

Multimedia Presentation of Visual Arts Curriculum Perspectives
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Resource 1: NGV Asian Art.

Resource 2: NGV School Collection Programs.

Within civilization today, we all exist in a constant and persistent changing evolution. With such a rich and ceaseless change in our community, economic status and growing cultures, it is obligatory to create and establish this continual development within today's education, curriculum priorities, demanding a sustainable future for the public. It is essential that these elements be addressed within education, gaining an ample access to understanding of culture, its diversity, increasing prevalence of Asian Art, and Aboriginal historical aspects.

The resource examples that I have chosen are both from the NGV as they align and address ceaseless change and affiliate with The Australian Curriculum. Both resources can be used within different methodologies, with both resources being readily available online and with such availability, International schools are too given free prospect access. Equivalent with rural, remote and regional schools, not being disadvantaged and too having equal accessibility online. The second resource chosen has been created from a workshops/introductory artist talk. Having a proactive, pre-emptive experience and active engagement with an exhibit/s, it allows for genuine student involvement and building connection with art, exploring different artworks from past and contemporary times, as well as reflection engagement.

Resource Name: NGV Asian Art

Recognized and supports the Victorian and Australian Curriculum.

National Gallery of Victoria (NGV) Asian Art delivers an insight into a wide-ranging guide to the collection of Asian Art collection of the NGV.

Collection consists of: Woodblocks, painting, bronze sculptures, puppetry, screens, scrolls and costumes. The resource is inclusive of bodies of work that range between the expansive dates of 2400BC and the twenty-first century.

Rationale:

The NGV Asian Art resource has been established to encourage, inspire and promote significance delving from Asian art, merging culture, ethnicity and traditions throughout. Building student knowledge of that Asia is becoming increasingly important within Australia in both financial and cultural perspectives.

Aims:

The NGV Asian Art resource aims to:

- Engage both the teachers and students within information that is genuine and culturally respectful information.
- Build accurate information within art, history, role of the artists and the use of materials and techniques.
- Support teachers and students in evolving skills in intercultural understanding.
- Further cultivate Asian literacy, and valuing the cultural links of Asia shared across countries and cultures.

(NGV Asian Art, n.d).

With these aims the resource highlighted, it can possibly be employed with model Discipline Based Art Education. Covering the topics of Art Production, Art criticism, Art history and aesthetics throughout classroom resource use.

Outcomes: Students to respond both creatively and explanatory throughout use of the resource.

- Students will advance a vaster understanding of Asian Art.
- Students will be able to identify specific visual conventions within Asian Artworks.
- Students will be able to incorporate and apply Asian Art elements within their own body of work.
- Students will be able to develop and refine technique and processes to represent ideas and subject matter.

This resource kit is inclusive of various elements and comprises of the following features, assisting in addressing these outcomes:

- A Teachers Guide; Accessible from:
http://www.ngv.vic.gov.au/asianart/resources/pdf/AsianEduRes_Booklet_DVD.pdf

- Map and Timeline: This can be used to identify and covers the areas of the collection and dates of these artworks. Accessible from:
http://www.ngv.vic.gov.au/asianart/resources/pdf/AsianEduRes_Timeline_DVD.pdf
- Additional reference and resources: Accessible and used as a further resource for professional educators.
http://www.ngv.vic.gov.au/asianart/resources/pdf/AsianEduRes_DVD_Further_References.pdf
- DVD: This DVD is inclusive of materials from countries being China, Japan, Korea, South and South East Asia. Images of artworks, additional curatorial information, and medias such as diagrams, related interviews, photographs and film.
- A kit that hoards 30 A4 images.
The kit of images is inclusive of the title of the work, vital terms in the linguistics of country of origin of the work of art.
- Supplementary Worksheets
Worksheets are set out into sections, which comprise of explores, create and investigate.

Explore: This section has been constructed with managerial questions to encourage and provoke discussions upon recall of observation, exploration and understanding of the body of work, formal analysis with inclusive use of the visual conventions, engaging in discussion of cultural, social, geographical and historical contexts, communication of meaning and messages within a work and use of materials and techniques.

