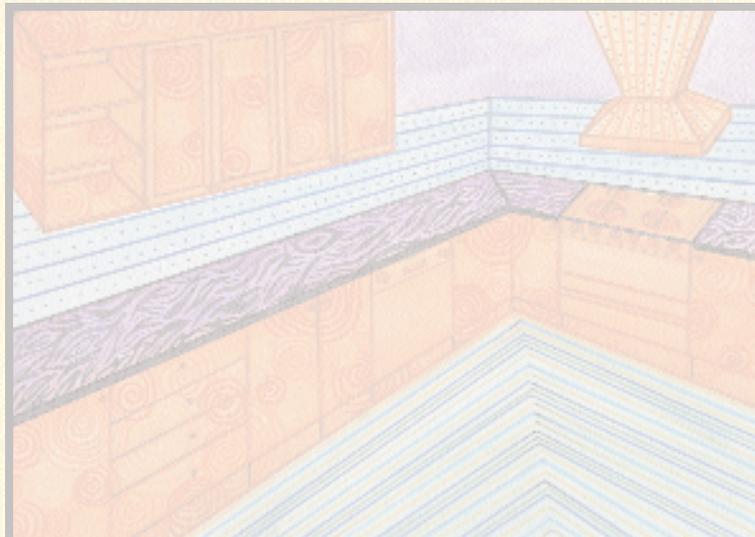


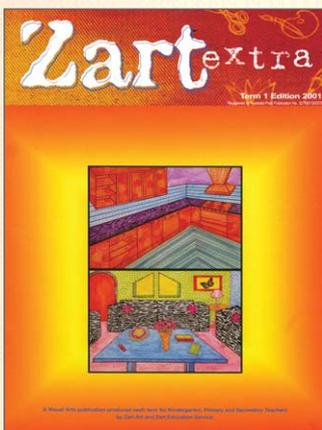
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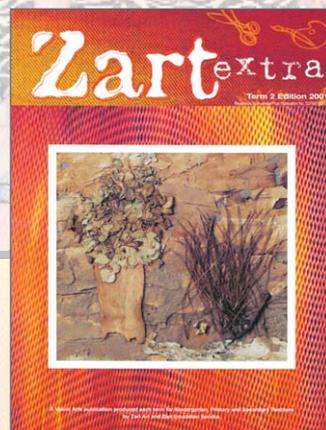
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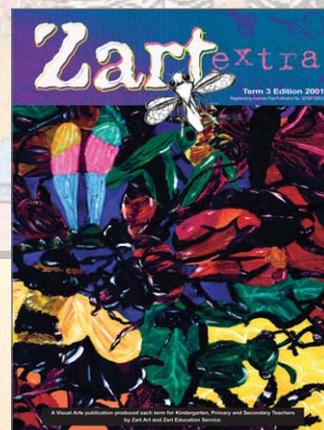
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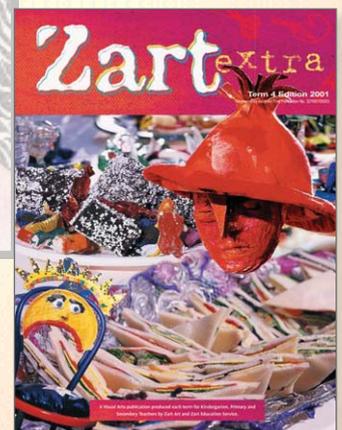
Term 1



Term 2



Term 3



Term 4

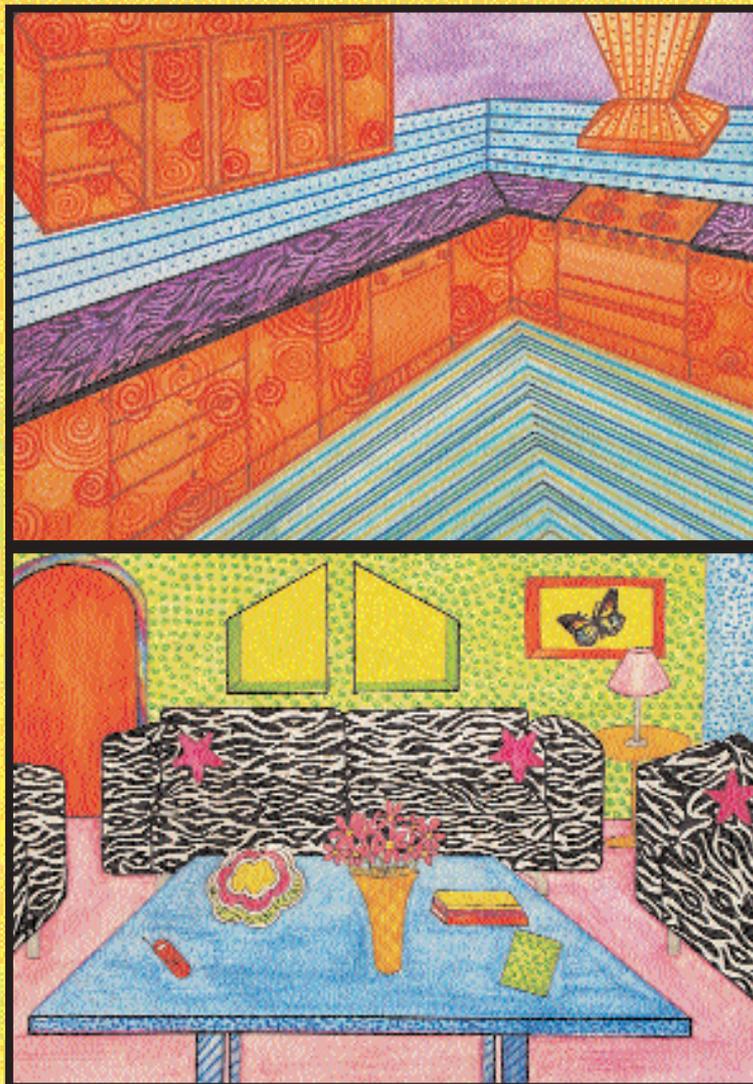
A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.

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Zart Art

Po Box 1136
Box Hill Vic Australia 3128
4/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 1867
Fax: (03) 9898 6527
Internet: www.zartart.com.au
Email: zartart@zartart.com.au
Hours:
8.30am-5.00pm Weekdays
8.30am-12.00 noon Saturday

Zartworks

Po Box 1136
Box Hill Vic Australia 3128
3/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 5110
Fax: (03) 9898 6527
Internet: www.zartart.com.au
email: zartart@zartart.com.au
Hours:
9.00am-5.00pm Weekdays
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Welcome to 2001!

Did you know "school" comes from the Greek "Schole", meaning "leisure"? The Roman word for school, "Ludus", means, "play"! What a surprise!

The original meaning of "school" is the antithesis of what schools have become in contemporary society. A common syndrome suffered by teachers of today is the "too busy to teach" syndrome. If you are caught up with meetings, administrative duties, report writing, submissions and plan your lesson as you walk to the classroom, then you may well be a sufferer. Similarly, students are often so busy with activities, that there is little or no time to play or pause.



We live in a task-oriented society that values end product and often lose sight of the value of the actual process. Yet artists tell us it is often during these moments of silence that the soul bursts into consciousness and the exploration and expression of the self is revealed through an art form. Are our students given adequate time for in-depth self-exploration?

Art is an expression of the human spirit; without it society would be soul-less. So in this ever increasing complex world, where schools are preparing young people with the knowledge, understanding, skills and values they will need for productive and rewarding lives, let us try to teach an important value in the art room... the value of pausing.

Dani

Co-ordinator
Zart Education Service

Dates to Remember

Book Week 2001: 'A Book Odyssey' 18th - 24th August

United Nations 2001: 'The International Year of Volunteers'

2001 'Year of the Snake'

Education Week 21st - 27th May, 2001

Colourful Interiors

Inspired by Howard Arkley's Suburbia Images

by Jacki Scanlon, Year 9, Newcomb Secondary College

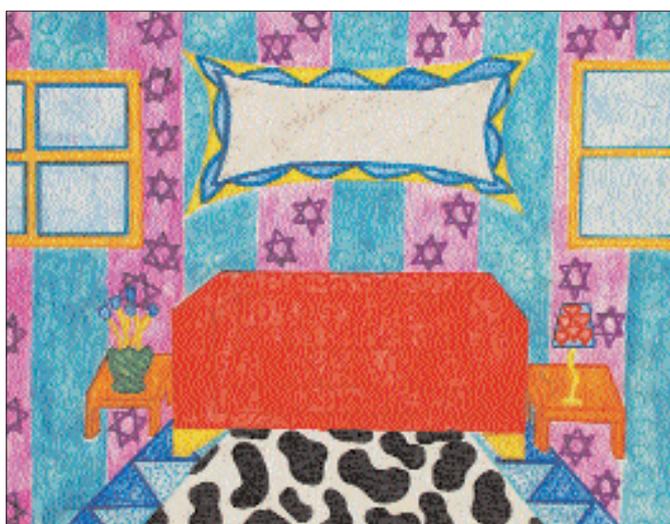
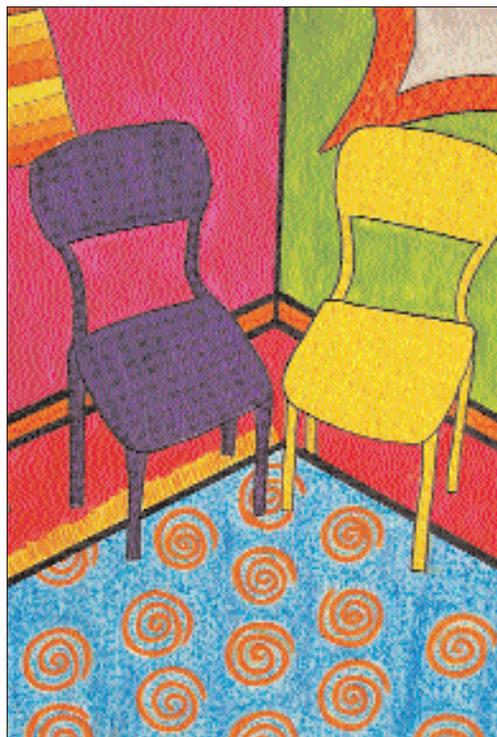
After viewing the works of Howard Arkley (from the Venice Biennale 1999) at the Ian Potter Museum, I felt that my Year 9 students would find the colours and patterns of his work inspirational for a drawing task.

As a class, we discussed his approach and examined some of his works focusing on suburbia. The students appreciated the bright vivid colours and decorative patterning over the plain coloured surfaces. These aspects became the focus for our drawing task.

The brief students received was: "The drawing is to show an interesting composition based on a view of an interior and reflect the colourful and decorative style of the artist, Howard Arkley".

We set out to produce a design based around a scene of an "interior" of a building. Students browsed through magazines to research for ideas and collected examples of interiors, making sketches and simple collages, and simplifying images by eliminating detail. Experiments with colours and patterns were then undertaken.

The next stage involved structuring the final drawing from the preparatory work and transferring this to cartridge paper. Bright and bold colour was applied using watercolour pencils, and when dry the details of the patterns and outlines around the images were done in a range of marker pens. For final presentation, students attached a fine black paper border and selected a wider brightly coloured one to complement the colours in the design.



As a linked task, the students presented a written analysis of a painting of an interior by a noted artist. The Artpack on "Interiors" was a helpful resource for this task in that it provided the students with examples by other artists from a range of times and places as a contrast to Arkley's approach.

Overall, I thoroughly enjoyed seeing the final art works emerging and I know the students were proud of their efforts which I displayed at the school office foyer.

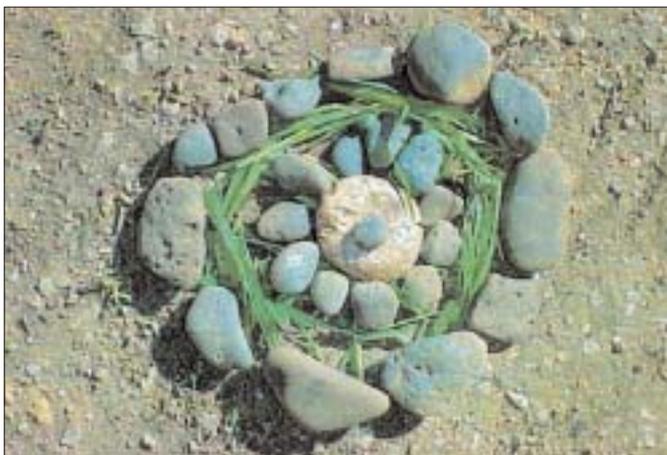
By Jacki Scanlon, Arts Co-ordinator.

Using The Camp Environment For An Art Activity

by Naomi Feil, Coatesville Primary School

Grade 4/3 students at Coatesville Primary School were challenged to produce sculptures and use the digital camera as a means of recording their work as photographic pieces of art. This work was based around artist/photographer Andy Goldsworthy.

Andy Goldsworthy is a sculptor and photographer who works with stone, wood and water. He creates sculptures then photographs that are in harmony with the environment. He is an artist who works with nature to make his creations. His work has been created in England and Scotland, at the North Pole, in Japan, the Australian Outback, and in the U.S.



