

iSabout

Journal for the professional Art Educator

Spring 2000



ISABOUT

QUEENSLAND ART TEACHERS ASSOCIATION

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QATA is a fully incorporated professional association committed to the promotion of the Visual Arts in the field of education.

Established in 1961, QATA is managed by teacher volunteers and is funded by membership subscriptions to network with and service the needs of visual art and design educators in Primary, secondary and Tertiary sectors.

*The aims of the association are:
to be involved further education in,
about and through visual art and design
act as a medium of expression in all
matters concerning visual art and design
educators
safeguard and raise standards and
conditions of visual art and design as a
profession*

QATA Executive

President: Deborah Cohen (Education Queensland)

Vice President: Deborah Ruellan (Qld Schools Curriculum Council)

Treasurer: Graham Nash (Anglican Church Grammar School)

Secretary: (interim) Sue Thomas (Coorparoo Secondary College)

Isabout Journal Editor :

Journal Committee:

Viv Glover (Sunnybank SHS)

Website:

Memberships: Graham Nash

Professional Development: Deb Cohen

Professional Development Committee:

Sue Thomas, Graham Nash, Stewart

Service, Peter Fenoglio

Conference 2001 Organiser:

Graham Nash

Art Teacher Art Organiser: Sue Thomas

Art Teacher Art Committee: Viv Glover

QSCC Liason: Deborah Ruellan, Gladys

Martoo (Kelvin Grove SHS)

BSSSS Liason: Brendan Lea

Education Qld Liason: Deborah Cohen

Tertiary Liason: David Hawke

Primary Liason: Joy Pohlner (Marshall

Road SS), Rhonda Nadasdy

Gallery Liason: Michael Beckmann (Qld Art Gallery)

Regional Representatives:

Northern: Marianne Happy
(Gordonvale SHS)

Central:

Western: Rose Wright

Wide Bay: Rob Butler (St Mary's College)

Southern:

Metropolitan: Les Hooper (Kelvin Grove SHS)

Membership Information

QATA MEMBERSHIP IS CHANGING TO A CALENDAR YEAR RENEWAL

ALL QATA MEMBERSHIP IS DUE ON THE 1st JULY 2000 AND WOULD NORMALLY BE RENEWED ON 1st July 2001. TO ENABLE THE CHANGE MEMBERSHIP FEES WILL RISE AS PER THE ENCLOSED MEMBERSHIP RENEWAL FORM AND THE RENEWAL DATE WILL BE 1st JANUARY 2002.

A 25% FEE INCREASE WILL GIVE A 50% INCREASE MEMBERSHIP PERIOD UNTIL THE END OF 2001. THEREAFTER FEES WILL STAY AT THE INCREASED RATE

Associate membership	15.00
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(Student or unemployed teacher)

Full Membership	40.00
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Institutional Membership	60.00
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Discount Membership	20.00
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Membership includes voting privileges at the Annual General Meeting. Please refer to the membership application form for details.

Advertising Information

1/4 page	40.00
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1/2 page	60.00
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full page	80.00
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inserts 150.00 all printing included

80.00 no printing required

Contribute!

Articles for Isabout are gratefully received, preferably emailed to Deb Cohen:

email: deborah.cohen@qed.qld.gov.au

Phone : (07) 32370407

Fax : (07) 32371956

Next general meeting of QATA:

November 26

Anglican Church Grammar School

5.00 pm

Cover artwork by Erin Zammit

Year 12, Cannon Hill Anglican College

Hi all,
Well, here we are at the end of the year already, and what a year it has been! Some indication of the really busy and productive time we have had can be seen in the various reports in this issue.

We have had our wonderfully successful QATA and Technology conferences, the Excellence in Youth Art exhibition, the Minister's Awards, the Rivercity project, and continuing development of both the Junior (1-10 QSCC Syllabus) and Senior (BSSSS Senior Art Syllabus). Some of our members made up a sizeable contingent at the national AIAE conference in Melbourne in July, and let's hope some can manage the next one in Adelaide in 2001. (The big one, of course, is the next Insea World Congress in 2002, in New York! Oh yes, please!)

This year, however, is not yet over, so look inside for details about some exciting end of year events. There is the Art Teacher Art exhibition opening soon at the Carindale Library in Brisbane, an enlivening conference for art teachers, (beginning or established), at the beautiful Rydges Resort at Caloundra, and the Creative Arts Market staged at Southbank in early December.

This has been a great year for finding out about what terrific things art teachers are doing around the state, and hopefully the journal is now established as a place where we can showcase the good work you all do out there. Next year it would be excellent to see some teaching strategies that we can share, as well as those great examples from your students. Send in hard copies, or scan or photograph them yourself, then email them in. It's time we all shared our students' work!

A big thank you to all the contributors to *Isabout* in 2000. Our four issues have been fairly packed with a variety of information, news and events, and we aimed to provide a broad view of the

activities art teachers are engaged in. Our practice as educators, researchers and artmakers is something to be celebrated and developed constantly.

Sadly both Brendan and I will not be editing this publication in 2001. We both feel it is time to let others 'have a turn'. If you have an interest in the plans for *Isabout* in the year 2001, let us know! Get on the email group by emailing Deb Cohen (deborah.cohen@qed.qld.gov.au) to her know your interest, areas of expertise and ideas. The Association is as active as its members, and we art teachers are noted for our hyperactivity!

Most important of all, get involved, share the knowledge and have fun!

Glenda and Brendan

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Editorial

Spring 2000

FROM THE DESK

Dear Members

What a year we have had! I don't know about you but I feel that my feet haven't touched ground yet.

It has been a very good year for QATA also. You will find the President's Report for 1999-2000 printed in the Journal. I hope that I have mentioned all the people that have assisted QATA to become a vital service for art teachers in Queensland. If I have been tardy in remembering you, please accept my thanks and admiration.

Last chance for PD this year!

Please support the Beginning Visual Arts Teachers Conference on 1st & 2nd December 2001 at Rydges Oasis Resort, Caloundra. Please pass on the information to anyone, experienced or inexperienced, who may wish to participate. Information about the Conference is printed in the Journal.

Situations Vacant:

We are looking for a new QATA JOURNAL EDITOR and QATA WEBSITE COORDINATOR for next year. If you are interested please contact me ASAP.

Glenda Hennig and Glenn Edwards who have respectively looked after these responsibilities cannot continue next year. On behalf of QATA I would like to thank these two diligent and committed members for their contributions, in the past. Their efforts will be sorely missed.

The new 2000-2001 Executive is

President: Deborah Cohen

Vice president: Deborah Ruellan

Secretary: vacant

Treasurer and Membership Officer:
Graham Nash

Many thanks to Brendan Lea and Glenn Edwards for their services to the QATA Executive last year. As you can see, we also need a nomination for a Secretary.

Birth notices

An enormous congratulations to Deborah Ruellan for the birth of her second child, Georgia Emma, born just

before the Minister's Awards. Mother and daughter are doing fine. Deb will be back to QSCC for six months from the beginning of the school year to complete the Source material for The Arts Syllabus. After this....who knows?

Congratulations also to Carmen Aquilina who is also expecting...her first. And to Craig Hynes whose wife, Terri, is expecting their first baby also. No more loitering in Folio Bookshop for Craig!

Let me know if there is any other wonderful news about our fraternity that you would like to share.

Advice column: Here is some advice for the end of year hurdles!!

Expressions for QATA Members on High Stress Days

1. You - off my planet
2. Not the brightest crayon in the box now, are we?
3. Well, this day was a total waste of makeup.
4. Errors have been made. Others will be blamed.
5. And your crybaby whiny opinion would be...?
6. I'm not crazy, I've just been in a very bad mood for 30 years.
7. Allow me to introduce my selves.
8. Sarcasm is just one more service we offer.
9. Whatever kind of look you were going for, you missed.
10. I'm just working here till a good fast-food job opens up.
11. I'm trying to imagine you with a personality.
12. Stress is when you wake up screaming and you realize you weren't asleep.
13. I can't remember if I'm the good twin or the evil one.
14. How many times do I have to flush before you go away?
15. I just want revenge. Is that so wrong?
16. You say I'm a bitch like it's a bad thing.
17. Can I trade this job for what's behind door #2?

18. Nice perfume, must you marinate in it?

19. Chaos, panic & disorder..... my work here is done.

20. Earth is full. Go home.

21. Is it time for your medication or mine?

22. How do I set a laser printer to stun?

23. I'm not tense, just terribly, terribly alert.

Keep the emails coming, they brighten my day! Contact me if you want to be on my email list.

Merry Christmas and Happy New Year!

Deb

Deborah Cohen

President

ART TEACHER ART?

An Art Teacher's Manual entry on how to prepare art for the Art Teacher Art Exhibition....

