

**THE GREAT NEW ZEALAND ART CHOP
EDPROF 737
ASSIGNMENT 2
JESSICA BLUCK**



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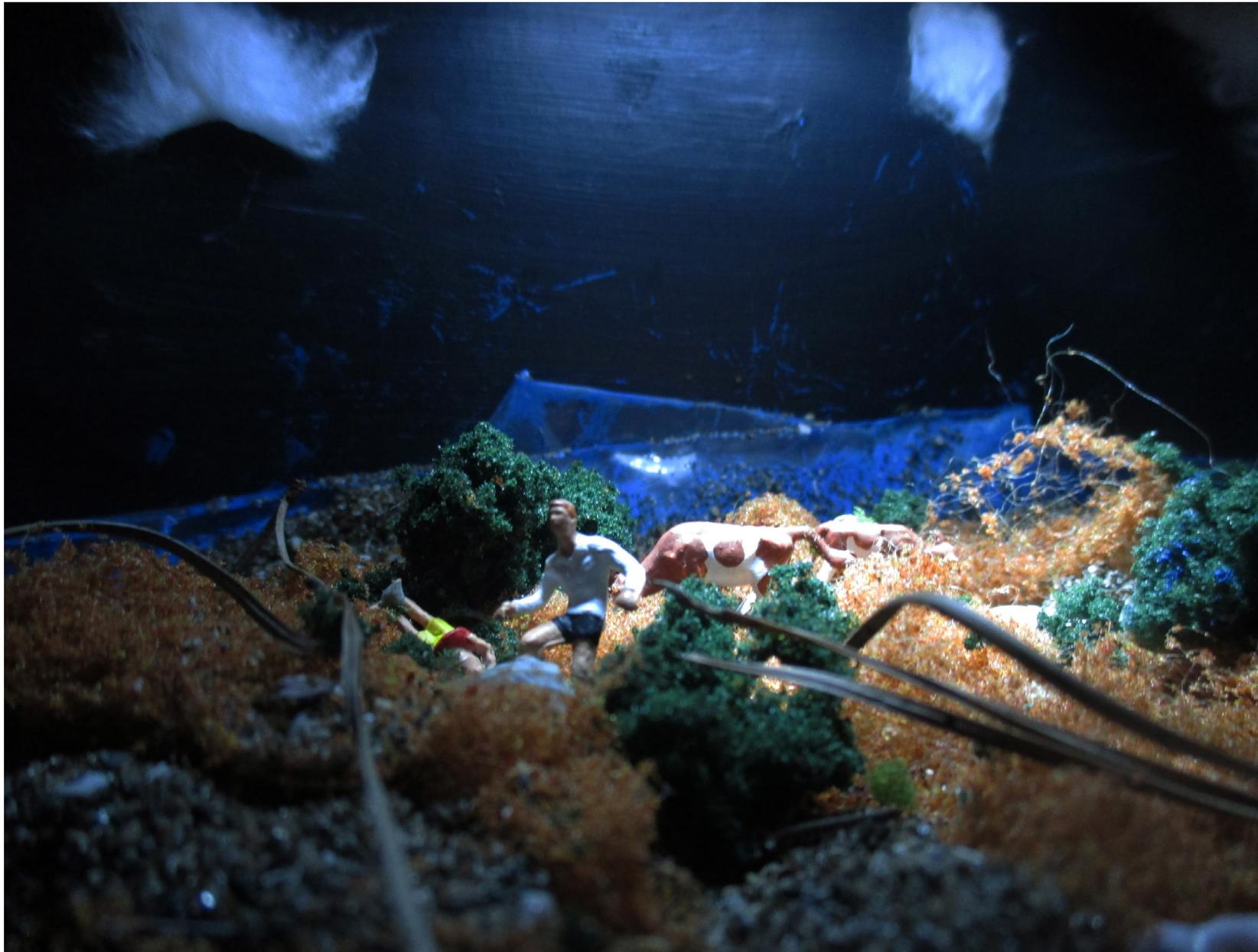
I have created an art resource that can be used at any year level, by selecting the different level of tasks provided. At each level the questions can be adapted to the level or heavily directed to be more specific to the current subject matter or project being completed. It can also be used as a game by reproducing multiple sets and have students in groups playing against the clock or against each other. I would also like to note that this has been made from my observations at Onehunga High School and of their senior school art classes and the junior year 9 class. I have focused this resource at a year 9 class based on the unit I have been teaching.

I have approached this game using the cognitive process based from SOLO Taxonomy – Structure of Observed Learning Outcomes (Biggs & Collis, 1982; Collis & Biggs 1986). This model fits well into the visual arts, where we are always exploring this notion of “surface to deep”. We have to open this line of enquiry when we are discussing art otherwise we end up with a “paint by numbers” situation. But most importantly, sometimes with students we cannot just begin to create or be creative. We need to find a way of getting there.

I have based this on my year 9 class at Onehunga High School. It is a very vibrant, high energy class with an extreme range of skill levels, that I have found most art classes have. I don't believe this extreme range is problematic. Skill level for me is not the most important issue, but engagement and interest at this level is crucial for students to begin their journey into art.

This is also a class of 95% Maori and Pacifica students. I was teaching a unit with them where we built a diorama, and then photographed it. I wanted them to build a physical scene with a story, then light and photograph it. We had been using a lot of terms like perspective, scale, background, foreground etc.