Goldsworthy regards all his creations as temporary. He photographs each piece only once. As soon as he takes the photo, he returns the pieces back to the environment. He generally works with whatever he notices: twigs, leaves, stones, snow and ice, reeds and thorns. He collects and sorts, creates a sculpture then photographs it to capture a great looking picture.

Whilst on camp, the students were given a folder with examples of the artists work and instructions on how to proceed:

- Look at the examples provided of Andy Goldsworthy's art.
- Collect and sort objects from the area that you are working, eg. twigs, leaves, rocks, pebbles. Think about shape, design and your background.
- Take a photo of your work. Add your name to the "photo list" so we know who it belongs to! Think about getting up close with the camera.
- Return sculpture back to the environment.

Back at school, after camp, I showed the children a book on Andy Goldsworthy and they were enthralled - not only by his work but also by the fact that they had created works that were just as artistic! We published our works of art on our Internet paper for the whole school to see and some were colour printed and mounted.

"We thought that the bush art was amazing and creative because we got to make interesting designs out of natural things" - Freya Docherty & Cassie Watson (Grade 4/3E).

"At camp we did lots of exciting things and one of the best things was the art culture. Everyone made different designs and we photographed it like Andy Goldsworthy" - Chris Drew (4/3E).

Indigenous Cultures

by Jeanette Jeannings, Carey Grammar, Donvale.

These Collaborative Art Works were part of a whole school Cross Curriculum Learning Experience.

Students across the school studied the cultures and rituals of Indigenous people including countries such as Africa, Mexico, American Indians and the Oceanic areas including New Guinea and our own Aboriginal peoples. The format for our investigations is based on a framework we have developed that is inclusive of other Key Learning Areas and the learning outcomes outlined in the CSF document for those areas of study. (See page 7 for the framework I have developed, adapted from Murdoch and Hornsby, Curriculum Connections 1998).

These art works were also linked to the music programme for an integrated cross arts performance on our open day.

Students worked on individual art works based on the rituals and ceremonies of that particular culture. The music programme developed the appropriate songs, instruments and dance pieces to complement the visual art works and classroom teachers worked to develop the historical background and included these elements into the classroom learning through story writing.

Each year level embraced a particular country and its culture, using the Collaborative Framework developed. The students:

- Wrote stories based on the culture they were studying.
- Developed costumes for a performance that each year level acted out as part of their art sessions.
- Worked in their music sessions on the songs and dance associated with their culture.
- Created individual art works based on the culture they were studying.
- Participated in collaborative projects where the large scale art works were created by working in groups to design and build these large works.



Artistic materials used included:

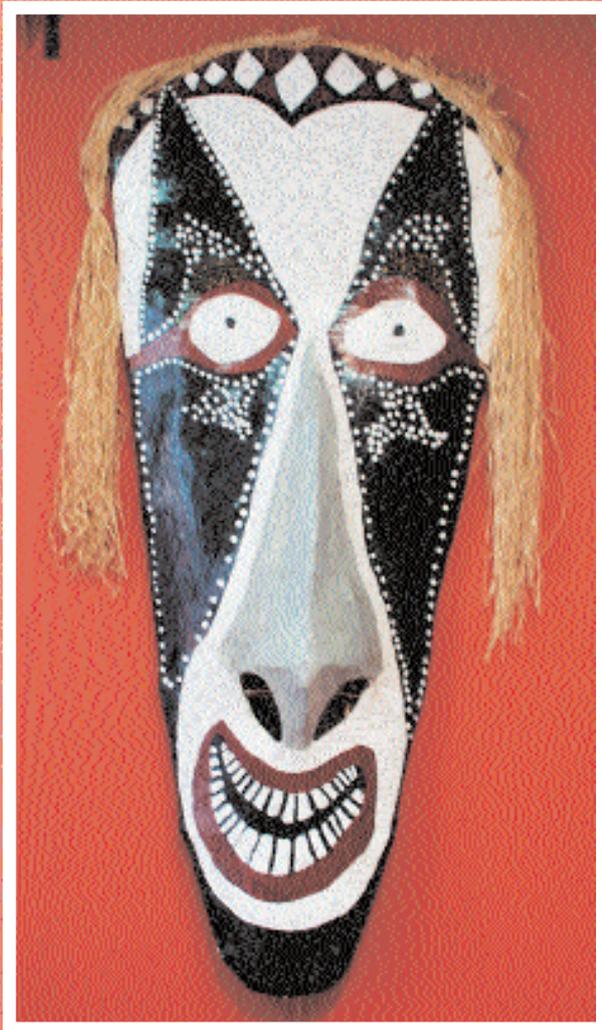
Textiles - Fabrics, dyes, fabric paints and crayons, beadwork, tie dye, machine and hand stitching.

Mask Making - Half masks decorated with paints and collage materials.

Cane and wire construction, paper mache and multi-media construction.

Large scale projects such as these include a wide range of learning possibilities and the opportunity to work with a broad range of artistic materials.

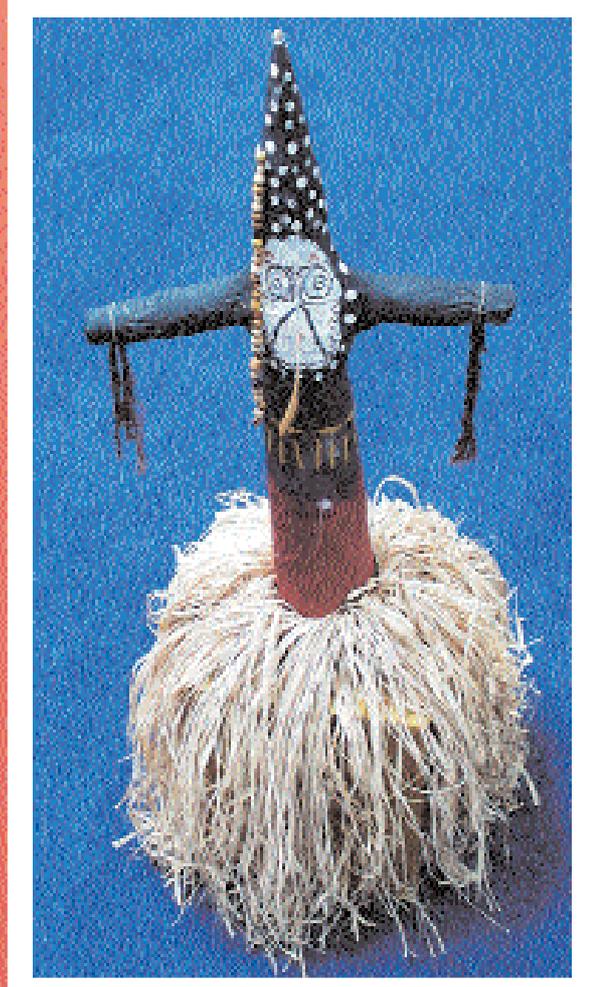
They offer students the opportunity to share their skills in a group situation and to develop collaborative skills.



Giant Masks

A collaborative work by Year 4 students.

- Made from an understructure of can and chicken wire.
- Covered with paper mache.
- Viponds paint with a clear gloss finish.



Plank Masks

Individual works by Year 2 students based on the African culture.

- Simple bold lines on card and paper plates with natural raffia.

Spirit People

Collaborative artworks based on classroom stories by Year 5 students.

- Multi media construction.
- Cardboard box as a base.
- Cardboard cylinders covered with newspaper and held in position with masking tape.
- Paper mache over to hide basic construction materials.
- Paints, beads and natural raffia complete the decoration.

Collaborative Integrated Projects Through Arts Practice

AIM - To Develop a Collaborative Project from Design to Finished Art work Using the Key Learning Areas of SOSE, Visual Arts, Technology and Mathematics.

SOSE	Collaboration and Teamwork	<p>SOSE - Investigation - Historical Background, Cultural Events, Rituals, Ceremonies.</p> <p>Communication - Collect, Process and Present in an Imaginative and Authentic Format.</p>
TECHNOLOGY	Investigation and Communication	<p>TECHNOLOGY - Investigating, Designing, Producing and Evaluating.</p> <p>Information - Gathering and Sorting Information.</p> <p>Systems - Procedures needed to Plan and Make-Art Work.</p> <p>Materials - Assess the Form, Function and suitability of materials and use to achieve the desired effect.</p> <p>Information Technology - Using computer assisted software programs to develop Design Proposals.</p>
VISUAL ARTS	Designing and Producing	<p>VISUAL ARTS - Ideas, Skills, Techniques and Processes.</p> <p>Skills - Apply Skills in using knowledge of a range of Materials, Techniques and Processes to communicate clearly developed ideas in visual ways.</p> <p>Make - Use specific Skills and Techniques to develop art works Individually and Collaboratively.</p> <p>Structure art works using appropriate Elements, styles and Form and demonstrate a range of Skills, Techniques and Processes.</p>
MATHEMATICS	Evaluation and Appraisal	<p>MATHEMATICS - Choose and apply appropriate scales for making scale drawings of two and three - dimensional shapes, and subsequently making a collaborative artwork. Use the elements Interpreting Data Researched, Mathematical Reasoning, Strategies for Investigation, Shape and Space, Location, Measuring and Estimating, Using Relationships, Posing Questions and Collecting Data, Interpreting Data.</p>



Adapted from Murdoch and Hornsby 'Curriculum Connections', 1998, by Jeanette Jennings.



Zart Children's Gallery

Situated at Zart Education Service is Zart Children's Gallery. In the Gallery you will find some outstanding visual art works created by students from Levels 1-7.

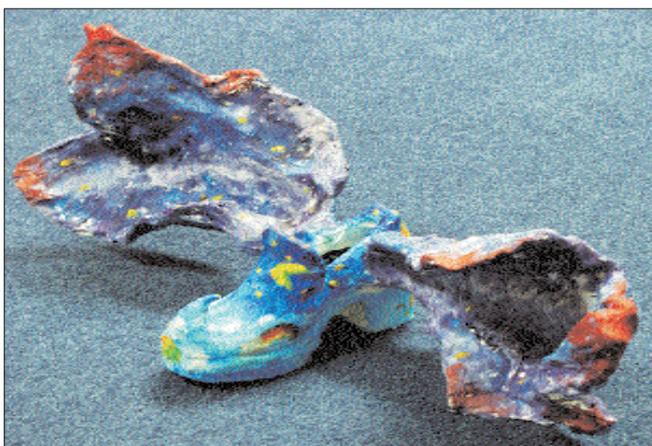
Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following term. Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their pieces of visual art.

Why not combine a tour with a workshop? The workshop is based on a particular aspect of the gallery. The gallery tours are generally of a two hour duration and usually 2 grades will attend. Please contact Zart Education Service for further information regarding this service on (03) 9890-1867.

In term three 2000, students in grade five, six and seven from Wesley Prahra Junior School, contributed to an enormous sculpture installation entitled "Above the Tree Tops". The exhibition opening involved students and families coming dressed up, entering through the nose of a giant 747 and interacting with the exhibition.

Year 7 students were required to do two tasks. The first was to produce a flying beast, made from papier-mache or modroc. The second task involved working in a group to design an art work of their choice and then to plan how it would be made. Sculptures such as giraffes, skydivers, aeroplanes and Santa were all a part of our show.

In the work that you see below, students were shown a variety of samples and then had the opportunity to choose from three basic techniques: papier-mache over a shoe, papier-mache over a plastic bag shaped in a unique way or plaster over a shoe. Students then developed methods to make additions such as wings and features, using materials such as cardboard, tissue paper and chicken wire.



Gallery Listing for Term 1

Ruyton Girls School	Picasso
Waverley C.C.	Hangings
Deepdene P.S.	Pastels
Melbourne Grammar	Ant Portraits
- Wadhurst	
Heany Park P.S.	Felt Work
Glamorgan	Silk Paintings
Wallarana P.S.	Flowers
Croydon Nth P.S.	Quilt
Mullauna College	Clay/Ink Drawings
Newcomb S.C.	Mixed Media
Warburton P.S.	Tesselations
Altona P.S.	Dragons
Carey Grammar	Tribal Mask
- Donvale	
Eltham East P.S.	Ceramics
Wesley College Jnr	Shoes/Birds
Wandin Yallock P.S.	Masks
Cranbourne Park P.S.	Mosaic Tables
Hughesdale P.S.	Weaving
Berwick Lodge P.S.	Flowers
Beaconsfield P.S.	Shell Designs

If you would like to have your work exhibited in the Gallery, please contact Jan Roker on (03)9890 1867 or 041 209 8596.

Linear Shell Designs

By Jan McAleese, Beaconsfield P.S. Grade 5 & 6

Aim: To create designs incorporating linear patterns inspired from shells.

Materials used: Shells (supplied by teacher and students), A3 cartridge paper, Gouache, Aquarelle pencils, black fine liner and library reference books.

The students in Grade 5 & 6 were given an assortment of shells to look at and discuss the size, shape and patterns of each one.

Initially they produced small linear drawings, exploring and experimenting with patterns.

The students had to consider a portrait or landscape layout and colour combinations as well as placement of their shell. Was it on the beach or underwater? Using their initial designs as inspiration the students drew the outline of the shell with a HB pencil.

The background area was broken up with a continuous line to denote sand and sea. Demonstrations of brush technique, application of gouache and Aquarelle pencils were given to the students.