1. Win lotto

2. Pray a lot

3. Pay someone to do it for you

4. In the spirit of point #2, plan your classroom demos to coagulate as an appropriate mass. Some examples:

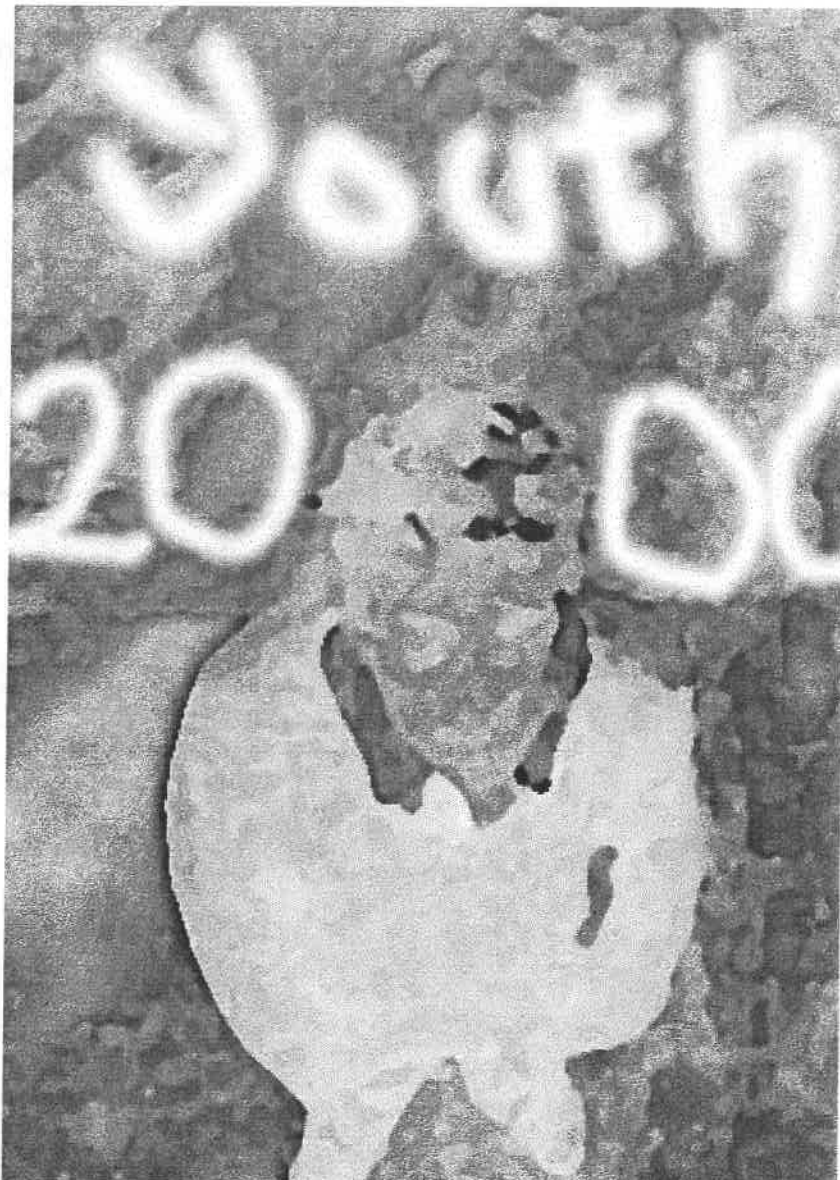
(i) an image can begin as a framing/canvas-stretching exercise for the purpose of accumulation of knowledge for use at a later date;

(ii) a print can develop in stages alongside those being put into practice by students (watching their teacher at work as artist-in-residence is a valid means of ensuring that students are learning and not making a mess. They would much prefer to see teacher work than do it themselves....so don't prolong the exercise!)

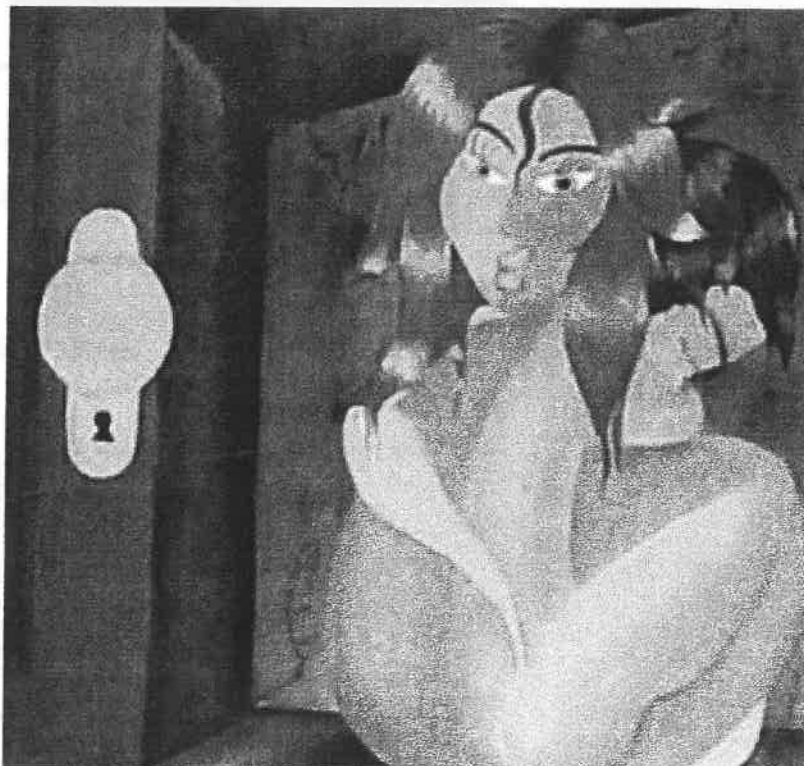
(iii) whipping up a 'clay-sketch' sculpture to demonstrate how easy it is to develop an expressionist work (and they can't even tell if you have done something you didn't intend because you didn't know yourself – but it will look great because you have innate knowledge!).

Being skilled Art teachers however, means this is all second nature to you –

JUST DON'T CHUCK IT OUT! FRAME IT! SEND IT!



ABOVE: REECE HADLEY, YR 10: CANNON HILL ANGLICAN COLLEGE
BELOW: REBECCA RANKIN, YEAR 12: CANNON HILL ANGLICAN COLLEGE



JOIN QATA!

Reminder Reminder Reminder

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Queensland Art Teachers' Association

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The Aims and Objectives of the Association are:

- further education in, about and through Visual Art and Design
- act as a medium of expression on all matters concerning Visual Art and Design Educators;
- safeguard and raise standards and conditions of Visual Art and Design as a profession.

Internet Site: www.qata.qld.edu.au

MEMBERSHIP APPLICATION 2000/2001

All membership subscriptions are due on the 1st July

NAME:

Postal Address:

Postcode:

Telephone: () Fax: ()

E-mail:

INSTITUTION:

ADDRESS:

Phone: Fax: E-mail:

EDUCATIONAL INSTITUTION: (please tick) PRIMARY ☐ SECONDARY ☐ TERTIARY ☐

SYSTEM: (Please tick) STATE: ☐ PRIVATE: ☐

For Associate Membership: Name of contact person:

NOTE: Membership will, in this instance, be for period 1st July, 2000 to 31st Dec 2001.
Thereafter for calendar year.

FULL MEMBERSHIP \$50

(Persons who are professionally involved in design and an education)

ASSOCIATE MEMBERSHIP \$20

(Full time students of visual art and design or unemployed visual art and design teachers)

INSTITUTIONAL MEMBERSHIP \$75

(To include representatives, association or committee)

DISCOUNT MEMBERSHIP \$40

(Persons who would normally qualify for full membership but who join after December 31, 2000)

PAYMENT METHOD

☐ I enclose a cheque (payable to QATA)

☐ Debit my credit card ☐ Bankcard ☐ Mastercard ☐ Visa Card

CARD NUMBER:

EXPIRY DATE:

CARDHOLDER'S NAME:

SIGNATURE:

Return this completed application, together with payment to:
Membership officer QATA PO Box 5172 West End 4101

Tel: 38962177

Fax: 38915976

E-mail: Graham.Nash@qata.qld.edu.au

☐ Receipt Required - Please enclose a stamped, self-addressed envelope.

In the past few years the Queensland Art Teachers Association (QATA) has grown in strength and position among Queensland art educators. This, in particular, has been due to the commitment of a growing core of members.

Membership:

At the end of the 1999–2000 financial year, memberships stand at 284. In comparison, 1996 recorded 80 financial members. This increase has not been due to a huge influx at any given time but incremental growth over the period. InSEA (Sept. '99) provided a boost to membership and the executive has worked diligently to sustain these numbers, post Congress. Institute membership has proved a popular option. A future goal of QATA would be to induce all secondary schools to become a member of the association.

Proposed changes to the annual subscription from financial year to calendar year may be more convenient for members. It has always been an effort to remind teachers in the middle of the year that their membership is due.

During this year, the regional association, the Peninsula Art Educators Association (PAEA), based in Cairns, agreed to affiliate with QATA, once again. This is proof of the ongoing strength and presence that QATA has sought with teachers. PAEA agreed to host professional in-services under the QATA banner e.g. July 17 In-service. A similar agreement is being sought from the Capricornia Art Educators Association in central Queensland.

Affiliation is also sought from the Primary Art Network. The Primary Art Network has more than 100 non-specialist primary teachers who promote art in the curriculum and regularly attend workshops to support their visual arts teaching strategies. The Primary Art Network has branches in Brisbane North, Brisbane South, Brisbane West and Gold Coast. Toowoomba is also planning to host meetings and workshops.

It is an ongoing goal of QATA to service the needs of regional art teachers

as well as metropolitan art teachers. Thus, active encouragement of the establishment of Branches is a priority strategy for the next year.

Professional Development:

• InSEA World Congress (Sept. '99): QATA participation was evident in many activities but mainly:

• Homestay Program for International and Interstate delegates,

• Sponsorship of 16 regional and remote area teachers to attend the conference,

• Hands-Up web site where information re Qld. schools and links to Qld. schools can be accessed by delegates,

• Qld. School Children's Art Gifts to delegates

• Advertising and actively promoting the congress and by raising funds eg Art Auction

• Members were involved in facilitating and coordinating the Congress by participating on the Planning Committee and assisting with all aspects and phases of the Congress' development

• Primary Art Network/ QATA Primary In-service, 28 January 2000 at Brisbane State High School. More than 60 primary teachers attended art workshops and presentations on visual art education. Another in-service is planned for 2001.

• Annual QATA Conference, 13-14 May 2000 at Brisbane Grammar School. More than 80 teachers from regional and metropolitan, state and non-state, secondary and primary teachers gathered to network and acquaint themselves with new strategies and new directions. Keynote speaker was Prof. Alan Luke former Qld. Deputy Director-General for Education. Many thanks to Stewart Service and the staff of BGS for a hugely successful Conference.

• Visual Arts Technology Conference, QATA/ATOM on 13-14 July at St Peter's Lutheran College. Peter Duffy coordinated the conference identifying QATA as a major partner. It was heavily sponsored by computer software and hardware manufacturers/distributors and aimed to provide 150 visual arts, design and media teachers with classroom

QATA

PRESIDENT'S

REPORT

1999-2000

QATA PRESIDENT'S REPORT (CONT)

strategies to incorporate electronic technology. Congratulations to Peter for a highly successful conference. Peter, though now in the NT, is planning another conference for next year.

