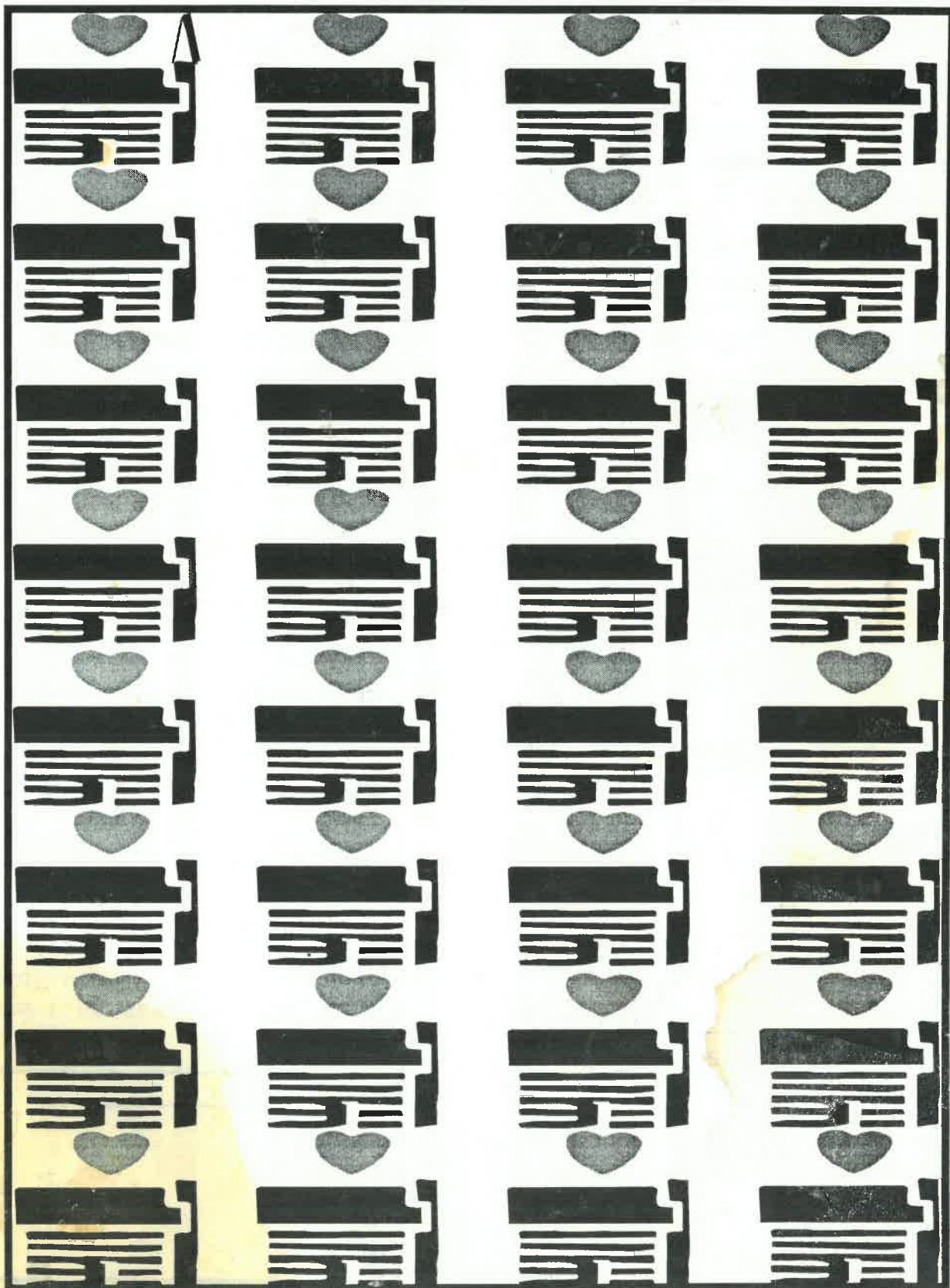


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queensland art teachers association

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editorial

Hello welcome to our first edition of

Isabout for 1998. In this issue we focus on the primary and junior secondary curriculum and I hope you enjoy reading the information we have been able to obtain regarding the trends in art education in the primary school. A special thanks to Deborah Cohen for her contributions on this topic for this issue.

Education Queensland while undergoing some "major systemic re-engineering" of late has also been focusing heavily of the continual improvement of its primary curriculum programming and delivery. The past three years saw the provision of Arts Key Learning Area coordinators. The Arts KLARC's as they were known, had a major brief to support primary teachers in their development of primary arts curriculum. Many of you will recall the increased number of professional development opportunities and the information that was provided as a result of their positions.

However, with the changes to the support structures in Ed Queensland, we no longer have the services on KLARCS and the emphasis now is on the provision of private, tertiary or professional association driven professional development.

I believe QATA will therefore this year, play a key role in establishing itself as a major and reliable source of information and support for art teachers both primary and secondary in gaining professional development and education information. In particular we hope to gain a better understanding of the needs of non-metropolitan based art teachers and will aim to assist them in gaining access to professional development opportunities as they become available. I would like to hear from any members who have any ideas about how we can improve access to P.D. for these teachers. I aim to share these and other members responses in a letter to the Principals Association later this semester.

QATA's preparations for its 1998 projects and events are coming along well. Firstly, in conjunction with the Anglican Church Grammar School, we plan to stage an Art Educators Conference during May. This conference will also coincide with the Churchie Emerging Artists Exhibition.

This QATA Conference flyer is included in this issue and I would encourage you to share this information to any non-members who may also be interested.

Also included is information regarding the National Conference of the Australian Institute of Art Education (AIAE) to be held in Wollongong late September. Teachers interested in attending should be able to submit to their school's professional development funding for assistance with registration fees.

QATA hopes to continue to provide assistance and ideas in not only current art pedagogy but also with the development of your own arts practice and this issue includes ideas regarding arts curriculum programs contributed by primary teachers.....Thankyou to these teachers for their efforts and ingenuity!!

This issue's feature article is one lifted from the pages of the National Association for Arts Education News and deals with the issue of advocating for arts education. A dilemma facing most primary teachers as they endeavour to institute art educational programs in what is a traditional under-resourced under-funded area. While the article does not pose ways to get around resourcing dilemma it does pose the question art education or arts entertainment and enrichment - do we understand the differences?

Special members contributions from Pine Rivers SHS teacher Debbie Ruellen and primary teachers Dona Spencer, Olivetta Harris and Dominique. A big thankyou to Debbie for contributing this very informative and enjoyable paper regarding the use of the visual diary in junior secondary and to Dona, Olivetta and Dominique for their wonderful primary visual arts units. Great units with ideas for secondary too.

I hope you enjoy this jam-packed issue of *Isabout* - please pass it to any colleagues and resource teachers for their information when you've finished - perhaps we can encourage some more memberships this way and therefore continue to improve the quality of the journal for you all.

All the best for a productive and enjoyable 1998

**See you at the conference and/or
Cheers 'till the next issue!**

Karen

Letters to the Editor

Dear Editor

I have noticed over the past few years that with the current emphasis being placed on the use of the visual diary in schools, we perhaps need to be more discerning about the kinds of matter present in them that we assess. In my school the visual diary has become a workbook/best friend/confidante for many students and that can have many benefits. Some of my students spend hours pasting photos of artworks, boy/girlfriends, copious notes on artists' lives, exhibition materials etc. This is along with the usual drawings, experiments, notations and evaluations. How much of this is relevant and how much is time wasting? Through the threat of broken fingers, I have finally stopped students spending time making beautiful borders and headings, but I believe that there is still an issue.

As a panellist in my region, I have noted that many students approach the visual diary in the same way. Has the visual diary become the ultimate baby sitter? It is understandable that while a teacher may have a class working on several different areas of study, it is easy to have students work quietly on their own *development* as the teacher deals with the other students. The advantages to this approach is that the developmental work is well and truly growing (to justify the Board?!) and everyone looks industrious to passing principals. Most importantly the students enjoy all of this introspection and scrapbook keeping, (some of their letters are fun to read too!)

This year I have threatened the old knuckle crunch again on students who write too much about their cat/boyfriend/girlfriend, or even artwork. I want to see the development of ideas visually. I want to see development of composition beyond the first scratchy sketch and the development in media beyond the 3cm squares of pastel/paint/tonal scales. Written material is limited to a rationale and/or evaluation and where necessary the technical notes in areas such as photographic arts. The rule of the thumb in my class is that if the material doesn't have some direct link to the development of the work, leave it out.

What do others think?

Fingerbreaker
NQ

Dear Fingerbreaker

Two comments;

the use of knuckle-crunchers contravenes WPHS guidelines, perhaps a call to the Art Review Officer for clarification?

Ed.

Dear QATA,

In the light of the recent enterprise bargaining agreement between Education Queensland and the QTU, Art coordinators should be allocated sufficient time for their duties as well as being appointed to the new "extra duties" (AST) classification.

The union did apparently canvas this particular point but I didn't hear or read about it in the QTU information. Metropolitan West HODs and Coordinators have canvassed the issue but found practically no demonstrated interest was shown by lots of other art teachers and particularly the art coordinators themselves.

We all know coordinators work as hard as most HODs, even harder in some cases. If we don't want to drive ourselves into stressed out retirement (to an asylum), we need to start a concerted campaign for an equitable deal NOW; before principals have a chance to think up how they can get the most work out of the new classification, for nothing.

The union would be interested if they received a mountain of letters on this topic.

Now is the time as the new award is being translated from paper to practice.

Faternally

Jo McHenry
Sunnybank S.H.S.

Dear Jo,

This issue is indeed a very important one which, for a long time, has gone unaddressed. It is particularly concerning in light of the longstanding practice of schools to amalgamate art forms under the "arts umbrella" resulting in a very large faculty (often the largest faculty in the school), huge combined extra curricula workloads, incessant budget cuts and increasing class sizes.

I believe action in the form of letters from members would assist us in gaining Principals attention. I also believe this matter should be acted on more pro-actively by our association and will add it once again to our meeting agenda.

May I also suggest that we need to ask more of our union delegates and arrange for our network to be united in their attendance at regional union meetings where this issue should also be considered.

I hope to deal further with this issue in next terms journal

What do other members think? Ed.

Secretary Space

"The Arts are fundamental resources through which the world is viewed, meaning is created, and the mind is developed." *Elliot W Eisner, Professor of Education and Art, Stanford University.*

'The world is in the midst of a shift from a predominantly industrial society to an information society. Education is changing as well, undergoing reform in order to prepare children to lead productive lives in the new millennium. As we struggle to meet the challenges of the 21st century it becomes increasingly clear that the arts are essential for a complete education.' (NAAE NEWS 12/97)

The teaching of the arts encourages and develops cognitive skills in other key learning areas. These skills include

- ⇒ the ability to see clearly,
- ⇒ analyse,
- ⇒ reflect,
- ⇒ make judgements, and
- ⇒ link information from diverse sources to generate ideas.

' They are the same qualities embodied in the broader goals of educational reform, and they are exactly the attributes that children will need to succeed in the 21st century.

With the onset of the technological age tomorrow's workers will need to know how to manage increasingly sophisticated tools for communications in the world of multi media events.' (NAAE NEWS 12/97)

This is a time of opportunity for art teachers. A new century approaches and we have been given an opportunity to consult on the future of art education in schools. How will we take up this challenge? The new THE ARTS syllabus provides Queensland art teachers with a vehicle to design a curriculum that has been long overdue. This is an opportunity to provide the necessary direction for what Art will encompass in the future.

The last time a Primary Arts Syllabus was developed was in 1972; Junior Art was in 1988. Toooooooooo long!

It is not only information technology and the implications in this arena to teaching and learning that we have to consider, it is the total pedagogy of learning that needs to be addressed. 'Interactive multi media is already a new force in education, art, culture, and it is set to become the basis of a new information economy. It is already changing the way we communicate, the way we learn, the way we access information, the way we create, the way we live our daily lives.' (Creative Nation, p.57)

'The impact of the ubiquity and fevered consumption of imagery has been the subject of much recent speculation. One tool of analysis has been to consider aesthetics as applied by people to everyday experiences. The paradigm is not the richly coded single artwork in a gallery, but theme parks, shopping malls, streetscapes, glossy magazines, pinball alleys, television and computer interfaces. The modernist ghetto of the fine arts is breached by the multiple images used by the great majority of people.' (Paul Duncum, P. 6 Art and Technology: In these days of Miracles and Wonders)

A possible question is not what type of curriculum is needed at this time. The question may be what do we want as the structure for art education if the future? Implications can be seen in the many issues that this question implies, such as.....

- pre-service experiences in art(s) education for Early Childhood, Primary and Secondary teachers,
- student learning outcomes that reflect relevant and purposeful learning and experiences,
- accountability of schools to provide meaningful experiences,
- delivery practices for art(s) in the future,
- resources that are necessary for schools to offer quality art(s) programs,
- professional development and inservice requirements for the teachers of the future,
- access and availability for parents and the community to be involved in art(s) learning.

These implications only touch the surface of the issues that need to be addressed now.

Teachers need to address their own personal teaching, now, in order to comprehend the changes of the future. ' Keeping abreast of developments is necessary, but it is only through an active, critical engagement with the wonders and miracles of our time that we can hope to facilitate a participatory democracy and a just society.' ((Paul Duncum, P. 19 Art and Technology: In these days of Miracles and Wonders)

Q.A.T.A. DIARY

QUEENSLAND ART TEACHERS ASSOCIATION 1998 MEETING DATES AND VENUES

MONTH	MEETING DATES	JOURNAL DATES	IMPORTANT EVENTS
JANUARY			
FEBRUARY	Wednesday 18 Brisbane Grammar School - 5.00pm		
MARCH	Wednesday 18 Brisbane Grammar School - 5.00pm	Mon.16 -closing date for articles Fri. 27- Publishing date	March 26 - May 6 MAEA Central Exhibition
APRIL	Wednesday 29 Brisbane Grammar School - 5.00pm		
MAY	Wednesday 20 Anglican Church Grammar School - 5.00pm	Mon.25 -closing date for articles	15, 16,17 - QATA Conference - ACGS
JUNE	Tuesday 9 Gold Coast City Art Gallery - 5.00pm	Fri. 5- Publishing date	
JULY			24, 25, 26 July Excellence in Youth Art Workshops & Exhibition Brisbane Grammar School
AUGUST	Wednesday 5 Anglican Church Grammar School 5.00pm	closing date for articles Publishing date	12 August Art Teachers Art Exhibition Queen Alexandra Home
SEPTEMBER	Wednesday 9 Anglican Church Grammar School 5.00pm		16 September All MAEA district exhibitions finished and works selected
OCTOBER	Wednesday 7 Anglican Church Grammar School 5.00pm	closing date for articles	28 Sept - 2 Oct. AIAE Conference, Woolloongong 18 -21 October MAEA Workshop Program
NOVEMBER	Wednesday 4 Anglican Church Grammar School 5.00pm	Publishing date	
DECEMBER			2 December ArtsCraft and Design Market

Advocating for arts education....

Arts Education for life and work

A recent project conducted by NAAE Evaluating the Key Competencies in Arts Education, found the the outcomes of arts learning have relevance in general education and provide useful skills that enhance employment opportunities for their students.

As reported the the preface to *The Mayer Key competencies and Arts Education* "the arts could be central to students' development in the full range of generic competencies because they encompass practical person and interpersonal skills in a wide range of activities that are characterised by complex decision making and problem solving".

"The strong influence of sensory learning coupled with the need for sensitivity to aesthetic and cultural values adds another dimension to students' acquisition of key competencies through their engagement with the arts. We do not maintain the these are exclusive to the arts but we do suggest the arts education can provide a comprehensive experience and extensive practice of those skills that will equip student to meet the challenges of education, training and employment."

According to Ramon Cortines of Stanford University (*Arts Education for Life and Work*, The Getty Education Institute for the Arts) arts education is not only crucial to quality learning and teaching but can lend value to four different learning domains - cognitive skills, creative skills, workplace skills and pedagogy in addition to the intrinsic value of art itself.

Cognitive Skills. Studies have shown that the arts stimulate, develop, and refine the e critical skills of problem posing and solving, analysis, synthesis evaluation and decision making. Arts education improves communication and develops the ability to interpret and understand complex symbols in the same manner as language of mathematics. Schools that provide education in music, drama, visual arts and creative writing develop diverse cognitive abilities that are fundamental of schooling.

Creative Skills. Arts education plays a central role in fostering creativity, developing imagination, enabling students to envision alternative possibilities. The arts create a capacity for experiencing the sense of "moment" , shaking up the consciousness and inspiring innovation.

Workplace Skills. The arts help develop "knowledge workers" - those employee who

possess a palette of higher-order thinking skills delivering precisely what the workplace wants.

Pedagogical Benefits. Because an arts education develops a wide range of cognitive abilities, it helps teachers promote achievement across disciplines, fostering the development of spatial, mathematical, logical and physical abilities.

Intrinsic Value. Studying and producing art is good for its own sake, for it is art that defines who and what we are culturally. It is therefore fundamental to communicating helping us to understand others and ourselves.

Telecommunications and software companies are growing by leaps and bounds The entertainment industry annually creates new jobs that range from programming to lighting, set design animation set construction to mention a few. All these jobs depend on visual imagery for successful operation and all need skilled, creative and adaptable employees able to work in teams. A comprehensive arts program gives students the necessary skills needed to meet the challenges of an increasingly technological world.

What do you mean by arts education?

As stated in its platform, the NAAE advocates that in both institutional and community settings arts educators need to promote quality teaching and learning in the arts. Arts educators may be located at all levels of schooling, in tertiary institutions community programs and private studios. In its advocacy role NAAE brings together not only teachers in each art form - dance drama music media and visual art and design - but also practising artists and members of the art industry.

In this sense "arts education" appears to have a broader meaning covering a wide range of activities in various situations and settings. Currently in the USA a debate concerning the meaning of arts education has made distinctions between the different types of involvement with the arts disciplines. The following excerpt from a broadsheet issued by the National Art Education Association (NAEA) attempts to clarify the meaning of "Arts education" by classifying the various types of situations and settings in which it occurs. Although the discussion is part of a larger campaign to have arts education placed within the core curriculum in USA, it proposes an

interesting interpretation of arts education. "We are all aware that many definitions of arts educations compete with each other in the policy arena. Several years ago a simple formulation was developed to help clarify matters both nationally and locally. Distinctions were drawn among **entertainment, exposure, enrichment and education**. Entertainment involves casual engagement with any art form already known. Exposure involves engagement structured to produce a new experience with an art. Enrichment involves engagement or experience crafted to support another educational activity Education means engagement with an arts discipline as a body of knowledge and skills to be sequentially acquired and applied by the student.

While all four of these functions are important, and while the first three are important elements of learning about the arts, **one function does not substitute for another**. A significant amount of arts agency-directed effort that carries the label "arts education" is devoted to exposure and enrichment. When understood using the definitions above, such efforts deserve support. However when exposure, enrichment and entertainment are presented as substantially equivalent to arts education, the cause of knowledge and skill development in students suffer. In addition, the arts disciplines loose their claim to parity as fundamental to the centre of general education. We don not attempt to teach reading by taking students on tours of libraries.

So next time someone tells you the support arts education you may want to ask them *What do you mean by arts education?*

Arts Literacy.

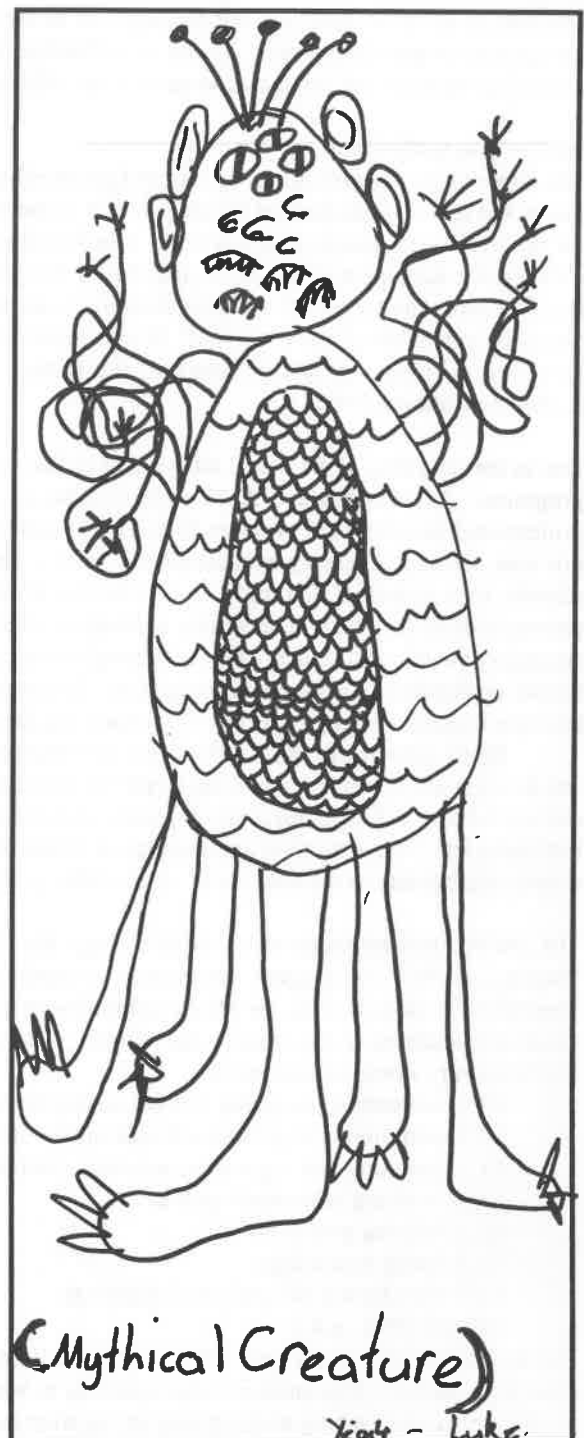
Although great efforts are being made to improve levels of verbal literacy in schools, many educators believe new modes of communication will demand a much broader range of literacy and perceptual skills.