Techniques such as venetting (shading from one dark tone to the next), tonal gradation and variation and three dimensional shading to give the effect of depth were also explained.

The students used gouache wash technique for the background sand and sea. Final linear "touches" were completed with the subtle use of black fineliners.

Duration: - 4 x 60mins lessons.



Underwater Colours & Tropical Fish

By Jan McAleese, Beaconsfield P.S. Grades 3 & 4



Aim: To create a water coloured environment with exotically coloured 'tropical fish'.

Materials used: Aquarelle pencils , A3 cartridge paper, black fine liner.

The students in Grades 3 & 4 brainstormed in small groups to collate a list of thematic words. The discussion also included looking at illustrations in reference books.



The layout of the draft drawing took into consideration the break up of an area, open and closed composition, drawing off the page and portrait or landscape placement.



The students drew the outline of their design with a HB pencil. The class discussed the use of colour and were shown how to apply Aquarelle pencils with water and brush, emphasis given to tonal variations and contrasts.



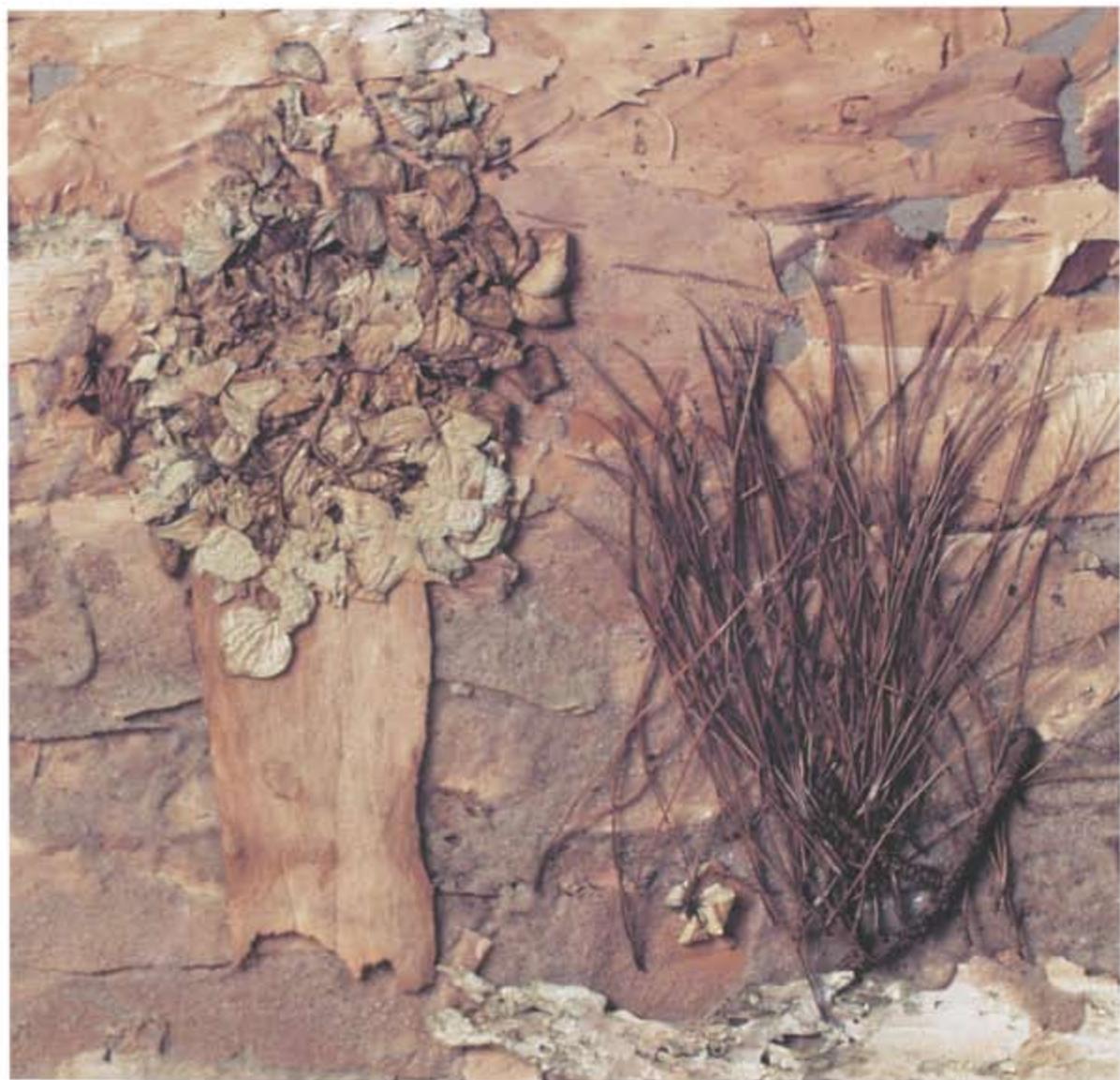
The fish and other decorative objects were coloured first and the surrounding seawater 'environs' were brush 'washed' last.

Duration: 4 x 60min lessons.

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“To be deprived of art and left alone with philosophy is to be close to Hell”.
Igor Stravinsky.

We live in a post-industrial, technologically advanced society where success in school is largely determined by one's intellectual capacity. In this context, art education challenges students to see, think, feel and know about themselves and their world in unique ways. They are provided with opportunities to vent to the emotions, the joys and the years of life.

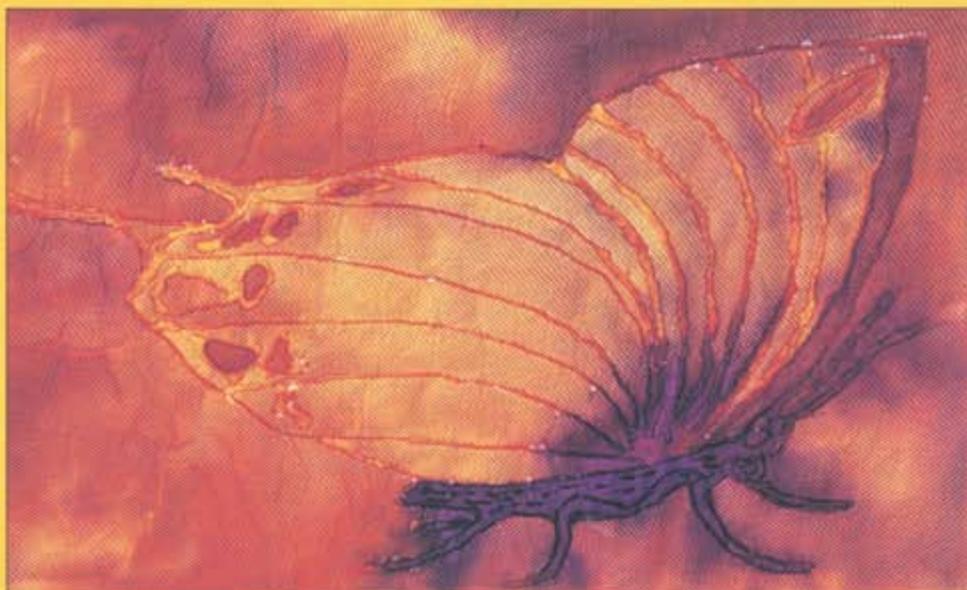
While the present generation of learners in Victorian schools continue to enjoy their art experience, upper secondary teachers grapple with the changes to the structures of the “new look VCE”, and teachers of Prep to Year 10 work towards implementing CSF II. The reaction to CSF II has varied (see pages 6 & 7), but most people tend to agree that it shows a shift in emphasis rather than any major changes.

However, the implementation of this curriculum framework and the achievements of the standards will, as always, depend on a multitude of local variables, such as, the amount of time allocated to art in each school, the level of expertise of the art teacher(s), and whether art is valued by the school's decision makers.

As you contemplate on educational philosophies and policies and work on the route your art programme will take, remember:

“Every child is an artist. The problem is how to remain an artist once he grows up”.
Pablo Picasso.

Dani Chak
Zart Education Service



Primary Visual Arts

Bark Paintings

By Mary O'Brien, Watsonia Nth Primary School

These art works are generally referred to as Bark Paintings but a more apt definition would be Bark Pictures as they are created as a collage using barks and other natural dried leaves, flowers, seeds, sand, soil, twigs and other found objects. There is a wealth of materials to be gathered in the garden, park, playground etc.

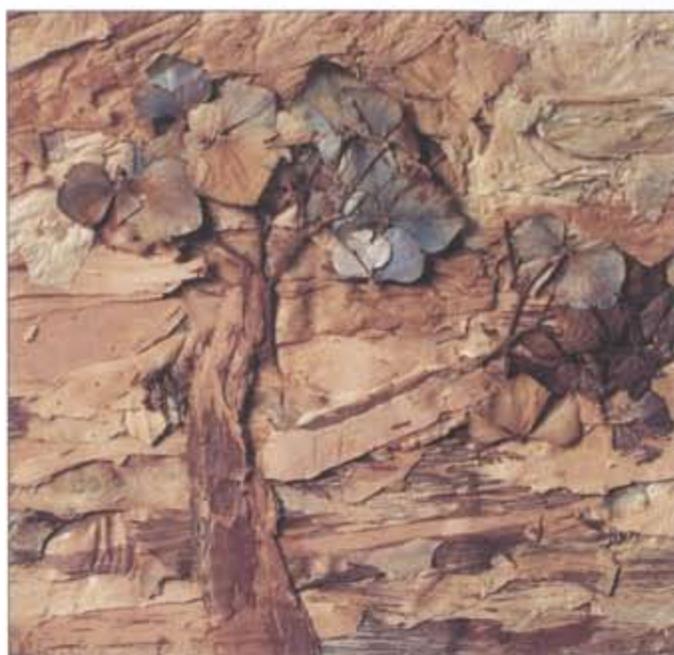
At Watsonia North Primary school there are 120 Year 5/6 children who are provided with a broad range of enjoyable activities where each child achieves individual success - a great environment for the development of personal self-esteem. Bark Pictures was one of these activities.

Preparation

The children were introduced to Bark Pictures through a discussion of 2 professional art works which I brought to school and they remained there until the completion of the activity as a reference.

Exploring and Developing Ideas.

Children identified the materials used and discussed the contrast of the foreground with the background. The contrast was largely the "paper barks" horizontal grain of the background with the vertical grain of the foreground.



Children looked for colour ranges in the materials and practiced tearing the "paper bark" to a paper-thin slither.

Discussion explained the use of slightly watered down PVA as the adhesive, a wad of damp paper towel to press material down and how to prevent adhesive getting on top of the picture as this would give sheen to the bark.

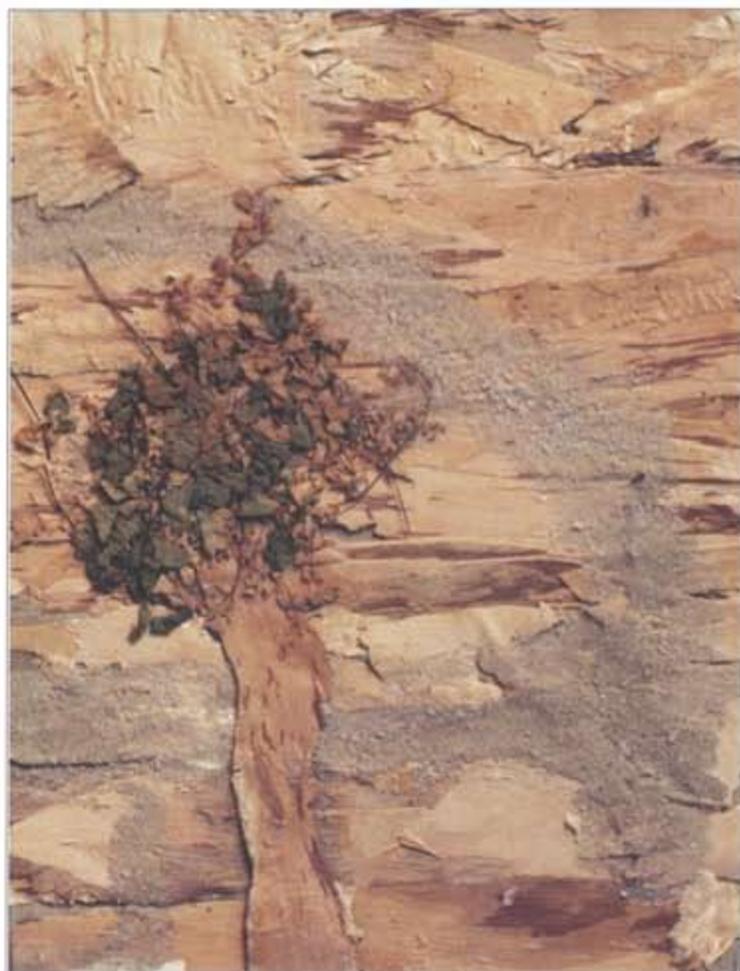
Material Collection

Children were encouraged to find interesting materials but as I had access to a reserve where there was an abundance of barks, pine needles, leaves, I was able to provide much of the material required.

Arts Practice

Sessions 1 and 2: The Background

Children chose their backing cardboard, size portrait/landscape layout and began their backgrounds. Children were encouraged to let the bark overhang the edges of the cardboard, as these bits would be trimmed off at the completion of the art work.