- In-service Day for Secondary Teachers, 17 July at Kelvin Grove SHS. This day provided 100 classroom teachers with information about the new developments in art education and offers them an opportunity to question curriculum, policy and directions. Congratulations and many thanks to Gladys Martoo and her staff at KGSHS for organising a highly successful day. A similar In-service Day was run in Cairns by the PAEA for secondary teachers. Another In-service is being planned for 2001 in both Brisbane and Cairns with the possibility of one also being held in Roma.

- AIAE Conference, 2-6 July 2000, Melbourne Girls Grammar School. Many QATA members attended the five-day conference. Two Queenslanders presented keynotes and many others presented papers. It became evident that QATA is a growing state association where many others have reduced membership. It is anticipated that the 2001 AIAE Conference will be in Adelaide.

- Beginners Photography Workshop for Teachers, Coorparoo Secondary College. Sue Thomas must be congratulated and thanked for providing this valuable workshop each year.

- Proposed Beginning Teachers Art Teacher Conference. 1& 2 December 2000. A mini-conference is proposed for 1st, 2nd, & 3rd year teachers and re-admit teachers to discuss issues particularly impacting on these new teachers of art.

Curriculum development:

- 1-10 The Arts Syllabus

QATA has been active in the development of the new 1-10 The Arts Syllabus produced by the Queensland Schools Curriculum Council. Deborah Ruellan is the Visual Arts Project Officer at QSCC and has worked closely with our Syllabus Advisory Council representatives

Gladys Martoo and Craig Hynes. Other members have also been invited to be on the consultative committee: these include Rhonda Nadasdy, Joy Pohlner, Vicki Park, Glenda Hennig, Brendan Lea, Graham Nash, Deborah Cohen and teachers from the 36 trial/pilot schools. The syllabus is due for release in July 2001 and QATA is already anticipating In-service opportunities for primary and secondary teachers.

- The draft Senior Art Syllabus 2001.

Members have been involved in the review of the 1996 Senior Art Syllabus. Gladys Martoo, Brendan Lea, Craig Hynes, Tony Luttrell, Deborah Ruellan, Jenny Fletcher, Cameron Howes, Deborah Cohen. The new syllabus is due for release to schools next year. It is a priority of QATA to assist the BSSSS with in-service opportunities.

- Vocation Education

Susan Hollindale (QATA) was elected chairperson of the newly formed SAS Committee for The Arts, BSSSS. This committee develops curriculum for school based vocational programs in The Arts.

- International Conference on the future of Arts Education, New York

Graham Nash attended the conference and reported on the outcomes in *Is About* (Winter 2000)

- o Response to Education Queensland's Policy and Guidelines for Core Curriculum for years 1-10.

- o Deborah Cohen responded to the document on QATA's behalf. Copies of the response are available.

Publications

- QATA Journal, *Is About* was produced for four editions during 1999-2000. Editor, Glenda Hennig and co-editor, Brendan Lea, must be congratulated and thanked for producing a new and improved journal. Glenda has changed the format to a more professional look using Quark Express. It is proposed that in 2001 that there be four information broadsheets (1/term) and one professional journal.

- QATA Website:
www.qata.qld.edu.au

The website was very popular during InSEA and continues to be the shop front for QATA. The Hands-Up site is still a prominent feature. Information updates will be provided soon as QATA has employed a student to maintain the website on a regular basis. Many thanks to Ian Hutson and Glenn Edwards for maintaining the site.

- o QATA Email group:

An increasing number of members are now part of the email group. This means of communication is fast and cheap. It is an aim of QATA to extend the group into a chat group responding to major issues affecting art education. This link up can also operate through the website.

Exhibitions:

- Excellence in Youth Art was organized by St John Paul College in Sept. 1999 and was hosted by St Paul's College in 2000. The exhibition displays the work of students from 7-10 and presents Highly Commended and Excellence Awards to students.

- The Minister's Awards for Excellence in Art held 14 regional exhibitions across the state presenting the work of over 1,200 senior students. 45 students' works were selected for the central exhibition at the Queensland Art Gallery. A 5-day workshop was provided for the 45 students in October. The exhibition is now touring Qld. to 11 regional galleries.

- Living City, a project set up by the former InSEA Development Officer, Les Hooper, is continuing again this year. The project is based on Year 11 students from 8-10 Brisbane secondary schools working with government designers and local government planners to redevelop public areas in and around the city. Last year Les and the students worked on the Roma Street Parklands redevelopment project. This year, the project is developing the River Walk area.

- Art Teacher Art Exhibition was held in August 1999 at Queen Alexandra House. The exhibition is again planned for 2000. Sue Thomas is coordinating the

exhibition to be held on November 24.

Partnerships:

- QUT remains a strong partner in QATA projects, particularly assisting with the website.

- QCA, GU provides a master class in-service for art teachers on one weekend each year.

Acknowledgements

I would like to thank all members who value and support the association. I believe that 2000-2001 will be the strongest year with continued and increased professional development and networking opportunities.

In particular I would like to thank Graham Nash in his multiple roles as Treasurer, Membership Officer and meeting host and for providing an accessible (and catered) meeting venue each month.

I would also like to thank Brendan Lea and Glenda Hennig for their generous time, energy and expert design integrity for producing four very professional journals under enormous pressure of time.

Another acknowledgement must go to Ian Hutson and Glenn Edwards for steering QATA through the maze of IT and website sagas.

Thank you also to Sue Thomas, Stewart Service, Deborah Ruellan, Gladys Martoo, Viv Glover, Trish Bray, Jo Faber, David Hawke and others whose names do not appear here, for their active membership and expert advice and support for QATA this year.

Report prepared by Deborah Cohen
QATA Executive 1999-2000:
Deborah Cohen President

QATA

PRESIDENT'S

REPORT

(CONT)

ARTS MARKETS 2000

2000 ARTS MARKETS RSVP

ATTN Visual and Performing Arts, Education Queensland
FAX 3235 4379

SCHOOL _____

CONTACT _____

Please tick the appropriate box

CREATIVE ARTS MARKET

(visual arts, craft, design, media, film and tv)

1:30-4pm Wednesday 6 December

Our school will be attending, number expected _____

Our school will not be able to attend, however please send us _____
(quantity) Market kits at \$5 each (include GST) with invoice to the
following address:

Our school will not be able to attend

PERFORMING ARTS MARKET

(dance, drama and music)

1:30-4pm Thursday 7 December

Our school will be attending, number expected _____

Our school will not be able to attend, however please send us _____
(quantity) Market kits at \$5 each (include GST) with invoice to the
following address:

FAX BACK BY MONDAY 27 NOVEMBER 2000



You're invited to attend the
Creative Arts Market
Visual Arts, Craft, Design & Media

*

See over 50 stalls featuring Visual Arts, Craft, Design & Media Organisations, Galleries, Cinemas, Artists, Institutions, Supply Stores, QAG Book Shop and Support Organisations.

Talk one on one about what they can offer you !

*

Gather information for your 2001 excursions and artist in schools programs, meet artists, network and find new opportunities !

*

Live demonstrations by artists throughout the day !

WEDNESDAY 6 DECEMBER 2000
1.30 - 4.00PM
QUEENSLAND CULTURAL CENTRE AUDITORIUM

ADMISSION FREE

11

street parking and Queensland Art Gallery parking is available

light refreshments will be available throughout the day

***Enquiries phone Deborah Cohen, Education Queensland on (07)3237 0407
or Anna Marsden, Institute of Modern Art on (07)3252 5750.***

I would like to invite you and representatives from your Visual Arts, Performing Arts and Media (Film & TV) Departments to attend the 2000 Creative Arts & Performing Arts Markets. These Markets are designed to provide an opportunity for arts organisations, artists and arts institutions to make contact with secondary and primary teachers and instrumental music instructors. It is hoped visiting teachers will find valuable information re planning excursions the arts events and information about artist-in- school programs for 2000. These markets are also a great opportunity for guidance counsellor's to seek career information for students who may wish to pursue a career in the Arts.

ANNA MARSDEN Coordinator, 2000 Arts Markets

The Markets will be held in the Queensland Cultural Centre Auditorium at South Brisbane on the following two days -

Wednesday 6 Dec: 1.30pm - 4.00pm CREATIVE ARTS MARKET
(Visual Arts, Craft, Design, Media, Film & TV)

Thursday 7 Dec: 1.30pm - 4.00pm PERFORMING ARTS MARKET
(Dance, Drama & Music)

Admission is free to both Markets (gold coin donation for Performing Arts). Parking is available at the Queensland Performing Art Complex, Queensland Art Gallery and State Library for approximately \$5.00 for two hours.

NEW SENIOR SYLLABUS

BRENDAN
LEA
REVIEW OFFICER
BSSSS

12

Senior Visual Art syllabus 2000

The periodic revision of the 1995 Senior Art syllabus is complete and the 2000 Visual Art syllabus is presently being published for distribution to schools early next year. The syllabus under its new name was presented to the Board in September to proceed to general implementation in 2002. Schools will be issued with two print copies of the new syllabus and an electronic copy on disk. This syllabus is to be used with Year 11 students only for the first time in 2002.

The syllabus was written by the Art sub-committee of the Arts SAC consisting of teachers from state and non-state schools, (some of whom are state and district review panellists), the Queensland School Curriculum Council Visual Arts Project Officer and a tertiary representative.

To support the implementation of this document, assessment workshops will be offered in semester one next year focussing on understanding the changes and interpreting the syllabus in the school context. Full day panel training for review panellists focussing on accreditation processes will occur in semester two next year.

Distribution of the syllabus to schools next year will allow a significant period of time for schools to consider the document and develop work programs. The time-line for schools to submit work programs for accreditation is as follows:

March 2001 – for schools of state review panel chairs and state review panellists

July 2001 – for schools of district review panel chairs

September 2001 – for schools of district review panellists

July 2002 – for all other schools.

