...	
1. I HAVE CAREFULLY SELECTED TEXTURES COLOURS TINTS AND TONES FOR MY COLLAGE	/ 5
2. I HAVE CUT AND GLUED CAREFULLY AND FILLED ALL THE SURFACE OF MY COLLAGE.	/ 5
3. I HAVE MADE MONA LISA MY OWN BY.	..
TOTAL	/ 15
DID YOU FINISH THIS PROJECT ON TIME?	
YES (WELL DONE!) <input type="checkbox"/>	
WHAT WAS THE MAIN REASON YOU THINK YOU DID FINISH ON TIME.	
NO (OH NO!) <input type="checkbox"/>	
WHAT WAS THE MAIN REASON YOU THINK YOU DID NOT FINISH ON TIME.	
GOAL SETTING FOR IMPROVEMENT	
WHAT COULD YOU DO TO IMPROVE YOUR RESULTS OR STAY ON TARGET IN THE NEXT LEARNING TASK.	

The dialogue that is shared with the students is important when assessing the students' learning in this task. The artwork they produce will also demonstrate their technical skills.

The students' project sheet outlines the success criteria and consolidates the learning intention of this task. This information is repeated in a self-reflection task that provides the students with a way of self-moderation and reflection. This self assessment is designed to help students recognise their learning and to reflect upon what may have contributed to or held them back from achieving the learning intention.

Nicole Wassell
Art specialist teacher
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Visual Art Learning Stories

These last three articles are VISUAL LEARNING STORIES. They are brief outlines of the programs and images of results.

AEV encourages submissions for publication which use the following as sub-headings or guidelines:

Title

Year and AusVELS Level

Learning intentions

eg What you want the students to be able to do... and understand

Resources and materials

Creating and making

Exploring and responding

Success criteria eg Describe and show images that demonstrate how the students have achieved the learning intentions. Include some student reflections if possible.

And please include great high resolution colour images!

Share your successful Learning & Teaching Programs with AEV members!

Email your brief story with separate images to:

enquiries@aev.vic.edu.au

AEV Conference 2012

In pictures