The arts speak their own language, conveying meanings beyond the power of words to express. They are. many educators believe, separate forms of intelligence and ways of knowing - a unique and important literacy. Popular culture and the flood of media images it has generated occupy a whole new world of non-verbal forms of communication. Students must learn to interpret images, symbols and icons in order to understand subtexts and implicit messages, know the excellent form the inferior, and create effective images and messages of their own. They also learn to analyse, critique and draw reasoned conclusions from what they see and hear Quality arts education also enables

students to reflect on the meaning of their perceptions and experiences.

As part of the ArtsEd on EdNA project the NAAE has produced a set of papers on arts literacy in the areas of dance, drama, music, media and visual art and design. The publication entitled *More Than Words Can Say* is available on the Australian Centre for Arts Education new web site :

<http://education.canberra.edu.au/centres/acae>



What influence does the teacher/artist have on the making of art by student/artist?

By Debbie Ruellen - Pine Rivers SHS

What influence does the teacher/artists coaching have on students art production in their secondary years of schooling: How does the teacher/artist's visual diary influence the student's visual diary and art production in year 10?

Although the advancement of teacher as artist/coach in education is advocated in the visual arts, support for this practice appears to be intuitive rather than evidentiary. Case studies were used to evaluate the influence of teacher/artists coaching on the art production of four, year ten students. The results suggest that although coaching can have a positive effect on students' art production, the success of the teaching and learning is dependent on the teachers understanding of the role of coaching as an artist, and how this strategy can be facilitated. The effect of the professional development program: Key Competencies and Elements of Visual Arts Practice in the Classroom (Leo 1996), is relevant and of importance to the research discussion but inconclusive as to what influence and impact this has on this visual arts classroom.

Background to the study

The dilemma for art curriculum writers and teachers has been what to teach and how to teach, visual arts. The Queensland junior and senior secondary art syllabus is akin to not one mode of thinking but a fusion and stirring of many ideas to cater for the needs of teachers and learners. The function of the curriculum in education is to enable syllabus planners to immerse the document in an ideological theory best suited for the culture and society for which it is written. During the last five years the senior art syllabus document has been scrutinised and revised to such an extent that the document is hardly recognisable of its former self. What started out as making amendments to the document, became a major rewrite. However, the junior art syllabus has not, at this stage, been amended but is well in need of attention to keep inline with current educational trends.

Due to the rewriting of the visual art syllabus in Queensland, a need has arisen for more formal professional development programs. The Queensland Art Teachers Association (QATA) initiated, in conjunction with Griffith University, a professional development program to engage visual art teachers in their own art production. According to Leo (1996), this was deemed necessary because of the limited number of artists in resident programs operating within Queensland schools, (due to lack of funding). There was also a need for the expert teacher/artist model to be introduced, seeing it had proven to be of such benefit according to Mason (1995), Sharpe and Dust (1992), and Dahl (1990). A number of specialist secondary visual arts teachers identify themselves as being practising artists, but a need has arisen in Queensland for more formal professional development programs. This would enable art teachers to enhance existing skills and to inservice teachers in postmodern perspectives, that form the ideological structure for the revised senior art syllabus.

By its very nature, this professional development program is about, at the broadest level, developing the visual arts through teacher professional development that renews and refreshes, school and community cultural development and art industry infrastructural development, and consequently about changing the culture of teaching and learning in the visual arts. The long term and qualitative nature of such changes is offered by this model of reflective practice that is most appropriate to the visual arts. (Leo 1996, p. 7)

The professional art study was funded through the General Element of the DEET National Professional Development Program in 1995. The program focused on contemporary artistic processes and practices and directly links with the Key Competencies identified by the Mayer committee in 1992. The key competencies addressed in this programme involved visual arts teachers in the process and practice of artistic inquiry as they generated a body of art work. The process of artistic inquiry involved teachers in:

- KC1: collecting, analysing and organising visual, verbal and sensory information
 - KC2: communicating ideas and information in visual and verbal forms
 - KC3: planning and organising activities (individual and group)
 - KC4: working with others and in teams
 - KC5: solving problems
 - KC6: using technology
 - KC7: developing cultural understandings
- (Mayer 1992, p.4)

The teacher as artist model provides, good modelling, coaching, scaffolding and fading, using the expert teacher as the artist in residence. The question now raised is, to what effect or impact and benefit does this professional development program have on teaching and learning and to what extent, (which is a far more complex phenomenon).

Aims of the research question

The aim of this research is to reflect and discuss the influence that a visual arts teacher has on the making of art by year

ten, art students. This study identifies the effect on teaching and learning, if the visual arts teacher is to adopt the expert teacher/artist as coach strategy. This approach to teaching and learning forms the underlying philosophy of the revised senior art syllabus and the 'teacher as artist', professional development program. The conceptual framework of the senior art syllabus is supported by research literature to substantiate the postmodern approach to teaching and learning in the visual arts. The literature, broadly discusses the significance of this issue for visual arts education and describes the value of professional artists in Queensland secondary schools. This paper outlines and discusses the qualitative interdependence that exist between the teacher and the learner during visual art production.

Artmaking tools such as the visual diary are used to illustrate the postmodern approach to teaching and learning and the influence of teacher as coach/artist. The visual diary is a record, documenting a variety of information, ideas, working processes and solutions, introduced as an assessment tool in the (revised 1995), Queensland Senior Art Syllabus. It is a visual journey that is a highly individual exploring process that can take the physical form of such things as books, filled shoe boxes or even suitcases filled with objects and ideas. In the senior art syllabus document, the term art production refers to the ability to transform ideas and concepts into something outside the self. The visual diary can form part of the art production, transforming the concept in art that the process can be the art product/or resolved work of art. The influence of the teacher/artist on the student/artist is documented by looking at the working process of art production, which is evident in the visual diary development. The expert teacher/artist in this research uses their personal visual diary as a means to encourage and model art production for art students and to demonstrate their expertise as a thinking and working artmaker. Therefore this research uses the visual diary as an assessment instrument to identify the influences that the teacher's visual diary has, when it is developed alongside of the students.

Review of Literature

Recognition that children's artistic development is primarily a social phenomenon rather than a genetic predisposition should have profound effects on the type of art education practised in schools. (Fielding 1995 , p.53)

The study of phenomenological sociology reveals the framework, social construction and the taken for grantedness of social phenomenon. We can explore and generate questions about the nature of learning in a visual arts classroom by observing, describing, analysing, and interpreting experiences of the teacher/artist and students as a social and cultural phenomenon. It is true that student's learning is not limited to the classroom. Dewey (1934, p.194) states that 'the true centre...is not science, nor literature, nor history, nor geography, but the child's own social activity'. The teacher is only one source of knowledge. What students learn from each other, outside of the socially constructed institutions is of great importance to their lifelong learning.

Giere (1994, p.383) states, 'non scholae sed vitae discrimus', (we do not learn for school but for life). Therefore, the art room should not be about thirty students sitting quietly producing look-alike representations of ideas and concepts. Interactions between teacher and students and, just as importantly, student and student, should prompt and suggest, where it is forthcoming, a wide and varied range of solutions and future problems to solve. The aim in education is to enable students to not fear success or failure but to feel free to take risks and seek advice from participants and non-participants in the art experience.

The student must not be treated as a novice but as a unique and innovative expert. Every student's experiences and skills should be positively valued and encouraged within the educational environment. Collins, Brown and Newman (1989) suggest that teaching should not be didactic and that less traditional strategies can be adopted to nurture and coach successfully. The Queensland senior art syllabus encourages this model for learning in secondary visual arts classroom. This is a heuristic approach to teaching and learning, using self-discovery as the method of problem solving and problem making. Brown and Palinscar (1987) similarly adopt a model for cognitive processes and knowledge acquisition as used in Schoenfeld's teaching (1983, 1985), (in Collins, Brown and Newman 1989, p. 470). This model fulfils four main functions in a reciprocal teaching environment which are: modelling, coaching, scaffolding and fading. All of these researchers believe that motionless knowledge which is usually just stored, will be developed to have more practical applications if ownership of this knowledge is established. This concept has useful applications for visual arts education. The knowing in art should be relevant, accessible and have many flexible and practical functions for to the student/artist. Reciprocal teaching between teacher/artist and student/artist support this knowledge acquisition. The future of art education is dependent on the expert teacher/artist model for progress and development of teaching and learning strategies. More research is needed to identify the influence of the teacher and teaching in educational institutions to support these theoretical claims.

It is significant for all stakeholders in the educational experience to discuss the issues related to adolescent art production to identify and enable visual arts educators and policy makers to assess and improve current pedagogical practices in Queensland. The research by Cross (1977), Brookfield (1995), Fielding (1995) and Emery (1996), broadly address the importance of this issue for visual arts education and describe the value of professional teacher/artists in schools.

His or her commitment as teacher-artist is that he suggests directions but does not impose solutions. What we anticipate is that this kind of open-ended experience will lead children to a love of art and an appreciation of their own efforts. Therefore, we need also to bear in mind that if self-discovery is to be of value to a child, he must not rely solely upon the teacher. (Cross, 1977, p. 100)

In Emery's paper (1996) she highlights the lack of clear conception between the theoretical claims of what we should be and what we are valuing in our schools. Emery (1996, p.23) states, 'we still do not have a clear idea of the competencies needed by an art teacher, nor do we clearly know how art teachers work in action'. Much of our teaching and learning strategies taught in our teacher training institutions and our schools are still based on content acquisition rather than critical thinking, transferable knowledge and postmodern perspectives. This modernist approach to teaching and learning does not provide a sound basis for postmodern educational theory. Elfland (1995, p.115) identifies, 'Postmodern models of curricula have a lattice or weblike structure, which invites the learner to pursue meaning in multiple directions along many routes of intellectual travel.' Research by Brookfield (1995, p.4) points out that 'before students can be expected to think critically, they must see this process modelled in front of their eyes'. This theory supports the claim that teacher/artist in conjunction with student/artist provide partnerships for effective and relevant learning. Research about the influences of the teacher/artists art production on student/artists art production highlights the relationship between theory and practice.

The visual diary can demonstrate the effect of theory put into practice. It is an assessment tool that can indicate the achievement level of visual and verbal communication attained through the application of visual language. Visual language is the basis for all visual communication and is the instrument by and through which artworks make and reflect students ideas, thoughts and feelings. As in any language the function, form and nuances are learnt. It is the appropriation and understanding of the visual language that is determined largely by the culture in which this language exists. Each culture values and places importance on varying aspects of visual language. Cross (1977, p. 100) explains, 'values held by individuals and groups can change over time, and vary across cultures'. An understanding of the elements and principles of composition, signs and symbols are the 'words/symbols', visual language use to communicate. The term visual literacy has been used during the last fifteen years to outline the complexities of visual language and the communication of signs and symbols. According to Boughton (1987), visual literacy has no single clear meaning. To be visually literate is to develop and apply a strengthened visual sense. One of the aims of art education is to enable all students to use the 'words/symbols' of visual language to achieve a higher level and understanding in visual literacy. The expert teacher/artist enables students to be familiar with the visual language of a range of cultures to develop individual visual literacy levels.

Research design

The participants of this pilot research study are four, year ten art students and an expert teacher/artist with twenty years of art teaching experience. The art class has twenty-six students who are all continuing art with this teacher from year nine. There is a fairly equal gender mix of students and a cross section of cultures represented within this class. This government school is located on the northside of Brisbane and has a population of 1350, with 800 students currently taking visual arts. There are six full-time art staff and the school can boast of having one of the largest visual art departments in Queensland. Using qualitative data collection on a convenient sample, this study identifies the qualitative influences of the expert teacher/artist on the student's visual diary development and art production. The data collection methods include case studies of four students from varying backgrounds, and observes the interactions and influences of the teacher/artist's written, verbal, non-verbal and visual language. This ethnographic study took place over four weeks and pseudonyms were used to protect the rights of all participants.

Discussion of results

Current visual arts practice in Queensland allows multiple readings, plurality and contextualised viewing using a personal, social and politically constructed postmodern framework. The teaching and learning environment in this research encouraged a non-threatening, relaxed atmosphere that was dominated by one to one, small group discussions and demonstrations. The expert teacher/artist catered for a variety of cultural, social and individual learning styles ensuring students freedom, a sense of fun and self expression. This postmodern approach allowed for learners to pursue meaning in multiple directions, (Elfland 1995). It also supported the notion Brown and Palinscar (1987) suggest, providing a model for cognitive processes and knowledge acquisition to occur. The meaning that was constructed by students was observed alongside the social activity (Dewey, 1934), to ensure a holistic picture was captured that exposed, the what and how of learning. All students constructed meaning that was relevant, accessible and had many flexible functions for individual needs and development. As Lave and Wagner (1991, p.87) point out, 'Contextualised learning locates theoretical learning and competencies in different contexts through real life learning environments and simulations'. The relationship between real world experience and institutionalised learning experiences was questioned by this teacher/artist.

The four students observed in this study were all inspired by the teacher/artist modelling and coaching art processes and

techniques. This coaching took place during informal workshops and were evident as models found in the teacher's visual diary. Modelling process in visual arts is not a new phenomenon, researchers such as Brookfield (1995), have documented the relevance and importance of providing good modelling. This research indicated that there are direct and indirect influences of teachers art making on students art making. Evidence such as, similar use of art techniques and application, indicate a direct influence of teacher directed modelling. Also the common use of subject matter and development of ideas was very similar in both the teacher and student's visual diary. The indirect influences were more subtle and difficult to record because of the qualitative nature of the process and artmaking. Generally, all students constructed individual meaning according to personal preferences of techniques and processes demonstrated. Often the techniques and processes were transformed and developed by the student to give individual meaning and relevance. The adaptations became personal inventions, providing opportunity for individuality and ownership of modelled techniques and processes.

The modification of a teacher modelled technique or process was evident in all four student's artmaking. An example is when Jerry had watched Ms Purple laboriously wrap a bottle with plastic wrap and then with clear cellotape. The encased vessel was then sliced down one edge with a sharp blade and rejoined with cellotape once the bottle had been removed. This sculptural technique was developed by Jerry to form a life-size self portrait that was reminiscent of a chrysalis. He had adapted the initial idea and established ownership of the concept by colouring, distressing and creating different layering effects with the materials. The art piece had been instigated and carefully problem solved by Jerry. Even though the subject matter and technique were similar to the teacher and other students artmaking at the time this piece was made, Jerry demonstrated individuality and a high level of visual literacy and problem solving skills.

Other direct influences were observed, both visually and verbally, by students during this art experience. Firstly, all students appeared to be developing a more critically aware and reflective practice of self and others artmaking. As Jerry states (referring to Ms Purple's visual diary), 'there is an obvious message or reason which makes you wonder why she did it'. Fox points out, 'some ideas are in writing I can't read, which is sometimes frustrating because I want her to share her ideas with others'. Both of these students are engaging in dialogue that critically reflects the content of Ms Purple's diary. They indicated that they wanted their own work to have meaning and they consider themselves to be unable to read the words/symbols of this artist's work. In response, Ms Purple was equally frustrated in her inability to 'read' visually the codes used in Fox's visual diary. The reciprocal teaching between teacher and student engaged all participants in learning from and alongside of each other. This strategy developed very individualised and expressive responses to problem making and problem solving. Students were given the opportunity to solve visual problems that the teacher/artist was tackling as well as going off on their own tangents to develop other visual problems.

'I like not teaching the students but finding that they learn inspite of themselves and me. They are in control of themselves and for four lessons a week as they are nowhere else in the school day - there are no rules'. (Ms Purple)

The influence of the professional development program, (the teacher as artist), on this expert teacher/artist is inconclusive. The effect of such a program on individual teachers is a complex and difficult task to research, due to the varying experiences and qualitative nature of the program. Although, it is evident that the key competencies (Mayer, 1992), have all been addressed in some way in this classroom. The teacher has developed a inspirational way of working with the students, injecting multiple teaching and learning strategies to deliver a postmodern visual art syllabus. This progressive approach to visual arts education is advocated by the conceptual framework of this professional development and Queensland education.

Conclusion

At the turning point of this century expert teachers are evaluating what and how to teach. Postmodernism is the prevalent framework for teaching and learning in this visual arts environment. In the late 1990's the expert visual arts teacher now coaches, imitates and models 'good' arts practice, acting as a facilitator, not to teach but to unteach and enable passive and active learning. As Brown and Duguid (1993, p.11) emphasise 'learning is not a passive activity...what is learned can never be judged solely in terms of what is taught'. Learning is an interactive, complex, socially constructed phenomenon that requires all participants to engage and develop individualised ideas, values, confidence and an ability to communicate through, in and about their own lifeworlds. The influence of the teacher as artist does not impose but suggests, where it is forthcoming, problems and solutions to a variety of experiences. The vision in art education is to enable all art students to have the confidence and ability to communicate their experiences, ideas and beliefs in a positive, individualised way within their society. Students are able to present their personal views and values through their artmaking to develop problem making, problem solving and conceptual experiences. Students confidence and experiences may also be heightened by engaging in reflective and experimental art production in the visual diary. The problem of what to teach and how to teach it, has been outlined in this research, enabling arts educated to gain insight into 'good' arts practice that are supported by theoretical perspectives. Eisner (1994, p. 139) identified 'The main aim is to teach children to think, to act, and to learn from the consequences of their actions'. The main aim of this paper was to identify, reflect and question teaching and learning in the visual arts to educate and enable greater understanding and meaning for the learner.

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Resources and Reviews

Art-i-facts Book 2

an exploration of ideas in drawing.

by Vaughan Rees

McGraw Hill

PRECISE

"Art-i-facts" Book Two examines drawing as a core activity for artists, Craftspeople and designers. Drawing is viewed as having its own history, a common thread that weaves through artistic and creative endeavour. The student is introduced to the broad historical, technical aesthetic and conceptual elements that form the basis of drawing. Each chapter deals with specific aspect of drawing and includes practical activities that complement the text.

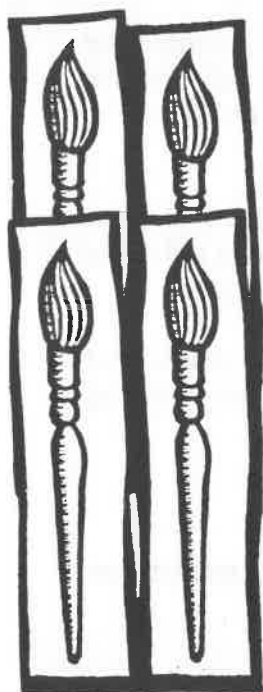
- ❖ Students are encouraged to see their own experience as a valuable base from which to work
- ❖ Australian art predominates the images while historical European and North American examples and contemporary South-East Asian drawings provide a broad context for discussion
- ❖ The Art-i-facts series emphasises visual information and keeps discursive matter to a minimum. the book 'talks' to the student while allowing the teacher to expand on the text and the studio experience.

COMMENT

"Art-i-facts" Book Two is a text which appears to have found the middle ground . It will meet both the needs of the teachers in using a relevant ,practical and purposeful text and the desire of the students to have inspirational and interesting texts prescribed. A good deal of attention has been paid to blending images and topics that would interest today's students with the theoretical discourse regarding the purpose and meanings of contemporary drawing.

The text also provides tangible drawing activities which teachers may choose to consider for drawing practice within the classroom or as extra curricular activity. Particularly pleasing is the fact that the artists provided as examples are easily related to current arts and classroom practice and students may easily attempt similar practical activities to those of the artist in order to obtain a sense of accomplishment. "Art-i-facts" text is easy to read and would suit all secondary age groups. It is a must as a teacher reference and could quite possibly suit as a classroom set due to its breadth of content.

Book reviewed by
Karen Wilbur-Smith



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Greetings from Central Office

The focus of this journal issue is the Years 1-10 Art(s) Curriculum. The revision of syllabi identified within *The Arts* has been a long time coming. In particular, the primary Art Syllabus is dated 1972. Support documents being published by the Department of Education in the interim, for primary Art, were the *Living By Design, Handbook of Art* series for teachers. The Junior Art Syllabus which was purchased from the Board of Senior Secondary School Studies by Education Queensland is dated, 1988.

The recently established *The Office of the Queensland Schools Curriculum Council* (Q.S.C.C.) has been given the mandate to produce a new syllabus.

- 1998 - three project officers have been appointed to write the design brief for the new *The Arts* Syllabus,
- 1999 - the writing of *The Arts* Syllabus is planned to begin,
- 2000 - trialing and piloting of this syllabus is scheduled to happen in select schools,
- 2001 - anticipated implementation for *The Arts* Syllabus by state schools.

State schools will be given three years to implement the syllabus while non-state schools will be able to elect to implement the syllabus

In these early stages of developing the design brief, teachers, professional organisations, tertiary institutions and Department officers, among others, have been consulted on their present practice and for their suggestions about future implementation concerns for Arts education.

The Q.S.C.C. called for submissions from interested parties to comment on the knowledge, skills and understandings for areas of *The Arts* including Dance, Drama, Media, Music & Visual Arts.

Comments were to include suggestions for the rationale, structure, content and processes, scope and sequence of learning outcomes, resources and other features of the curriculum. These submissions were to be received by the QSCC by 13 March 1998.

Queensland Art Teachers Association prepared and sent a position paper in response to this request. Education Queensland has yet to define its position on the new syllabus.

A reference committee will be formed by QSCC to advise on the syllabus development.

In April 1991 an agreement on a set of 8 Key Learning Areas was reached by the Minister's of Education for all states. These 8 areas would be the basis for collaborative activity across Australia. The areas identified were English, Mathematics, Studies of Society and Environment, LOTE, Science, Technology, The Arts and Health.