The aspects of the current syllabus that have been revised were informed by the survey sent out to all schools in 1998, feedback from state and district review panels, recent developments in the P-10 curriculum, current trends in curriculum design and good teaching and learning

This 'periodic revision', included significant changes to the syllabus that will inform teaching, learning and assessment. Some of these are:

- a new name
- schools providing a more explicit context for learning within the integrated dimensions of making and appraising
- schools developing two-year courses that are specific to their own contexts
- extensive information provided to assist schools when developing assessment
- development of the assessment criteria and standards
- removal of Visual Studies
- removal of the Areas of Study as folio organisers
- refinement of work program requirements
- refinement of review folio requirements
- optional templates for schools to use when writing work programs
- a revised and more detailed resource list.

The assessment workshops will explore these matters and assist schools in implementing the new syllabus successfully. School visits by the Review Officer are also available to support schools in syllabus implementation.

Included with this overview is a copy of the syllabus rationale. For further information concerning the Visual Art syllabus, contact Moira Cordiner, Curriculum Officer (Arts SAC) on 3864 0382, or Brendan Lea, Review Officer (Art) on 3864 0228.

ARTWORK: KEIRYN HUMPHRIES, CHAC



The notion of interval in my visual arts practice-, as an artist and a teacher.

The concept of interval and therefore its relevance to artmaking and art education can be defined on a number of levels. Attaining a greater understanding of this concept is important in the quest for attaining greater commonalities between art theory and art education theory.

The Maquarie Dictionary (1982) defines interval in terms of literal pauses and spaces...

".....an intervening period of time, a period of cessation or pause...space intervening between things, points limits or qualities....the negative area relating to designated objects within a composition....." Maquarie (1982, p.620).

This central definition can be broadened to include several interpretations of interval, and how they can be linked through the works of Kant (philosophical approach involving the notions of time and space); Collier and Best (contrast between distillation and the drive of making); Steinberg broadens the discussion to embrace the interval of cultural contexts and audience interpretation); and the writer Jeanette Winterson who supports the dual interpretation of interval as integral to both the making and analysis of a variety of art forms.

This essay will initially interpret interval in terms of the writer's own art practice, particularly the time/ space processing between internalisation and externalisation of symbols. The notion of reflective practice, as presented by Schon and Brookfield, will provide a theoretical basis for the latter part of this discussion, which will focus on classroom practice.

Kant's "Critique of Pure Reason (Aesthetic)" (1952) identifies two forms of intuition - space and time. He questions whether they really exist as entities or rather as in relation to other things.....an issue important to this discussion, which places the notion of interval within the dual contexts of

making and engaging with artworks. His notion of space is important to the visual artist, as although he acknowledges that "Space does not represent any property of things in themselves (1952, p. 2)," he continues the discussion by suggesting that through an understanding of space alone images and concepts establish true relationships with the viewer. When engaged in the process of making, one finds the challenge of arranging actual spatial relationships within the works quite demanding. A natural editing process needs to occur over time in order to allow these relationships to be defined and clarified. Similarly, the allowances of one's seemingly non productive experiences should be regarded as a valid period in the journey from original response to resolved artwork. One's role as a viewer, as one who engages with artworks from a different point of reference to that of the original artist, also requires an appreciation of the different contextual clues provided. Kant's description of time as "a necessary representation that underlines all intuitions..." (1952,p.3) also reflects both Collier's (1972) and Best's (1992) discussions in terms of interval as vital in the process of art making referred to below.

The dynamic contrast between the internalised distillation process and the intense force of actual making is uppermost in the mind of the artist. The making process often takes on a persona of its own, as the artist is subjected to the ebbs and flows of his or her creative, intellectual and emotional responses. There are times in this process of research, experimentation and initial response that the artist can very easily isolate from the outside world, and focus entirely on enjoying (or otherwise!) the making process and the manifested results. At other times this process becomes a series of fragmented experiences punctuated by daily routines. Collier describes the inherent condition of the artistic temperament as dealing with the urgency of the interval/ time/ space dynamic. The urges of the artist at certain times gathers stimulus at an

THE NOTION OF INTERVAL

KATHY MACKIE

THE NOTION OF INTERVAL (CONT)

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accelerated rate using the senses like filters, scanning the environment for visual associations from which symbols can be generated.

" Even at those times when he may appear inactive, this inquiry into the shape of life and reality is still going on; the body with its visual and other senses recording, the mind making associations, and feelings and ideas are pursuing each other in a constant round"(Collier, 1972, p.114).

One finds at some point, after much construction and deconstruction, that the urgency is heightened and the ability to pursue the work to resolution becomes central to the artist. This flow state enables the maker to continue working beyond structures such as meal times and work hours. Indeed this obsessive phase can become an addiction, as a way of not focusing on one's more menial responsibilities .

Collier cites several artists, including Delacroix, who reflect upon this process within themselves.

"The outcome of my days is always the same; an infinite desire for what one never gets; a void one cannot fill; an utter yearning to produce in all ways, to battle as much as possible against time that drags us along, and the distraction that throw a veil over the soul...." (Delacroix, 1858, in Collier, 1972,p.115).

Collier continues by describing the concept of interval in two ways, (a) as in relation to duration , and (b) in terms of intensity. An hour by the clock does not have the same meaning for an artist, as that rush of creativity may only feel like a few minutes. However..in the same way that the artist experiences the joys of such processes...the frustrations of continued non resolution can be emotionally and creatively destructive. It is also possible to have experiences that are so intense that they energise the senses for a much longer period. This may explain why many visual artists are often inexhaustible travelers. For the writer, a seven week experience in Europe in 1994 unleashed a body of images that took more that two years to

bring to resolution. Upon reflection, one can see how the intensity of colours, and imagery were very strong in the initial series of drawings and paintings. While these managed to capture the literal interpretation of the landscape, these early works did not really demonstrate complete resolution. Gradually the scale became smaller, the palette softer, and the number of messages within each work reduced. After a period of experimentation with tryptiches, the works became more series based, demonstrating a narrative quality that demanded more active engagement by the viewer. This later series of assemblages referred to more cultural aspects of the landscape and required a broadening of research material....moving from visual to written images sourced from texts and the Internet.(Refer 'Allegory, Symbol and Perception" details Figure 1).

Best continues this discussion of interval through the role of understanding and cognition. Through the process of "interpretive reasoning" (1992, p. 3) a sense of understanding, resolution and evaluation can be achieved by the maker and the viewer. In "Allegory , Symbol and Perception", one's approach to not only the visual elements of Italian cultural landscapes, but the way that culture is represented in museums, both actual and virtual, provides a richer set of experiences for viewer. This series combined images in a variety of media including paper, resin, textiles and metal .(Refer Figure 2).

As reasoning can alter understanding and therefore feeling, it is quite logical to assume that the process is very much open to change over time and space. Responses, distillation, experimentation, initial A complex interplay of internal "ah ha" inspirations and external impactors serve to create a definite, but often non linear process from initial stimulation to resolution. In fact, one may find the distraction of a new direction in the works all too tempting, the artist choosing to leave some images unresolved in preference for a fresher challenge. Sometimes these earlier ideas may be

later revisited, albeit in a slightly different context. This process reflects the artist working through a complex process of construction, deconstruction, in order to possibly reach a final resolution. The wonderful thing about the necessity of the time/space interval is that it allows the spontaneous germination of so many other ideas. The process of creation indeed becomes self-perpetuating.

Steinberg (1972) broadens the discussion to include the interval of contexts when considering audience engagement with artworks. Postmodern art often demands the viewer challenge previously held values. One could assume this process would require some time / space/interval as we gradually let go of obsolete beliefs through several engagements, until the viewer gradually accepts the newly internalised ideology of that work. This process is obviously ongoing for both maker and viewer, indeed one finds that when in a period of near resolution within one's own work....the senses are heightened, and indeed responses to the artworks of others are more meaningful. If the artwork viewed is challenging to the maker, and forces one to critically reflect upon one's own practice, it can, in turn, push that artist in new directions.

"Contemporary art always projects itself into a twilight zone where no values are fixed. It seems to me a function of modern art is to transmit anxiety to the spectator, so that his encounter with the work, at least while the work is new, is a genuine existential predicament." (Steinberg, 1972, p.10).

The notion of context interval, is relevant for the writer when engaging with work from the recent 'Golden Age of Dutch Art' exhibition at the Queensland Art Gallery such as "Still Life with a View" (1646) by Jan Davidsz. As a Postmodern viewer, it is recognised that some contemporary criteria used to draw analytical conclusions may be inappropriate. However as a work of integrity will stand as strongly in a contemporary context as it did initially, it demonstrates a certain cultural longevity. The sensuality of draperies, grape images

and the role of musical instruments having significant impact. On returning from viewing the exhibition, images of mandolins, textile based patterns and fruit became more relevant in my work.

Author Jeanette Winterson also discusses cultural interval in terms of literature. She suggests "... a communication with ourselves and across time, so that work entirely out of date by scientific standards is as fresh and as meaningful as it ever was" (Winterson, 1995, p.168.) She metaphorically describes the resolution stage, after the often difficult period of distillation, of language as a moving entity;

"....I mean that words are fleet footed things, and when right run, escape us and the place where we think we have wrestled with them flat. The word will have to cross time, the word will have to survive the assault.....The common theory of the artist as one possessed is well known, but I think it true to call the artist one in possession; in full possession of a reality less partial than the reality apprehended by most people" (Winterson, 1995, p.170).

As a visual artist, the image of the word running across the page parallels the visual symbols as that form themselves from the media. In some cases, the fluid nature of the materials such as ink, resin and shellac can provide many opportunities, but it is up to the artist's perceptive state at that given moment to channel these media into a state of resolved imagery. In the same way as Collier refers to the periods of perceived interval as an essential part of the creative process, Winterson refers to the maker/writer as being in a constant state of readiness. She also describes the interval pattern of rhythm and spacing within writing as an element of design.