Sessions 3 and 4: The Scene

Children worked on the picture they had chosen. After each session and when the pictures were dry they were pressed until the next session under a heavy weight to flatten the barks and the cardboard.

Conclusion

Duration 4-6 x 50minute sessions. I have a policy that if children are involved in their art work and they need extra time then it is available to them. On completion, the children were immensely proud of their efforts and were pleased to have them displayed in the "school galleries".

Profile

"Celebration of Life - 2000"

By Judy Thompson, Roberts McCubbin Primary School

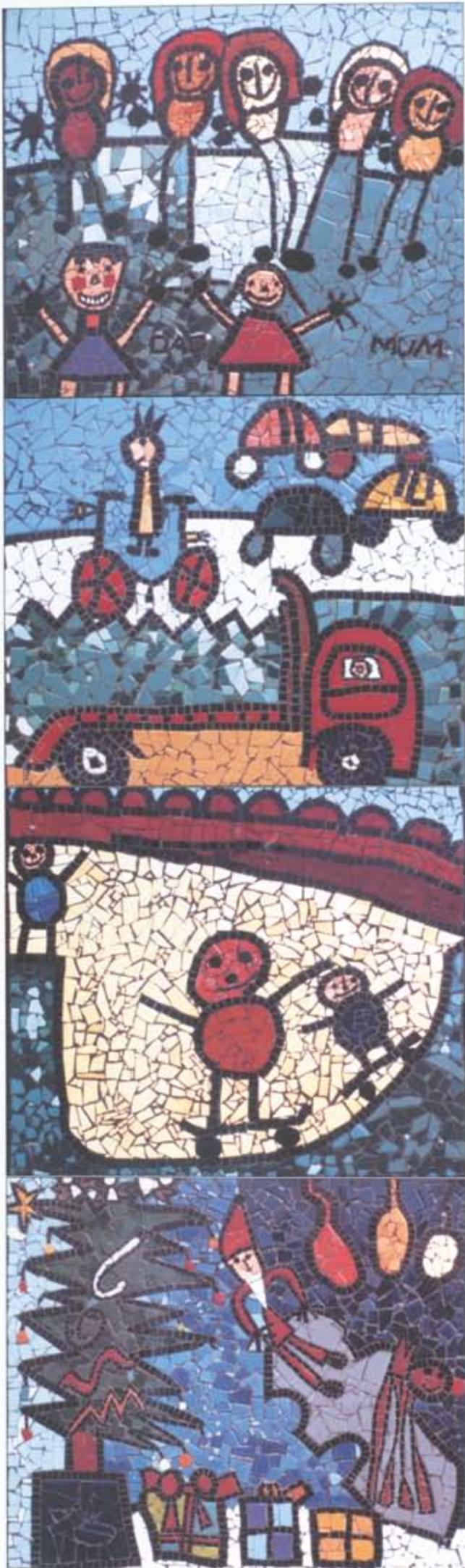
Last year the school's major art project was "Celebration of Life - 2000". The project involved the whole school and consisted of 16 mosaic tiled panels (1100mm x1200mm) which have been permanently fixed to the main school building, providing a colourful and powerful focal point for the school's main assembly area.

The City of Whitehorse contributed to the project with the "Artists In Schools Program". Deborah Halpern, a well known artist, was our resident artist. Deborah was employed for 7 days. On the first day we had the whole school draw their ideas of celebration of life. The designs of the panels were planned using the children's drawings.

We found that the drawings fitted into 8 themes.

The selected drawings were enlarged onto the boards. Most of the panels were a compilation of a number of drawings. Deborah then worked with each of the 16 classes for a 1 ½ hour lesson.





The steps involved in the tiling of the panels were as follows:

- Black tiles were cut into small pieces and glued down to form the outline of the pictures.
- Coloured tiles were then broken by hammers- a very popular task- and glued down. It became like a giant jigsaw puzzle- looking for the right shaped tile to fit in. The tiles often needed to be trimmed to fit the space correctly. All children from Prep to Level 6 were involved in the cutting and gluing of the tiles. The junior children mainly filled in the large areas of colour leaving the more difficult work for the middle and senior students e.g tiling the black lines and filling in the little spaces - as well as large areas.
- The panels were then cleaned, grouted and fixed to the wall, through the efforts of dedicated parents.

The project took 1 ½ terms to complete. Many members of the school /local community assisted with their time and energy.

The children all thoroughly enjoyed the project. Working with Deborah was a fantastic experience for us all as were the many new skills that were learnt.

Some students' comments:

"Had lots of fun. I remember laughing when I had glue all over me."

"I thought it was amazing how you could make a drawing into a mosaic"

"I think it makes the school look colourful, friendly and welcoming. It's good seeing it at assembly."

"In years to come you can visit the school and say "I did that"."

"It was an honour to have a famous person working with us."

"It took a lot of work but we finally did it in the end and it looks really good."

Response to CSF II The Arts

Although CSF II has been in Victorian schools since early last year, most schools are only now working on full implementation. Below is a selection of personal responses to the document. We selected people who are working with CSF II The Arts at random and asked them to give us an honest appraisal.

I think the CSF I and CSF II are both good in that they give teachers a clearer guide as to (a) the breadth of the Visual Arts area, (b) ways of working and (c) the kinds of results to be expected from the programmes.

However, I feel CSF II asks too much at Levels 2, 3 and 4 for an area that will be given little more than one hour a week, at best, in most schools.

The Curriculum Focus(es), which address content, now include information and communication technology, photography, ceramics (fired clayware) and principles and elements of art, as well as the original seven areas of the visual arts.

The Learning Outcomes also ask for a higher level of student knowledge, for example "decisions" are now "informed decisions", discuss has become "identify and describe" and instead of the student "experimenting and manipulating" the student now has to be able to "demonstrate skill".

Years 5 & 6 (Level 4) now have a more Secondary school approach as they are included with Years 7 & 8 as the Middle Years. The degree of self direction and standard expected in the art works are unachievable given the time tables and (lack of) priority the visual arts are allocated in most schools.

I am amazed that Media has now become a possible option to Art at Prep to Grade 4 (Levels 1 - 3), these are the very years when all the foundation skills of the visual arts are explored and practiced.

Ann Bidstrup, Art Consultant, Zart Education Service.



We have sixty minute sessions. In years 7 & 8 students undertake an Arts subject each semester. In 9 & 10 there is an elective system in place, however, students should undertake at least one semester of each of the non core KLA's each year.

The changes incorporated in CSF II: The Arts are positive and will provide advantages to both students and teachers alike.

It allows teachers to develop curriculum to meet students' requirements, so as to achieve meaningful progress towards the level outcomes.

The content is structured logically and will allow appropriate skill development towards success in later years.

**Jan Doyle and Lena Torikov,
Art Teachers at Thomastown Secondary College**

With the lack of commitment to teacher training in recent years it's probably a good idea to give the 'new' teachers something to guide them along.

Such a plan is a very good thing, but I get the impression the CSF is about accountability, not education.

Christopher Shelton, Arts Co-Ordinator at Doncaster Secondary College



I was still on family leave when CSF I was introduced , so I'm not familiar with it. I like CSF II. It's easy to read and understand. It's a good guide to use for writing up your art program.

**Di Olsson, Art Consultant and Teacher
Zart Education Service.**

- Generally a fairly useless document. Not specific enough to be helpful to either the inexperienced or experienced art teacher.
- Arts Practice - Making/creating is emphasised most in Primary School where children need the hands on experiences in the 1 hour (or less) per week allocated to Visual Arts.
- Responding to the Arts - Needs to be a minor component of the program, therefore needs "less weight" in CSF.
- Media - Is more appropriately linked with English, Information Technology and Drama.
- Level 4 - Gives even less direction (if that's possible) in terms of Arts Practice: media experienced/ skills and techniques etc.
- Art areas confusing. Why not include mask making and sculpture under "construction?"
- Textiles outlines would be more useful as sewing, weaving, fabric decoration etc.
- In terms of reporting (written) the outcomes are not parent friendly.

**Marian Hiland, Visual Art at Surrey Hills
Primary School.**

From my point of view, the CSF II document has been greatly improved. It is much shorter, making it easier to follow while still covering all the relevant areas. Due to the many constraints placed on schools to add extra subjects to their already full curriculum, (drug education, sex education, etc.), the listed requirements of the CSF II may not be fully achievable.

The CSF document is a guide for schools to follow and we need to look at it in realistic terms and possibly integrate the arts throughout many areas of the curriculum. The problems that I foresee are that classroom teachers may find it more difficult teaching the art elements and also covering the art appreciation areas. I have also found that when students are engaged in classroom art, it is often activity based, without discussion and the sharing of ideas about their art-work. This part is a very important aspect of the visual arts area.

This year, I am teaching both art and library so students have a lesson every fortnight. This means that they will have 4 to 5 sessions of each area a term. We are now expected to teach at least 2 hours of literacy and numeracy every day so this does not leave very much time for all the other areas of the curriculum that we are expected to teach as well.

As I am also taking Library sessions this year, communication between classroom teachers and specialists is of great importance, as these areas will need to be integrated. In relation to visual communication and media, these areas will be covered by the classroom-teacher on a term by term basis through an integrated curriculum. For classroom-teachers it would be more difficult to cover all the requirements of the CSF II unless they were also art specialists and even then, with less and less time allocated to the arts I cannot see these requirements being met.

Erika Pollehn, Art Specialist and Library Teacher, St Benedict's Primary School.

Mambo T-Shirt

Eumemmerring Secondary College, Fountain Gate Campus

Curriculum Focus

The Year 8 students analysed designs by looking at the elements and principles of design, through a visual/verbal assignment. They practiced painting skills and techniques before creating their own design onto a cardboard pattern with acrylic paints.

Visual/Verbal Questions:

Describe what you see in the design. What does this design show? List 6 words you would use to describe the design. Draw a repeat pattern that you see within the design. Draw a symbol that appears in the design and state what you think it means. How is colour and texture used and to what effect?

What interests you most about the design? What culture do you think has had an influence on the style of the design? Write down two questions that you would like to ask the artist about this design.

Skills To Be Achieved:

Ability to compose, create and produce design. Painting Techniques: painting clean sharp edges, long thin lines (paint brush control), scumpling, sponging, stencilling. "Wearable": look at the effects the elements of design have on body shapes.

Suggested Assessment Processes:

1. Visual/verbal assignment.
2. Painting tasks, preliminary designs and class work in visual communication diary.
3. Finished product.

Resources:

Zart Camelot Board (1 piece fits 2 shirt patterns), 4 skewers per shirt (these are pasted along the back of the sleeves join to hold out flat), blade to cut along collar so coat hanger will fit through, coat hangers, Mambo designs from products, catalogues, website and Mambo books.

Extension Of Moderation

Moderation: students having difficulty with paint brush control can use coloured markers or oil pastels, those having difficulty with design may reproduce an existing design using the overhead projector and change the colours.

Extension: students create swingtag with care instructions to go with T-shirt.

Celebration

Exhibition of work in Library and Administration foyer area.

Evaluation Of Lesson

Students' ability to meet the criteria and demonstrate enjoyment.

By Samantha Pearsall & Melanie Sever
Eumemmerring Secondary College
Fountain Gate Campus





Zart Children's Gallery

Situated at Zart Education Service is Zart Children's Gallery. In the Gallery you will find some outstanding visual art works created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following term. Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their pieces of visual art.

Why not combine a tour with a workshop? The workshop is based on a particular aspect of the gallery. The gallery tours are generally of a two hour duration and usually 2 grades will attend. Please contact Eunice at Zart Education Service for further information regarding this service on (03) 9890-1867.

It has been a tradition at Weeden Heights Primary for Year 6 children to make Marionnettes in the specialist Visual Arts sessions. The unit of woodwork and threads and textiles is one of the highlights of the year, not only for the children who make them, but for the rest of the school. The project takes all of fourth term to complete with some children requiring additional sessions. It incorporates the skills of planning and design, sawing, cutting, sanding, measuring, drilling, joining and sewing. Dressed pine is pre-cut in various sizes. Following a design brief and general explanation of construction, children begin by preparing the wood. Plans and sketches of characters are done at home.

Gallery Listing for Term 2

- | | |
|------------------------------------|-------------------|
| 1. Melbourne Girls' Grammar School | Tree of Life |
| 2. Holy Name School | Drawings |
| 3. Lowther Hall | Circus Dolls |
| 4. Carraragarmungee Primary | Tackle Culture |
| 5. Keilor Primary | Quilt |
| 6. Nunawading South Primary School | Raindrops |
| 7. Strathcona Girls' School | Mural |
| 8. Eumemmerring Secondary School | Product Design |
| 9. Dingley Primary School | Tissue and mesh |
| 10. Croydon North Primary | 3D Olympics |
| 11. Leitchville Primary | Visual Arts |
| 12. Watsonia North Primary | Bark Pictures |
| 13. St Leonards Bangholme | Clay sculptures |
| 14. Thomastown Secondary | Drawings |
| 15. Rangeview Primary School | Drawings |
| 16. Weeden Heights Primary School | Marionnettes |
| 17. Eastbourne Primary School | Placemats |
| 18. Penders Grove Primary School | Fineline Drawings |
| 19. Korowa Girls School | Weaving |
| 20. Ashwood Special School | Food Dye/Paper |

If you would like to have your work exhibited in the Gallery, please contact Jan Roker on (03)9890-1867 or 041 209 8596.

