



# Extra

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## MULTICULTURALISM AND VISUAL ART EDUCATION

I recently had the unique opportunity of providing a workshop/lecture to a group of parents from multi-cultural backgrounds who had little or no English. Organised by a cluster of schools in the Collingwood area (St. John's of East Melbourne, St. Joseph's of Collingwood, Sacred Heart and St. Bridget's of North Fitzroy), parents attended Zart Educational Services gallery and work shop along with (free) translators provided by the Victorian Interpreters and Translators Service.



The program for the afternoon was designed to inform parents about the philosophy, aims and teaching methods of the visual arts, as well as involve them in practical activities to illustrate this part of the curriculum.

Following a delightful luncheon in our children's gallery, a short introduction consisted of a review of several pieces of children's art. Our focus: what motivates children to create? Some pieces reflected a need to communicate – "I saw a fire" – others revealed that emotion was the overriding experience – "I was scared" – yet others were expressions of imagination or just the sheer joy of creating with lines, colours, texture and shapes in an abstract way. Parents played, experimented, learnt and practised skills, solved problems and had a lot of fun. In this context, they also produced some vivid, wonderful dyed paper butterflies.

Many of our schools are increasingly acknowledging and utilising their multi-cultural component, often through parents, who are willing to share their unique cultural backgrounds with schools. It is inspiring to see a cluster of schools which is also aiming to provide opportunities to inform and extend their parents, thereby creating a consistent learning environment for their students. The visual language of art and the joys and benefits of creating crosses all age groups and cultures. For students of ethnic backgrounds, the arts provide an important link between parents, children and teachers.

*Jutta Snyder*  
Art Consultant  
Zart Educational Services

## WRITERS, TEACHERS AND OTHER ANIMALS



A visit to the Zoo always brings back memories of a favourite childhood novel - Gerald Durrell's *My Family and Other Animals*. An invitation to Melbourne Zoo in May to attend the DSE<sup>1</sup> Arts Course Advice Seminar, chaired by Rod Parnall, was no exception. I found myself in an education menagerie, surrounded by DSE and BOS<sup>2</sup> executives, writers and teachers.

The aim of the seminar was to provide a forum for teachers to react to the proposed framework for the development of the Course Advice and to provide writers with a range of useful suggestions. The writers for each area were introduced. Marian Strong, (Prim) and Mary Stephens (Sec.), both highly respected lecturers in the Visual Arts at Melbourne University, have been chosen to write the DSE's Visual Arts



Course Advice. Trialling will commence in Term III of this year in a selection of schools throughout Victoria, followed by consultation with the Arts Course Advice Reference Group. So by 1996, all

state schools will have three sample units of work for each level (1 - 7) in every substrand of the Arts. It is anticipated that some exciting ideas will be put forward but some of the Course Advice material will not be new to teachers, it will simply confirm to teachers "they're on the right track".



It was satisfying to be part of the discussion on issues relating to Arts Education. It also gave me the opportunity to place ZES within a wider context. Our art consultants have conducted extensive CSF Visual Arts inservices throughout the state and are currently working on Visual Arts Planners<sup>3</sup> to be released later in the year.



Many people spoke at the seminar, however, I was particularly impressed with the depth of knowledge of Susan Dennette, Senior Project Manager, and Imre Hollofy from BOS. Hollofy talked about the CSF as the next step in the evolutionary process in curriculum to revisit, re-examine what we are doing in schools. He acknowledges the catch-cry of many teachers has been - "I do that" or "That's not new", but he emphasised that the notion of standards is new. The CSF challenges us to re-justify, re-

explain what we are doing against a bench mark (of learning outcomes). He went on to say we are now concentrating on the learning part of the teaching and learning equation.



We stopped for lunch and I took a stroll with Nancy Webb (of ACTA). We came to the end of a pathway where the pygmy hippopotamus was gliding majestically in the water, coming up at regular intervals for air. It reminded me of the student who "glides majestically" through the curriculum achieving brilliant results, regardless of the quality of teaching.

We then came by chance to the orang-utan enclosure and I watched the baby orang-utan jumping up and down, never sitting once to pay heed to his or her poor mother/teacher. I was reminded of the student whose successful growth is very dependent on teachers who care and nurture beyond the call of duty.

I returned to the seminar with the thought that teachers need all the advice and support material available to develop their curriculum programme. However, it is the teacher who is in tune with his/her student's individual needs, learning style and level of development and understanding who will best use this material to achieve the prescribed learning outcomes.

The best educators I have met have been those who have treated each student as special and who regard teaching as a great adventure of the human spirit. I hope the new material will ease workloads, put people's minds at rest and thereby allow teachers to enjoy this great adventure with their students.



<sup>1</sup> DSE - Directorate of School Education

<sup>2</sup> BOS - Board of Studies

<sup>3</sup> Visual Arts Planners - Based on Zart Workshops and requested by teachers. The Planners will address specific levels and will be published in an A3 Booklet Format.

**Dani Chak**  
Z.E.S. (Zart Educational Services)

### *We asked a few teachers: "How are you implementing the CSF?"*

"As an experienced Art teacher, it really hasn't changed my method of teaching, apart from incorporating children's input into the presentation of their art works. At the moment, we're working directly from the CSF on a unit on Aboriginal Art in the form of murals, books and line format."