Create: This section is constructed to stipulate suggestions for ways professional educators can use works as a incentive and provocation, in which students can explore their personal creative reactions and notions in regards to themes and issues raised

within exploration of art. Options for this explorations could be in the form of written (Literacy cross-curriculum priority).

Investigate: This section is intended to postulate in supplementary investigation within cross-culture links of their own and others. Such activities could be sustained through promotion of learning strategies of co-operative group projects involving aspects of history, geography, or presentations.

(NGV Asian Art. (n.d).

This resource functions on the incorporation of the use viewed with and by ICT. It shows the technical amalgamation of videos, interactively shared maps, and galleries. When the resource is opened, the viewer is exposed to 'Resource by Region', as well as 'Resource by Theme'.

Resource by region involves exploring: Burma, China, India, Indonesia, Iran, Japan, Korea, Nepal, Pakistan, Afghanistan, and Vietnam.

Resource by theme demonstrates a broad across the board Year Levels, ranging from both primary and secondary levels of education.

(NGV Asian Art, n.d.).

Early Years of F to 4 (Primary)	Stories in Art
Early Years of Years F to 4 (Primary)	Costume
Middle Years of Years 5 – 8 (Primary and Secondary)	Symbolism in Art
Middle Years of Years 5 – 8 (Secondary)	Philosophy and Belief
Middle Years of Years 5 – 8 (Secondary)	Materials and Techniques
Later Years of Years 9 – 10 (Secondary)	Power and Politics
Later Years of Years 9 – 10 (Secondary)	Culture and Identity
Later Years of Years 9 – 10 (Secondary)	Artists and their practice

Contemporary Art Design Curriculum/Theorist.

The Asian Art Learning resource delves into exploration of the themes within the art and culture of Asia, drawing connections between selected works of art and examination of the theme in broader contexts. The NGV Asian Art demonstrates current resilient links with the Curriculum.

Within the AUSVELs cross-curriculum priorities, it highlights the increasing rank of building the knowledge of Australia's engagement with Asia.

Supporting Theorists: Piaget (1936) Cognitive development.

Piaget's methodology and theory of cognitive development will be employed. Students will build an understanding of the Art around them, experiencing and engaging in formal operations, making experiences meaningful and employing the critical process of logic, reasoning, strategy and planning collaboratively where possible. Students learn and acquire concepts within one context and can also be similarly being applied to another. (Duchesne, Bochner, McMaugh & Krause, 2013)

From the NGV resource, I will be using Ukiyo-e Edo Japan.

Artist work: The chosen artist work that students will be considering from the NGV Asian Art collection is Katsushika Hokusai's timeless, well known and globally recognised "The great wave off Kanagawa". (1830)

Development of additional teaching and learning Activities:

I have developed learning activities that demonstrate a variety both learning and teaching strategies, correspondingly highlight the cross-curriculum priorities of history, Asia and Australia's engagement one another as well as the union of Piaget's theory. Using the resource kit, students will be shown the visual artwork of Hokusai. My lesson activities are set out into sections from the resource kit worksheets comprising of explore, create and investigation.

Exploring and responding to the chosen work, using Visual Teaching Strategies, modelling Teaching for Artistic Behaviour (TAB, 2014). Students are to analyse and describe visual conventions within the artwork. Engaging in an open discussion, students explore the artwork, with the teacher asking high - opened ended questions to the students.

- *Analyse how artists use visual conventions in artworks (ACAVAR123)*

A historical and cultural investigation will to be conducted.

- *Analyse a range of Visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art making, starting with Australian*

artworks, including those of Aboriginal and Torres straight islander peoples, and consider international artworks (ACAVAR131)

Using the 'think-pair-share' strategy, students are to analyse, discuss and document the possible techniques and process taken to create this work.

- *Develop and refine techniques and processes to represent ideas and subject matter. (ACAVAM127)*

- Drawing inspiration and learning appropriate the style and technique shown within kit DVD, employed the education strategy of direct instruction. Once viewed, students conceptualise within the choice of this task.