Children are encouraged to explore variations to the basic design. Subsequently, the original pattern has been adapted and modified according to individual plans and characteristics of the puppet. Each week the class discusses problems and explores possible solutions to difficult tasks encountered. Particular skills and techniques are taught and revised at the beginning of each session.



Children work at their own pace piecing together limbs (nailing), body parts(leather strips), and head (string and wire). Although each child works on an individual puppet, it becomes a whole class activity as children readily help each other with ideas, share materials and assist with difficult tasks. When the main body and parts are complete, the facial features are added to the head (polystyrene ball). The puppet is dressed in keeping with the character chosen. Some children hand or machine sew materials whilst others elect to modify costumes from dress ups and toy clothing.

Jenny Watts
Visual Arts Teacher
Weeden Heights Primary School

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Zart extra

Term 3 Edition 2001

Registered by Australia Post Publication No. 327687/00003



A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers
by Zart Art and Zart Education Service.

Front Cover:

(Main Image) Jenna Lewis, Yr 10
(Header Insect) Melanie Wolfe, Yr 11
Mount Scopus Memorial College

Zart Art

PO Box 1136
Box Hill Vic Australia 3128
4/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 1867
Fax: (03) 9898 6527
Internet: www.zartart.com.au
Email: zartart@zartart.com.au
Hours:
8.30am-5.00pm Weekdays
8.30am-12.00 noon Saturday

Zartworks

Po Box 1136
Box Hill Vic Australia 3128
3/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 5110
Fax: (03) 9898 6527
Internet: www.zartart.com.au
email: zartart@zartart.com.au
Hours:
9.00am-5.00pm Weekdays
9.00am-12.00 noon Saturday

Zart Art School & Wholesale Supplier

Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

Zartworks Retail Shop

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your leisure or seek assistance from our experienced staff.

Zart Children's Gallery

The gallery features art works made by children from Prep to Year 12, from all around Victoria. Schools can arrange for children to visit the gallery, analyse the works of their contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing, during opening hours free of charge.

Zart Education Service

Zart Education Service provides hands on professional development workshops for Primary and Secondary teachers, as well as Kindergarten, LOTE teachers and Librarians. Visual Arts workshops are regularly held at Zart and upon request at your school, district or KLA's group.



Art Competitions

We believe schools have the responsibility of providing education for its entire diversified student population. In its endeavours, schools should be guided by a fundamental concern for justice, equity, and for the dignity of all human beings.

It is in this context that we look at the merits of competition and, in our case, art competitions.

In the classroom there is usually natural competition occurring: that of youngsters working to improve their own achievements. Lowenfeld and Brittain contend "Growth is a continuous competition with one's own standards and achievements, and this is a most natural and healthy form of competition (p.182, "Creative and Mental Growth").

The other type of competition is organised competition and usually offers lucrative incentives. There are many justified arguments against this type of competition:

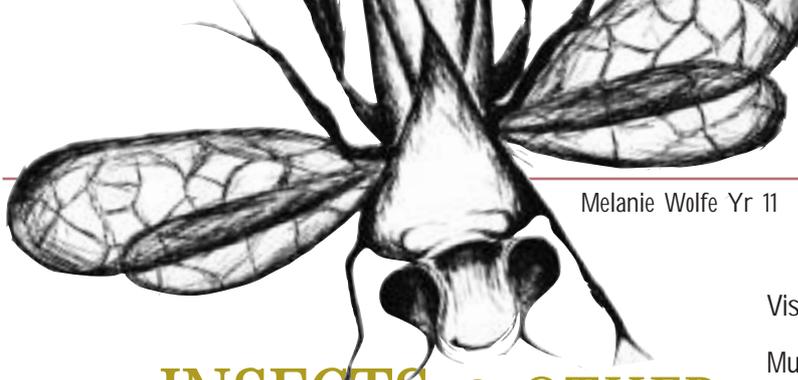
- Our education system must provide for all children. If it were to nurture only the talented few it would fail and this would be detrimental to the future of our society. There is a place for everyone in our society, not just the talented few.
- The process of learning, of harnessing the individual's knowledge, skills and creative expression is more important than the end product which is entered into an art competition.
- Art competition satisfies the talented few and creates winners at the expense of everyone else. It values one person over another. It does not value everyone's creative expression.
- An art competition often has an ulterior motive; for example, it is used for commercial gain or as a publicity tool to promote a company or institution. Some may even argue it is a form of child exploitation.
- Art competitions are often judged by adults who have little or no understanding of the aesthetic qualities and developmental stages of children's art. The winner is usually the "best looking" by adults standards.

We should instead be encouraging exhibition of all children's art works because exhibition:

- encourages and benefits all children and therefore offers inclusion rather than exclusion.
- encourages and promotes art activities and art programmes.
- creates a public forum for art works to be admired and appreciated.
- educates the viewers.

Happy are those who grow up to be well adjusted and secure individuals, living in the competitive world of globalism.

Zart Education Service



Melanie Wolfe Yr 11

INSECTS & OTHER MICROSCOPIC CREEPY CRAWLIES

Sara Warner, Faculty Head Visual Arts

In the first semester the Visual Arts faculty of Mount Scopus Memorial College incorporated a common theme into the Visual Arts courses offered at levels 7 to 11. The decision to adopt a common theme was based on the need to

develop and extend students in different media and approaches and show the range of possible solutions to any given task. By introducing one theme across the many different classes, we were able to unify the art experiences of our pupils. All of the elements relating to individual media, techniques and approaches are singularly relevant and worthwhile but when combined with the ingredients of creation and expression, they result in a Visual Arts experience that belongs to the community as well as the individual. The project promoted the importance of the Visual Arts as a problem solving, lateral thinking exercise, as well as being enjoyable in its own right. It also produced a college-wide awareness of the



Laura Toister Yr 10

Visual Arts.

Much discussion led us to the theme 'Insects'. The theme was chosen for a number of reasons. The subject seemed to suggest ideas of pattern, colour, line, shape, detail, imagination and fantasy. The possibilities of using the principles and elements of design seemed virtually endless. Each teacher was able to almost immediately visualise a range of approaches to suit the media and techniques that formed the skeleton of their set syllabus. It was decided all classes would adopt the theme, but the timing as well as the nature of each activity would vary.

Some of the activities and projects that were used as a basis for the exploration of this theme involved perceptual responses to the theme, metamorphosis of shape and form, silk-painting, decoration of pre-made surfaces (such as the Zart paper fans), computer generated images at year eight and explorations into two and three dimensional decoration.



Following exercises in perceptual drawings of insects, the year ten painting and drawing elective students were introduced to ideas of perception, distortion and metamorphosis through

the work of Escher. This was combined with knowledge and experience of pattern and colour based on previous art works. Pupils were given two-dimensional images of insects as well as specimens borrowed from the Science Faculty, to form the basis for their insect creations. Pupils were



Rebecca Drabkin Yr 10



Danielle Trabsky Yr 10

**INSECTS
& OTHER
MICROSCOPIC
CREEPY
CRAWLIES**

required to produce observational drawings that were rearranged, distorted, and/or exaggerated to create designs that reflected the theme of metamorphosis through shape and form. The

delightfully messy, a definite bonus to any year eight pupils.

Caroline Comport's year ten textiles group recreated their insects in silk painting. They recreated their insects from actual examples with a touch of imagination. The new creatures were then painted onto the surface using gutta and anti-fusant. Additionally salt was also added to some of the dye to create some very delicate but striking effects.



Ariel Gross Yr8



Dena Kaplan Yr 7

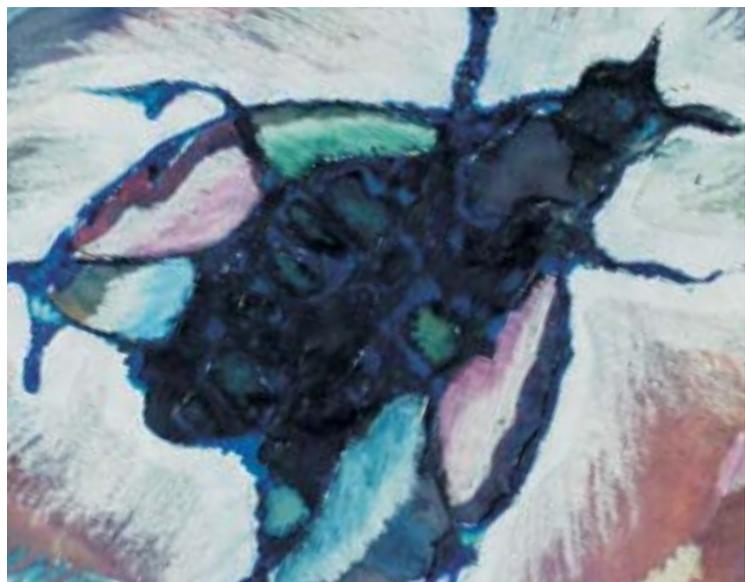
emphasis in the final work was to be the use of colour and pattern to create a decorative work.

Each of the projects offered success and enjoyment to the pupils involved. Perhaps this above all is the main consideration as we offer our pupils entry into the world of imagination and creativity when they venture into the Visual Arts. The theme also served to revitalise our own efforts at 'pushing the boundaries' beyond the 'routine' and 'safe' lessons that can be habitually presented. Each of us had to think, and I believe enjoyed thinking, of ways in which we could successfully adopt the theme at all the levels and in each of the media we taught. I believe that this was a worthwhile and effective start to the year and one that our pupils thoroughly enjoyed thanks to the enthusiasm and creative teaching practice of the entire Faculty.

Bridget McDermott's year eight painting and mixed media activity centred on experimentation with both media and materials. The insect theme lends itself superbly to the possibilities of the media with the abstraction and detail possible with the relief and painting process. Pupils were required to draw the insects with lines and dots of PVA on cartridge paper. Over this surface, inks and food dyes were added to create a Surrealist surface. The activity is one that offers success through its beautiful colour and simplicity to most pupils that undertake the project and is



Natalie Jaworowski Yr10



Leanne Lowry Yr 7





A MONTESSORI APPROACH TO CREATIVITY

PLENTY VALLEY MONTESSORI SCHOOL

Louise Davis

Cycle One Art Coordinator

Young children are drawn to experiences that stimulate their innate sensory and creative response.

Maria Montessori espoused that:

“The great influence that education can exert through children, has the environment as its instrument, for the child absorbs his environment, takes everything from it, and incarnates it in himself.”

(Montessori, M 1989,p.66)

This process is further enhanced by the creative appreciation that is fostered through the Montessori philosophy. Children express their creativity through many different mediums; in fact the child's life works is the creation of self. The Montessori educator acknowledges the child as unique and provides avenues for all expressions of creativity.

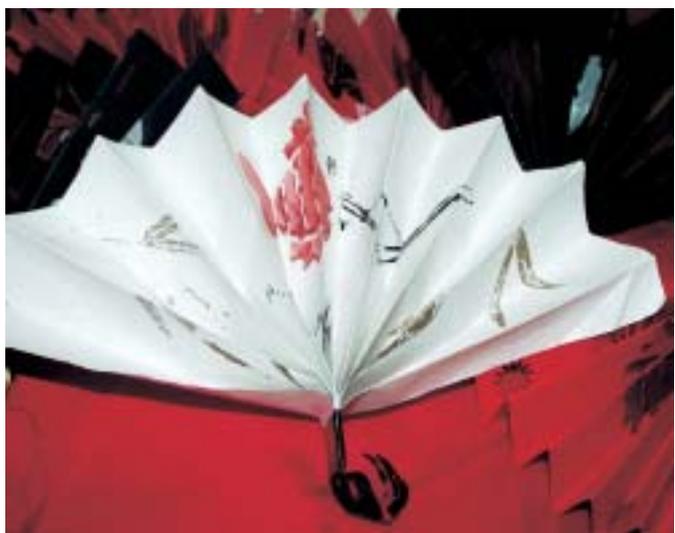
The Montessori prepared environment promotes the child's aesthetic and creative evolution. Children love the visual harmony of materials such as the knob-less cylinders. They build these into the most amazingly creative forms. The children are experimenting with form, colour and dimension. These three elements are the parameters for any of the areas of art, whether it is painting, sculpture and drawing. The environment further promotes creative response through beautiful art prints, books and artefacts. Young children are quite discerning in their preferences of visual art, but it is only through exposure that the child's aesthetic understanding

and taste evolves. Children need to have the freedom to express their creativity in their own way and Montessori classrooms do this by providing an element of choice and a richness of experiences.

The children within the First Cycle at Plenty Valley Montessori School are 3 to 6 years of age. Two staff members collaborate as a team to nurture the child's 'whole' development. Within this context the educator respects and supports the child's artistry and creative endeavour by displaying the child's work in an aesthetically appealing way.

Recently, the 5 year old children made exquisite Chinese fans using techniques of painting, printing and origami they had explored over a period of time. We are fortunate at Plenty Valley Montessori School to have many wonderful families who are actively involved. In this instance Ingrid Arnold, one of our grandmothers shared her extensive expertise in the art of origami. The fans were displayed on rich fabric and labelled in English and Chinese reflecting the Chinese Immersion Program that is part of our curriculum. The children and staff thoroughly enjoyed this experience.