The Arts syllabus and *Technology* syllabuses are the last of the 8 areas to be developed. It is yet to be determined whether Queensland's *The Arts* syllabus will house 5 separate strand syllabi as traditionally developed or integrate the strands into one area of study known as *The Arts*.

Regardless of whichever direction the syllabus takes there will be major changes to art practice for all educationalists. This change will essentially challenge implementation practices involving schools.

Random questions come to mind when referring to implementation:

- How will the present teaching practice of primary teachers change when there is an expectation for schools to develop programs, teach and assess any/all strands of the Arts?

- How can a primary teacher who has no training in *The Arts* or little experience in any one of the strands plan and deliver meaningful experiences in *The Arts* and assess their students competently to a prescribed set of outcomes?
- Will programs for *The Arts* or separate strands of the Arts, which are to be taught in schools, be adequately financed to support these programs?
- Will teachers be able to access professional development to acquire the skills to teach the syllabus?
- Will secondary art specialist teachers be expected to teach music, drama, dance & media competently at levels Year 8, 9 & 10? Is there an expectation now for them to do so?
- Will training institutions now be asked to develop courses for the teaching of *The Arts*?
- If the core outcomes are too generically based, can specialist teachers in secondary schools assess core outcomes for *The Arts* through any other key learning area? Can primary teachers do so?
- Can a student in Year 9 study more than one Arts subject?
- Can a student in Year 3 be given opportunities to achieve outcomes in more than one strand?
- How can a Syllabus be delivered effectively when it is made up of 2-5 distinctly different areas of study?

The writing of the syllabus will need to deal with these and many more questions and also many others that arise from these questions.

Change unnerves and challenges the basis of traditional learning. This new *The Arts* syllabus will provide all teachers with a platform to question existing practice and prepare for a new culture. All teachers have an opportunity to respond to QSCC before the Syllabus is written. I suggest that if you are interested and want to make comments either submit your views to your professional association, network or school principal and/or contact QSCC directly on how to do so.

Janis Boyd(Art), Madonna Stinson(Drama) & Linda Mackay(Music) have been appointed to QSCC as project officers to develop the design brief in 1998. They are seeking advice from interested parties to assist with the direction of the new syllabus. **Carolyn Harrod** is the Principal Project Officer who heads the team.

PRIMARY ART in FOCUS:

At the end of November 1997, a combined Primary Art Exhibition went on display in the Foyer Gallery of Education House. Six schools from Metropolitan East and Metropolitan West displayed the art work of their students.

Richlands East SS, Rainworth SS, Cleveland SS, Holland Park SS, Karalee SS, Ashwell SS were assisted by the KLARCs during the year in developing whole school programs in Visual Art.

The art work on display was tremendous and the teachers, artists and students should be commended.

The exhibition was opened by Mr Col Sutcliffe, Director, Teaching and Learning Branch. It was wonderful to hear the passionate support by teachers and administrators for art education and the benefits of developing whole school programs.

Congratulations Carmen Aquilina and Craig Hynes for organising the exhibition and for their tireless work in promoting art.

I hope that other schools who participate in the Primary Art Network will also see the value in exhibiting work from their school at Education House.

PRIMARY ART NETWORK:

Teachers wanting to be involved in the Primary Art Network can contact **Joy Polhner at Marshall Road SS(Ph : (07) 33493231).**

Joy is the network convenor for this year. Meetings are held each term and are scheduled to include a practical workshop, swap shop of ideas and general information session at each meeting.

MINISTER'S AWARDS FOR EXCELLENCE IN ART

New divisions:

All art teachers in schools should by now have received the information that I posted regarding the new divisions for the Awards program in 1998. The same information appears in this edition of *IS ABOUT*.

Some concern has been expressed to me about the changes that have occurred and some teachers have questioned the necessity for change. Non-state schools were also not aware of the changes to the education regions of Education Queensland.

Throughout 1997, Education Queensland provided information to state schools in respect to the proposed restructuring of the regional system into a district system. In 1998, the previous 11 regions have been dissolved in favour of 36 Districts. The 11 Regional Offices throughout the state have been closed and 36 district offices have been created. This smaller District model should allow principals to network more easily in respect to staffing and administration of their schools.

The Minister's Awards, among other school operations projects, was asked to restructure in line with the new District model. This was an opportunity for the Awards to provide for more equity of representation across the divisions.

Traditionally, there were 11 Regions where 4 students were selected from each region, plus one extra for Metropolitan East because it had the largest number of schools. A total of 45 students were selected each year. 13 regional exhibitions were held each year with Mackay and Rockhampton splitting their allocation, Gold Coast and Logan splitting their allocation as well.

The new District model has 15 cluster of districts. Each District cluster has an allocation of \$1,000 and 3 students to be selected for representation. The 15 cluster of districts reduces the number of schools represented at any particular local exhibition and provides students in the higher population bases to have more chance of being selected.

Mackay and Rockhampton have their own separate allocation for representation and Gold Coast and Logan have been separated as well. Metropolitan East has been divided into Brisbane North and Brisbane South.

Remote areas such as Mt Isa and Roma have the same allocation of representation as metropolitan schools as the remote schools lack the opportunities for art development and participation that other urban Districts. Their isolation presents different factors that must be taken into account.

What is lost?

- Regions which has given exceptionally strong support for the Minister's Awards and annually provide outstanding examples of student art have lost one student representative.
- The old region of the Sunshine Coast has been sliced in two with the Mooloolaba and Murrumba Downs joining and Nambour being matched with schools that hitherto were in the Wide Bay

region. Distance to coordinate and host an exhibition becomes a problem here.

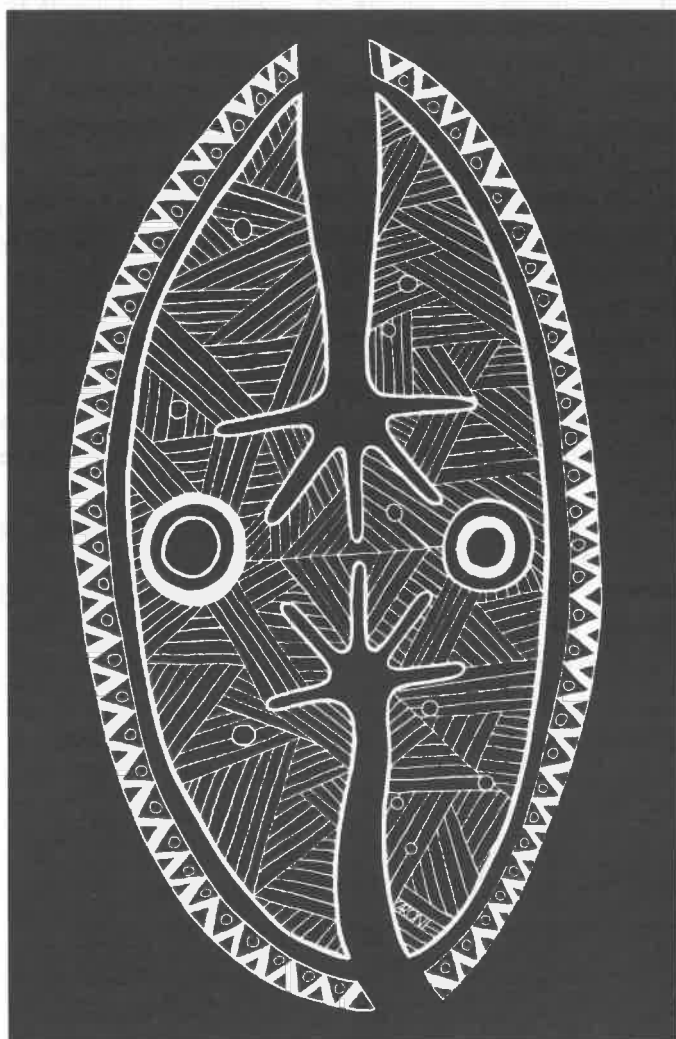
- Schools that once exhibited at a certain venue may now need to make different arrangements to exhibit their students' art. This has certainly become evident in the Logan-Beaudesert/Bayside cluster.
- The KLARCs are no longer available to organise the exhibitions and the responsibility goes back to schools in the clusters.

It is difficult to please everyone in all situations. I do apologise to any school or teacher that feel that their school has been disadvantaged by the restructure. Many, many proposals were formulated and presented until this one was approved.

I would welcome any feedback concerning the success or failure of the Awards program this year. I am available to all teachers who may want to discuss any aspect of the Awards as well. Please do not hesitate to contact me (07) 32370407, fax (07) 32371956, email; deborah.cohen@qed.qld.gov.au if you have any concerns.

Thanks and best wishes

Deb Cohen
Acting Senior Education Officer, Art
Visual and Performing Arts
Teaching and Learning Branch



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ATTENTION NEW SCHOOLS

JUNIOR PROGRAM REVISIONS: ADVICE FOR NEW PROGRAMS

If you are intending to write or revise your Junior Work Program there are some factors that you should consider.

- * Consult with the administration of your school as to the need for a revision of the junior art program.
- * Estimate requirements and develop a timeline for writing and implementation.
- * Allocate time to the development of the program and include the needs of other staff members who are involved.
- * Base the new program on current art education practise and thinking.
- * Provide breadth and depth of experiences in art.
- * Meet the needs of your students and teachers.
- * Set appropriate standards that reflect the level of students in year 8, 9, & 10. And are comparable to other curriculum areas.

SUGGESTIONS & GUIDELINES

- * Use the 1988 Junior Art Syllabus, 1995 Senior Art Syllabus and 'Living By Design, Art Handbook for Teachers, Years 6 & 7' to assist your planning of Rationales, Objectives, Content, Strategies, Assessment and Resources
- * If you change your Core Objectives from Process, Content and Skill to Visual Literacy, Application and Appraising you must define each objective and how they relate to each other and the exiting Junior Syllabus. Refer to Pg 3 - 5 Junior Syllabus.
- * Be sure that the General Objectives are clearly stated, that assessment reflects these and the exit standards flow from these and are appropriate to students in Year 10. The schema for Exit Criteria in the Senior Art Syllabus would not be appropriate at Year 10.
One of the most important issues raised concerns the use of appropriate standard schema for exit from the course at Year 10. it is not appropriate to use the schema from the Senior Syllabus as this relates to standards we can expect from students who are 17 rather than 15 and who have been given considerable time to develop self directed study. The use of the same schema could also lead parents and students to question why students should do Year 11 and 12 if they have already achieved these standards at the end of year 10.
- * Ensure that your program has sufficient depth and breath of experiences and includes appropriate use of materials and resources that assist in the transition to Year 11.
- * Consult your school administration about the implications of re-writing your program as this could reflect on the recording of your subject on the Year 10 Certificate.
- * Consider networking with other schools who are also considering a revision of their Junior Program.

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A Weekend working along the edges

**Professional Development Weekend for
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**When: Full Moon Friday 7th - Sunday 9th August
1998**

Where: Stradbroke Island

The Littoral zone is that liminal area where the water meets the earth; the place where the daily changes of tide and currents meets the solid shiftlessness of the continent. The littoral zone is the tidal ecosystem where only the most adaptable species can live Yet it is a zone rich in activity layered the interchanges between marine and terrestrial life.

Art plays games with unthought thoughts. It also struggles to bring old thoughts together again in new ways. It is a language that gives form to things that cannot be otherwise expressed. The fluidity of art's 'meanings' leave the certitude of language behind. Art lies in the margins of the literal.

**CONTACT: the Secretary, Fine Art Department, Queensland College of Art
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Literal Margins/Littoral Zones the workshop and symposium

This weekend workshop will be devoted to making art on the edges of the Coral Sea - part of the great Pacific Ocean that meets the land at Stradbroke Island. The workshop invites artists-educators to work and think together about the relationship of shoreline to our contemporary identity in Australia.

Speakers and participants will include Aboriginal artists who will provide background of knowledge and information, and spokespersons for the forthcoming Asia Pacific Triennial team, who will discuss artworks which have dealt with water from the past two triennials.

Participants are invited to attend this three day workshop to eat, drink and look at, discuss and make art together. Participants will be encouraged to either engage in individual or group projects that deal with issues to do with the oceans edge.

Accommodation will be dormitory style (approx 5 beds to a room) and all meals will be provided. Where it is convenient, individual participants are asked to car pool. Individuals can also travel by the "flyer" and bus. On payment of deposit, further details of the program and timetables for the ferry service will be provided.

The symposium is to start after the meal served 6.30pm on Friday night, and will close after the mid-day meal on Sunday.

Where: The Dive Centre, Point Lockout Stradbroke Island

When: Friday 7th - Sunday 9th August 1998

We request that all participants send a deposit of \$30 to
the Secretary Fine Art Department
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P.O. Box 84 Morningside 4170

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Final payments to be made by Friday June 26 1998.

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AFTER SCHOOL PROGRAMS

Programs in circus, performance or visual arts can be designed to suit specific needs. The programs are intended to be an adjunct to the regular after school program, providing a mix of fun and excitement and the development of new skills.

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For primary teachers, full or half day intensive training workshops to gain an understanding of art processes and techniques. The workshops are aimed at skills not outcomes, presenting a 'bag of tools' that can be applied to many different themes and activities.

BRAINSTORM

Professional artists and designers provide interactive arts experiences to help generate and express ideas. Participants are encouraged to experiment with representations of their environment using a variety of visual/performance media. The workshops require people to think, take initiative solve problems and work in groups as well as apply design principles to local issues.

CURRICULUM EXTENSION PROGRAMS

Hands On Art can devise a specific arts based program for your students as an extension to your curriculum. For example, if you are looking at dinosaurs, we can devise a program that uses the curriculum information for an innovative and fun outcome. Fun based learning!

CULTURAL MAPPING AND IDENTITY

Strategic Planning through visual arts. A program that determines useful information regarding your students' educational, social and cultural needs, and who is the provider. Through cultural mapping we can determine what other services can be provided to stimulate children in education. We ask the hard questions!

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5 - 15 years old and Children with special needs



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QLD ART GALLERY

QUEENSLAND ART GALLERY

opening of new north-west Queensland gallery

A special exhibition from the Queensland Art gallery that captures the spirit of the outback will celebrate the opening of Winton's new Outback regional Gallery at the Waltzing Matilda centre from April 9, 1998. *Images of Australia from the collection of the Queensland Art Gallery 1890-1995* coordinated through the gallery's Access, Education and Regional Services Program will feature works by some of Australia's most recognised artists including Russell Drysdale, Arthur Streeton, Sidney Nolan, John Olsen, and Tom Roberts and Queensland artists Tom Risley and Judy Watson.

The exhibition has been specifically curated for the opening of this new gallery by Julie Ewington, Curator Australian Art and it presents a century of broad Australian images which chart the changes artists have seen in rural Australia.

Queensland Art Gallery Director Mr. Doug Hall, said the exhibition would begin a new era for the people of north-western Queensland. The new Waltzing Matilda Centre aims to promote the outback experience by capturing the spirit of the song Waltzing Matilda which was finest performed in Winton by Banjo Paterson in 1895.

The exhibition will be on display in the Outback Regional Gallery at the Waltzing Matilda centre in Winton from April 9 until May 24, 1998.

For more information contact

Cathy Goodwin Queensland Art Gallery Ph 07 3840 7162

INDULGENT WEEKEND ARTS PACKAGE

Indulge yourself for a weekend in April May and June with a new range of packages designed especially for the art lover in everyone.

The Art Lover' packages combine major exhibitions and show at the Queensland Art Gallery and the Queensland Performing Arts Complex with Saturday Night accommodation and Sunday breakfast at the Brisbane Hilton.

Prices for the packages vary depending on the exhibition and show on offer.

Copies of the Art Lovers weekend brochure are available by phoning 07 3840 7264 or by contacting

John Massy Audience Development Manager

Queensland Art Gallery 07 3840 7264.

The Queensland Art Gallery

First Wednesday in the Month

1998

February 4

Francesco Conz and the Intermedia Avant-Garde

Anne Kirker, Curator (Prints, Drawings and Photographs)

March 4

Emily Kame Kngwarreye

Alhalkere — Paintings from Utopia

Margo Neale, Curator (Indigenous Australian Art)

April 1

The Golden Age of Dutch Art: Seventeenth Century

Paintings from the Rijksmuseum and Australian

Collections

Robyn Daw, Education Officer

May 6

Dark Visions: The Etchings of Goya

Michael Beckmann, Education Officer

June 3

Russell Drysdale 1912-1981 Presented by Optus

Julie Ewington, Curator (Australian Art)

July 1

The Photographs of Dorothea Lange

David Burnett, Education Officer

August 5

This Other Eden: British Paintings from the Paul Mellon

Collection at Yale

Robyn Daw, Education Officer

September 2

Art Pared Down: Exploring Minimalism across Media

Anne Kirker, Curator (Prints, Drawings and Photographs)

October 7

Contemporary Art in the Moët and Chandon

Tim Morrell, Curator (Contemporary Australian Art)

November 4

Focus on Contemporary Asian Art

Suhanya Raffel, Assistant Curator (Contemporary Asian Art)

December 2

Still life: Reworking the tradition

Lynne Seear (Senior Researcher)

Public Lecture Series

First Wednesday in the Month

Public Lecture Series focuses on current exhibitions in the Queensland Art Gallery. Come to the lecture, then see the exhibition!

Venue:

Lectures will be held in the Queensland Art Gallery Lecture Theatre. The Gallery is adjacent to the South Brisbane Railway Station and bus parking is available.

Time:

10.30-11.30am, on the first Wednesday of each month.

Cost:

The lectures are free, but bookings are essential. Telephone (07) 3840 7255 to reserve your seat.

For further information contact Robyn Daw, Education Officer on (07) 3840 7265

Queensland Art Gallery

PO Box 3686
South Brisbane
Queensland, 4101

QLD ART GALLERY

Children's Trails

Pick up a children's trail at the information desk for an insight into the 'Golden Age of Dutch Art'. These are available for different age groups: 4-7 years, 8-13 years, 14 and over.

Corporate Viewings

Companies who wish to hold a private exhibition viewing incorporating cocktail parties or other refreshments for clients should contact June Baker on (07) 3840 7313.

'The Golden Age of Dutch Art' Seminar

A special seminar will be held in the Queensland Art Gallery Lecture Theatre on Saturday 28 March from 2.00-4.30pm. Guest speakers include Dr Brian Kennedy, Director of the National Gallery of Australia, and Dr Wouter Kloek, Head of the Department of Paintings from the Rijksmuseum, Amsterdam. Tickets: Adults \$12; Concession \$8 (includes afternoon tea). Bookings and pre-payment are essential on (07) 3840 7255.

Sunday at the Gallery

Spend Sunday at the Gallery with an exciting line-up of Dutch-related activities.

Sunday 29 March 2.00pm

Floor Talk

Glenn Cooke, Curator of Decorative Arts, discusses *The role of decorative arts in Dutch still life painting*. Please purchase your ticket and enter the exhibition before joining the floor talk.

Sunday 5 April 2.00pm

On site *insight* Floor Talk

Education Officer Elizabeth Bates discusses the work *Tray with lillypilly* (from 'Tropical Delft' series), by Connie Hoedt. Foyer

Sunday 12 April 2.00pm

Film

The Astronomer by Vermeer (28 mins). Lecture Theatre

Sunday 19 April 2.00pm

Dutch inspired music

Presented by the Music Teachers Association.

Special Floor Talks

Ross McKinnon, Curator, Brisbane Botanic Gardens, Mt Coot-tha will present two floor talks on *Flowers in Dutch still life paintings* on Wednesday 8 April and 22 April at 12.30pm. Please purchase your ticket and enter the exhibition before joining the tour. No bookings necessary.

Lecture

A lecture on the exhibition will be presented by Education Officer Robyn Daw in the Lecture Theatre on Wednesday 1 April from 10.30-11.30am. Bookings are essential, telephone (07) 3840 7255.

Adult Workshop

Artist Kate Ryan will hold a one-day adult painting workshop, *Tropical Still Life* on Sunday 29 March, from 10.00am to 4.00pm. The cost of the workshop is \$40, which includes basic materials and morning and afternoon tea. Bookings are essential on (07) 3840 7255.

QLD ART GALLERY

EXHIBITION INFORMATION

The Golden Age of Dutch Art: Seventeenth Century Paintings from the Rijksmuseum and Australian Collections

28 March - 4 May 1998

The Queensland Art Gallery
Melbourne St, South Brisbane.

Exhibition Admission

10.00am - 4.00pm Monday to Sunday (exhibition closes 4.45 pm). Closed Good Friday 10 April. Open from 12.00 noon on Anzac Day 25 April.

Information

For further information telephone (07) 3840 7303/7350. Web address:
<http://www.qag.gov.au>

Admission Prices

Tickets can be purchased at the exhibition counter in the Queensland Art Gallery. Adults \$12.00; Concession \$7.00; Children \$5.00; Families \$25.00.

Audio Tours

Audio tours are available at the exhibition entrance, covering topics such as Dutch costumes and interiors, social and political issues, and trade. A special audio tour for children prompts comparisons between life in the seventeenth century and the twentieth century, and is narrated by children. Audio tour hire: Adults \$6.00; Children/Concession \$3.00; Families \$15.00.

Special Gallery Store Offer

Visit 'The Golden Age of Dutch Art' exhibition for free! Spend \$150.00 or more at the Gallery Store and you will receive a free adult ticket to the exhibition. This special offer is available until 4 May 1998.

Guided Tours

Guided tours for groups (minimum 15 people) must be booked at least 15 days in advance. If you wish to book a volunteer guide, telephone (07) 3840 7255.

Exhibition Tours

Free guided tours of 'The Golden Age of Dutch Art' exhibition will be held at 2.00pm daily. Please purchase your ticket and enter the exhibition before joining the tour. No bookings are needed.

Teachers' Preview

The Gallery invites teachers to a preview of the exhibition on Saturday 28 March from 10.00am-12.00 noon. The preview includes a Dutch brunch at the Gallery Bistro, lecture, and resource material for \$20.00. Bookings and pre-payment are essential, telephone (07) 3840 7255.