*Erica Pollehn*  
St. Benedicts School, Burwood

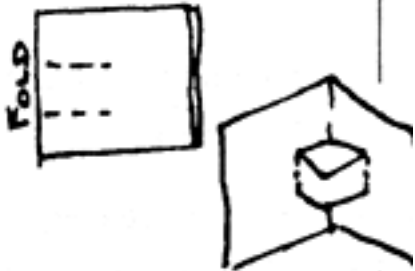


"I'm constantly referring to the CSF to make sure my programme is running according to its guidelines. It has definitely enriched my programme, broadening the Art Appreciation through different cultures and the wider community. In presenting the work before the class, the children are sharing ideas and giving very positive feedback to each other."

*Gaynor Seears,*  
Emerald P.S.

"The CSF confirms what we have been doing in the past. The only new aspect is the prescribed learning outcomes. In some circumstances, the learning outcomes are difficult to achieve in the allotted time."

*Andrea Matthews,*  
Avila College, Mt. Waverley

# BOOK WEEK ACTIVITIES

OUTCOME	ACTIVITIES	MATERIAL	REFERENCE
<p><b>Activity One:</b></p> <p>To make a 3D scene by cutting and folding</p> <p>(Levels 3 - 4)</p>	<p><b>“Bamboozled” by David Legge : Jack in the Box Washing Machine</b></p> <p>Refer to the “Jack in the Box” picture. Discuss what else is popping out of something, ie. mushrooms out of a drawer, a tie in a letter box... think up some of your own. Give children a piece of firm card which they fold in half and cut 2 slits on the fold. Push the slitted part through to the other side and fold, so it is standing out and away from its card background. Using cover paper, collage something that is popping out of this shape. Use markers to decorate it with detail. Now decorate the background and the box. Use oil pastels for colouring in large spaces. Use examples of surrealism art, eg. Salvador Dali or René Magritte - compare with David Legge. Find examples of modern furniture as compared to 60’s style of furniture.</p>	<p>Firm card Cover paper Kinder squares Markers/ Oil pastels</p>	 <p>Salvador Dali - “The Persistence of Memory”, 1931</p> <p>René Magritte - “Time Transfixed”, 1938</p>
<p><b>Activity Two:</b></p> <p>To explore the blending of food dye colours.</p> <p>(Level 4)</p>	<p><b>“The Water Tower” by Gary Crew (Illustrated by Steve Woolman)</b></p> <p>On a white piece of paper, blend green food dye (on top and bottom of page) into red and yellow food dye (in the middle of the page). Allow colours to bleed together. Using black cover paper, cut out an eye/oval shape the same as the water tower. Cut out 4 thin strips for the legs, and thin strips for the cross pieces. Paste onto the coloured background. Using pastel, lightly sketch the ground, and the symbol on the tower. Discuss the elements of art used to create this art works and how Gary Crew has used the illustrations for Water Tower differently to other picture story books. Steve Woolman used a combination of chalk and pencil on black paper. Experiment with this media to create the same images.</p>	<p>White paper Green, red and yellow food dye Black cover paper Pastel</p>	
<p><b>Activity Three:</b></p> <p>To create masks with oil pastels to create a feathered effect.</p> <p>(Levels 3 - 4)</p>	<p><b>“Power &amp; Glory” by Emily Rodda (Illustrated by Geoff Kelly)</b></p> <p>The Vulture Swoops. Background – Using black cover paper lengthways, cut out the shape of a TV set. Add coloured knobs. The Vulture – On fluorescent paper, draw the vultures wings and collar using “marks” with oil pastels. Use black and draw curved line marks for the wings, and curved red marks for the vulture’s feathered collar. Spread the oil pastels with your fingers to create wispy feathered marks. Collage a vulture’s head using red or orange cover paper. Draw the body (a half circle shape) with white oil pastel and draw clawed feet. (Rubbings from leaves could also work for feet). Draw features onto the collaged head. Glue the fluorescent paper onto the TV set. Discuss video games the class may have at home - graph hours spent on video games or TV watching. As a group, design a video game of their own.</p>	<p>Black cover paper Scrap paper for knobs and face Oil pastels Fluorescent matt paper square</p>	
<p><b>Activity Four:</b></p> <p>To create a monoprint of an angry face</p> <p>(Levels 2 - 3)</p>	<p><b>“Rebel” by Allan Baillie (Illustrated by Di Wu)</b></p> <p><i>The General Face:</i> On a white piece of paper, roll black paint. Use the back of your nail to scratch against the paint to create an angry face of the general - lines around the eyes, down turned lines around the mouth, etc. With a new sheet of paper, place it face down onto the paint - smooth it evenly with your hand, gently lift up to create the monoprint. Allow to dry. With cover paper, sketch an oblong shape for a thong cut-out. Cut 2 thin strips for the straps. Paste onto the thong so that they stand up. Use oil pastels on the monoprint – angry colours – to colour in the white lines. Paste the thong at the head and add some black lines behind it to show movement through the air. Discuss how Di Wu has shown the emotion of anger in her illustrations. Look at other artists drawings/paintings of people – discuss different emotions shown by these artists – what elements of art do these artists use to show emotions – explore anger lines and colours, sad lines, etc. Look at different styles of buildings around the world, eg. pagoda.</p>	<p>2 x white A4 paper Plates for paint Black paint Rollers Cover paper Oil pastels</p>	<p>Art Pack: Faces</p> 