This level within this school would benefit from physically seeing this shift from “surface to deep”, accessing their incredible imagination, and letting them gain confidence in their own exploration.



example of finale photograph from this year 9 unit. 'Tsunami'

Visual arts is much deeper than simply being able to draw a fruit bowl, which is something I have very limited ability in doing. Visual arts is all about connecting students to their creativity. This is a step by step process which the New Zealand Curriculum allows art teachers to approach in a very multi faceted way, with a “surface to deep” intention that needs to be clearly seen through a students final portfolio in Level 1/2 and 3. There needs to be a clear theme that begins on panel 1 of the students board as a seed, a beginning research that progresses through the other two boards to a much clearer and more thought out, deeper, final board of work.

The basis of the game is to use New Zealand art in this case paintings to familiarize students with :

1. Expose students to the rich history of painting in New Zealand.
2. Begin to familiarize students with the technical terms used in painting so they can have more confidence in describing other artists work as well as their own.
3. Begin to get an insight/introduction into different painting techniques that will influence their own practice.
4. Start questioning their emotive responses to work and begin to investigate the reason behind these responses.

Year 9 level:

To preface the game, students corresponding to their level would have been exposed to the vocabulary/ definitions used in the task cards from previous lessons. Most of the paintings included in the resource would be new to them with only some of having been used as examples in previous classes. This is important to avoid memory of technique connected to vocabulary. I want the students to understand the techniques and terminology being used so they can recognize them in the painting and not simply memorize techniques. This is important in the idea of solo taxonomy. Previously, this retaining of knowledge was very much a mainstream technique in teaching, which would be considered very surface learning. That was definitely the case in my own high school experience.

A big part of this resource is to stimulate the questioning, dig deeper into it and create conversation around the painting and the student responses.

The resource is broken into two sections; the first stage is a set of New Zealand paintings that students then match description cards to, starting with envelope 1A, the envelopes increase in difficulty. If we are applying this to solo taxonomy we would begin with a unistructural task, to connect the card to the appropriate painting.

Eg 'Find a painting that is a portrait.'

Eg 'Find a painting that you can see the sea in '

Then move to a more multistructural task where two or more tasks are asked although they may not be connected.

Eg 'Find a painting that uses vertical lines and is set in the day'

Eg 'Find an interior painting that uses an interior space as a location'



example of the first stage with the set of new zealand paintings and task questions.

The second stage is to use the second envelope of images that have been cut up with a new set of envelopes with a series of different tasks starting with envelope 1B. The students now have separated /cut out/chopped up elements of New Zealand paintings, a mountain, a bird, a face etc...all these elements are now different in scale and have been pulled out of their context and float individually. The students now have a much more involved task given from the envelope beginning on a more relational level.

Eg ' Using the pieces you have create a collage of just faces with a backdrop of stormy skies'

This is getting students to think of several different elements and bringing them together into a composition themselves to produce their own art work. From the previous tasks they have familiarizes themselves with different technical terms etc. so are now able to identify and comprehend these terms to assemble the provided elements. By placing the stormy sky element in they begin to touch on the extended abstract , this begins to connect the students to the idea of how this changes the tone of the picture by physically seeing the sky being placed in.

The final envelope addresses tasks in the extended abstract, where now the student create their own art with the cut out elements, using much more task questions

Eg ' Using the pieces you have create a collage that is set in another world, another planet or dream world.'



example of the cut up art work rearranged from task questions.

Feedback

My year 9 was unavailable to trial the game so I gave it to a year 10 class I had been team teaching. The game was well received by the students as an idea to play or use. Because some of the questions were very easy, I think this gave the students a sense of achievement, or in their words, 'We are nailing this Miss'. This created much excitement, and a lot of discussions started happening as they looked at the different paintings. This encouraged me to build into this archive an even greater variety and range of paintings. I was very surprised to see how excited students got as they engaged with the art works.

I changed the cards up to the next level and noticed some of the students were beginning to find this harder, as they engaged with technical terms they hadn't used before. I encouraged them to guess what the terms meant, which was an interesting exercise in itself. I would work on making the task questions even more interesting, especially at that multi - structural level. By treating them more like clues that they had to dig out and find, their interest and engagement would be sustained for longer.

It was great to see how students responded to the being able to answer the first two levels of task questions at a surface level, it acted like a warm up of interest from the students, and a way of breeding success. The more they could answer, the more they were interested.

The same applied to the next stage of the game where students used the cut up pieces to create their own art works using the task prompts. This has great potential but I need many more elements for them to use, especially elements that they can use to change the tone or the emotion of the collage they create. The students really enjoyed the assembling with objects that were available to them and it made a nice change from having so often to fabricate everything from scratch in art. To have already interesting images cut out and ready to go greatly enhanced their engagement in the task. Again, it is the prompts that I need to keep working on, in order to get to this deeper level, especially at the extended abstract level.

I also discussed the game with one of my mentors who was enthusiastic about this final stage of students creating their own picture. She thought it would be a good idea to push the story element. This could be done by creating task cards that had a story that the students then needed to create using the chopped up art works.

There are lots of leads to follow up from this experience but I am excited by the potential of how this game could grow. There would be some groans about cutting up art works, but what I have learnt so far, especially in the school I'm working with, is that anything from National Geographics, text books, newspapers can be used as inspirational resources.

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