School Bookings

Guided tours for school groups, on weekdays between 10.00am and 2.00pm, must be booked at least 15 days in advance. Free admission is provided for one teacher for every 20 students.

Bookings (07) 3840 7255.

QLD ART GALLERY

Films

The films *The Astronomer by Vermeer* and *Self Portraits by Rembrandt* will be shown on Friday 3 March at 12.30pm in the Lecture Theatre. No bookings necessary.

Dutch Exhibition Shop

Visitors will be delighted by the vibrant images available from the Dutch Exhibition Shop! Themes taken from the Dutch masters are reflected in rich, colourful merchandise such as cards, prints, notebooks, placemats, scarves, ceramics, old fashioned pewter, journals and tassels.

The Exhibition Shop will be open to all Gallery visitors during exhibition hours. Credit card and EFTPOS facilities are available. For customer enquiries telephone (07) 3840 7132.

Catalogue

A 120 page exhibition catalogue with colour images of all the works in the exhibition will be available from the Exhibition Shop and through the Gallery Store for \$29.95 (soft cover).

Gallery Bistro

Take a moment to relax in the Gallery Bistro with a delectable selection of Dutch food that will be featured during the 'The Golden Age of Dutch Art'. Each Sunday during the exhibition from 10.00am to 12.00 noon the Gallery Bistro will feature brunch with Dutch organ music in the courtyard.

Sheraton Packages

As a special offer for 'The Golden Age of Dutch Art', the Sheraton Brisbane is offering a night for two in a deluxe room, late checkout to 1pm, and entry into the exhibition for \$125.00. Available Fri, Sat, Sun subject to availability.

Or spend a night in total luxury with the Towers Accommodation Package, which for \$205 includes: A night for two in a deluxe room; entry to the exhibition; complimentary buffet breakfast, afternoon tea and complimentary pre-dinner drinks from 6-7pm; check-in on the 27th floor; full butler service; use of the Health Club; parking; and late checkout to 1pm.

Bookings can be made for both of these packages on (07) 3835 3535.

Sheraton Lunch Specials

Treat yourself to lunch before the exhibition! For \$39.50, Carriages Restaurant is offering a two course lunch with a glass of wine from the wine buffet, or The Sidewalk has a full buffet lunch and glass of bubbly. Both specials include a ticket to the exhibition.

Bookings can be made on (07) 3835 3535.

AN ART GALLERY OF WESTERN AUSTRALIA TRAVELLING EXHIBITION
ORGANISED IN ASSOCIATION WITH THE RIJKSMUSEUM, AMSTERDAM. MADE
POSSIBLE BY THE MINISTRY OF FOREIGN AFFAIRS AND THE MINISTRY OF
EDUCATION, CULTURE AND SCIENCE OF THE NETHERLANDS AND THE STATE
GOVERNMENT OF WESTERN AUSTRALIA.

QLD ART GALLERY

SPEAKERS AVAILABLE AT MEDIA PREVIEW

Dr Brian Kennedy

Dr Brian Kennedy is the Director of the National Gallery of Australia.

His achievements include:

- Managed the major building refurbishment program as Assistant Director of the National Gallery of Ireland, and had curatorial responsibilities in Dutch seventeenth century painting, Irish painting and national portraits.
- Initiated and supervised the introduction of multimedia into the National Gallery of Ireland.
- Responsible for exhibitions such as *The Anatomy Lesson: Art and Medicine* (1992) and *Rembrandt and his followers* (1996).

Dr Wouter Kloek

Dr Wouter Kloek is curator at the Department of Paintings at the Rijksmuseum in Amsterdam. He is a specialist on Dutch painting from the 16th and 17th centuries.

His achievements include:

- Supervised the restoration project, *Later Works by Rembrandt in the Rijksmuseum*.
- Contributed to exhibitions such as *The Dawn of the Golden Age* (Rijksmuseum, 1986) and *Jan Steen, Painter and Storyteller* (National Gallery, Washington and Rijksmuseum, Amsterdam, 1996).
- Currently involved in an exhibition of Dutch and Flemish Still Lifes for the Rijksmuseum in Amsterdam and the Cleveland Museum of Art.

galleries -- what's on...



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Board Bits

Proposed dates for Assessment and Moderation Meetings 1998

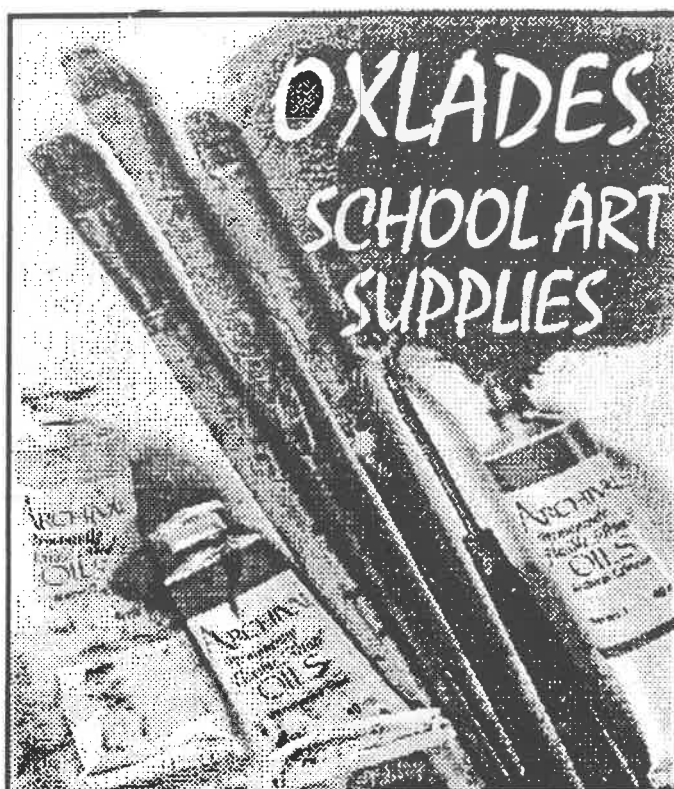
These meetings will be conducted by the Board of Senior Secondary School Studies Art Review Officer and cover issues such as;

- ♥ Making Tasks in Year 11 and 12
- ♥ Interpreting the areas of study
- ♥ Ensuring that summative appraising tasks allow students to meet the minimum standards for exit
- ♥ The nature of developmental work that should be expected
- ♥ the extension folio
- ♥ Students studying less than four semesters in art - awarding an exit level of achievement

All senior art teachers are invited to attend these half day meetings. Meeting times and venues will be notified closer to the meeting. Schools will also be notified of which of the meetings to attend.

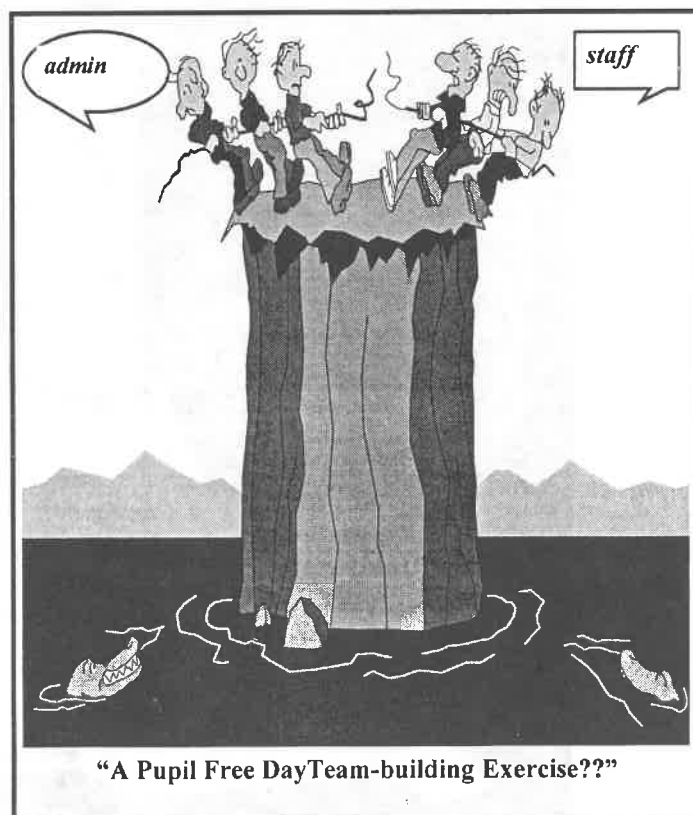
Please note that these are proposed meeting dates and are subject to change. For more information please contact Brendan Lea, Art Review Officer on 073864 0228 of your district Board agent.

Mackay	31/3/98
Dysart	1/4/98
Bowen	2/4/98
Sunshine Coast	20/4/98
Rosckhampton and surrounding districts	between 11/5 - 15/5/98
Wide Bay x 2 meetings	between 25/5 - 29/5/98
Gold Coast	2/6/98
Brisbane South	3/6/98
Brisbane North	4/6/98
Brisbane Ipswich	9 or 10/6/98
Toowoomba	11/6/98
Townsville	3/8/98
Cairns	6/8/98



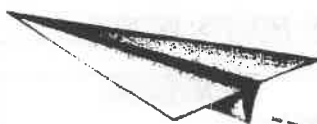
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1 Little St. the Valley 4006
(behind 136 Wickham St. Shop)



FLYING ARTS INC.

Meeting the needs of isolated arts and crafts practitioners



Following the success of the pilot residency this year, **Visual Arts Experience Week** has been scheduled as an annual event. The 1998 dates are 27 June to 3 July. As in 1997, VAEW will consist of workshops with professional artists, presentations, excursions and performance events. The venue will once again be Brisbane Girls Grammar School with some places available for non-residential attendance. Registration forms will be mailed to schools early next year. Please advise your students to register their interest as soon as possible, particularly in the case of groups.

Students who participated in this year's VAEW have been offered the opportunity to have their works included in *The art of transition* 1998/9 touring exhibition, which will visit centres in Queensland, New South Wales and the Northern Territory. If any of your students were involved, please encourage them to take advantage of this opportunity for state and interstate exposure for themselves and for your school by submitting their photodocumentation *by November 21*.

If any teachers are interested in **assisting with 1998 VAEW coordination** early next year or in contributing to the running of the week itself in a supervisory/assistant teacher role, please contact Flying Arts Executive Officer, Christine Campbell, as soon as possible on (07) 3853 3271, fax (07) 3853 3277 or email flyartsi@mail.connect.usq.edu.au

The **1998 Visual Arts Tour Program** will be available shortly after first semester commences next year. Our tours generally run in April and September, immediately following the Easter break and immediately preceding the September school holidays. The 1998 fee for schools will be \$300, which covers the full day and includes supervising teachers. There will be no membership fee for schools next year.

Flying Arts is also able to organise

- artist-in-residency programs
- in-service/professional development for teachers
- art and technology workshops for students and/or teachers
- work experience for secondary students.

Those of you who have access to Internet may like to bookmark Flying Arts **website** <<http://www.usq.edu.au/organisations/flyingarts/>>. We have recently released a **CD Rom**, detailing the organisation's activities, history and associated resources. Contact Flying Arts for your free copy of this (one per school).

Thanks to those who supported our various programs this year. We look forward to being in touch in 1998. Best wishes for the close of semester, summer break and 1998.

VISUAL ARTS

LEARNING SEQUENCE / STRATEGIES

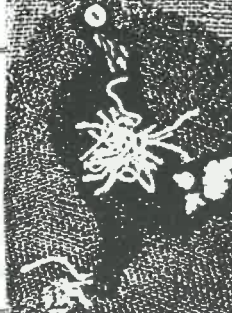
PURPOSE/ FOCUS: FARM ANIMALS

YEAR LEVEL:..2 - 3 TIME ALLOCATION: HOURS: WEEKS.

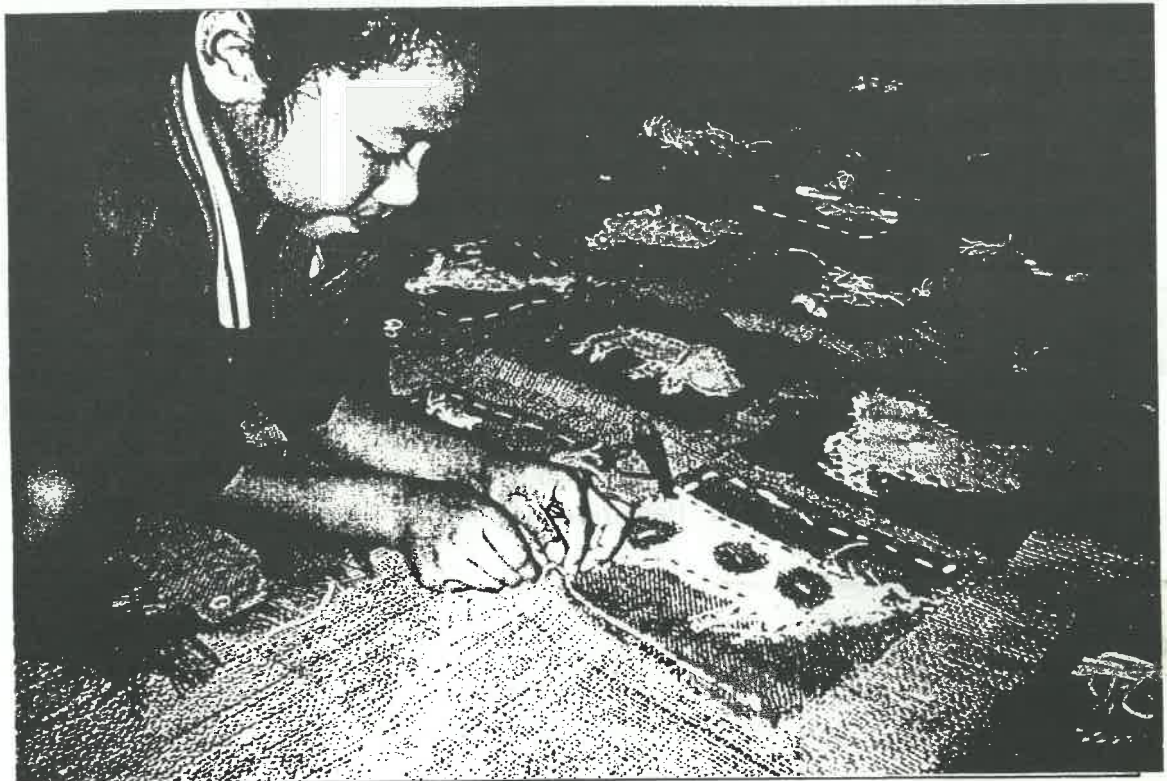
MAKING			
Objectives (By the end of this unit, students should be able to:)	Elements	Concepts	Skills
Exercise simple observational skills in drawing farm animals. Experiment in simple design techniques in recreating a unique expression. Use needle and thread to attach fabrics. Manipulate plasticine and clay in modelling farm animals.	Line Shape Colour Texture	Categories Variation Position Movement Direction Tone	Drawing Painting Printmaking Construction Modelling/ Carving Electronic Im. Textiles
APPRAISING			
Objectives (By the end of this unit, students should be able to:)	Language Appreciation		Contexts
Appreciate the skills associated with the techniques of textiles and modelling. Discuss the variation in interpretation of farm animals throughout history and in different civilizations.	Line, shape, pattern, sylization.		Art of India (sacred cow) Naïve Art. Cave art Western landscapes.
AFFECTIVE			

PLANNING

STAGES	DESIGN PROCESS	RESOURCES/ REFERENCES
1 DISCOVERING: Questioning . Recognising needs . Defining Tasks . Investigating	<ul style="list-style-type: none"> • Observation drawing of farm animals either on an excursion to a farm or by observing pictures from books. • Simplification of drawings (shape, line) , emphasising pattern. • Experimentation with creating exotic versions of the animals eg hens with polka dots and five legs. Encourage imaginative patterns and additions. • Observe use of animals in ancient art forms (eg Cave, Egyptian Tomb paintings and Ancient Greek pottery) 	Excursion to farm. Farm animal books pencil, felt pens, paper.
2 PLANNING: .Choosing . Predicting .Alternatives	<ul style="list-style-type: none"> • .Develop shape of farm animal to be used in group textile piece. Draw shape to size by tracing or observing. Cut the shape out of paper, then use paper as pattern to cut out fabric. Pin onto square background of contrasting fabric. • Experiment with creation of farm animals out of plasticine, before choosing one to be modelled out of clay. 	Hessian in contrasting colours - cut into squares approx. 20cm sq. plasticine
3		Wool

<p>DOING:</p> <p>Expressing ideas . Applying skills. Taking risks Refining</p>	<ul style="list-style-type: none"> Stitch animal shape onto contrasting background shape of fabric, by teaching children simple running stitch, using contrasting colour of wool and tapestry needles. To complete the piece, objects may be stitched on eg buttons for eyes, lengths of wool for tail and so on. Stitch all individual pieces together to create large wall hanging. . Recreate farm animal out of clay using a basic pinch pot as a basis for the form....or use red raku and don't worry about hollow form (fire very slowly instead). Create a clay mural, with relief engraving on individual clay tiles using creative farm animal stylization as basis. 	<p>tapestry needles</p> <p>extra objects</p> <p>clay.</p>
<p>4</p> <p>EVALUATING:</p> <p>Appreciating . Access Describe . Analyse Speculate</p>	<ul style="list-style-type: none"> Compare realistically drawn farm animals with those that have been stylized....discuss use of pattern line, shape and colour. Appreciate the use of animals in primitive cave art and Ancient Greek Pottery and Ancient Egyptian Art i.e. the highly stylized but accurate shapes of the animals. 	<p>Examples of primitive cave/ Ancient Egyptian and Ancient Greek Pottery art which used animals as subject.</p>
<p>6.</p> <p>ASSESSMENT</p>	<ol style="list-style-type: none"> Assessment would involve - the imaginative interpretation of the farm image into the stylized image. - the handling of needle and thread to complete simple running stitch - the progression from simple running stitch into decorative stitches. Involvement in class discussion regarding elements of design and stylization. 	

photograph of student's work:



DESIGN CONCEPTS

YEAR 1:

SIMILAR : objects that reflect a sameness thereby being linked by a common element.

DIFFERENT : objects that are opposed and do not have a common element.

LENGTH : how long or short, expanded or contracted, micro or macro an object/ element can be.

SIZE : how large or small an element is, the degree of largeness, width or length.

WEIGHT: heavy or light, related to size and the amount of light on an object.

REPETITION: repeating an element or combination of elements to form a pattern.

SEQUENCE: how one element follows another, the appearance of elements before, next and after.

YEAR 2 & 3:

RADIATION : where objects/elements spread from a central point in all directions as the spokes of a wheel.

CATEGORIES : groups or sets of elements.

VARIATION : small changes from one object/element to another within a group.

POSITION : the placement of an object in space whether on a flat surface or in a 3-D form.

MOVEMENT : the directional power in the use of visual elements. How selected elements are positioned to achieve a sense of force, posture, speed and direction.

DIRECTION : leads the eye through a composition. It gives the sensation of going up, down, left, right, across, back, forward, branching.. etc

tone : the degree of lightness or darkness of an object. Colours are toned by tinting with white to make them lighter or shading with black to make the colour darker.

YEARS 4 & 5:

SPACE : the vacant area in and around the object. It may be a 2-D surface of a drawing or painting or 3-D area of a construction or sculpture. Space can create atmosphere in a work such as crowding elements; it can determine depth or distance and it can produce a sense of looking up or down in a composition. (LBD BOOK 3, PG. 20)

BALANCE : is the feeling of weight compared on one side of a composition to another. Balance can be symmetrical or formal giving a feeling of stability, security and formality. Balance can be informal or asymmetrical that is irregular, forceful and unconventional. (LBD Book 3, Pg 17)

CONTRAST : is where objects/elements contradict each other depending on what is around them or what has preceded it: Light and dark, rough and smooth, straight and curved. Contrast allows the eye to focus more readily on the subject of a composition. (LBD Book 3, Pg. 16)

PATTERN : is a decorative design emphasising repetition. It assists in organising elements into groups or unifying a composition. Patterns can be random or ordered. (LBD Book 3, Pg. 18)

DESIGN CONCEPTS

YEAR 6 & 7:

REPRESENTATION : representational images may be used as substitutes - graphic images that stand for whatever they represent. Representative images may be used to remember things of significance, to provide information or instruction, or to visually communicate the values held by the artist.

NON-REPRESENTATION : Non-representational art is concerned with pure form and pattern. It does not seek to represent visual experiences.

PROPORTION : refers to the size relationship of parts to each other and to the whole. When an object is viewed in relation to surrounding objects, a sense of its proportion is achieved by making comparisons.

DEPTH : The illusion of depth or distance on a 2-dimensional surface can be achieved in a variety of ways: shading, overlapping, relative size, height-in-plane, linear perspective and aerial perspective.

VOLUME: is the third dimension. It is depth. The illusion of depth is created by tonal variation, planar structure and the addition of actual objects.

FUNCTION : The purpose of the composition. The intention for the creation of a design. It is related to meaning.

COMPOSITION : relates to how a work of art is organised to be both interesting and a unified whole. By combining and composing art elements in particular ways, the end product can employ organisational principles, such as repetition, balance, or contrast.

ABSTRACTION : involves the perception of important or essential aspects of an image in simplified form. Focus is given to the expressive form rather than the representation of reality.

SYMBOLISM : Involves the use of visual metaphors that convey ideas rather than bear resemblance to things.

VISUAL ARTS

LEARNING SEQUENCE / STRATEGIES

PURPOSE/ FOCUS: INSECT CONSTRUCTION

YEAR LEVEL:..2 - TIME ALLOCATION: TWO HOURS: TWO WEEKS.