"I do mean that any part of the work should be less than the best it needs to be, but the writer's critical judgment is in deciding where the weights and measures should be placed" (Winterson, 1995, p.171).

As the writer/ artist/ musician/ dramatist can internalize broader dimensions and emotions, the maker is

Postmodern art often demands the viewer challenge previously held values.

To be critically reflective is to question one's practice as both a teacher and an artist.

not restricted merely to what he/she has experienced, but what is perceived and felt. This constant need for stimulation may also contribute to the need for artists to often share studio space, and a sense of community as they value the potential of the synergy that they share. Winterson suggests this is why artworks can transcend contextual and cultural boundaries.

Perhaps we of our culture are able to engage differently with a work than the original audience as our technology-driven culture provides an unlimited and dynamic source of supportive information. The impact of technology also provides the maker with a greater range of expressive media that are characterised by instant and easily edited processes. Technological influence is evident in the writer's current works which feature resin computer disks, within which are suspended references to previous cultures. One of the primary sources of stimulation in my present body of work is Dante's "Inferno" (from "The Divine Comedy") in the form of the cantos as they are downloaded from the internet. Digital, multimedia and photographic art forms allow the maker to create works and engage with an almost instant global audience, however one cannot help but be aware that while the external modes of expression and delivery may reduce the sense of physical interval required, the internal processes that inevitably occur within an artist throughout the process of making cannot be hastened by technology. The sheer volume of stimulus available to the artist via such mediums sometimes cause a sense of overload. This need for more discriminatory filtering creates a personal challenge, particularly in terms of not allowing oneself to be distracted by such a large amount of information. Often a single idea can provide stimulus for the most successful artwork.

Thus, the varied interpretation of interval provides a link between art making and art education. Education in the arts has a responsibility to embrace the changing concepts within our culture, thus a discussion of the varied

interpretations of interval could embrace the domains of the classroom and the studio. To be critically reflective is to question one's practice as both a teacher and an artist. By acknowledging the intervals of time and space in both the processes of art making and teaching/learning, teachers and students can take on the role of artists in allowing the deconstruction and reconstruction of their works to take place more freely.

One of the difficulties of today's classroom is the constant pressure of time in terms of completing activities by due dates. This is certainly a challenge for the artist/ teacher/ student, whose natural patterns of imagemaking may not fit in to such timetable driven restraints. As critically reflective teachers, we must learn to creatively challenge such constraints and assumptions regarding the learning process, and investigate other outcomes. Brookfield (1992) presents three assumptions that can be challenged by a reflective practitioner. The paradigmatic.....not ever questioning the basic structures that we know to be true; the prescriptive.....applying the theory of what we think ought to happen in a particular situation; and the causal....helping us to understand why something takes place. These assumptions can be considered in terms of recognising the value of interval within the artmaking process for students. We are often programmed in the role of the teacher as being the facilitator of classroom interaction. By challenging this basic paradigm and taking on the role of artist in a studio, as opposed to teacher in a classroom, a teacher helps students gain a truer understanding of the nonlinear path towards the resolution of artworks. If the students can see the artist/teacher modeling the many forms of problem solving (and making), by experimenting, making mistakes, trying things out and 'getting mad with the artwork', they are more likely to feel comfortable with these challenges themselves. The visual diary or journal is an ideal way to harness the prescriptive assumptions of what we think ought to happen in a situation.

Experiments with different media and techniques, while often perceived by non arts practitioners as timewasting, are extremely valid ways of developing personal repertoires of images that may be realised in major works. The dated recording of such experiments also acts as a valuable chronology of how the individual may explore processes before the more hastened period of resolution. The role of the visual diary as a journal for the literal rather than purely visual recording of symbols is also very important. By reflecting in the journal the artist/student/teacher can begin to understand why certain imagery is taking shape, why some ideas are fleshing out more easily than others, and why certain media are reacting the way they are.

Brookfield (1992) proposes that central to the reflective process is the attempt to see things from a variety of viewpoints. Reflective teachers/artists and students seek to probe beneath the veneer of the everyday experience, and investigate the more hidden dimensions of their practice. While this seems a very natural process to work through as an artist, it must be made to feel a more natural part of the scenarios of art education. He describes the aim of critical reflection as to achieve "increased malleability of meaning" (1992,p.11), and has the dual purpose of understanding the powers that shape our processes and interactions, and to question the practices that make teaching easier but work against our long term best interests.

"Classrooms are not limpid tranquil ponds....but are contested spaces....whirlpools containing the contradictory crosscurrents of struggles for superiority" (Brookfield, 1992, p.9).

The art classroom should be allowed to be a contested space, a series of mini studios where students and teachers can fully allow the creative process to be nurtured. If this means that students work through the ebbs and flows of the journey from stimulus to resolution at different rates, is this necessarily a problem? At some schools, traditional approaches to timetabling are being challenged in the form of weekly studio

based sessions. While this latter scenario is not without problem, this in itself reflects a healthy challenge to traditional structures that may not suit natural art making practice.

The assumptions posed by Brookfield can also be considered in the form of Schon's discussions of "reflection-in-action" such as in his presentation "Educating the Reflective Practitioner" to the 1987 meeting of the American Educational Research Association. He proposed that teaching which constantly challenges students to experiment could be seen as a model of reflective practice. He suggests teachers aim to take the next step, for example, helping students create a series of visual diary entries as a means of personal exploration which may have no predetermined structure. The visual diary is the ideal store house for students who can be allowed to

"try out in the mess of the action situation, a way of framing the problem.. a strategy for inquiry by which to test ways that problem can be solved within actual constraints and an openness to the unexpected" (Schon, 1987, p. 2) .

To set time barriers on such a process is impossible, but rather the critically reflective teacher should aim to set up an environment where the students can work through their own processes of production, interval, and de/reconstruction. This is not to say that students should be free of deadlines, but rather that students should have modeled for them ways of developing self managed work practices which enable them to harness their own creative patterns, as well as meet the demands of external factors. Even artists have to meet the deadlines for their exhibitions!

We are fortunate that art students are often likely to develop a critical awareness of their own capacities to think and solve problems. The challenge to the teacher is to harness these approaches in a way that maximise student responsibility for growth. A student working through the often draining period of non resolution may value effective teacher modeling at this

"Classrooms are not limpid tranquil ponds....but are contested spaces...."

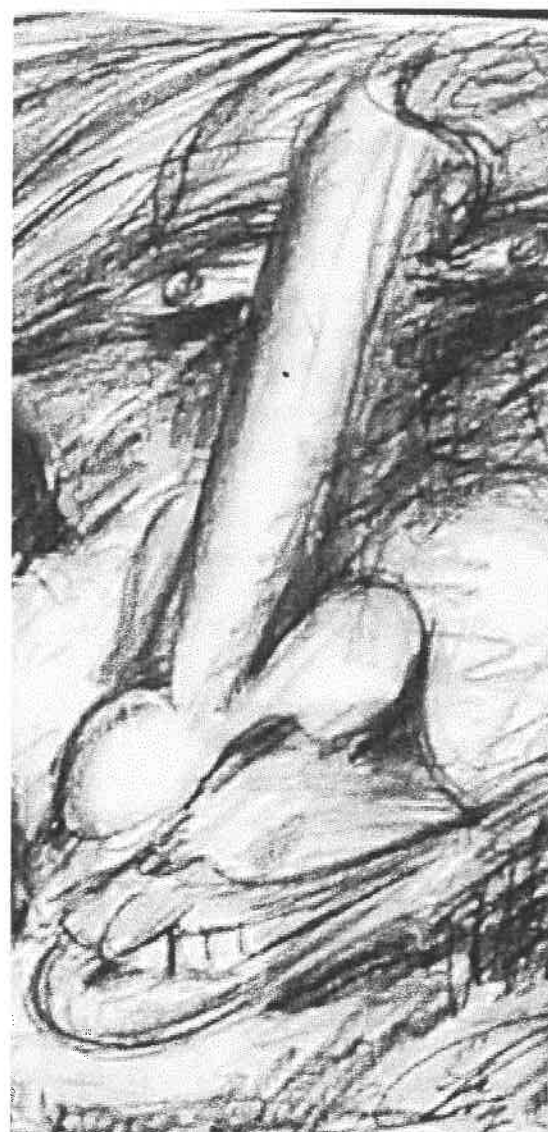
...as teachers
we should be not
afraid to transfer
such levels of
reflection to the
studio/
classroom.

time, 'For as students become aware of conflicting framesthey acquire a new basis for interest in studies that reveal how human beings experience and cope with the sorts of dilemma that arise when frames come into conflict "(Schon, 1987, p.7).

Schon suggests that teachers develop layers of reflection that reach beyond normal practice. While such deep seated and constant reflection is a common aspect of artmaking, as teachers we should be not afraid to transfer such levels of reflection to the studio/ classroom. Again, the visual journal can become the vehicle for student reflections of both written and visual symbol systems. It is important that the value of such processes are taught as an integral part of the making process. Indeed, reflective periods, rather than those of actual making, are the externalisation of interval periods felt by the artist.

Critical reflection is important so informed actions can develop a rationale for our practice as artists, teachers and as members of a discerning audience. This will avoid the perfect answer syndrome. If we can stand outside our own practice and look from a broader artmaking perspective, we can embrace methodology that can lead to a more democratic studio based art classroom.

(Editor's note: Kathy is currently in Melbourne and is separated from the references section of this essay! We will publish it in next issue!)



ARTWORK: ALEX DEVENPORT,
YEAR 12, CANNON HILL ANGLICAN COLLEGE

Greetings from Central Office

The end of the year is drawing near very fast and I hope that everyone is looking forward to the holidays.

Much has been happening in the last few months, some of which I want to outline here.

QSCC, THE ARTS SYLLABUS 1-10

The final draft of The Arts Syllabus has been approved by the Council to go to production in 2001. Education Queensland will not release the document to schools until the support material has been completed thereby delaying the implementation of the document until July 2001(at this stage). The implementation strategy will also rely on the Core Curriculum Policy developed recently and due for release this year.