Montessori education provides the young child with a wonderful platform for personal creative expression and the child joyfully responds.



Reference:

Montessori, M. (1989). *The Absorbent Mind* N.Y. USA Delta Publishing Ltd.



Zart Children's Gallery



Harkaway Primary School :

As part of a whole school presentation for the Berwick Show, all children in grades Prep to 6 were invited to participate in creating a "Federation" display. As stimulus for this activity, the children were asked to imagine and comment on what life would be like 100 years ago, and were exposed to many photographs of backgrounds at least a century old. They also looked at a collection of library books showing paintings by Australian artists as they depicted life in the 1900's.



Our Federation display recreated a country scene depicting life 100 years ago. The Prep/1 children worked with buddies to create sheep, chickens, ducks, cows etc for the paddocks.

The Grades 2/3 children looked at old farmhouses and country lifestyles, then proceeded to construct buildings, including houses, a school, a church, dunnies etc for their country town. They also studied and recreated people dressed in clothing of this era.

The Grades 4/5/6 children looked at books and photographs of life in the olden days and were asked to identify and describe key features from the period and to present this in their art work.

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Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

Why not combine a tour with a workshop? The workshop is based on a particular aspect of the gallery. The gallery tours are generally of a two hour duration and usually 2 grades will attend. Please contact Zart Education Service for further information regarding this service on (03) 9890 1867



TERM 3 GALLERY 2001

1. BRUNSWICK SW PRIMARY SCHOOL
2. THOMASTOWN EAST PRIMARY SCHOOL
3. MT SCOPUS COLLEGE
4. PLENTY VALLEY MONTESSORI
5. EASTBOURNE PRIMARY SCHOOL
6. KOROWA JUNIOR SCHOOL
7. SURREY HILLS PRIMARY SCHOOL
8. CATHOLIC COLLEGE, SALE
9. MARLBOROUGH PRIMARY SCHOOL
10. HARKAWAY PRIMARY SCHOOL
11. ALTONA PRIMARY SCHOOL
12. SERPELL PRIMARY SCHOOL
13. COLAROO SOUTH PRIMARY SCHOOL
14. STRATHMORE PRIMARY SCHOOL
15. YARRA GLEN PRIMARY SCHOOL
16. VIEWBANK PRIMARY SCHOOL
17. MILL PARK SECONDARY COLLEGE
18. CAULFIELD GRAMMAR, MALVERN
19. BALLARAT GRAMMAR

- QUILT
- HANGINGS
- INSECTS
- FANS
- VISUAL ART WORK
- FELTING
- FELT WORK
- CLAY/PRINTS
- PAPER TOLE
- FEDERATION
- FEDERATION
- BATIK
- SHELLS
- FEDERATION
- PLATES
- ABORIGINAL ART
- LANDSCAPES
- VISUAL ART WORK
- DINNER PARTY
- MOSAICS

THE FACE OF FEDERATION



By Pam Barry
at Altona Primary School.



The children in
Grade 3/4 at Altona
Primary School thoroughly

enjoyed themselves creating portraits of people
at the time of Federation.

To familiarise the children with the fashion and style of
1901, I photocopied a large range of pictures from a
variety of sources. These were scattered on their tables
and as I read a story telling of life at the time, children
were encouraged to sketch

"...fantastic
activity with all
the children
producing exciting
visual arts work..."

pictures using the story
and photocopies as
inspiration.

Our next
session was
based on
drawing the
human faces.

General position of
features, face shape
etc. was covered. The

children were then required to shade the face using
warm colours for protruding features, cool for recessed.

The following session saw the faces develop. A clay
base was formed drawing on the previous session to
bring the features off the bases. Calico soaked in a
P.V.A. and water mix then covered the clay. The calico
folds add age to the face while the cloth holds the clay to
the board.



When dry the face was painted. Next the children used
a variety of materials to reproduce the clothing of 1901;
they loved adding all the details - especially the
jewellery.

THE FACE OF FEDERATION



Then came the task of choosing a display in keeping with the time. Wooden, carved frames were the appropriate choice. The children used layers of card and fine pen line work to create a frame which achieved the desired effect.

Overall this was a fantastic activity with all the children producing an exciting visual arts work to be displayed around the school in time for our centenary of Federation celebrations.



Other Federation art activities undertaken have been:

Federation House - a collage activity using a variety of earth tone papers. Book and magazine illustrations were photocopied and used to assist children in understanding 'Federation architecture'.



Federation Posts - a major task undertaken by the 5/6 children requiring a base post or pole of cans and cylinders being bound by paper and then developed using paint, paper, plastic wire or basically any material, to create a 3D art work telling the history of Australia or aspects of it.

Postcards of Asia

The Postcard set was developed from the "My Place Asia Australia" project. This project was an educational exchange between schools across Australia and in China, Korea, India, Japan and Vietnam. Students in participating schools created visual art works about places of significance in their lives and wrote short stories to accompany the images.

A set of 30 postcards with each postcard showing the art work in full colour with the student's story, their name, age, school, city and country.

Set of 30 \$33.00 inc. GST

See Workshop insert for Saturday 18th August Workshop "Postcards of Asia" with Marg Stephens 9.20 am to 12 noon at Zart Art.



THE KNOX SCHOOL EUROPEAN CULTURAL TOUR 2001



A group of eleven very excited students with their teachers and three parents were farewelled by families and friends as they departed Melbourne on April 29 for a very special insight into the artistic, musical and historical traditions of major European cities. The trip was the culmination of three years of intensive planning and fundraising and it was hard to believe that all of their collective dreams were about to be realised.

After a long and tedious flight, we could not believe that we were finally in Paris. The next five days were spent visiting famous monuments such as The Eiffel Tower, the Arc de Triomphe, the Trocadero, and famous art galleries such as the Louvre, and Musee D'Orsay. We worked out that to spend thirty seconds in front of each painting in the Louvre would take one person four months to see everything! The Louvre impressed the students in different ways:

"The Mona Lisa in the Louvre impressed me the most because use of the fascinating gaze Da Vinci managed to create. The painting is mesmerising and seems to draw you in. I looked at the woman as though looking at a real person who has a puzzled expression that I attempted to interpret". (Kellie)

"My overall impression of the art works is that many of them have been overrated, yet a lot of them have been very impressive. To have seen famous paintings and sculptures like the Venus de Milo was great". (David)

Musee d'Orsay was created on the site of an old railway station and the viewing areas were arranged around what would have been the central station area. It

now houses a huge collection of modern French and European art, particularly by Impressionist and post-Impressionist artists.

We visited churches such as Notre Dame and Sacre-Coeur at Montmartre.

"Notre Dame was surreal. Every part of the Chapel had something upon which to gaze. It was set very grandly at the end of a courtyard and upon entering I was struck by its very powerful aura. The rose windows and hundreds of small candles helped create a very spiritual atmosphere". (Kellie)

Walking around Paris stirred the magic of its history and we reflected upon the French Revolution when we saw monuments to the Bastille. At the Palace of Versailles we had insights into the life of Marie Antoinette and we relived her unfortunate fate.

At the contemporary office and living area, La Defense, we took a glass lift to the top of a strikingly cubist building. From there it was a breathtaking view in a straight line through the Arc de Triomphe, down the Champs Elysees, past Orangerie to the glass pyramid in the courtyard of the Louvre Museum.



"The Eiffel tower had been a little disappointing as I had expected it to be much more striking, close up, than it was. However, at night it was truly amazing. It was lit by many globes and it dazzled in the night sky". (Kellie)

We left for Heidelberg and arrived to find ourselves in the most beautiful of German towns. Whilst known for its University, Heidelberg also has a reputation for being a major conference venue. This aspect made it very easy to be a visitor to Heidelberg. The Schloss (Heidelberg Castle) dominated all views of the old town and we spent time climbing to the top of the hill and exploring the castle's surroundings.



Activities

THE KNOX SCHOOL EUROPEAN CULTURAL TOUR 2001

Our tour next took us into Austria and to Salzburg where we began investigating the musical history associated with the area. The old town was extraordinarily beautiful and, as in Heidelberg, was dominated by the 11th century Hohenwerfen fortress that was set high on hill overlooking the old town. Vienna was our next stop and was a very colourful and intriguing city. Visits to the Kunsthistorisches Museum, a performance of the Opera "An Italian in Algiers" by Rossini (at the State Opera), and the very beautiful Schonbrunn palace (the family home of Marie Antoinette) were part the agenda. The Kunsthistorisches Museum was a great surprise as it housed huge collections of very famous Baroque and Renaissance paintings. Of particular note were the Bruegel, Titian, and Raphael collections. One sculpture had particular appeal for this student:

"The statue I liked most was in the Kunsthistorisches Museum in Vienna. It was a white marble statue of Apollo and Daphne. It was very small but very detailed. Daphne had branches for fingers that were reaching upwards. Apollo was grasping her around the waist and they were both looking up". (Amy)

A visit to the bell tower at St. Stephan's Cathedral revealed awe inspiring views of Vienna, and a walk through the cemetery brought us to the graves of very famous Viennese composers including Strauss.

After our longest train journey we reached Venice but were only there long enough to see the main sights.

After this brief introduction to Italy we moved on to the famous Renaissance city of Florence. Here we found ourselves amid the world of Giotto, Botticelli, and Michelangelo to mention just a few great artists. Regretfully we were not able to access the home of great Renaissance art, the Uffizi Gallery, due to huge waiting time for entry. However, strolls around the town, walks over the Arno River on the Pont de Vecchio, excursions into the Duomo, and around Michelangelo's enormous sculptures, including the copy of his statue of David outside the Uffizi, gave us a very good idea of life as it might have been in Renaissance times.

Rome was our last stop and its obvious history and enormously grand monuments were somewhat overwhelming. We reeled in the brilliance of Michelangelo's paintings in the Sistine Chapel, the opulence of St. Peter's Basilica in the Vatican, the Roman ruins dating back 2000 years and more, and all of the fountains and piazzas which were to be found around every corner. The ancient art and architecture was easily accessible to all and we were all surprised by the way that we could touch and photograph relics which were often thousands of years old.

"The Sistine Chapel roof was really great. The paintings were fantastic and they looked three dimensional. Some of the figures seemed to be coming out of the wall. It was realistic enough to create an optical illusion". (Amy)

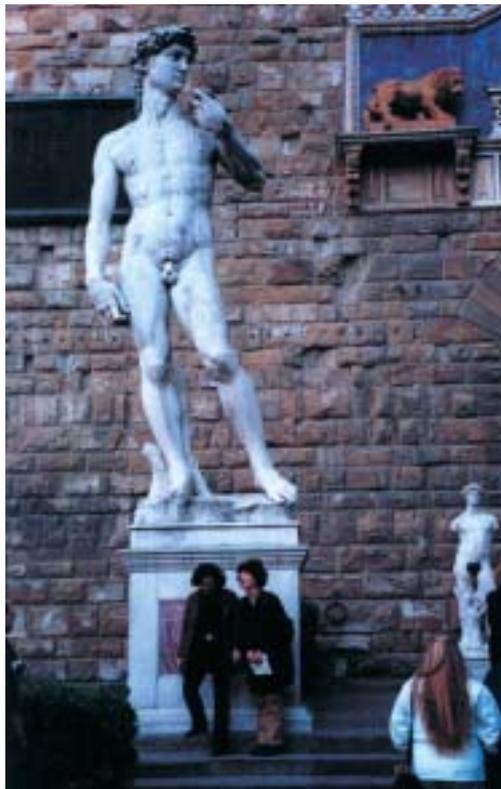
We saw all of the major artistic and cultural sites of Europe and it would be hard not to be as impressed as the following student:

"Europe is my place. There is music, art and history at every corner. To be actually walking over the cobblestone pathways trampled by the Romans thousands of years before gives me an eerie feeling. Sometimes I wish I could go back in time and see how these people lived. To pop in and visit Michelangelo on

his back painting the Sistine Chapel, or sit in on a session at the back of the Roman forum. I also wish I could take home all of the most exquisite art works and display them in my home so that I can admire them forever. I will keep coming back to these places to the day I die!" (Alana)

The tour brought the best artistic traditions of art, music and architecture to a group of students who were extremely fortunate to have had the opportunity to experience them first hand.

Norma Ashton-Smith
Head of the Art Department
The Knox School



Zartextra

Term 4 Edition 2001

Registered by Australia Post Publication No. 327687/00003



A Visual Arts publication produced each term for Kindergarten, Primary and Secondary Teachers by Zart Art and Zart Education Service.

Zart Art

PO Box 1136
Box Hill Vic Australia 3128
4/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 1867
Fax: (03) 9898 6527
Internet: www.zartart.com.au
Email: zartart@zartart.com.au
Hours:
8.30am-5.00pm Weekdays
8.30am-12.00 noon Saturday



Zartworks

Po Box 1136
Box Hill Vic Australia 3128
3/41 Lexton Road
Box Hill North Vic 3129
Ph: (03) 9890 5110
Fax: (03) 9898 6527
Internet: www.zartart.com.au
email: zartart@zartart.com.au
Hours:
9.00am-5.00pm Weekdays
9.00am-12.00 noon Saturday

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Zart Art offers an extensive range of resources, art materials, craft and technology supplies. You will find competitive prices and efficient and quick service.