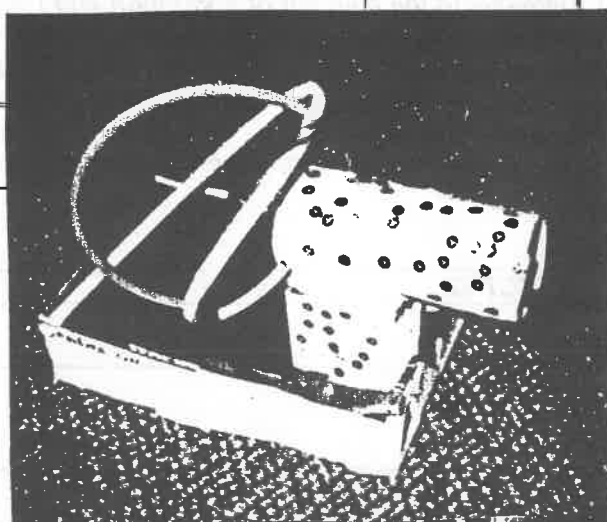
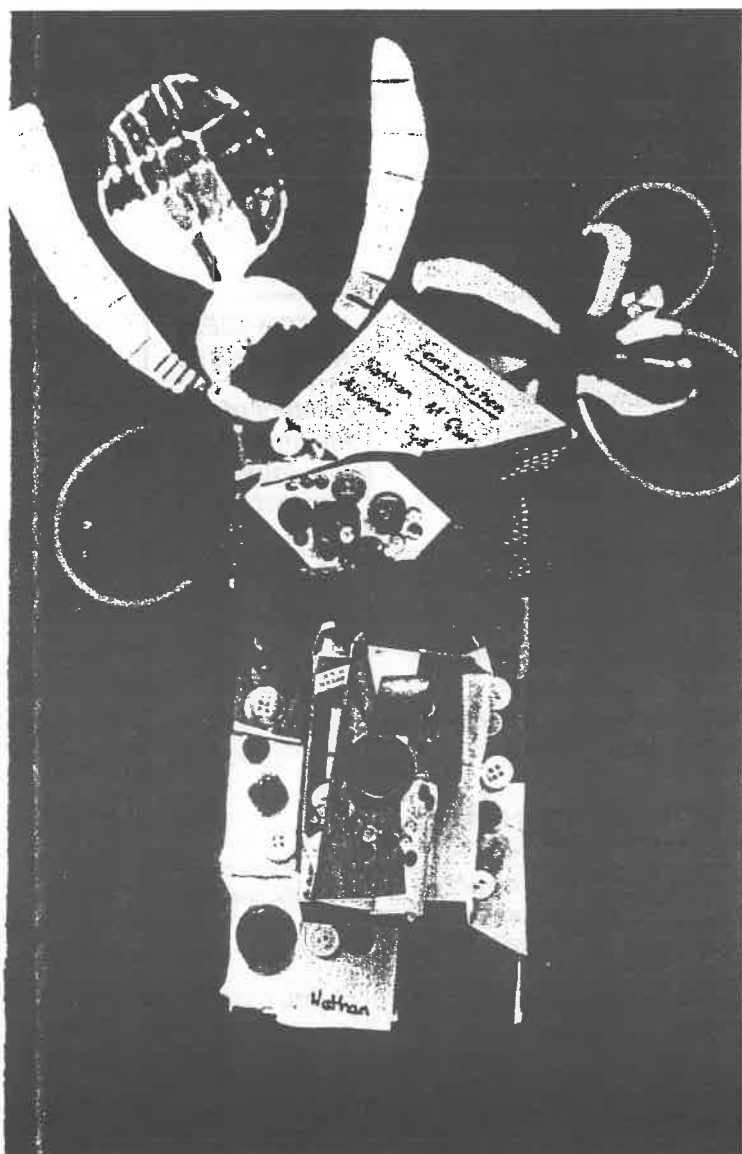
Making			
Objectives (By the end of this unit, students should be able to:)	Elements	Concepts	Skills
Demonstrate simple construction techniques in cardboard using cutting and joining. Imaginatively interpret reality into construction.	Line Shape Colour Texture	Categories Variation Position Movement Direction Tone	Drawing Painting Printmaking Construction Modelling/ Carving Electronic Im. Textiles
APPRAISING			
Objectives (By the end of this unit, students should be able to:)	Language Appreciation	Contexts	
Appreciate the use of patterns, 3D techniques. In 2D and 3D art forms.	Pattern, stapling, joining, Gluing, decorate balance,	Insect Studies.	
AFFECTIVE			

PLANNING

STAGES	DESIGN PROCESS	RESOURCES/ REFERENCES
1 DISCOVERING: Questioning . Recognising needs . Defining Tasks . Investigating	<p>Demonstration of simple cutting and wedging technique in joining cardboard shapes.</p> <p>Experiment with stacking and balancing a variety of cardboard boxes- small, long, flat. Etc .Experiment with adding cardboard cut outs, gluing other materials (eg straws, buttons, fabrics, paper shapes, paper folds), stapling larger pieces.</p> <p>Observing insects - in illustrations, and in actuality.</p> <p>Drawing parts of insects - naming parts, functions</p> <p>Insects can be imaginatively coloured in with patterns of stripes, polka dots, etc and bright unnatural colours..</p>	card/ glue/ boxes/ scissors/ found objects/ coloured card/
2 PLANNING: .Choosing . Predicting .Alternatives	<p>Choose an insect to develop into a cardboard sculpture.</p> <p>Plan the way to use cardboard boxes and shapes to create insect. Eg. Boxes for the body/ cardboard shapes for the wings, plastic tubing for the antennae.</p> <p>Children choose shapes and begin to create their own sculptures. Size will need to be discussed with children, so that body parts are of similar size.</p>	Cardboard/ small boxes, plastic tubing/ stapler.
3 DOING: . Expressing Ideas . Applying skills. Taking	As children assemble the parts to create the insect, teacher may like to take the construction in steps so that the body is made one day (and painted); then the wings are cut from card another day and decorated, and painted	

risks . Refining	then attached. Plastic tubing can be stapled on last as antennas or wing shapes or imaginative decoration. Buttons etc. fabric or other materials may be added as well.	
4 EVALUATING: . Appreciating . Access . Describe . Analyse . Speculate	Children may orally tape a story about flying insects with bright colours. The completed insects may be used as the basis for a play in which the children act . Encourage use of construction and 3d terms in the discussion o the real and /imagined colours and patterns on the insects	
ASSESSMENT	1. Assessment is to involve - the child's understanding of balance, weight, size during the construction process. 2. - the manipulation of materials, glue, tubing, cutting and wedging techniques.	

Photograph of student's work:



VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE/ FOCUS: TEXTILE PIECE "Under the Sea"

YEAR LEVEL:..4 TIME ALLOCATION: four HOURS: two WEEKS

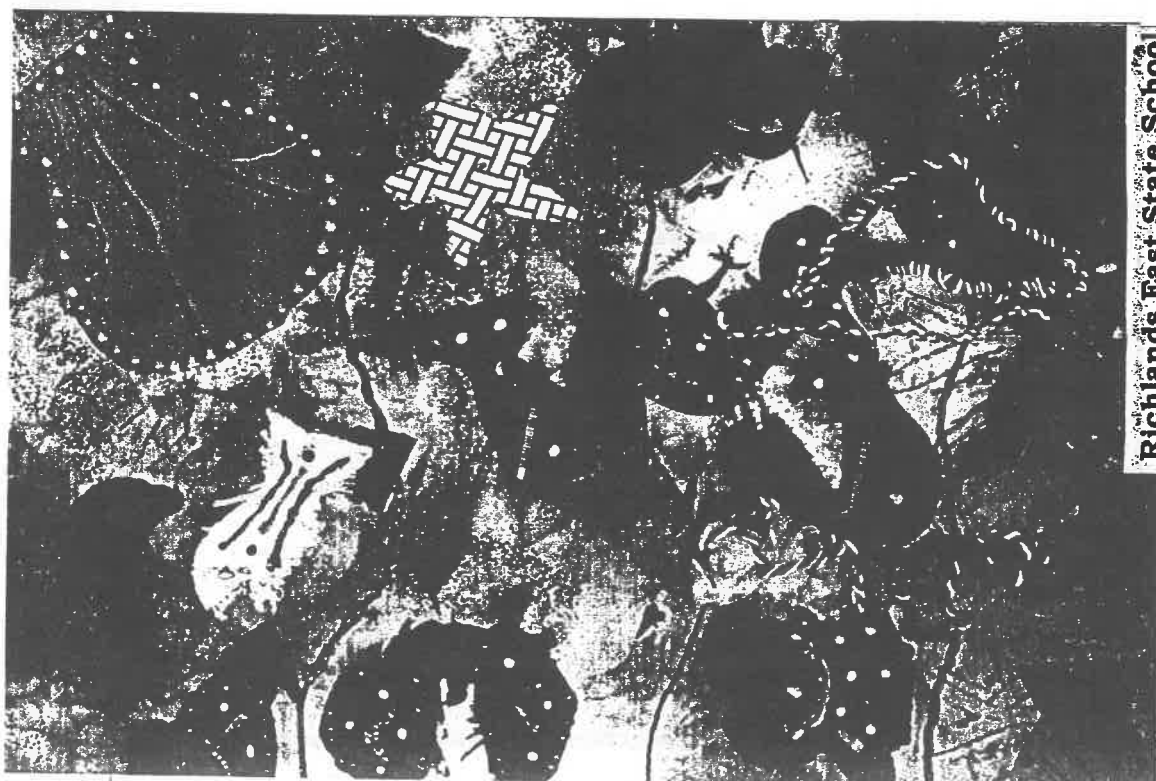
Making			
Objectives (By the end of this unit, students should be able to:)	Elements	Concepts	Skills
.Experiment in various skills associated with textiles and printmaking. Interpret drawings into designs suitable for textiles and printmaking.. . .	Line Shape Colour Texture	Space Balance Contrast Pattern	Drawing Painting Printmaking Construction Modelling/ Carving Electronic Im. Textiles
APPRAISING			
Objectives (By the end of this unit, students should be able to:)	Language Appreciation		Contexts
.Understand the concept of stylization and simplification and recognise its use in art works. . appreciate the assymetrical qualities of pattern and balance. . recognize negative as opposed to positive space. .	stylization simplification pattern assymetrical balance contrast.		Marine life.
AFFECTIVE			
.			

PLANNING

STAGES	DESIGN PROCESS	RESOURCES/ REFERENCES
1 DISCOVERING: Questioning . Recognising needs . Defining Tasks . Investigating	Develop observational, blind contour drawings of marine life from reality (eg shells) and from illustrations. Observe repetition and pattern in aspects of underwater life - eg bubbles, waves, fish, patterns on fish, sea-weed, coral shapes. Introduce children to some simple printmaking techniques involving direct printing or stamping which could be used to express some of the above. Experiment with monochromatic blue colour schemes to paint the rhythmic quality of sea and waves. Use cardboard to wipe away rhythmic directions in the water. Experiment with other watery paintings using bubble techniques, and marbling. Experiment with designing their own unique fish and shells using simplification and stylization techniques.	Posters of sea life and previous student works Ink pads, paper, found objects. Paint, brushes, water.
2 PLANNING: .Choosing . Predicting .Alternatives	Plan individual textile pieces based on under the sea which are to incorporate a number of fabric decoration techniques including tie dye, fabric collage, printmaking, puff painting, and some 3d devt. Children will need to plan the layout of their fabric pieces with teacher guidance. - placement of fish, sea weed, waves, shells, and other sea life. Children to select stylizations from above and reinterpret them for use in stencil prints and collographs. (In this planning stage, children first of all should sketch the	Fabric pieces. Dye paint, objects. Rollers, paper for stencils

	layout of their fabric pieces, then write down the techniques which will be used for each image. The teacher may then suggest to the students the order in which the techniques will be undertaken.which can be recorded by the students)	
3 DOING: . Expressing ideas . . Applying skills. Taking risks . Refining	.Background of fabric is developed with student choice tie-dye pattern. .Follow with student choice of found object direct printing to develop bubbles, coral, or other sea life. .children may develop their fabric with sea-weed string collograph print . print stencil shapes of exotic fish and develop with a hand painted pattern to cover surface of fish. Children select scrap fabric which is appropriate to design of fish and apply by stitching or gluing. To complete fabric piece, children may paint, stitch or add other objects eg shells, or natural objects (eg wrapping twigs to give impression of coral)	collograph print (card and string) scrap fabric needles thread. .
4 EVALUATING: . Appreciating . Access . Describe . Analyse . Speculate	Encourage children to discuss pattern, contrast and balance in aspects of sea life and the manner in which these repetitions were expressed through printmaking. Observe examples of fabric art in "Craft Arts" magazine and discuss use of techniques, and patterns on sea life and created through repetition of elements of line, shape, and colour.	Examples of fabric art for 'Craft Arts' magazines or similar.
6. ASSESSMENT	Assessment of student work will focus on the ability of the student to: imaginatively interpret the realistic images of marine life into stylized 2d forms. Manipulate various printmaking media. See the work through to the end!	

photograph of student's work:



VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE/ FOCUS: CAMOUFLAGE AND ABSTRACTION

YEAR LEVEL:..7 TIME ALLOCATION: TWO .HOURS:TWO WEEKS

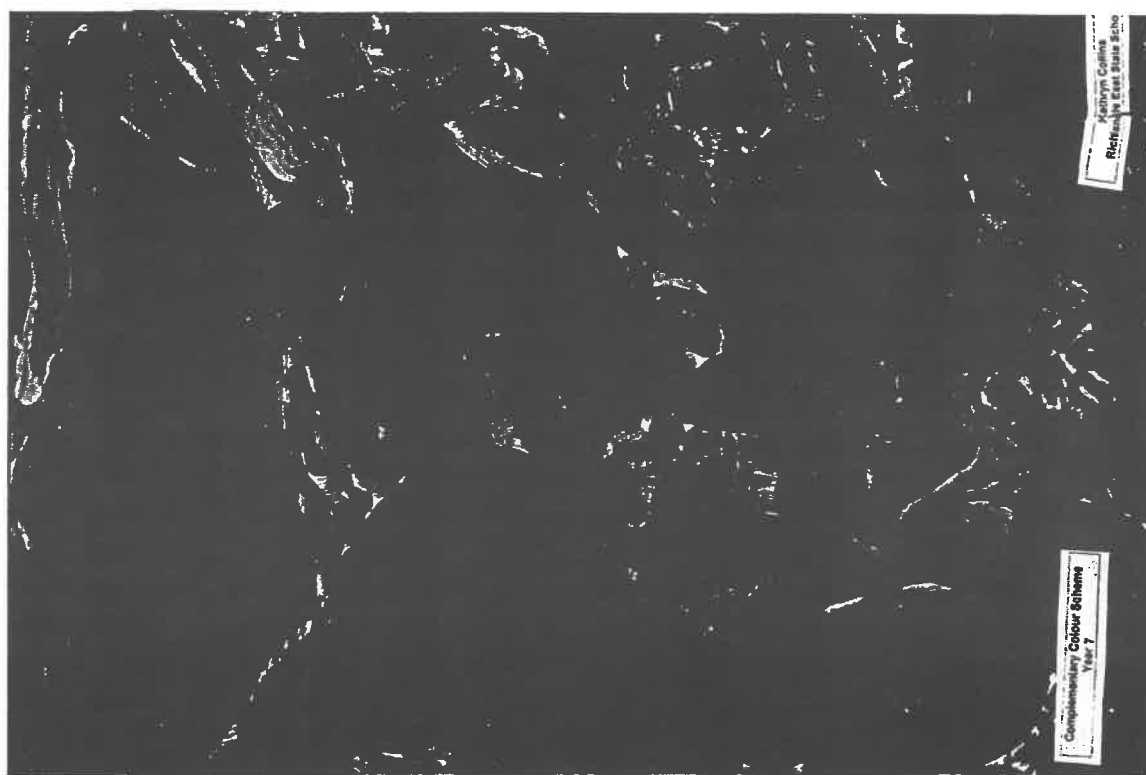
Making			
Objectives (By the end of this unit, students should be able to:)	Elements	Concepts	Skills
<p>.Recognise pattern in the environment and on creatures.</p> <p>.Use pattern to create asymmetrical abstract compositions for use in painting and collage work.</p> <p>. Use viewfinder to select composition, with exciting arrangement of positive and negative space.</p> <p>. Use masking tape to determine a hard edge.</p>	Line Shape Colour Texture	Proportion Symbolism Composition Depth Abstraction Representation Non-Representation	Drawing Painting Printmaking Construction Modelling/ Carving Electronic Im. Textiles
APPRAISING			
Objectives (By the end of this unit, students should be able to:)	Language Appreciation		Contexts
<p>Understand the concept of composition and be able to appreciate asymmetry in their own and others work.</p> <p>.Appreciate the fine line between abstraction and representation and the expressive qualities in each.</p>	Complementary colour. Positive and negative space. Abstraction Representation Asymmetrical Composition		Rousseau Aboriginal art works Hard Edge Paintings.
AFFECTIVE			

PLANNING

STAGES	DESIGN PROCESS	RESOURCES/ REFERENCES
<p>1</p> <p>DISCOVERING:</p> <p>Questioning .</p> <p>Recognising needs</p> <p>Defining Tasks .</p> <p>Investigating</p>	<p>1 Read about animals in their natural habitat - observe posters and videos.</p> <p>2. Introduce the term "Camouflage" and discuss its necessity and purpose. Observe patterns in the animal kingdom.</p> <p>3. Develop observational sketches of animals and their patterning</p> <p>4. Discuss some imaginative situations whereby animals might be camouflaged.</p> <p>5. Complete drawings combining camouflage patterning with the environment in illogical ways (eg a snake in a lollipop shop). Add imaginative colour.</p>	<p>Picasso the Green Tree Frog</p> <p>Hidden Animals by David Drew.</p> <p>Nature videos of animals in the wild.</p>
<p>2</p> <p>PLANNING:</p> <p>.Choosing . Predicting</p> <p>.Alternatives</p>	<p>6. To begin development of an abstract painting or lino block print take one sheet of paper and divide into four sections.</p> <p>7. Select one of the animals in its natural camouflage patterning from above and draw it into one section.</p> <p>8. Enlarge the pattern only into section 2.</p> <p>9. Make a viewfinder out of a small sheet of paper ...cutting a hole out of the centre approximately 3cm sq.</p> <p>10. Move it over the pattern and select an assymetrical</p>	<p>Examples of assymetrical composition eg Hard Edge.</p>

	composition with an interesting arrangement of positive and negative space..	
3 DOING: . Expressing ideas . . Applying skills. Taking risks . Refining	11. Transfer by enlargement the sketch of the assymetrical composition onto a primed board. 12. Paint the composition in complementary colours (opposite on the colour wheel) 13. EXTENSION 1. Develop this same design into a lino block print, using similar or totally different colour. 2/ Use the design as a basis for a collage, using torn and cut pieces of fabric and paper to develop areas..	primed boards.paint. brushes masking tape. Lino and tools. Collage materials.
4 EVALUATING: .Appreciating . Access . Describe . Analyse . Speculate	14. Children could prepare a debate on 'Abstract Art can not carry a message as strongly as Representationalism' 15. Encourage class discussion on the merits of Abstract Art/ Hard Edge etc. .	
6. ASSESSMENT	Assessment for this unit would encourage a self-assessment on behalf of the students who would be encouraged to write about their piece, discussing its composition, its use of complementary colour and the origin of design.	

Photograph of student's work:



Year 7H Olivetta Harris

- 1) Mon 14th April
- 2) Mon 28th April
- 3) Fri 16th May
- 4) Fri 30th May
- 5) Mon 16th June

Theme: Poster- Reconciliation- Telstra Competition- "Being Australian"

Lesson 1

Exploring Elements and Concepts- Miniature Abstract Watercolours

- *Limited Colour schemes- Cool, Warm, Monochromatic and Complementary
- *Pattern, Tone, Balance, Contrast, Repetition, etc...

Materials required: Watercolour Pencils or coloured pencils, cartridge paper

Lesson 2

Creating the Background to the Poster.

Practice techniques exploring the Aboriginal painting techniques- scratching away at wet paint, creating dots dipping the back of a paint brush into paint, layering of consecutive colours over each other.

Materials required: Pencils, cartridge paper, paints and brushes

Lesson 3

Working on Good copy Background- i.e. large scale poster size.

- * Posters in contemporary and traditional art
- * Breaking up the background with large pattern- discovering the focal point
- * Looking at other cultures and their design motifs. Mauri, Asian etc...

Materials required: Pencils, cartridge paper, paints and brushes

Lesson 4

The Figure

Make a mannequin (or use a class set), to create coloured paper cut outs to arrange over the poster's background.

- * Compositional rules of layout in design and advertising
- * Creating dramatic contrasts using colour and pattern using the figure cut out.