Congratulations to the QSCC team led by Carolyn Harrod for developing such a comprehensive and relevant document. Special mention should be made of Deborah Ruellan for her significant contribution particularly in Visual Arts and Dance. Congratulations on the birth of Georgia, Deb! Another great success!

MINISTER'S AWARDS FOR EXCELLENCE IN ART

The Minister's awards Workshops were a huge success again this year. The 46 students and 5 teachers who joined the programmed seemed very excited and motivated by the artists and ideas that were presented. I cannot praise more highly the program that Jemima Wyman developed and her organisational flair. The workshops ran very smoothly and enthralled and entertained all who participated.

The teachers who supervised for the five days were:

Wendy Corstiaans Kingaroy SHS
Susan Hollindale: Merrimac SHS
Justin Kramer, William Ross:
Townsville SHS,
Ros Stokes: Corinda SHS
Terry Sykes:
The Cathedral School, Rockhampton
Craig Hynes (teacher coordinator, CD
developer, Interviewer extraordinaire):
Merrimac SHS

It was a very full program and these wonderful people had the stamina to last the five days working day and night.

The students were a wonderful group were responded very positively to the artists and the workshops. The work that they produce under very different and difficult conditions is exceptional.

An outline of the Workshop program is printed in the journal. Please take the time peruse the different ideas and media they were presented with....chocolate topping anyone!

The Queensland Art Gallery will display the 45 works from 16 February – 16 April 2001. The works will tour Queensland from June 2001 – June 2002.

PRIMARY ARTS:

The Primary Art Network coordinated by Joy Pohlner, Marshall Road SS meets every term for a practical skill-based workshop. This term the network concentrated on ceramics inviting Michelle Ashford to be the presenter. By all accounts it was highly successful with many teachers availing themselves of the opportunity.

Joy and I are already planning an In-service Day for primary teachers in the April Student-Free-Day (23/4/01) at Brisbane State High School. Watch this space for more details next year.

The Primary Art Network meets each term at three different schools. The same workshop is offered at each. Southside meets on the 4th week, the Northside meets on the 6th week and the Westside meets on the 7th week each term. The cost per teacher is \$10 and includes afternoon tea, presenter, materials and handouts.

Brisbane North & South - Joy Pohlner,
Marshall Road State School, Phone
33493231, Fax 3343 5535, Email:
Marshall.SS@uq.net.au

Brisbane West- Dona Spencer,
Richlands East State School (07) 3372
1925

Gold Coast – Susan Sanburg, St Hilda's
College, (07) 5532 4922

The Gold Coast Network Meets twice per term. A swap shop happens on the 3rd week each term, a workshop happens

FROM CENTRAL OFFICE

DEBORAH COHEN
EDUCATION
QUEENSLAND

FROM CENTRAL OFFICE (CONT)

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each 7th week of each term.

Dr Alan Cunningham, GU, has printed the first edition of Primary Art. This is a journal dedicated to information and articles on primary art education. Contact Alan if you are interested in obtaining a copy: A.Cunningham@mailbox.gu.edu.au

WORKPLACE, HEALTH AND SAFETY

Just a reminder that MDS data sheets should be kept on all materials used in the visual arts department. Ask the supplier to update these each year.

All equipment should be operated as per instructions. Be particular about the cleaning and maintenance of equipment eg. Kilns, presses, electrical tools etc. Operate, clean and maintain them as per their instructions manual.

CREATIVE ARTS MARKET (VISUAL ARTS, CRAFT, DESIGN & MEDIA)

QCC Auditorium

The market is to be held again this year on 6 December, 1.30-4.30pm. As per the new title, the Media/Film & TV fraternity are invited and many stalls will contain information and artists pertaining to their area of the curriculum. Please encourage as many teachers as possible to attend.

If you cannot attend the Market personally, there is the special offer of receiving a bag of information posted to you for the meagre sum of \$5.00. An invitation and information has already been posted to all schools about the Market, so if you haven't received it as yet then it is sitting on someone's table who has not passed it on to you.

There is also a Performing Arts Market for the Drama, Dance & Music teachers the next day, Thursday 7 December 2001 at the same place and at the same time.

These Markets are invaluable to teachers as they provide an opportunity for them to speak directly to artists, suppliers, galleries, universities etc.

PROFESSIONAL DEVELOPMENT OPPORTUNITIES

o Beginning Visual Arts Teacher

Conference: 1st & 2nd December 2000, Rydges Oasis Resort, Caloundra. Contact Deborah Cohen 32370407, fax 32354379,

email Deborah.cohen@qed.qld.gov.au or Graham Nash, ACGS, 38962177, fax 38915976, email graham.nash@acgs.qld.edu.au

o **Primary In-service Day**, 23 April 2001, Brisbane SHS Contact Joy Pohlner, Marshall Road State School, Phone 33493231, Fax 3343 5535, Email: Marshall.SS@uq.net.au or Deborah Cohen 32370407, fax 32354379, email Deborah.cohen@qed.qld.gov.au

o Technology Conference

(ATOM/QATA), St Peter's Lutheran College, June-July Vacation. Contact Peter Duffy

mailto:pduffy@komilda.nt.edu.au

o Secondary InService Day (SFD),

9 July 2001, Kelvin Grove SHS
L' Estrange Terrace, Kelvin Grove
Q 4059

Coordinators: Gladys Martoo

Phone: (07) 33567377

Fax: (07) 33563130

Deborah Cohen

Phone (07) 32370407

Fax: (07) 32354379

Email: martogl@kelvgrovshs.qld.edu.au

deborah.cohen@qed.qld.gov.au

Cost: \$35 / person

o **AIAE Conference, Adelaide**, 1-3 July 2001

The Research Council and AGM and Registration on Sunday September 30

Conferencing from Monday 1 - 3 Oct followed by optional 1, 2 or 3 days hands-on workshops in new technologies, drawing marathon, etc. or optional 'rolling conferences' in SA wineries.

o **InSEA World Congress, New York USA**, 2002

Hope to see you at none or more of these!!! Who's for New York??

Have a great Christams vacation, til next year

Deb Cohen

Senior Education Officer (Visual Arts)

Teaching and Learning Branch

Education Queensland

Phone : (07) 32370407

Fax : (07) 32371956

email: deborah.cohen@qed.qld.gov.au

◦ **Visual Arts Technology Conference**, hosted by QATA/ATOM, was held on 13-14 July at St Peter's Lutheran College. Peter Duffy coordinated the conference identifying QATA as a major partner. It was heavily sponsored by computer software and hardware manufacturers and distributors and aimed to provide 150 visual arts, design and media teachers with classroom strategies to incorporate electronic technology. Congratulations to Peter for a highly successful conference. Peter, though now in the NT, is planning another conference for next year.

Deb Cohen

Thank you to Viv Glover for these moments captured at the excellent conference this year. (Ed)



QATA/ATOM

TECHNOLOGY

CONFERENCE



BASICALLY NEW BASICS REFLECTIONS ON THE 'SPOTLIGHT ON LEARNING' CONFERENCE, TOOWOOMBA 1-3 JULY, 2000.

VIV GLOVER

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Sometimes, even when it is necessary to pay one's own way, a conference emerges that has a large neon sign in its corner - it read like this:

Purpose: to explore the changing body of knowledge and practices that constitute current thinking in learning and thinking.

Keynote Speakers: Frank Crowther U.S.Q., Bob Lingard U.Q., Paul Herschell Ed.Q., Laurie Wheldon, Education Consultant (Middle Schooling).

Conference Strands Include: Intellectual quality; relevance; supportive classroom environment; and, recognition of difference.

Practical Workshops: Productive pedagogy; new basics; boys' issues; middle schooling; quality schooling (Glasser); and, learning and teaching strategies.

This program tempted up to 200 delegates, a handful of Vis.Art Teachers among them, over the two-plus days from as far as Mossman, Roma, and Northern NSW and the energy generated by the conference keynote speakers, and through the workshops, was very positive. The excellent venue (the new conference centre at the Golf Course) and the excellent food, over which animated conversations included anyone who wanted to take part, no doubt contributed to the general feeling that these were days well spent.

The tone was set on Sunday by Bob Lingard, who contextualised both Frank Crowther's Whole School Leadership approach in the Keynote from the previous evening and his own, in his review of Globalism and Education Policy ("reconstituting the nation-state"), and of New State Structures and Forms of Governance ("efficiency and expenditure...outcomes based"). This underpinned the broader reference, which was also addressed by Alan Luke at the QATA Conference on 13 May 2000, that "kids and technology bring the changes into the classroom". Professor Luke referred to the change from the paper literacies, on which our schools currently operate, to the cultures that are

rapidly evolving through and because of technology. And he reminded us that 70% of teachers and 80% of administrators are expected to retire within five years.

Research for Bob's new book Queensland Schools Reform Longitudinal Study (by his own admission very exciting reading...) into 'Productive Pedagogy' has been ongoing for three years with the assistance of a \$1.5m grant. His team have, using a 20 element scale, been mapping best practice in a broad cross-sampling of what goes on in a classroom. On one occasion on his way into a classroom with a fellow-researcher he overheard a student comment on the 'crap' that they were being subjected to by 'outsiders'. His associate's quick response, while surprising him with its alacrity, seems to have summarised the project for him: "Creditable Research About Pedagogy".

The C.R.A.P. metaphor was used by Bruce Jones also, in his workshop: In search of square holes for square pegs: maximising the learning potential of rich tasks. For Bruce this translated to mean "child repugnant archane programs", and rather than criticise and pull down without offering 'reconstructive surgery' his workshop was, in its entirety, a demonstration of how the rich tasks can become self-generative in that they empower all participants in the process, including the teacher.