Zartworks Retail Shop

Zartworks have all your art and craft needs catering for both beginner and professional artists. You can select from a wide range of visual arts, craft and graphic supplies. Browse at your leisure or seek assistance from our experienced staff.

Zart Children's Gallery

The gallery features art works made by children from Prep to Year 12, from all around Victoria. Schools can arrange for children to visit the gallery, analyse the works of their contemporaries and then make a relevant piece of their own art work in our workshops with an art consultant. The gallery is also open to the public for viewing, during opening hours free of charge.

Zart Education Service

Zart Education Service provides hands on professional development workshops for Primary and Secondary teachers, as well as Kindergarten, LOTE teachers and Librarians. Visual Arts workshops are regularly held at Zart and upon request at your school, district or KLA's group.

Art Homework

New homework guidelines for Victorian schools were released earlier this year by DEET (Department of Education, Employment and Training). The guidelines for Prep – Year 10 are structured to provide a gradual increase in the breadth and depth of homework as students move up the education ladder. What are the implications for the visual arts, if any? That would depend on the school's perception of art education.

We believe the art programme should be practical, relaxing and fun, and it should provide the development of new skills and the means for creativity and self expression. We are educating students to become life long learners, explorers and communicators, as well as appreciators of the arts.

So what about homework? Can it be justified? Yes, if the art homework enriches and extends the art programme, we believe there is a place for it from upper primary level onwards where students are more independent learners and more proficient in their language and research skills.

Little people should be too busy playing, spontaneously engaging in art activities and deepening and broadening their awareness of themselves and their world. Homework would impede this vital process.

Art homework tasks may be in a simple and practical form eg. students are given a starting point and asked to complete the drawing (using the limited drawing tools available in the home). Sketching of familiar objects is also an achievable home activity. The 'creative juices' can flow in a more familiar environment and not relegated just to the art room.

Another quest of exploration introduces students to their culture. Teachers may recommend current national, regional and community gallery exhibitions to students and their parents. This is often a simple notice in the school newsletter. Students should be encouraged to draw inspiration from looking at the works of other artists, attending movies, collecting 'things' from nature and generally being 'aware' of the world around them.

A more popular form of art homework exposes students to art history. More specifically, they may be asked to research a particular artist or art period. These exercises may be used to attune students with the aesthetic qualities of specific artists and eras. They often provide inspiration and influence for students' own art works.

We live in the knowledge age. Accessing information is achievable by pressing a button but knowing what to do with the information is far more challenging. It is pointless to find out about Van Gogh's chopped ear and not understand his intensity and use of colour to create emotionally charged effects. It is a waste of time to know when Paul Klee was born but not appreciate his sensitivity and insight into our inner beings.

Teaching thinking and creativity is a way of managing the vast amount of information available to us today. New economies trade not in 'things' but in ideas and innovations. It is the way of the world.

Art homework in art can be enriching..... if it is selective, relevant and an extension of the thinking and creativity found in the art room.

"Our World in the Year 2000, is a splendid example of how the universal language of art can cross boundaries and barriers, bringing nations together to promote greater understanding among peoples and cultures".

Kofi Annan, Secretary- General of the United Nations.

Zart Education Service



DINNER PARTY

CAULFIELD GRAMMAR MALVERN CAMPUS

“There are not enough words to describe the ‘Dinner Party Exhibition’ created by children from Preparatory through to Year six at Caulfield Grammar School.” The statement was made by one person after another after experiencing this installation. I say “experience” because of the subtle movement of the guests and the taped conversations heard.



Last year working with Catherine O’Leary, a textile artist, the children from Kindergarten to Year six created an organic hanging incorporating silk paper, painting and felt work. From here we wondered where to gohats? The Mad Hatter’s Tea Party? No, it’s been done before. What about a dinner party? Could primary aged children understand this concept? Maybe a “Cool Kids Café” would be more appropriate? Work began on the theme, with flexibility depending on how the children felt!



Catherine, Heather Redher (a book illustrator) and I met and correlated our ideas. Lists of work to be created, materials required and a rough time schedule were formed. We met regularly to assess and plan as it was our belief that although we formed the original structure, the students were to own it. This meant constant changes as their ideas flowed. Brainstorming was the first activity so we could decide on our twelve themes for the chairs and table setting. Each class was allocated a task which also provided an

introduction to a new medium and / or process. Classes from Year 2 to 6 worked on designs based on these chosen themes. One Year 6 class worked in small groups exploring felt making to create hats. They were given plastic blocking shapes and from here they chose their colours and final hat shape. I was pleasantly surprised at their consistency and patience with this lengthy process.



Another ceramist was employed for a day to work with Year 6 on extruded coils to form candelabra. Catherine and I made the decision to create a change of colour to contrast with the rest of the installation. A lesson in tone was the result.

The second Year 6 class worked in groups of two or three to create their thematical chair. Encouragement was offered to add changes to the structures before beginning the decorative process from a free range of



materials. This was a valuable lesson in group dynamics, negotiating changes, allocation of tasks and finally the decision of who takes final possession of the artwork.

Year 5 students explored the creation of masks by placing silk threads over plastic masks and highlighting the features with pastel. The other class





explored hand moulding. Here various techniques were experienced, a glove full of water was frozen and the glove removed, wireform was then moulded over the frozen hand, they also poured plaster into sewn fabric shapes and gloves. One Year 4 class worked with a great technique to create cutlery. Using old cutlery, raw clay was moulded around the implement and Modroc applied over the resulting shape. This was then decorated by painting. The other Year 4 class made papier mache bread and butter plates with a small firm paper plate as a base. Year 3 students experimented with wire form to create lovely wire glasses and goblets. These were embellished with beads and lustre threads. The other Year 3 class moulded silk cups and saucers. A potter was employed to throw the twelve dinner plates with the Year 2 students questioning closely and observing. One class then manipulated and moulded that plate as a base for their theme. Preparatory, Year 1 and 2 enjoyed forming the Perspex crystals that decorated the hem of the table cloth. These were embellished with sequined mirrors and translucent paint. The perspex chandelier was

constructed by Year 5 students- cutting, painting and gluing. The fairy lights were intertwined as construction was underway. It was most satisfying as a teacher to observe the students move from working on individual pieces to gain a sense of community and collaboration in working together to achieve a common goal. For example, although Year 3 began making a large amount of the food, other levels were happy to complete the task. The children were amazed at the realism achieved in creating food from things like foam rubber, fabric, tissue paper, dried seed pods, grated polystyrene and rice paper. We tried to incorporate as much natural material as possible, aiming to extend the students' imagination. Again, community spirit developed in the formation of our collage mural. These murals were constructed by Preparatory, Year 4, 5 and 6. Stability was gained with hinged wing supports. We hope these will be used in the future for drama productions or Open Day displays. The one hundred year old hall was the perfect setting for this dinnerparty as it is positioned in the middle of the main school. Placement of theme items and colours both required thoughtful consideration. Lighting was used to

create the mood and was achieved by using spotlight and dimmers in contrast to more subtle lights. In total the installation time was ten hours. As this exhibition was reviewed as a professional exhibition of student's work, children were encouraged not to touch. Instead, 'Feely' boxes with works of art in them were created to allow the children to follow through with this natural urge. 'Look and Discover' question sheets were also provided to classroom teachers and children so that in-depth observation could be shared. A photography album of 'Work in Progress' and a quest book were also on view. What an excitement it was to hang the hats with the masks and observe the movements created by the breeze when both east and west doors were open...to walk through the arches of the murals...to enjoy the changes in theme and colour. This is a dinner party the creators will not forget.



Art In The Classroom Programme

When art is taught in the classroom programme through an integrated approach, it may become lost or neglected. Fran Steffanoni and her staff at St Peter Chanel School in Deer Park are ensuring the dignity of art is maintained through a devised planning, teaching and recording process.

St Peter Chanel School Art Proforma

St Peter Chanel School is a three-stream school of 607 students. There is no art room.

Class teachers are responsible for planning and delivering their art programme. Teachers work in teams of three class teachers per grade level and are supported by the curriculum coordinator. (The coordinator liaises with the arts coordinator)

As a way of ensuring the students receive a varied art program, they have devised a planning proforma that is simple to fill in. The proforma gives a brief description of the activities to be delivered. It clearly reflects the areas of

art being covered as well as the elements of art being addressed.

One of the benefits of using this proforma is the ongoing documentation it provides of what is (and isn't) being taught. During planning teachers become aware of areas that are being neglected. This then helps the school to assist teachers in the areas of art that need development. The proforma was introduced to teachers in Term 2, 2000. It has helped to raise the profile of art and teachers are showing an enthusiasm to "have a go" at a variety of art experiences. Furthermore, the students are enjoying the benefits of a more varied art programme.

Everyone is a winner!

Fran Steffanoni
Arts Coordinator,
St Peter Chanel School
Deer Park



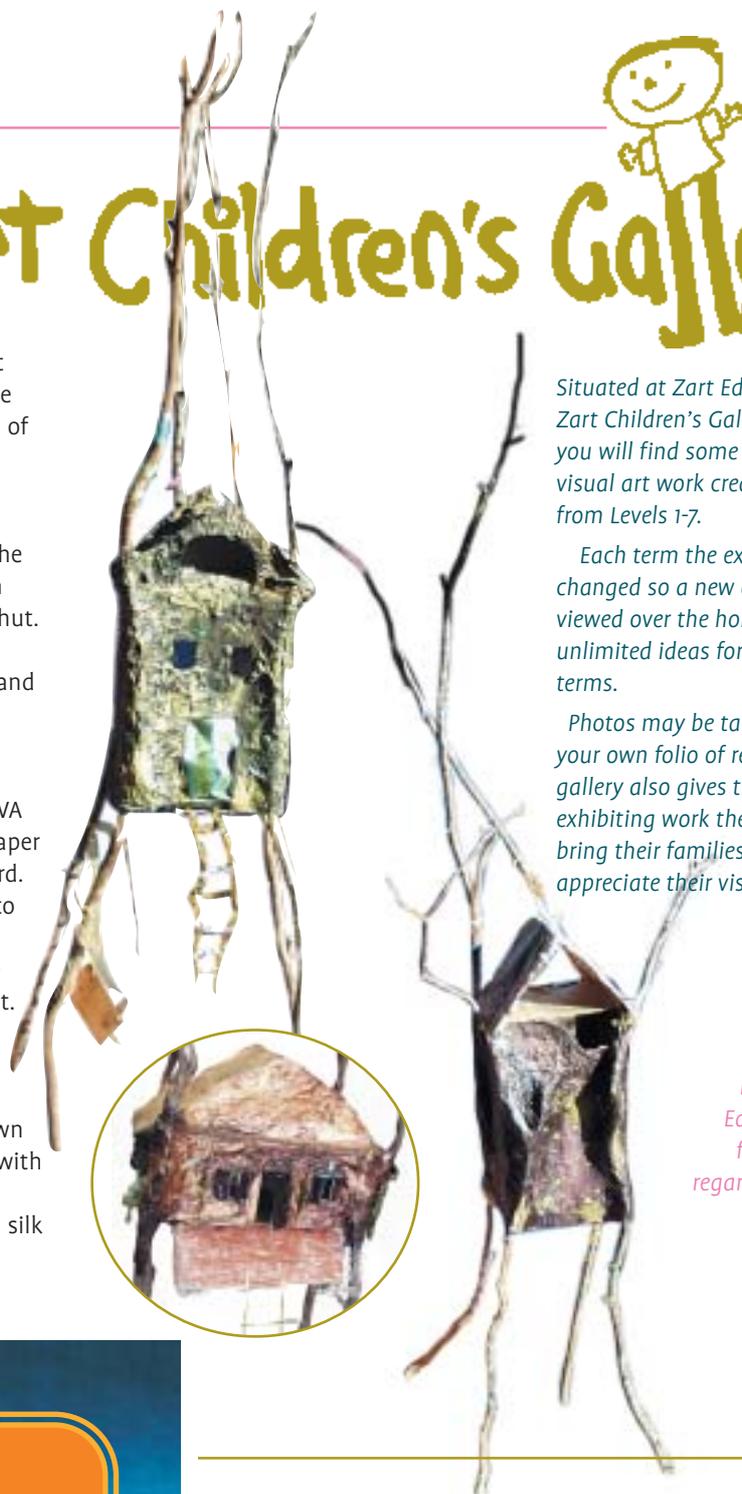
TEACHER: _____ YEAR LEVEL: _____ TERM: 1 2 3 4 YEAR: 2000

This proforma is designed to record areas and elements of Visual Arts taught. All information will be collated by the Arts Coordinator. This will guide us in planning for the following year. UNIT: SURVIVAL OF A SPECIES	VISUAL ARTS AREA					VISUAL ARTS ELEMENTS					
	DRAWING	PAINTING	PRINTMAKING	MODELLING	CONSTRUCTION	TEXTILES	LINE	COLOUR	TEXTURE	TONE	SHAPE
BRIEF DESCRIPTION OF ACTIVITY: Sketching Australian Native Fauna and flora, through using observation skills to examine detail of shape and line. MEDIUMS USED: Lead Pencil											
BRIEF DESCRIPTION OF ACTIVITY: Constructing a diorama to depict a natural habitat. Eg. Rainforest, desert, ocean, jungle, grassland, creek etc. Construction: 3D background and objects suspended & from ground(mounted) MEDIUMS USED: variety : cardboard, paper mache, paint clay, paper bark etc											
BRIEF DESCRIPTION OF ACTIVITY: Modelling endangered fauna species from two forms of clay 1. Terracotta clay requiring firing 2. No baking clay eg Das MEDIUMS USED: Fired and non firing modelling mediums											

RESPONDING TO THE ARTS: (This doubles up as oral language and media (another art strand))
 Children choose a diorama constructed by another student
 1. Write a response to this work of Art. Eg. What do you see in this artwork?
 Video work of art, with response spoken. What do you like about this Art work?