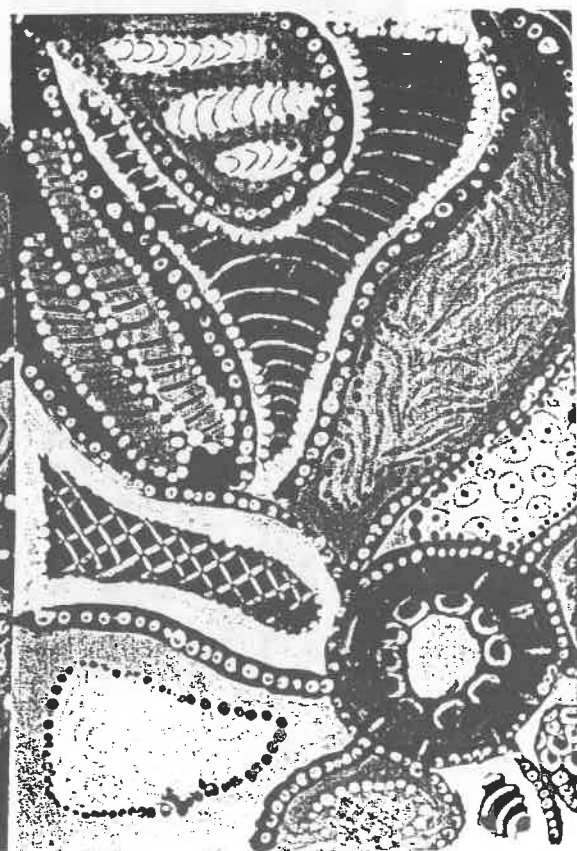
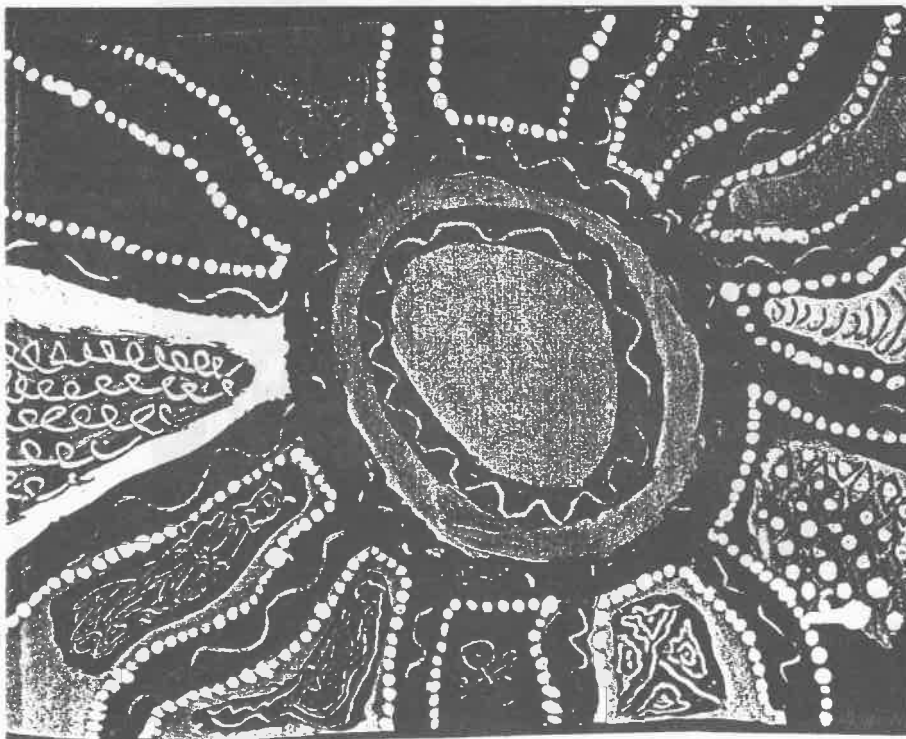
Materials required: Pencils, cartridge paper, paints and brushes, large coloured paper squares, glue, scissors

Lesson 5

Typography

- * OHP Lettering
- * Computer Lettering
- * Freehand Lettering
- * Lettering Composition

Materials required: Pencils, cartridge paper, paints and brushes, glue



VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE / FOCUS: Exploring the Elements and Concepts of Art using a miniature watercolour abstract designs.

YEAR LEVEL: 7

TIME ALLOCATION: 1 1/2 hrs per week

WEEKS: 2 weeks

MAKING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Have a general understanding of how to use line and tone to create intricately patterned abstract designs.
- * Understand how to use limited colour schemes (monochromatic, complementary and analogous), to create balanced and unified compositions.
- * Appreciate the aesthetic beauty of limited colour schemes.

Elements: Line, Shape, Colour and Texture

Year 1 Concepts: Similar, Different, Length, Size, Repetition,

Year 2/3 Concepts: Variation, Movement, Direction, Tone

Year 4/5 Concepts: Space, Balance, Contrast

† **Year 6/7 Concepts:** composition, abstraction

Skills: Drawing, Painting,

APPRAISING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Understand the meaning of the elements and concepts covered.
- * Describe their work and that of others in terms of the art elements and concepts.
- * Assess their work and that of others to help prepare them for their next project.

Language Appreciation: Confidently use the art terms associated with the work covered.

Contexts:

AFFECTIVE OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * To feel a sense of confidence and achievement at their new found artistic skills.

.....

PLANNING

1. DISCOVERING

* Looking at the variety of line in Pattern in the natural environment- look at photographic examples of abstract pattern designs in nature. Develop a class vocabulary that describes the various types of lines used to create these patterns.

* Abstract designs in famous Art Works such as Kandinsky and Klee. Discuss their use of Colour Schemes: Monochromatic (one colour + Black and White) Complementary (two colours opposite each other on the colour wheel) and Analogous (two primary colours + black and white).

RESOURCES/REFERENCES

* Photos of pattern in the natural environment *Posters of Kandinsky and Klee

2. PLANNING

* **Teacher Demonstration:** Practice drawing a pencil doodle.

Starting in the middle of the page, ask the students to draw a couple of marks without looking at their page, and then use these marks as inspiration for the rest of their doodle. Remind students that the doodle is to be spontaneous and unplanned. It should slowly emerge and unfold like a flower from the middle of the page. Compositional points to remember.....

1. Try to create as many intricate and diverse patterns and shapes.

2. Include tonal shading and flat areas of grey, white and black.

3. To focus and concentrate intently on their doodle, and always try to slow down.

4. Rubbers are forbidden- If the student makes a 'mistake' then they are to simply make it work into the composition.

EVALUATION

Spread the doodle over a table and ask the students to compare and contrast their work with those they see before them.....How can they improve their doodles? By looking at the other student's examples are they

inspired by new pattern ideas? Bring their attention to creating a sense of balance and unity by **REPEATING** shapes, and patterns on the other side of their composition- this avoids a lop sided (unbalanced) composition.

RESOURCES/REFERENCES

* Blackboard, cartridge paper, pencils

3. DOING

1. The Coloured Composition.

Ask students to pick a colour scheme, by selecting the coloured pencils they shall be using. Students should follow the same procedure as with the black and white doodle, only with more emphasis on flat and tonal coloured shapes rather than detailed patterned areas. Encourage the students to choose a shape to be the focal point of their composition, where all the other shapes and patterned lines are used to lead the eye towards this shape.

* To create a sense of **BALANCE** or **UNITY** within the composition, encourage students to distribute **evenly** over the composition any use of colour or pattern! That is, if they have used a vibrant pink, or a certain pattern **repeat** it at the opposite side of the composition. Never group patterns or colours all in separate corners of your composition- disperse them evenly throughout your composition. This is much more pleasing to the eye!

GET THE KIDS TO FOLLOW THE SAME STEPS

RESOURCES/REFERENCES

* Cartridge paper, pencils, charcoal, black card, rubbers, large and small paint brushes, paints, palettes, newspapers, water containers

4. EVALUATING: Displaying the finished coloured compositions.

1. Ask the students to recount the compositional rules that helps makes a good black and white doodle
2. Describe the variety of patterning techniques that they had discovered. Can they think of some other patterns or colour schemes that could of helped make their composition more interesting?
3. Ask the students to select their favourite composition from the display and to tell you why it looks so good to them. Encourage the students to use an art vocabulary- i.e. to use the art elements and art concepts when critically analysing student's works.

RESOURCES/REFERENCES

* Displayed Works

5. OUTCOME

* Building the child's confidence and skills to experiment purposefully with colour mixing, patterning and using the elements and concepts of art when composing an abstract design.

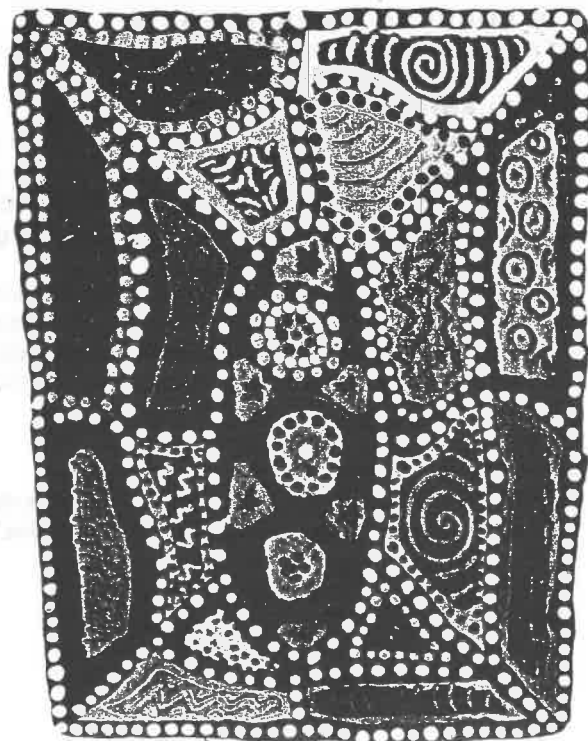
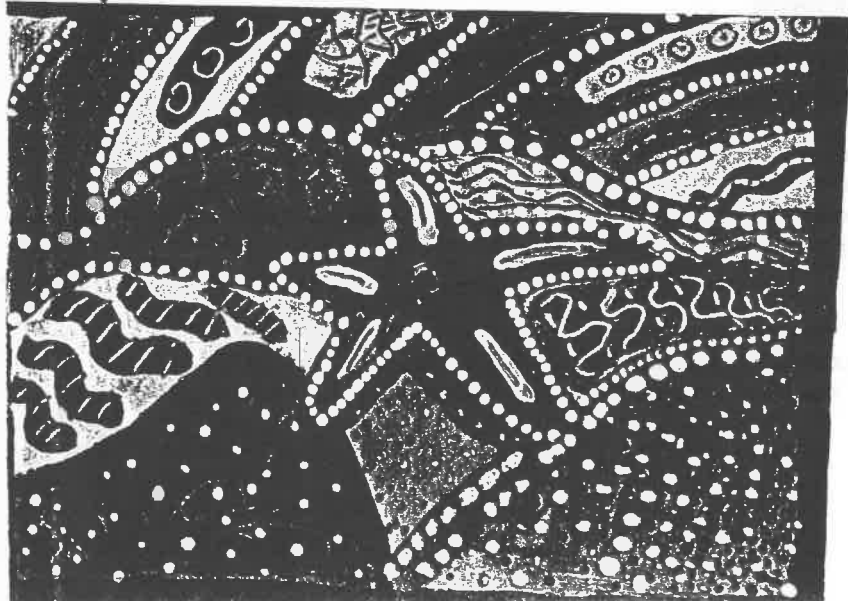
6. ASSESSMENT

A series of designs based on the limited colour schemes: Looking for (a) neat colouring skills, (b) compositional arrangement of shapes and patterns (overlapping, focal point, a sense of balance in the composition) (c) creative colour mixing and (d) a variety of patterns and lines.

RESOURCES/REFERENCES

* Living By Design

LINKING ELEMENTS



VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE / FOCUS: Creating a Background design for the Telstra Phone Card Competition using an Aboriginal influence.

YEAR LEVEL: 7

TIME ALLOCATION: 1 1/2 hrs per week

WEEKS: 2 weeks

MAKING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

* Have a general understanding of how to break up their page in large abstract shapes.

* Create a wide variety of patterns using Line

* Use this knowledge to compose a balanced and unified composition.

* Appreciate the aesthetic beauty of limited colour schemes.

Elements: Line, Shape, Colour and Texture

Year 1 Concepts: Similar, Different, Length, Size, Repetition,

Year 2/3 Concepts: Variation, Movement, Direction, Tone

Year 4/5 Concepts: Space, Balance, Contrast, Pattern

Year 4/5 Concepts: Abstraction, Composition, representation and non representation

Skills: Drawing, Painting,

APPRAISING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

* Understand how limited colours and a repetition of colour, shapes and patterns can create a balanced and harmoniously unified composition.

* Describe their work and that of others in terms of the elements and concepts

* Assess their work and that of others to help prepare them for their next project.

Language Appreciation: Confidently use the art terms associated with the work covered.

Contexts: Aboriginal Art and Design

AFFECTIVE OBJECTIVES

(By the end of this Lesson, students should be able to.....)

* Appreciate the beauty and complexity of Aboriginal art

.....

PLANNING

1. DISCOVERING

Class discussion of Aboriginal Art

-Historical background to aboriginal art.

-Common symbols of Western Desert painting

-Looking at the compositional arrangement of pattern, colours and shapes in their art

RESOURCES/REFERENCES

* Aboriginal Art Examples

2. PLANNING

* **Teacher Demonstration:**

Breaking up the background of the page. Using very large abstract shapes, breaking these up into smaller shapes and then again! Ask students now to practice filling up the areas using their doodling skills from the previous lessons. Ask the student to use some of the common symbols discussed earlier in their sketch.

RESOURCES/REFERENCES

* Blackboard, cartridge paper, pencil,

3. DOING

* **Teacher Demonstration:**

Painting the Aboriginal Style Composition. Divide each table into colour schemes, e.g, Table 1- yellow, blue, black and white. Table 2 Red, Yellow, black and white and Table 3, Red, Blue black and white.

N.B. Ask students to be creative in colour mixing and to paint each shape a new colour- never simply using a colour straight off the palette.

THE GOOD COPY

Students are to redraw the large shapes and then proceed to paint each shape a new colour. Then to go back and

break up each shape again with another colour. Once they have finished painting all the flat coloured shapes that are to be patterned, they are to go back to the first shape (which should be dry by now) and mix a new **different** colour- preferably totally the opposite in 'colour and 'Tone'. For example if the shape was painted pink, then the child should pick a darker opposite colour like blue or even dark blue. Once they have re-coated the shape ask the child to scratch away into the wet paint and create interesting and diverse patterns using line. Students can also proceed to **OUTLINE** the shapes with black or white paint and then dip the back of their paint brushes into an opposite colour to create a repetition of dots as borders around their shapes.

Some Hints to remember when painting an Aboriginal style composition.

*Limit your colour scheme to create unity.

* Repeat colours and patterns evenly over the composition to create a sense of balance.

* Paint and pattern **ALL** your page- including your background, by using the wet paint scratching technique to create a decorative effect.

GET THE KIDS TO FOLLOW THE SAME STEPS

RESOURCES/REFERENCES

* Cartridge paper, pencils, rubbers, large and small paint brushes, paints, palettes, newspapers, water containers

4. EVALUATING: Displaying the finished paintings.

1. Ask the students to recount the rules and or actual techniques to create an aboriginal painting

2. Describe the variety of painting techniques that they had discovered. Can they think of some other tools that could of been used to create more interesting effects? e.g. combs, sponges etc...

3. Ask the students to recount some of the compositional rules that they should remember when doing their next painting. Get them to critically analyse the paintings displayed by pointing out those that have remembered the rules and those that have forgotten the rules. Discuss: contrasting shapes and patterns and limited colour schemes.

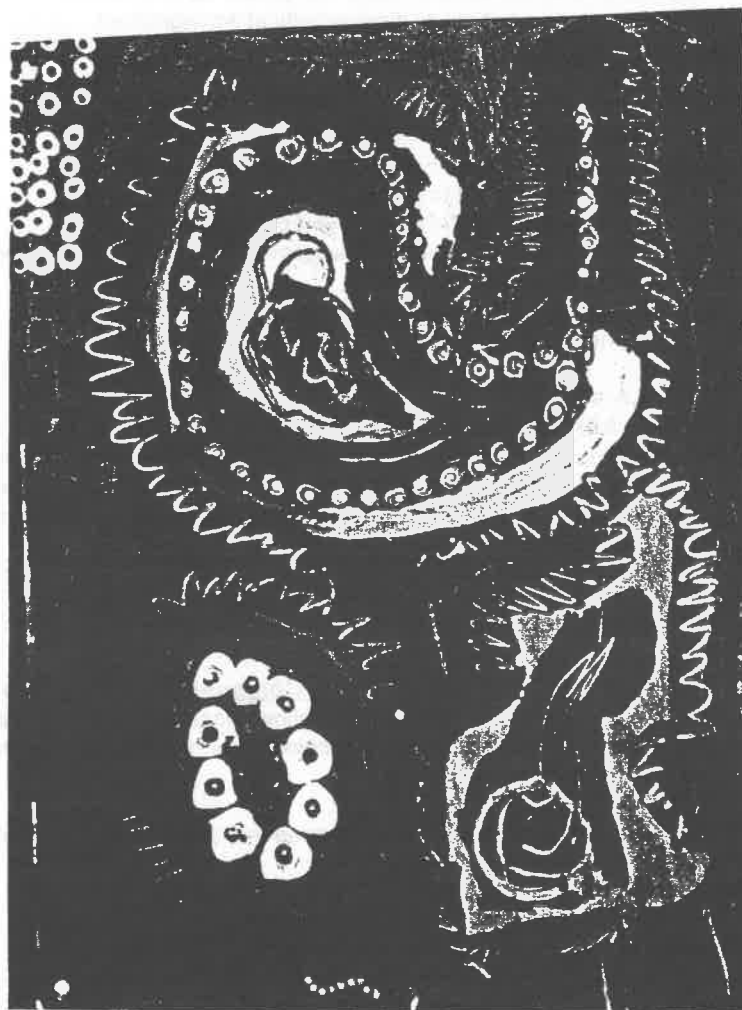
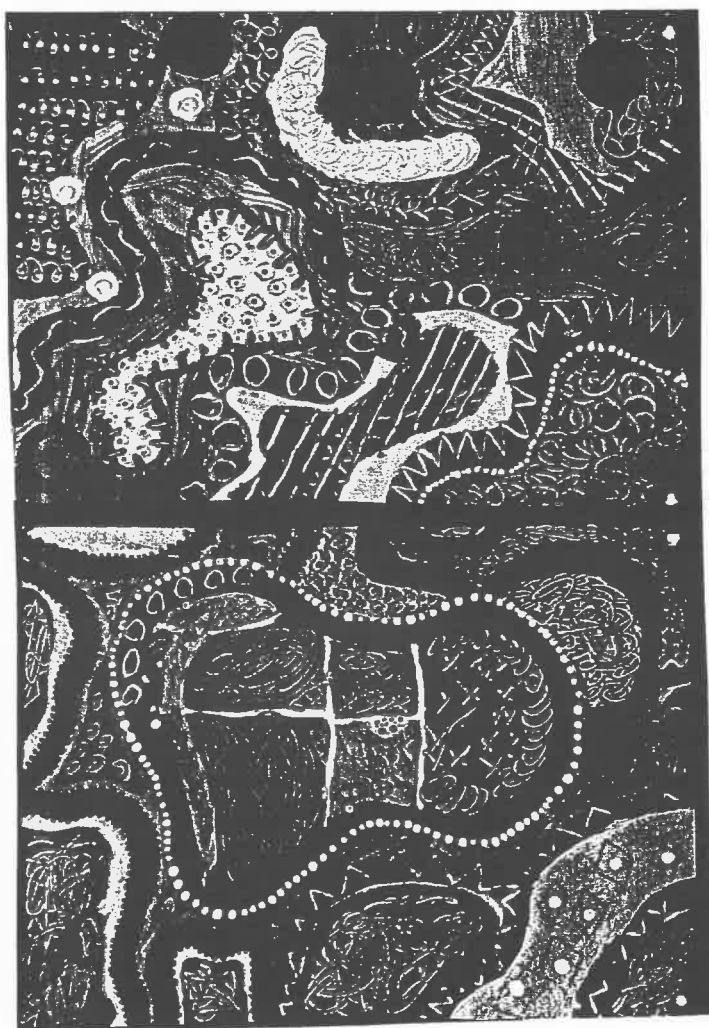
4. Ask the students to select their favourite picture and to tell you why it looks so good to them.

RESOURCES/REFERENCES

* Displayed Works

5. OUTCOME

*Building the child's confidence and skills to experiment purposefully with colour mixing, compositional design and patterning techniques



6. ASSESSMENT Final Painting: Looking for (a) neat painting skills, (b) compositional arrangement of shapes - overlapping (c) creative colour mixing and (d) a variety and balance in their use of patterns.

RESOURCES/REFERENCES

* Living By Design

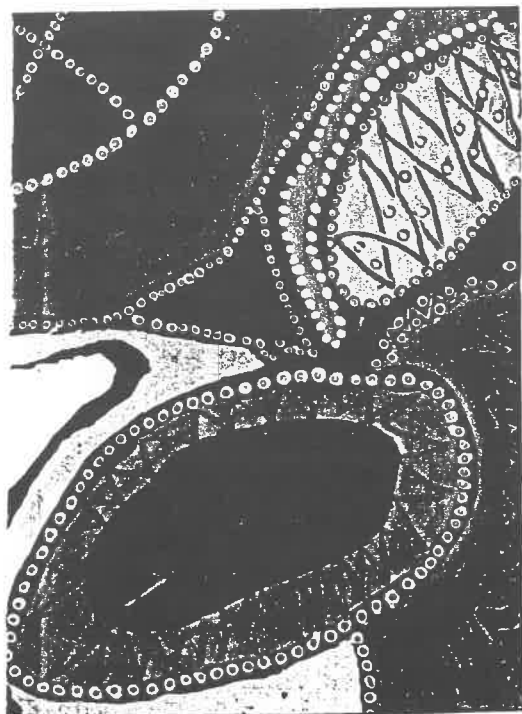
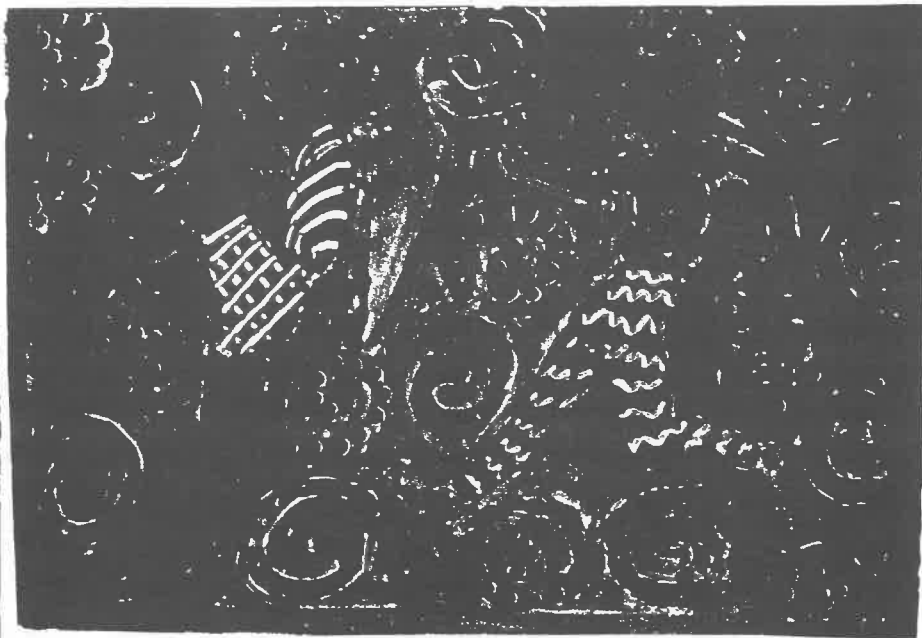
LINKING ELEMENTS

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DISPLAY

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VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE / FOCUS: A Historical and Practical exploration of Landscape Painting.
YEAR LEVEL: 6
TIME ALLOCATION: 1 1/2 hrs per week
WEEKS: 2 weeks

MAKING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Understand how Australian landscapes were influenced by European traditions.
- * Have a general understanding of the basic landscape background compositional rules, with particular emphasis on aerial perspective.
- * Identify the difference between a Traditional European Landscape Painting and an Australian landscape.