Bruce was concerned about the 'IFF', the 'Inbuilt Failure Factors', in schools referring to an issue, also raised recently at a city school professional development meeting, relating to:

...highly motivated, above average intelligence [children] who [run] the risk of drowning in a "Sea of Blah" and whose potential, while recognised, cannot be achieved in the current classroom structures."

He presented 'a learning and teaching paradigm for the 21st century' which proceeded first and foremost with:

We must first examine closely the IFF's and undo each one, systematically and determinedly.

Putting principles into practice Bruce

Humble Fritter. While primary school based it had merit as an example for all levels including Secondary School:

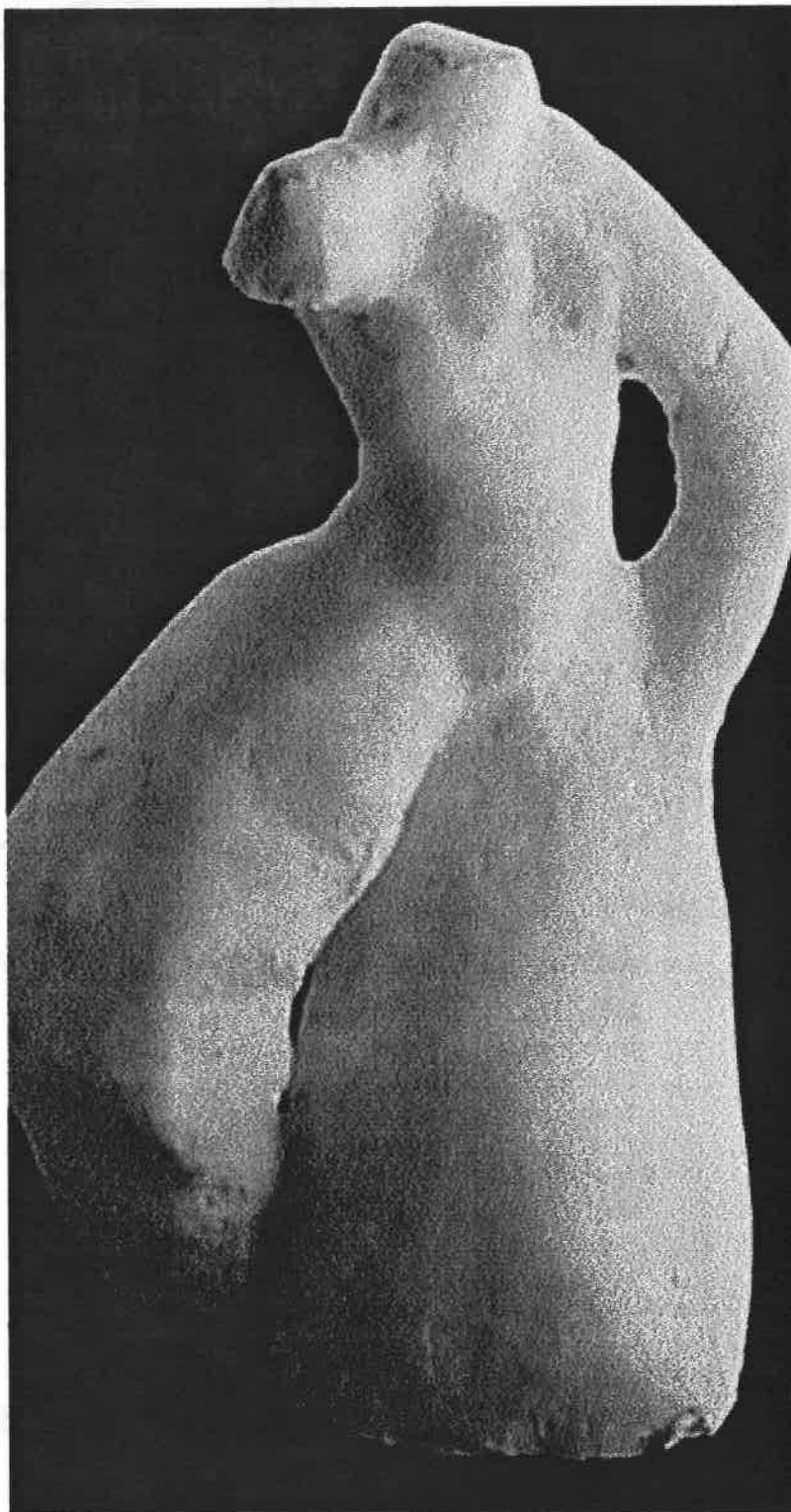
'The fritter project [took] us from a simple cooking lesson into a world of marketing and commerce all backed up by our own action research and data analysis. We...studied mathematics, we...read and researched, we...[wrote] and composed music and advertising jingles. We...created packaging and advertising wrappers, posters and brochures and used our artistic skills to create Fritter Critters. We...learnt a great deal about the world of business, companies, franchises and marketing and advertising. We...had real life comparisons with other fast food manufacturers and have come to realise 'there is nothing keeps you fitter than a yummy, yummy fritter'.

However, with all of the positive and proactive appearances that the conference conceivably produced there were others that warranted concern and caution. Bob regards the essential core of education to be that teacher knowledge, and teaching practices, must be valued (authentic pedagogy). Art teachers have often been undervalued for more than the decade of departure that he considers now the norm - the first paring of the financial knife tends to slice into the Arts programs of which the Visual Arts have a one-fifth portion. As Alan Luke pointed out however Visual Arts Educators are in a very strong position, particularly in the new cultures arising from technology, to develop a positive place in education by the very nature of the discipline.

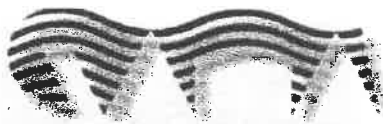
It is a challenge which can and should be met: the New Basics and the QSCC syllabus fit comfortably within the Visual Arts Education paradigm of the past 15 years, however, defining the roles that Visual Arts Educators play in future educational scenarios is something that needs to be considered by those it concerns – us.

Viv Glover

glowvi@sunnybank.qld.edu.au



ABOVE: SOPHIE BOTTOMLEY, YEAR 11: CANNON HILL ANGLICAN COLLEGE



QUEENSLAND ART TEACHERS ASSOCIATION

PO Box 5172, WEST END Q 4104

Beginning Art Teacher Conference

State and Non-state schools

Friday 1st & Saturday 2nd December 2000

Rydges Oasis Resort,
Landsborough Parade,
Caloundra

Phone for booking (07) 54910333

Email: oasisres@ozemail.com.au

Fax: (07) 54910300

Website: www.oasisresort.com.au
www.rydges.com

Cost:

Accommodation on site: \$250.00 single, \$180 share

Includes:

Conference Fees
2 nights share accommodation
Fully cooked buffet breakfast
Arrival tea & coffee
Morning & afternoon teas
Business lunches
Information folder
Late departure on Sunday 3rd

Day Conference registration: \$50.00

Includes:

Conference Fees
Arrival tea or coffee
Morning & afternoon tea
Business lunch
Information folder

Dinner costs for Friday and Saturday night are extra.
Friday \$27.50: Saturday: TBC

Delegates should have current QATA membership as either a full financial member, institutional member or associated member eg student.

Registration as a full financial QATA member is available for non-members at the Conference incentive price of \$40.00.



QUEENSLAND ART TEACHERS ASSOCIATION

PO Box 5172, WEST END Q 4104

Registration Form

BEGINNING ART TEACHER CONFERENCE

1st & 2nd December 2000

Rydges Oasis resort, Caloundra

Please print all information and return form to Graham Nash, Treasurer, QATA PO Box 5172, West End Q 4101 or email: graham.nash@acgs.qld.edu.au fax 38915976

Title			
Surname			
Christian name			
Contact Address			
Contact	Phone:	Fax:	Email:
School			
Address			
School	Phone	Fax:	Email:
Registration	Please circle the type of registration you require		
	On-site accommodation Registration Single Share	1 night \$125 \$90	2 nights \$250 \$180
or	Day registration	Friday \$50	Saturday \$50
Dinner	Friday Night: \$27.50 Please indicate number attending:		Saturday night: TBC Please indicate number attending:
Amount Enclosed	\$		
	Please make cheque payable to QATA, PO Box 5172, West End Q 4101. Payment with registration is required by 20/11/00 Email registration to: graham.nash@acgs.qld.edu.au , fax 38915976,		
Share accommodation	Do you have a preference of whom you would like to share with?		

Rooms have been reserved for the
Conference
Phone for booking
(07) 54910333: Fax: (07) 54910300

Email: oasisres@ozemail.com.au

Website: www.oasisresort.com.au
www.rydges.com

Conference Program

BEGINNING ART TEACHER CONFERENCE

1st & 2nd December 2000
Rydges Oasis Resort, Caloundra

Day 1: Friday 1 st December

Theme: " Big picture stuff!!"

Time	Session topic	Speaker
9.00	Registration & Coffee	
9.30	Welcome & house keeping	Deborah Cohen QATA President
10.00	Session 1: Understanding and interpreting education visions, strategies and corporate dreams!! Where it comes from and why it's important.	Mike Anderson District Director Mooloolaba DO
10.50-11.00	Question time and discussion on Session 1 issues	Deborah Cohen Chair
11.00	Morning Tea	
11.30	Session 2: Arts Qld., RADF, Youth Arts Policy and Projects, etc.,	Paul Jenkins & (Gillian Gardner) Principal Policy Officer Regional Arts Development Arts Qld.
12.20-12.30	Question time and discussion on Session 2 issues	Graham Nash Chair
12.30 – 1.30	Lunch	
1.30 – 2.20	Session 3: The school administration and why they are so mean or indifferent to the needs of art teachers.	Greg Peach Principal Mountain Creek SHS
2.20 – 2.30	Question time and discussion on Session 3 issues	Deborah Cohen, Chair
2.30 – 3.20	Session 4 Roles & responsibilities as an art teacher	Megan Wandell ISEU/QTU Representative
3.20 – 3.30	Question time and discussion on Session 3 & 4 issues	Graham Nash Chair
3.30 – 4.00	Afternoon tea	
4.00	Session 5: Board Stuff!! Senior Art, Arts SAS and Voc. Education	Brendan Lea Review Officer, BSSSS
5.00 – 5.30	Question time and discussion on Session 5 issues	Deborah Cohen, Chair
5.30	Session 6: Virtual delivery and making Primary connections	Craig Hynes HOD The Arts, Merrimac SHS
6.00-6.10	Question time and discussion on Session 6 issues	Deborah Cohen, Chair
6.10-7.00	Drinks	
7.30	Dinner Guest Speaker: TBC	Graham Nash, Chair

The cost of the BBQ Buffet Dinner in the Poolside Area is \$27.50.