The Grade 4 students at Carey Grammar, Donvale started with a selection of sticks, a shoe box and masking tape, to create individual bush huts. They taped the box to the sticks to build the main structure of their bush hut. The roof was made of cardboard and the box and roof was covered with papier mache. A combination of Celmix (wallpaper paste) and PVA was used to stick the paper to the box and cardboard. Tissue paper was used to cover the structure and when dry the huts were painted with black paint. Rub and Buff was then rubbed over the hut to create the colour. The students added their own additional decorations with wire, metallic chenille stems, ribbon, coloured silk pieces, sequins and a variety of fernery.



Zart Children's Gallery

Situated at Zart Education Service is Zart Children's Gallery. In the Gallery you will find some outstanding visual art work created by students from Levels 1-7.

Each term the exhibition is changed so a new display may be viewed over the holidays, supplying unlimited ideas for the following terms.

Photos may be taken to build up your own folio of resources. The gallery also gives the students exhibiting work the opportunity to bring their families along to appreciate their visual art.

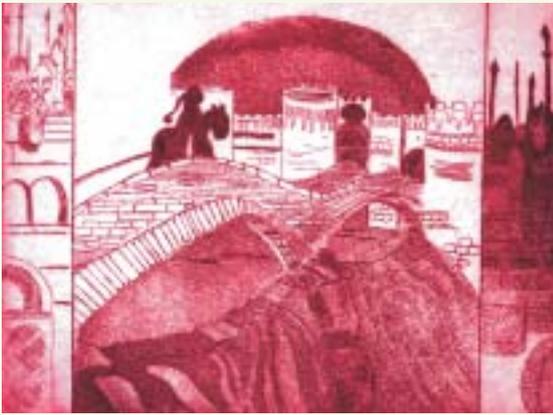
Please contact Zart Education Service for further information regarding the gallery on (03) 9890 1867

CHRISTMAS 2001

The staff at Zart Art would like to extend their best wishes to all our customers over the festive season and wish everyone a Happy New Year.

TERM 4 GALLERY 2001

- | | |
|-----------------------------------|--------------------|
| 1. CAREY DONVALE | BUSH HUTS |
| 2. CLIFTON SPRINGS PRIMARY SCHOOL | FUN FOAM PIECES |
| 3. WESTGARTH PRIMARY SCHOOL | CLAY ANGELS |
| 4. COCKATOO PRIMARY SCHOOL | DRYSDALE PAINTINGS |
| 5. HAWTHORN WEST PRIMARY SCHOOL | SILK HANGINGS |
| 6. CAULFIELD GRAMMAR MALVERN | DINNER PARTY |
| 7. CONCORD SCHOOL | PLASTER PIECES |
| 8. CLAYTON WEST PRIMARY SCHOOL | SKELETON FISH |



ETCHING

technique, texture and bite



Printmaking has consistently been a medium that art students have happily explored at the college, with each art studio being equipped with a printing press, as well as a comprehensive stock of specialty printmaking papers, inks and equipment, as well as tools needed for the intaglio art.

In the past, students were limited to creating drypoint etchings by scratching into the surface of plastic sheets. The completed image would then be inked up and printed in either rich oily black ink or a myriad of other beautiful colours. Dry point etching with plastic has its drawbacks though, with the burr in some line work being produced by some heavy-handed students creating images that print with a muddy appearance. Dry point etching can also be an unforgiving medium to a student because once lines are scratched in, they cannot be removed.

Over the last two years students have benefited creatively from a specially built, boxed in etching area where Ferric Chloride acid develops images by corroding zinc plates. Facilities include a ventilator hood and all safety equipment needed, such as masks, goggles and running water. A new, surprising

world of expressive opportunities has opened up to art students, of fluid lines, textured contrasts and tonal variations. Etching is a medium that can especially appeal to senior students, as the V.C.E. study guide strongly supports intermedia and cross-media investigations. Etching, with all of its various stages, lends itself well to many technical possibilities and experimentations, such as with the manipulation of hard or soft grounds, choice of metal plates, quality of line work, strength of acid, length of etching time, use of aquatint, as well as the printing process.

"I enjoyed the etching process and I'm happy with the way my print, 'Stairs of Stars' turned out. As this was the first time I've ever completed an etching, I really didn't know what to expect. I was constantly surprised!" –Linda Molinaro



"This etching took me quite a while, mainly because of all the aquatint work that creates light and shade. The printing process also took time as there were many plate lines to fill with ink and wipe. I have acquired some very useful techniques for future use." –Giovannin Rotar

The most recent collection of etchings produced by students at the college were completed by a Year 11 art class, under the direction of art teacher Mr Filip Toth. After careful consideration and sketchbook drawing, students decided upon their chosen themes. Themes of great personal importance seem to have been explored with a great sense of freedom.

"A punk named Josh' I created this image while I was in my literature class. I was inspired by a poem we were reading called 'Metho Drinker' by Sylvia Plath. The image reminded me of what the guy in the poem would have looked like before he started to drink. He seemed like a free thinker, a free spirit. The lines around his eyes are intense because they are the window to his soul." – Natalie Naidu

"For my etching, I was



**Etching:
technique,
texture & bite**

inspired by the movie, 'Nosferatu' and the dark texture in the vampire's face and the evil in his eyes. The procedures in making this print were quite interesting, watching the image gaining its tones and colour." – James Warnett

This etching was inspired by my own negative thoughts towards people who suicide, who feel they have no other options in their life but to end it. I drew a girl in a volatile position, with her anxieties blowing away, putting the past behind her, she is staring out to her destiny. – Meagan Welsh. 'Girl at edge of Building.'

Later, students reworked their ideas, having to consider that the image they applied to the zinc plate would be reversed when printed. Plate edges and corners were bevelled and the plates were degreased with whiting and ammonia and then polished with Brasso. Liquid hard ground was applied with a large brush and the plates were then left to dry.



In a subsequent lesson, drawing onto the plate ground commenced, with light line work created by a needle lifting the ground lightly and exposing the zinc beneath the surface. The beauty of working with ground is that any drawing mistakes can be remedied with a touch of quick drying stopout.

Biting the plates was the next step, when the acid bath that the plates were immersed into worked its magic and created the line work on the plate. For a print that possesses a variety of line characteristics, the plate can be immersed in the acid for a few minutes to create fine lines, the lines can be stopped out when the plate is taken out and the plate can be re immersed into the acid once again to achieve heavier lines.

Keen students enthusiastically wiped the plates clean with citrus solution and admired the images before them. Many printed a proof to admire the basic line work and made creative plans to begin the next step in achieving tonal variations: aquatint. Traditionally, a coating of resin dust is used to create texture and tone on an etching plate. This is a difficult effect to achieve successfully when working with an entire



class and would require the teacher to individually supervise plates being heated and the resin melting. Evenly spraying Krylon spray paint onto the plate also creates a fine dotted effect on each plate, pitting exposed areas of the plate when immersed in the acid. Areas to remain white were “stopped out” and not exposed to acid, greys and blacks were achieved with re spraying and re immersing.

The etching project had taken a month and a sense of excitement filled the classroom when plates were perfectly cleaned, to then be inked with dabbers and wiped. Plate oil was added to ink and careful wiping was achieved with phone book paper and tarlatan cloth. Indeed, each student's moment of truth arrived as they turned the press bed through the rollers and peeled the damp Arches paper from the plate to admire their finished print for the first time.

Jasna Tomic
Art teacher
Nazareth College





INDIGENOUS AUSTRALIAN ART PACK

12 full colour A3 prints of artworks from 3 Indigenous artists:

Jack Wunuwun, Michael

Nelson Jagamara and Lin Onus.

On the reverse side of each image Kate Hart in consultation with Tiriki and Jo Onus has written a number of activities suitable for Levels 3-5.

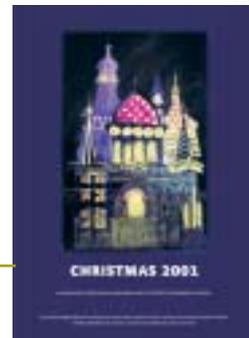
To accompany each set of prints is a teacher's manual that gives background information on each of the three artists and on each of the 12 images. This information was supplied by Tiriki Onus with assistance from Amanda Hall. Set of 12 prints and teacher's manual

\$63.25

Christmas Book

To help you with your end of year Christmas activities we have published a 'Christmas 2001' booklet which features Russian and traditional Christmas art activities. The aim of this booklet is to assist primary school teachers in providing creative visual arts activities for Christmas. A variety of starting points have been provided based on the traditional Christmas story and a Russian interpretation of some aspects of this story. Twenty- one different activities as well as background information make this booklet useful for classroom teachers, librarians and art teachers.

36pp \$22.00



Brilliant Borders

Introducing 5 new Brilliant Borders to our range. These are a selection of brightly coloured borders that are suitable for LOTE, classroom displays, starting points for art projects and ideal for posterboards. Size 1 m x 7.5 cm. 10 per pkt \$10.95



Sport



Dinosaurs



Australian Icons



Christmas



Australian Bush

Zart Art 2002 Catalogue

The Zart Art 2002 catalogue will be sent out to all our customers in November 2001, with a variety of new product listings as well as all our old favourites. We will feature Back to School Specials on numerous products that apply from your receipt of the catalogue to March 1st 2002.

If you would like to place your orders for 2002 in November or early December we will dispatch your

order before the end of term so you can unpack it in readiness for the new Term 1. These orders will be invoiced at the time of dispatch however payment can be delayed until February 2002. All prices will show both pre GST (in blue) and GST inclusive (in black) and all prices are fixed until March 1st 2002

ALL PRICES INCLUDE GST



Making A Pinata for Christmas

Introduction:

Pinatas are synonymous with Christmas in Mexico.

They were originally from Spain and introduced to Mexico by the early Christian leaders. Back in Italy they were used for Lent and made of a plain clay pot. The Mexicans loved this ritual and quickly adopted it and adapted it to reflect bright Mexican colours. Traditionally, Pinatas were made of clay but today people either buy the clay pot at the market and decorate it or they buy ready made papier-mache ones. The shapes and sizes vary. Pinatas can be in the shape of donkeys, owls, parrots, burros, peacocks and more modern figures like Disney characters. The decoration is usually in flamboyant Mexican colours. The Pinata may be painted or covered with fringed crepe paper or tissue paper. Sequins, tinsel and streamers are used for details. The filling is a mixture of lollies, nuts and small toys. Confetti may be added for fun!

While Pinata parties are generally for children, many adults have Pinata parties too! There is plenty of party food to eat, then children may be blindfolded, one at a time, and take turns trying to break open the Pinata with a stick (note: a wooden spoon is safer). The Pinata is suspended from the ceiling or doorway and sometimes pulled up and down with a pulley to make the task more difficult. When the Pinata is eventually broken, everyone rushes forward to claim the goodies!

To Make:

Pinatas can be made by any age group and is a fairly cheap activity with great results. (Note the papier-mache section can be fairly messy)

Part 1: To Make the Form

Materials: 1 round balloon (inflated and tied)
Newspaper torn into strips about 5cm wide, PVA glue

(Watered down 2 parts glue to 1 part water), Kraft Card, masking tape, heavy weight card.

Dip strips of newspaper into PVA mixture. Wipe off excess glue and lay paper onto balloon. (torn newspaper will adhere better than cut strips). Alternate direction in which strips are applied. Lay balloon on a newspaper while applying strips. Apply 4 layers of newspaper strips, leaving a 5cm x 5cm opening. Allow at least 3 days for drying on eg. a tin can or a plastic container. If you have too many layers of newspaper the Pinata is too hard to break. The dried papier mache ball is a starting point for creating the form of eg an animal, a star, a cartoon character. Cut out Kraft Card may be made into cones, flaps etc. Encourage use of the imagination. Pictured here is a "Pinata Chook." A Kraft card cone was used for the head and neck and another was used for the tail. The wings are decorated card shapes which have been pinned onto the finished chook. Attach a cord harness securely with masking tape around the fullest part of the form. The opening of the Pinata should be on top, near the harness.

Part 2: To Decorate the Form

A variety of soft papers can be used for decoration. For younger students, simply decorate the basic balloon shape with a collage of tissue paper.

For the chook we used:

Crepe paper

Supertac glue

Foil scrunched into balls for eyes, attached with pins

Pipe cleaners for comb and feet

Aluminium foil bits for details

Fringe strips (approx 10cm wide) of crepe paper. Start at the back of the animal ie. the tail and work towards the front. Overlap strips of fringed paper. (Tassels can be created from fringed strips)

Stand Pinata on a plastic container to work on the decoration. When complete fill the Pinata with lollies.

Hang on door or suspended from the ceiling.