Elements: Line, Shape, Colour and Texture

Year 1 Concepts: Similar, Different, Length, Size, Repetition,

Year 2/3 Concepts: Variation, Direction, Tone, position

Year 4/5 Concepts: Space, Balance, Contrast, Pattern

Year 6/7 Concepts: Proportion, depth, volume, function, composition, symbolism

Skills: Drawing, Painting,

APPRAISING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Understand the meaning of the elements and concepts covered within the historical landscape painting context.

- * Describe their work and that of others in terms of the elements and concepts

- * Assess their work and that of others to help prepare them for their next project.

Language Appreciation: Confidently use the art terms associated with the work covered.

Contexts: Landscapes

AFFECTIVE OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Demonstrate a sense of confidence and satisfaction towards their work.
- * Appreciate the uniqueness and beauty of the Australian Environment

PLANNING

1. DISCOVERING

Traditional European Landscapes vs Australian Landscapes

Class discussion using European and Australian examples.

Historical Context: Compare and contrast the use of colour in European paintings- particularly the shades of greens in European and our dull earthy tones. Discuss the similarities and differences in a European Painting and an Australian- looking at the way they painted trees (Glover's "The River Nile, Van Dieman's Land")

Composing a Landscape

Discuss colour schemes in relation to light, placement of shapes and patterns to create balance, use of Tone and Colour in realistic painting- particularly in aerial perspective,

RESOURCES/REFERENCES

- * ART DETECTIVE, pg75- Glover's "The River Nile, Van Dieman's Land"
- * European Landscapes
- * Tom Roberts

2. PLANNING

- * **Teacher Demonstration:** The Rough Sketch of a landscape from a photograph.

1. Find a photograph of a landscape from a magazine. This picture is used for inspiration, rather than something the student MUST reproduce.
2. Students are asked to identify where the horizon line is in their photo and to take note how the sky and the ground tend to become much lighter as they meet at the horizon.
3. Students are also asked to note how things are much **smaller** and **lighter** towards the horizon, particularly in comparison to the objects in the foreground, which tend to be much larger and brighter in colour and more apparent in their texture!

1. Ask the students to recount the rules and or actual techniques for painting an object to create a three dimensional illusion.
2. Describe the variety of painting techniques that they had discovered. Can they think of some other tools that could of been used to create more interesting effects? e.g. combs, sponges etc...
3. Discuss the temperature and atmospheric effects of the still life compositions.
4. Ask the students to select their favourite picture and to tell you why it looks so good to them. Encouraging the students to use art terminology when expressing their opinions.

RESOURCES/REFERENCES

- * Displayed Works

5. OUTCOME

* Building the child's confidence and skills to experiment purposefully with colour mixing, shading/ painting and patterning techniques using the elements and concepts of art.

* Begin to have a basic understanding of the art elements and concepts when composing a picture.

6. ASSESSMENT

Final Painting: Looking for (a) neat blending skills, (b) compositional arrangement of shapes (overlapping, a sense of balance in the composition) (c) creative colour mixing and (d) a variety and balance in their use of patterns.

RESOURCES/REFERENCES

- * Living By Design

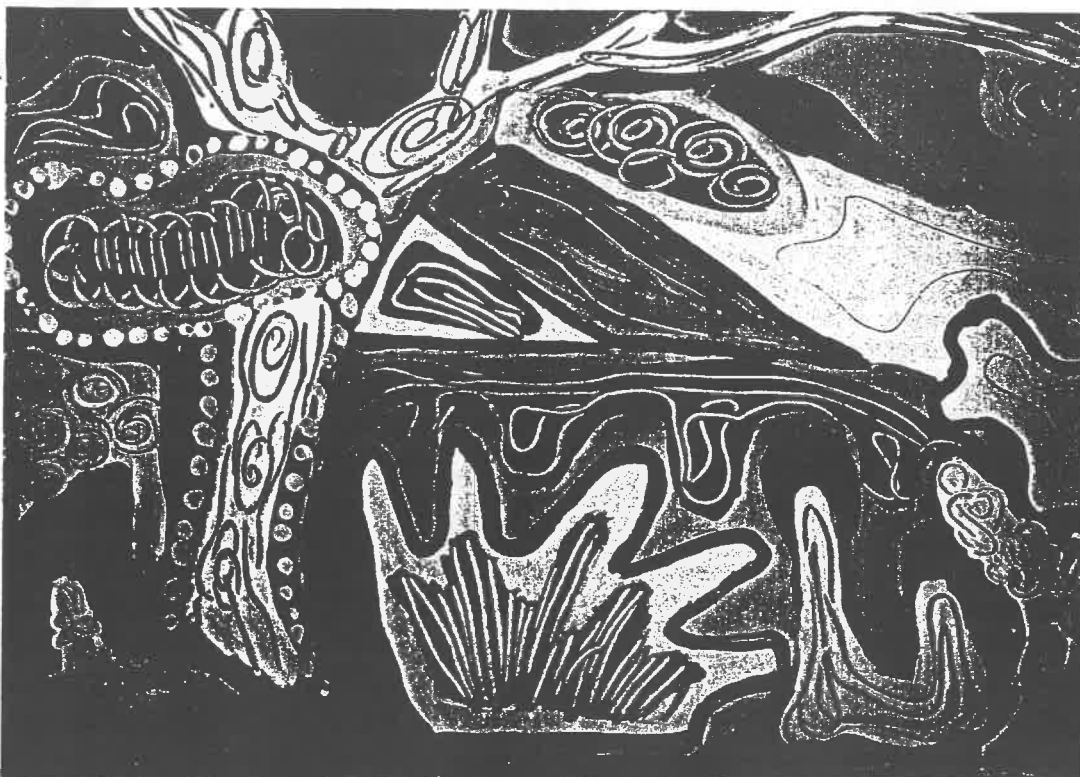
LINKING ELEMENTS

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DISPLAY

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Year 4C Dominica

- 1) Mon 21st April
- 2) Mon 12th May
- 3) Fri 16th May
- 4) Fri 30th May

Theme: An Australian 'Van Gogh' Landscape

Lesson 1

Van Gogh's Landscapes vs Traditional Landscapes

Composing a Traditional Landscape- A demonstration

- * Breaking up the background
- * Aerial perspective
- * Background, middle ground and foreground details
- * Students paint their background (Sky and Land)

Own time: (students venture out to collect detailed observational drawings for the foreground in their painting)

Materials required: Pencils, cartridge paper, paints and brushes, newspapers

Lesson 2

Painting a traditional Landscape

Students spend this lesson learning to paint their detailed traditional landscapes

Materials required: Pencils, cartridge paper, paints and brushes, newspapers

Lesson 3

Van Gogh Landscape

Students will PAINT OVER their traditional landscape using line in pattern and movement, to stylise their landscape. Students will learn about the Elements and Concepts in when painting their compositions.

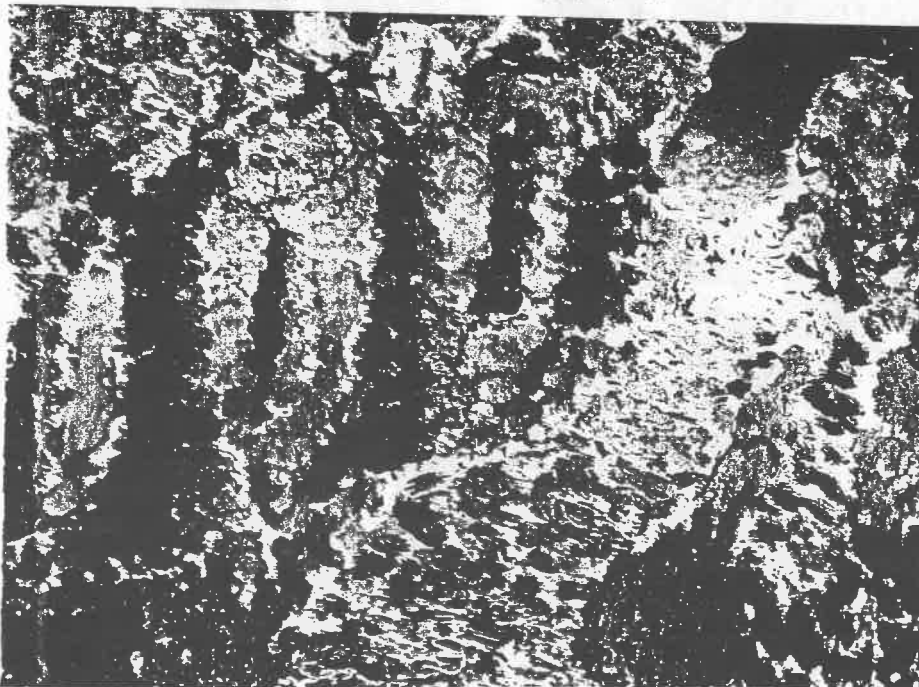
Materials required: Pencils, cartridge paper, paints and brushes, newspapers

Lesson 4

Aboriginal Painting techniques

Students will select certain parts of their Van Gogh Landscapes and incorporate some aboriginal techniques- scratching away at wet paint, creating dots dipping the back of a paint brush into paint, layering of consecutive colours over each other.

Materials required: Pencils, cartridge paper, paints and brushes, newspapers



VISUAL ARTS LEARNING SEQUENCE / STRATEGIES

PURPOSE / FOCUS: Exploring the Elements and Concepts of Art using abstract geometric and organic shapes.

YEAR LEVEL: 4

TIME ALLOCATION: 1 1/2 hrs per week

WEEKS: 2 weeks

MAKING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- *Simplify and stylise a photographic image into a semi abstract composition.
- *Understand how Shapes can create a sense of space on a page by using colour (warm to cool) pattern (detail in the foreground), overlapping and size variation (small to the back and big to the front).
- *Use this knowledge to compose a balanced and unified composition.
- * Appreciate the aesthetic beauty of limited colour schemes.

Elements: Line, Shape, Colour and Texture

Year 1 Concepts: Similar, Different, Length, Size, Repetition,

Year 2/3 Concepts: Variation, Movement, Direction, Tone

Year 4/5 Concepts: Space, Balance, Contrast, Pattern

Skills: Drawing, Painting,

APPRAISING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Understand the meaning of the elements and concepts covered
- * Describe their work and that of others in terms of the elements and concepts
- * Assess their work and that of others to help prepare them for their next project.

Language Appreciation: Confidently use the art terms associated with the work covered.

Contexts:

AFFECTIVE OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Demonstrate a sense of confidence and satisfaction towards their work.

PLANNING

1. DISCOVERING

Semi abstract Landscapes

Class discussion: Looking at colour schemes, placement of shapes and patterns to create balance, simplification of detail into basic shapes, and the overall simplification of the composition.

RESOURCES/REFERENCES

* Drysdall, Fred Williams

2. PLANNING

* **Teacher Demonstration:** Breaking up and simplifying a photograph of a Landscape

Students use tracing paper to mark out all the general shapes of the photograph, simplifying any complicated shapes into general geometric or organic shapes. They then proceed to copy this onto a large sheet of cartridge paper. Students are then asked to lightly practice patterning their composition remembering to repeat patterns on

either side of the composition to create a sense of balance.

RESOURCES/REFERENCES

* Blackboard, cartridge paper, pencil, tracing paper.

3. DOING

* Teacher Demonstration:

1. Painting the Semi-abstract composition. Divide each table into colour schemes, e.g. Table 1- yellow, blue, black and white. Table 2 Red, Yellow, black and white and Table 3, Red, Blue black and white. Ask students to be creative in colour mixing and to paint each Shape a new colour- never simply using a colour off the palette.

The following techniques will need to be DEMONSTRATED...

How to Paint/Blend from Light to dark.

1. Choose a shape from the composition and cover it with a chosen colour- say red!
2. Dip your paint brush into the white paint and add it to **one** side of the shape. Gradually 'blend' the colour down the shape, by moving your paint brush from side to side. Your base colour (red) will still be quite wet and will consequently begin to accumulate on to your paint brush, thus mixing with the white to produce different tints of pink. As you proceed to go further down the red shape, you begin to 'run out' of the white and thus accumulate more red, and in turn begin to create darker pinks, until eventually your white totally runs out and you are left with red! This is called BLENDING!

3. One can then optionally proceed to introduce black on to the other side of the shape to gradually 'blend' the black into the red. Be very careful with black as it is a very strong colour and should be used **very** sparingly!
POINTS TO REMEMBER....

* Have a piece of newspaper beside each student to 'wipe' their paintbrush of accumulated colour. This is because a 'dry paintbrush' is most effective when trying to 'spread' the paint along the base colour, thus ensuring the **blending** of the colours.

* After each time one blends a shape DO NOT wash out your paint brush! Merely wipe it to and fro along the piece of newspaper, until most of the paint is gone, and then proceed to go back to your shape to continue to 'spread' your paint (i.e. blending).

* Encourage the students to use a small paint brush and only a tiny bit of paint on their paint brush, as a very 'wet' and gluggy brush **cannot** effectively blend!

Once they have finished painting all the shapes, they are to go back to the first shape (which should be dry by now) and using the 'dry brush' effect, they can emphasise the highlights.

Adding Pattern to Shapes and Background: Students can use techniques such as dabbing the paint brush over a shape, or using the back of the paint brush dipped in a contrasting colour to create a series of repeated clustered dots, or use the techniques of scratching into wet paint to create an interesting patterned background.

FINISHING TOUCHES: Students can use charcoal to outline the shapes and even add more detailed pattern to their composition.

GET THE KIDS TO FOLLOW THE SAME STEPS

RESOURCES/REFERENCES

* Cartridge paper, pencils, rubbers, large and small paint brushes, paints, palettes, newspapers, water containers, charcoal.

4. EVALUATING: Displaying the finished paintings.

1. Ask the students to recount the rules and or actual techniques to shading or painting an object to create a three dimensional illusion.
2. Describe the variety of painting techniques that they had discovered. Can they think of some other tools that could of been used to create more interesting effects? e.g. combs, sponges etc...
3. Ask the students what kinds of basic rules will we have to remember when we commence our traditional impasto landscape- with emphasis on creating a sense of space and distance? Answer: Overlapping (creating the illusion of space) and contrasting shapes (organic vs geometric), limited colour schemes, variety of patterns and the painting techniques.
4. Ask the students to select their favourite picture and to tell you why it looks so good to them. This is a way to remind the other students about incorporating neat and interesting painting techniques when it comes to the big project

RESOURCES/REFERENCES

* Displayed Works

5. OUTCOME

*Building the child's confidence and skills to experiment purposefully with colour mixing, shading/ painting and patterning techniques using the elements of art.

*Begin to have a basic understanding of the art elements and concepts when composing distance and space in a picture.

6.ASSESSMENT

Final Painting: Looking for (a) neat blending skills, (b) compositional arrangement of shapes (overlapping,a sense of balance in the composition) (c) creative colour mixing and (d) a variety and balance in their use of patterns.

RESOURCES/REFERENCES

* Living By Design

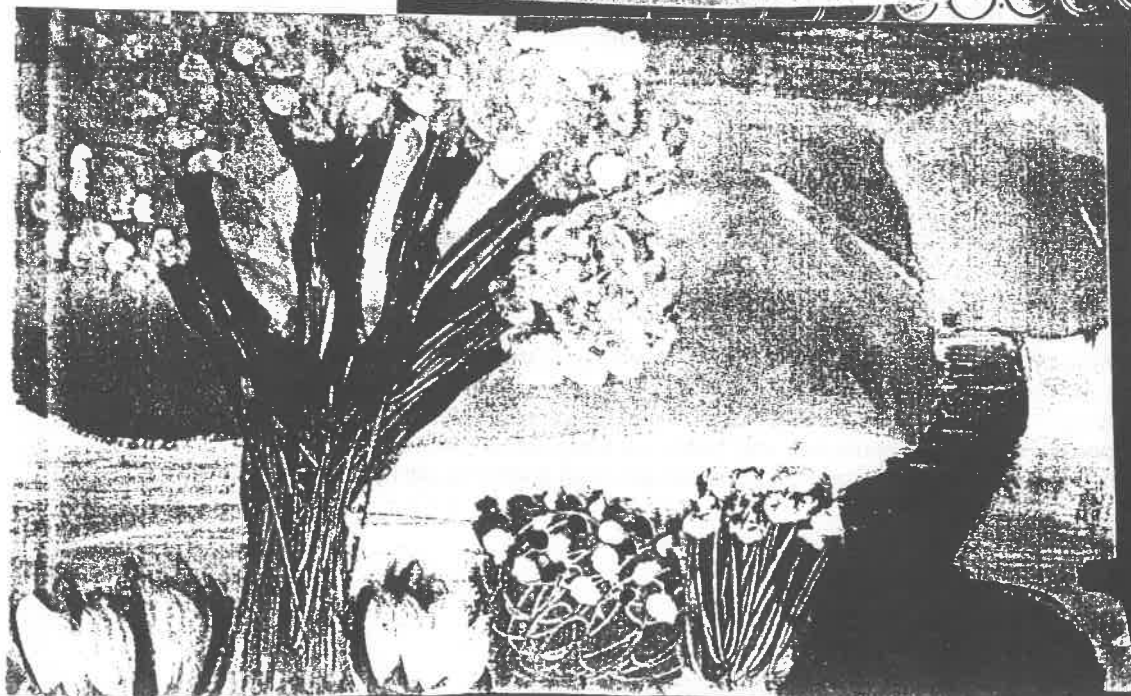
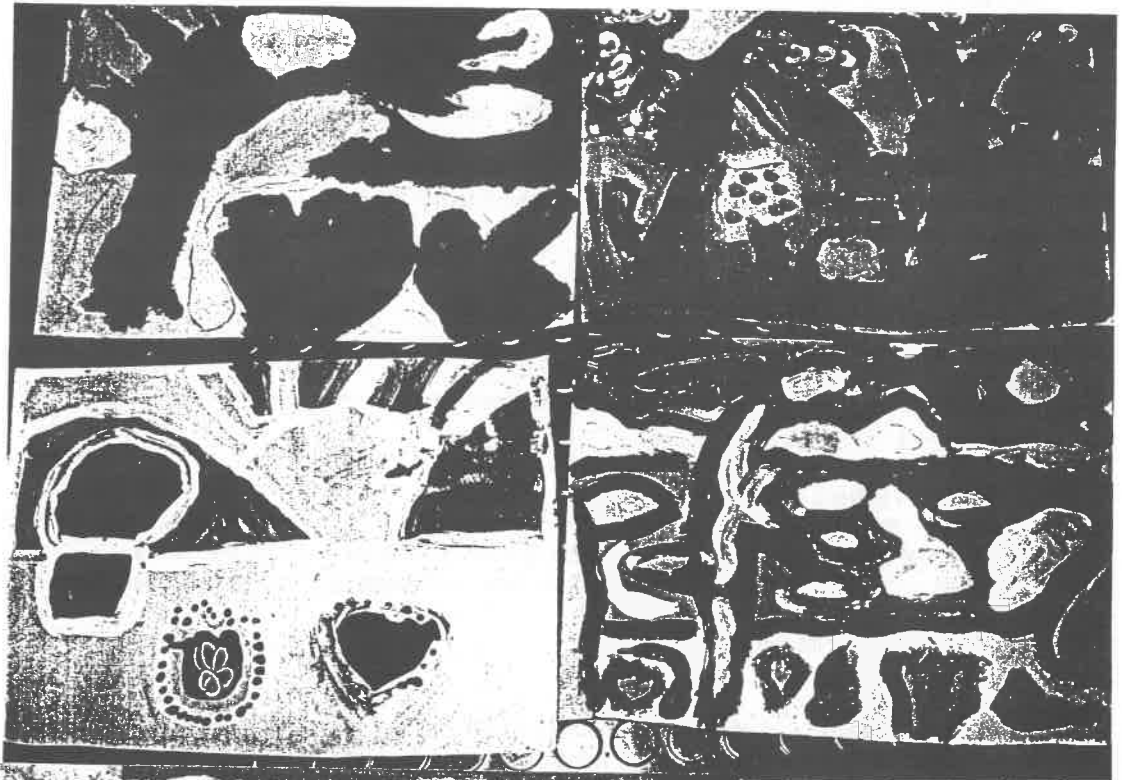
LINKING ELEMENTS

*

*

DISPLAY

*



VISUAL ARTS
LEARNING SEQUENCE / STRATEGIES

PURPOSE / FOCUS: Creating a painting of circus animals using a template to explore overlapping and pattern

YEAR LEVEL: 1/2

TIME ALLOCATION: 1 1/2 hrs per week

WEEKS: 2 weeks

MAKING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Have a general understanding of how to manipulate wet paint into a variety of patterns and textures.
- * Use a template to trace animal designs and paint and collage each one differently
- * Arrange the circus animals onto a coloured circus background using the concept of overlapping (year2)
- * Understand how Line can be used to create Pattern
- * Appreciate the aesthetic beauty of limited colour schemes.