BEGINNING ART TEACHER CONFERENCE

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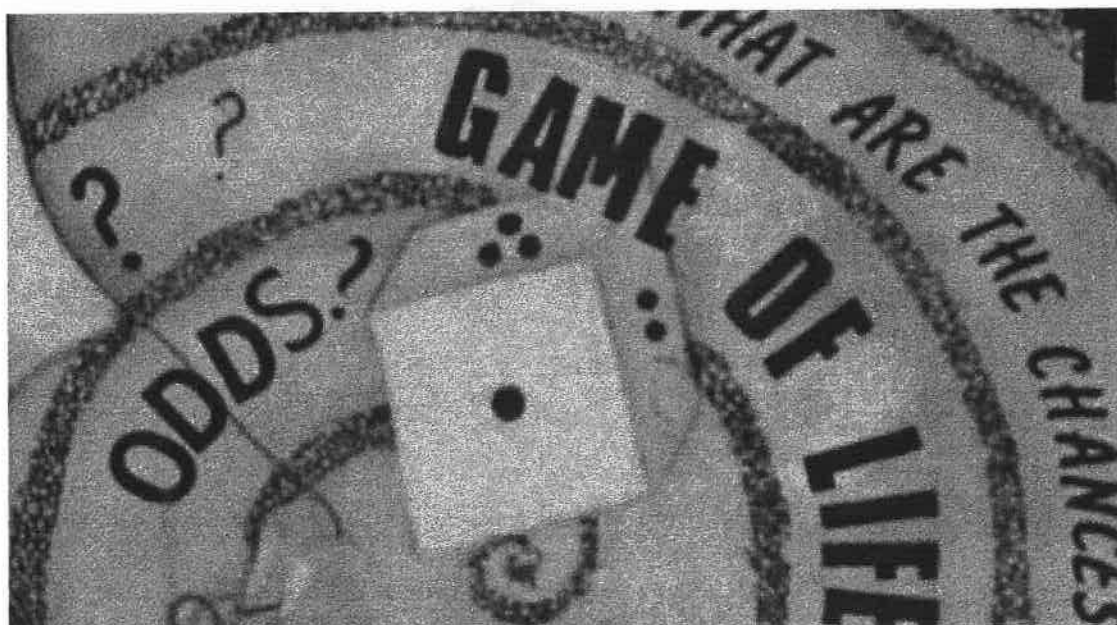
Day 2: Saturday 2nd December

Theme: " You, the teacher!!"

Time	Session topic	Speaker
8.45	Day Registration, Coffee & Welcome	Deborah Cohen QATA President
9.00 – 9.50	Session 7: Personal productive pedagogies!	John Honeywill, Head of Art, Somerville House
9.50 -10.00	Question time and discussion on Session 7 issues	Graham Nash Chair
10.00	Session 8: Setting up a Visual Arts Department	Gladys Martoo HOD Visual Arts Kelvin Grove SHS
10.50 -11.00	Question time and discussion on Session 8 issues	Graham Nash Chair
11.00 – 11.30	Morning tea	
11.30 –12.30	Session 9: 1-10 The Arts Syllabus, Elaborations & Modules	Deborah Ruellan Project Officer, the Arts QSCC
12.30 – 12.45	Question time and discussion on Session 9 issues	Deborah Cohen Chair
12.45- 1.45	Lunch	
1.45 –2.30	Session 10 Professional development and continuing education	Dr David Hawke QUT, Art Education
2.30 – 2.45	Question time and discussion on Session 10 issues	Graham Nash Chair
2.45 – 3.30	Session 11: Curriculum Implementation, Workplace Health & Safety, Policies and Guidelines, Artists in Schools, MAEA etc	Deborah Cohen Senior Education Officer, Visual Arts Ed. Qld
3.30 – 4.00	Discussion & Afternoon tea	
7.30	Dinner Presentations	Deborah Cohen Chair

Dinner will be at a Caloundra restaurant, once numbers have been confirmed

Late departure for delegates staying at the resort. Tennis anyone!!



ARTWORK: REBECCA RANKIN YEAR 12, CANNON HILL ANGLICAN COLLEGE

ART TEACHER ART

Art Teacher Art exhibition 2000

Venue: Carindale Library
Meeting Room
Carindale Shopping Centre
Creek Road
Carindale.

Dates: Hanging is on Tuesday
afternoon, 21st November
3.30 – 6.45 pm.

Opening is on Friday
Evening, 24th November
6.30 – 8.30 pm

Dehanging is on Tuesday
afternoon, 5th December.

If you can't come to Carindale library on Tuesday 21st November, please leave your artwork with Sue Thomas at Coorparoo Secondary College. Phone 38471005
Entry fee:- \$10, for members, \$20 non members.
Commission 10% payable to QATA, so price your work accordingly.



Art Teacher Art

Queensland Art teachers' Association Annual Art Exhibition

Name: _____ School: _____
Work Phone: _____ Fax: _____
Home Address: _____
_____ Postcode _____
Home Phone: _____

Catalogue Details

Title: _____
Medium: _____
Price: _____ Size: _____

Title: _____
Medium: _____
Price: _____ Size: _____

Title: _____
Medium: _____
Price: _____ Size: _____

Title: _____
Medium: _____
Price: _____ Size: _____

**Number of pieces: up to FIVE small works (no very large pieces please,
gallery space is not large. Sculpture to be portable. Access through
Union Square (pedestrian)).**

Please complete this form and return by Friday November 17

**RETURN TO: Sue Thomas,
Coorparoo Secondary College,
Cnr. Cavendish Rd & Stanley St,
COORPAROO. Q4151 Or Phone: 38471005 Fax: 33977393**

Queensland Art Teacher's Association

2001 DIARY

MONTH	MEETING DATES	ARTICLES DUE	JOURNAL DATES Print date	Mail out date	IMPORTANT EVENTS
JANUARY					
FEBRUARY	Wed. 7 February Anglican Church Grammar School	Information Flyer 7/2/01	12/2/01	16/2/01	Opening Minister's Awards at QAG 16 Feb.-16 April
MARCH	Wed. 7 March Anglican Church Grammar School				
APRIL	Wed. 11 April Anglican Church Grammar School				Primary Art Inservice, SFDay Brisbane SHS
MAY	Wed. 9 May Anglican Church Grammar School	Information Flyer 9/5/01	14/5/01	18/05/01	18, 19, 20 - Annual Conference -ACGS
JUNE	Wed. 6 June Anglican Church Grammar School				
JULY		Journal Articles 25/07/01			5-6 July, Visual Arts Technology Conference, St Peter's Lutheran College
AUGUST	Wed. 1 August Anglican Church Grammar School		6/8/01	10/08/01	Secondary Art Inservice, Student Free Day, 9 July Photography Workshop, Coorparoo Secondary College
SEPTEMBER	Wed. 5 September Annual General Meeting Anglican Church Grammar School				AIAE Conference, Adelaide
OCTOBER	Wed. 31 October Anglican Church Grammar School				MAEA Workshops - 18 - 22 Oct.
NOVEMBER	Wed. 21 November Anglican Church Grammar School	Information Flyer 21/11/01	26/11/01	30/11/01	Art Teachers' Exhibition
DECEMBER					(5-12-2001) Art, Craft, Design & Media Market - QPAT Auditorium

Exhibition Opportunity

Dear Arts Educator,

In May 2001 the USQ Performance centre will host an exhibition entitled "Continuum". Artists who are extending the salubrious process they enjoyed as students of the USQ Visual Arts program by working as teachers, tutors or arts industry education officers are invited to submit work for display in the Arts Foyer Gallery.

Art and education have been partners in the process of human development for millennia. The role of the educator from Shaman to Dean is a complex, demanding and productive post. To aid the growth of a mind is rewarding, but to assist in the creative progression of an individual - to help them develop their personal perceptions and analyze their own reactions - is of great benefit to society. Here's a chance to display your satisfaction via your chosen media!

Works must be of a reasonable dimension (postpak or canister as a guide) for ease of transit and a catalogue including Artists statements will be produced so these will be required from each artist selected. Digital/email art will be considered.

I hope for this exhibition to be analytical, reflective and exploratory by nature and would savour the chance to bring together a united body of work. Please feel at ease to communicate with me regarding suggestions or problems. Also please inform me of any past student you think may be a suitable addition to the show.

Continuum

Dates:

INSTALL: Tuesday 8 May

OPENING: Midday Wednesday 9 May

OPEN TO THE PUBLIC: Wednesday 9 May – Friday 15 June

DEMOUNT: Monday 18 June

Submissions:

Submissions must be received by 15 December and should include colour slide representations of the work (returnable with SSAE) and as many details as possible. Please include the following information:

- Colour slides (preferable)
- Title
- Dimensions/ Special requirements
- Medium
- Artist's CV
- Publicity photo (if available)

Participating artists must supply:

- Signed Contract/Loan agreement (read carefully)
- Include price or insurance value
- Signed copyright statement (read carefully)

Selected artworks must be delivered to the USQ by Wednesday 2 May.

Artists will be responsible for the collection of or freight costs incurred in returning their works.

I hope you are able to participate in this exhibition. It will be a great contribution to the objectives of the University and a focal point of the local arts calendar.

Yours sincerely

Evan Hollis, Guest Curator.

ARTWORK BY KRYSTAL BARNES, YEAR 12.
CANNON HILL ANGLICAN COLLEGE