Elements: Line, Shape, Colour and Texture

Year1 Concepts: Similar, Different, Length, Size, Repetition,

Year23 Concepts: Variation, Movement, Direction, Tone

Skills: Drawing, Painting,

APPRAISING OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Understand the meaning of the elements and concepts covered
- * Describe their work and that of others in terms of the elements and concepts
- * Assess their work and that of others to help prepare them for their next group project.

Language Appreciation: Confidently use the art terms associated with the work covered.

Contexts: The circus

AFFECTIVE OBJECTIVES

(By the end of this Lesson, students should be able to.....)

- * Appreciate the diversity of colour, shapes, and textures found within the circus context.

PLANNING

1. DISCOVERING

- * Looking at Photographs of animals from magazines- Discuss the possible variety of Colours, Textures and Patterns that could be used to decorate these animals to prepare them for the circus.
- * Illustrate onto the blackboard the possible patterns and costumes that these animals could wear.

RESOURCES/REFERENCES

- * Photos of animals from magazines.

2. PLANNING

- * Practice drawing the animal from the photograph, using a variety of patterns to decorate their animal. Some may like to simply cut out the animal from the magazine and paste it onto their cardboard to use as their template, other may enjoy the challenge of copying the animal free hand onto their cardboard. Once satisfied they can then proceed to cut out the template.

RESOURCES/REFERENCES

- * Blackboard, cartridge paper, pencils, light weight cardboard, scissors, rubbers.

3. DOING

- * **Teacher Demonstration:**

1. **The Background.** Pinning a large sheet onto the blackboard, paint the background using lots of different patterns- allow to dry.

2. **Tracing the circus animal.** Using another piece of paper, use your template to trace off a number of circus animals onto the page.

3. **Painting the circus animals.** Divide each table into colour schemes, e.g, Table 1- yellow, blue, black and white. Table 2 Red, Yellow, black and white and Table 3, Red, Blue black and white. Ask students to be creative in colour mixing and to paint each circus animal one flat colour. Encouraging them to paint slowly and with the correct sized brush (preferably small to ensure they stay within the lines). Once they have finished painting all the circus animals, they are to go back to the first circus animal (which should be dry by now) and mix

a new different colour- preferably totally the opposite in colour and 'Tone'. For example if the circus animal was painted pink, then the child should pick a darker opposite colour like blue or even dark blue. Once they have re-coated the circus animal shape ask the child to scratch away into the wet paint and create interesting and diverse patterns using line.

4. Arranging the animals onto the background circus scene. Once all the circus animals have been painted, the student can then proceed to cut out the animals and rearrange the animals so that they overlap each other to create a sense of herding and depth to their picture. Students can also bring along some collage items that may be used to add more texture to the animal costumes.

GET THE KIDS TO FOLLOW THE SAME STEPS

RESOURCES/REFERENCES

* Cartridge paper, pencils, rubbers, glue, scissors, large and small paint brushes, paints, painting tools: combs, sponges etc., palettes, newspapers, water containers

4. EVALUATING: Displaying the finished paintings.

1. Describe the variety of painting techniques that they had discovered. Can they think of some other tools that could of been used to create more interesting effects? e.g. combs, sponges etc...
2. Discuss ways of improving their pictures by adding collage.
3. Ask the students to select their favourite picture and to tell you why it looks so good to them.

RESOURCES/REFERENCES

* Displayed Works

5. OUTCOME

* Building the child's confidence to experiment purposefully with colour mixing and patterning techniques using the elements of art.

* Begin to have a basic understanding of the art elements and concepts- particularly the idea of overlapping.

6. ASSESSMENT

Final Painting: Looking for variety of pattern, diverse colour mixing and an understanding of contrasting colour (tone) when placing one colour over another and overlapping.

RESOURCES/REFERENCES

* Living By Design

LINKING ELEMENTS

*

*

DISPLAY






*



MINISTER'S AWARDS FOR EXCELLENCE IN ART 1998 PROGRAM

CRITERIA FOR SELECTION OF STUDENT VISUAL ART WORK FOR DISTRICT AND CENTRAL EXHIBITIONS

The student demonstrates through the work -

-  an ability to interpret, express and communicate ideas from an independent viewpoint
-  an ability to identify, analyse and evaluate visual problems
-  inventiveness
-  evidence of highly developed concepts of visual arts
-  an ability to make judgments with discernment in the selection and application of highly appropriate media and techniques.

- NB
- (i) Selectors are asked to choose no more than **one** piece or group of related pieces of work from any student for the central exhibition. The whole folio of student work should **not** be included.
 - (ii) District Coordinators are asked to send to the State Manager a clearly named and labelled photograph of each of the selected works from their regional exhibition. This process is necessary to ensure that the work is presented according to the students intentions.
 - (iii) In recognition of the breadth of the Visual Arts, Craft and Design Industry, the Awards program now includes video, film and electronic imaging as well as ceramics, costume and stage design, drawing, environmental design, fibre arts, graphic design, installation, painting, performance art, photography, printmaking, product design and sculpture. *(Students submitting video, film, computer and performance pieces must have copyright clearance. All film, music and appropriated images or excerpts in part or whole of the original must have copyright clearance. Clearances obtained from music or film companies should also cover the possibility that the art work may tour to different locations.)*

THE COMPOSITION OF SELECTION PANEL FOR THE CENTRAL EXHIBITION

1. A teacher currently involved in a BSSSS district review panel - Art.
2. An artist who is currently practising and has considerable experience in visual arts practice or a regional gallery administrator with considerable experience in the practise of visual arts. The person should have a reasonably high profile in the visual arts industry, be informed of contemporary philosophies and practices in art education and be articulate.
3. A state selector, nominated by the Principal Education Officer (Visual and Performing Arts) for maximum consistency across the state.

1998 MINISTER'S AWARDS FOR EXCELLENCE IN ART PROGRAM

INFORMATION STATEMENT

The Minister for Education sponsors the *Minister's Awards for Excellence in Art*.
The awards are an initiative of the Education Services Directorate, Education Queensland.

AIMS

The *Minister's Awards for Excellence in Art* program aims to promote and recognise excellence in visual arts education and involves:

- ✎ recognition of outstanding senior student visual art work through district exhibitions and a central exhibition and the awarding of certificates to all exhibiting students;
- ✎ a central residential program of workshops with practising artists to provide further opportunity for development for students whose work is selected for the central exhibition.

INVITATION TO SUBMIT WORKS

Teachers are invited to submit **outstanding** visual art works by senior students to district centres where they will be exhibited. Subsequently, up to **three works** from each district exhibition will be selected for the exhibition in Brisbane. All participating students will receive a Certificate of Recognition or a Certificate of Recognition (Highly Commended), and those whose work is selected for the central exhibition will be funded to travel to Brisbane for the Presentation Evening and the Workshop Program.

THE PROCESS

1. **Each district cluster has appointed a coordinator** who will collaborate with teachers, schools and networks to organise and hang an exhibition of the outstanding visual art works of year 11 and 12 students within their cluster.
2. **The work should be ready for hanging/presentation.** Coordinators should advise schools of the desirability for work to be presented in display condition. Selected works will be transported to Brisbane and must be capable of surviving an arduous journey. These conditions should in no way detract from the expressive nature of the piece.
3. All work will be **resolved pieces**, as opposed to exercises or experiments.
4. These visual art works in **any media (2D, 3D and technological)** will reflect the highest standard of artistic endeavour students can achieve.
5. Art, Craft & Design teachers and Film and Television teachers in all secondary schools are invited to submit outstanding visual art works by Year 11 and 12 students for district exhibition.
6. Selection of works will be undertaken by a **district panel** comprised of **a member of the BSSSS Art district review panel, an artist or gallery director** and a **member nominated centrally** for maximum consistency across the state.
7. All participating students will receive a **Certificate of Recognition**.
8. From each district exhibition, it is recommended that up to three(3) works will be selected for a major central exhibition.
9. Additional information for your district exhibition can be obtained from your district contact (Refer to attached list)
10. For general and **central exhibition enquires** contact the **Senior Education Officer, Art**.
Phone (07) 3237 0407 Fax (07) 3237 1956.

1998 MINISTER'S AWARDS FOR EXCELLENCE IN ART PROGRAM

1998 SCHEDULE OF DATES FOUR-DAY WORKSHOP PROGRAM

DATE	ACTIVITY
Wednesday 16 September	✍ All district exhibitions finished (works for central exhibition have been selected and photographed)
Friday 18 September	✍ Photographs of selected works and necessary FORMS from students must be in Brisbane by this date. Send to State Manager Minister's Awards for Excellence in Art Visual & Performing Arts Education Queensland PO Box 33 50 Albert Street, Brisbane Qld 4002 or fax : (07) 32371956
Monday 21 September (by 5:00pm)	✍ All selected works <u>received</u> by Central Exhibition Co-ordinator and professional photographer. These are to be used for the Catalogue/Poster.
Saturday 17 October (by 5:00pm)	✍ All students selected as district representatives arrive for workshops and Presentation Ceremony.
Sunday 18 October	- DAY ONE - ✍ Workshops, Gallery tours and other activities with professional artists
Monday 19 October	- DAY TWO - ✍ Workshops with practising artists ✍ Opening of central exhibition
Tuesday 20 October	- DAY THREE- ✍ Workshops with practising artists
Wednesday 21 October	- DAY FOUR- * Workshops with practising artists * Students return home
February - May 1999	CENTRAL STATE EXHIBITION * at the Brisbane City Gallery, City Hall Brisbane * <i>Student works returned to the students in April 2000</i>

1998 MINISTER'S AWARDS FOR EXCELLENCE IN ART PROGRAM

CONTACTS: CENTRAL & DISTRICT COORDINATORS	MAILING ADDRESS	CONTACT NUMBER
STATE MANAGER: Deborah Cohen A/Senior Education Officer - Art	Visual & Performing Arts Unit PO Box 33 50 Albert Street, Brisbane Q 4002	Ph: (07) 3237 0407 Fax: (07) 3237 1956
Gold Coast District: Deborah Harrison Kathy Mackey	Elanora SHS, PO Box 434, PALM BEACH Q 4221 Robina SHS,	Ph: (0755)33 9299 Fax: (0755)34 8332 Ph: (0755)788433 Fax:
Logan District: Sue Mears Simone Fillipo	Alexandra Hills SHS, PO Box 234, CAPALABA Q4161 Shailer Park SHS, PO Box 3277 Logan Hyperdome, LOGANHOLME Q 4129	Ph: (07) 38244044 Fax: (07) 38245785 Ph: (07) 3209 8710 Fax: (07) 3209 7741
Ipswich District: Les Hooper	Redbank Plains SHS, PO Box 378, GOODNA Q 4300	Ph: (07) 3814 2033 Fax: (07) 3814 2547
Brisbane Sth. District: Sue Thomas Graham Nash	Cooparoo Secondary College, PO Box 1225, COORPAROO Q 4151 Anglican Church Grammar School, Oaklands Parade, EAST BRISBANE Q 4169	Ph: (07) 3847 1005 Fax: (07) 33977393 Ph: (07) 38962200 Fax: (07) 38915976
Brisbane Nth. District: Carmen Aquilina Stewart Service	Wavell SHS, PO Box 384, NUNDAH Q 4012 Brisbane Grammar School, Gregory Tce., SPRING HILL	Ph: (07) 33 59 4900 Fax: (07) 3350 1020 Ph: (07) 38345238 Fax: (07) 38345202
Sunshine Coast: Keith Redgen	Caloundra SHS, 56A Queen St., CALOUNDRA 4551	Ph: (07)5491 1699 Fax: (07) 5491 7575
Nambour District: Antionette Kalaija Roy Oorloff	Nambour SHS, PO Box 79, NAMBOUR Q 4560	Ph: (07) 54 411722 Fax: (07) 54 417224
Toowoomba District: Sarah Round	Goondiwindi SHS, LMB 1, GOODIWINDI Q 4390	Ph: (076) 71 3355 Fax: (076) 71 3293
South West District Cindy Stebbing	SQIT, College of the South West, PO Box 181 , ROMA Q	Ph: (076) 204 200 Fax: (076) 204 266
Bundaberg District Julia Jose	Bundaberg SHS, PO Box 1041, BUNDABERG Q 4670	Ph: (071) 51 2661 Fax: (071) 53 2484
Rockhampton District: Cheryl Mortimer	Rockhampton SHS, Campbell St., ROCKHAMPTON Q 4702	Ph: (079) 27 5666 Fax: (079) 22 3436
Mackay District: Ian Webster Tony Druey	Mackay SHS, PO Box 5665, MACKAY Q 4741 St. Patrick's College, Gregory Street, MACKAY Q 4740	Ph: (079) 51 4522 Fax: (079) 51 1495 Ph: (079) 514155 Fax: (079) 51 4034
Townsville District: Terry Smith	Kirwan SHS, PO Box 33, THURINGOWA CENTRAL Q 4817	Ph: (077) 73 2066 Fax: (077) 73 4055
North West District: Nicole Kyle & Art Staff	Kalkadoon SHS, PO Box 1729, MT ISA Q 4825	Ph: (077)43 2788 Fax: (077) 435750
Peninsula District Jude Marsland	Cairns SHS, Box 5643, MSO, CAIRNS Q 4870	Ph: (070) 516 588 Fax: (070) 515 972

MINISTER'S AWARDS FOR
EXCELLENCE IN ART
School Visits Program

Brisbane City Gallery
26 March - 8 May 1998

The Brisbane City Gallery is hosting the Minister's Awards for Excellence in Art exhibition this year. The gallery is offering the opportunity for school groups to visit for the duration of the show.

There are three sessions available each day:

SESSION 1: 9.30AM

SESSION 2: 11.00AM

SESSION 3: 1.00 PM

Bookings can be made by contacting Diana Post at the Brisbane City Gallery on (07) 3403 4355

Poster/Catalogues and CD ROM available for purchase at the exhibition or by phoning Deborah Cohen, Visual and Performing Arts, Education Queensland
Phone: (07) 323 70407 fax: (07) 323 71956

WHERE IS THE GALLERY?

The Brisbane City Gallery is located on the ground floor in Brisbane City Hall

There is no parking facilities for buses in the immediate vicinity of City Hall

Buses may stop along Ann street(outside City Hall) to drop students off

Access to the Gallery is via the Main Entrance in King George Square

FOR SALE

MINISTER'S AWARDS FOR EXCELLENCE IN
ART

CD ROM

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- ALL MINISTER'S AWARDS EXHIBITIONS FROM 1992 - 1997
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- SELECTED STUDENTS SPEAKING ABOUT THE DEVELOPMENT OF THEIR WORK
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MINISTER'S AWARDS FOR EXCELLENCE IN ART

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• **1997 POSTER/CATALOGUES**

A1 SIZE, FULL COLOUR, DOUBLE SIDED

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• **1992(SLIDE SET)**

\$15.00 PER SET

• **1993,1994,1995 CATALOGUES**

DISCOUNTED PRICE @ \$2.00 / COPY OR \$15.00 for 10

TO ORDER, COMPLETE THE ORDER FORM BELOW AND RETURN TO

DEBORAH COHEN,
A/ SENIOR EDUCATION OFFICER,
VISUAL AND PERFORMING ARTS UNIT,
GPO BOX 33, ALBERT STREET,
BRISBANE Q 4002

OR FAX TO (07) 32371956 / PHONE (07) 32370407

CATALOGUE ORDER FORM

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-----POST CODE:-----

PHONE:-----

CONTACT PERSON:-----

NUMBER OF CATALOGUES REQUIRED:

1992 SLIDES @ \$15.00	1993	1994	1995	1997 POSTER @ \$5.00

TOTAL COST:

SEND TO A/S.E.O. ART
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OR FAX: (07) 32371956

CHEQUES TO BE MADE OUT TO EDUCATION QUEENSLAND, VISUAL & PERFORMING ARTS'

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EXCELLENCE IN YOUTH ART EXHIBITION - EYA 98

BRISBANE GRAMMAR SCHOOL - 23 - 26 JULY

WHAT?

Excellence in Youth Art Exhibition was an initiative of St Paul's School Foundation which started in 1988 and was held annually in late August as a non - commercial, non - profit event. The exhibition was founded to provide young student artists from the whole spectrum of secondary schools a venue to exhibit their work and to receive public comment. EYA has grown to become South East Queensland's premier Art Exhibition for younger secondary students. After a pause in 1996 it is now intended to rotate the exhibition through a number of schools on a triennial basis to spread the load and to allow it to evolve.

WHY?

The organising committee see this as an opportunity for the advocacy of the visual arts and to do this successfully we need your support. It is a great opportunity to see the work of other schools and for some professional development – many people see senior work through the panels but we rarely see the work of our younger students as a collective exhibition. Get inspired and renewed! Get together and talk!

WHEN?

Letters about the exhibition should arrive in your schools in early April and colour posters in late April. Details such as entry forms and hanging instructions will be sent with the posters and will be returned to Grammar late in Term 2. Work will be delivered on 20 July and the Opening will be on Friday night 24 July at 7.30.

WHERE?

Brisbane Grammar School's Art Department is hosting the Exhibition. It will be held at the School in the Centenary Hall/ Great Hall. Schools will be able to visit the Exhibition on Thursday, Friday, Saturday and Sunday 23 – 26 July.

HOW?

How about this! In addition to the Exhibition we are organising workshops on the weekend of the 25, 26 July. At this stage we are looking at Adobe Photoshop, Drawing, Printmaking, Photography and Installation. These will be artist run workshops which can be attended by any interested students and parents and teachers. There will be a nominal cost which will vary depending on the length of the workshop.

How about you getting involved! You can help by assisting with the mounting of the Exhibition – remember it is non – commercial, non – profit and will rely on the good will and co-operative effort of Art teachers. Contact the Art Department of BGS on 07 3834 5238 – Stewart, Bernadette or Roger.

**Stewart Service
HOD Art
Brisbane Grammar School**

WANTED

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**WE NEED YOUR
CONTRIBUTIONS TO MAKE
THIS JOURNAL CURRENT AND
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DEPARTMENT**
- * **THE WORLD INSEA CONGRESS**
- * **ARTIST IN RESIDENCE PROGRAMS**

**FOR DETAILS ON WHERE TO SEND
YOUR CONTRIBUTIONS PLEASE SEE
PAGE 2**



NAVA

CORRESPONDENCE

P.O. Box 60

POTTS POINT NSW 2011

PH (02) 9368 1900

FAX (02) 93586909

yaq

Youth Arts Queensland

is a statewide network which promotes youth arts and cultural development by providing professional support to those work with young people. Our membership includes youth art and cultural development organisations and practitioners, young artists, students and teachers youth services and youth workers local government authorities, libraries, educational institutions .Youth arts Queensland has three major goals: networking, advocacy and sector develop,ment. In

1995 the then state government recognised Youth Arts Queensland as the peak body for youth arts and cultural development The recent release of the current Qld government "Your Culture, Your Move" Youth arts and cultural development policy has reaffirmed YAQ's peak body status.

For more information about YAQ membership and services contact YAQ at the Metro Arts Centre
109 Edward Street Brisbane

1997 MINISTER'S AWARDS FOR EXCELLENCE IN
ART

TOURING
EXHIBITION

DON'T MISS THIS OUTSTANDING
EXHIBITION

In partnership with the
Regional Galleries Association of Queensland

1998 :

MT ISA CIVIC CENTRE	23 JUNE - 2 JULY 1998
GRAFT'N'ARTS YOUTH ARTS CENTRE, CAIRNS	7 - 16 AUGUST 1998
PINNACLES GALLERY, THURINGOWA	25 AUGUST - 6 SEPTEMBER
BUNDABERG ARTS CENTRE	29 SEPTEMBER- 25 OCTOBER
EMERALD GALLERY	23 NOVEMBER-12 DECEMBER

1999

IPSWICH LIBRARY	4-22 JANUARY
MURILLA SHIRE ART GALLERY, MILES	1 - 28 FEBRUARY
WARWICK ART GALLERY	17 MARCH - 11 APRIL
QUILPIE MUSEUM	19 APRIL - 16 MAY
CAPALABA PLACE GALLERY	28 MAY - 26 JUNE

**YOUR SUPPORT OF THIS INITIATIVE WOULD BE
GREATLY APPRECIATED**

clipboard



A note for teachers wanting computer resources for their schools -
There are a number of such software and they can be found in an
Australian shareware site called Ganggang. It was also recently
reviewed in a magazine called internet.au Its educational URL is
<http://www.ganggang.com.au/categories/deic.htm>



SMALL SCALE SUBSIDIES FOR CONFERENCES 90N THE IMPROVEMENT OF TEACHING AND LEARNING

The committee for University Teaching and Staff Development invites conference
conveners to apply for sponsorship of conference sessions which promote quality and
excellence in university teaching. Sponsorship is open to educational and discipline
specific conferences scheduled during 1998/99 in Australia.

Sponsorship may include;

- ❖ Keynote speakers with recognised scholarship and demonstrated leadership in
teaching
- ❖ participants who are presenting papers posters or workshops the promote good
teaching and learning and assessment practices in universities
- ❖ workshops that provide relevant staff development opportunities for academic
and administrative staff

for further information contact Gail Hart
CUTSD Convener, Conferences and Dissemination
c/- QUT
Ph 07 3864 4318
Fax 07 3864 4395



check out these websites.....

EdNA "Whats New"

<http://www.edna.edu.au/>

"Arts Alive"

<http://avoca.vicnet.net.au/~artsalive/>

Australian Museums On Line

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