Plan and design artworks that represent artistic intention (ACAVAM128)

Either creating and employing a two-dimensional technique, by simply drawing and appropriating visual conventions and detail or three-dimensional technique by creating their own sustainable, environmentally friendly woodblock.

'Ukiyo-e' reflecting the style of the artist, Katsushika Hokusai.

- Piaget Link: Critically thinking about art. Practicing learning by making and creating.

- *Conceptualise and develop representations of themes, concepts or subject matter to experiment with developing personal style, reflecting the styles of artists.*

(ACAVAM125)

- *Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)*

Students will photograph (3D) or scan (2D) their final original prints/drawings, creating a digital format of their work. The class will collaborate have their own blog; showcasing each individual's artwork will be uploaded onto the blog for the wider community to see, addressing an online conceptual framework.

- Piaget Link: With the use of incorporating contemporary digital technologies; being ICT and uploading onto social media, allows the student's presentation collaborative group resource of works can be viewed upon a local, national and international scale.

Literacy: Students will write reflect on the making and creating processes taken for

their final artwork, within an evaluation of how these visual representations communicate specific artistic conventions in their own made artwork. Discussing, analysing and interpreting the connections used between visual conventions and practices taken to create their body of work.

- Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)

(The Australian Curriculum v6.0 the Arts. N.d)

Program potential in relation to community sustainability and curriculum change.

Sustainability: As this resource covers various cross curriculum priorities, it would be sustainable to curriculum changes in the near future as it covers a assortment of subject matters across year levels, processes, and ways in which the program can be executed if change is needed. Within community, organisations provide ongoing support from schools and other education programs uphold gallery and resource sustainability with the broad reflection on the amount of cross curriculum priorities it addresses.

Resource 2

NGV Schools Collection Programs (NGV International and NGV Australia)

Rationale:

The NGV School Collection Programs are educational sessions run within the gallery for both visiting students and teachers. This complete gallery resource, compiles of not only a gallery experience, but reflects within an online learning of extended information and thought-provoking activities.

Aims:

The aim of the NGV School Collection program is to educate and deliver learning strategies that are appropriate for all ages. The NGV Schools Collection program too secondarily aims to promote Arts education within schools in Victoria. The program aims to address extensions learning activities that can be translated, and used back within the classroom context. The drive of education through art dynamically fosters general capabilities of visual literacy, higher and open cognitive thought processes. With the activity structure of the program based on learning within a gallery environment, the package aims to accommodate for a multiplicity of needs. For example available, are 'Tailor Made' programs, which the website allows for pre gallery visit arrangement. With such a resource, schools and teachers are able to address and communicate to gallery with their personal desired aims and outcomes to the gallery, conceivably relating it back to current curriculum requirements.

NGV Schools Collection Program aims meet the needs of all Victorian students through addressing significant aspects of Art Education within the domains and sectors of:

- The Victorian Early Years Learning and Development
- Australian Curriculum Victorian Essential Learning Standards (AusVELS)
- Victorian Certificate of Education (VCE)
- Victorian Certificate of Applied Learning (VCAL)

The available 'Outreach' program aims to increase student and teacher access to the NGV's permanent collection of works. This program aims to specifically

accommodate for the curriculum needs of those regional, rural and remote schools.

Outcomes:

As an outcome of the NGV Schools Collection Programs, it is offering access to such a structured resource for students and teachers encourages cross curriculum learning. As this is promoted as a free resource, again similarly seen in resource 1, it is easily accessible online for students and teachers to unreservedly download and engage in.

As an outcome of this 'learning through doing' program, students become energetically involved within specific educational Art, and promotes a high-order of critical thinking, and highlights areas of TBA, teaching for artistic behaviours. (TAB, 2014)

Provide a rationale linking the selected approach to a contemporary art and design curriculum and supporting theorists.

Piaget: Students will be experiencing and engaging in a gallery environment. For some students, this will be a new and exiting experience collaboratively sharing and conversing there out of school experience, making it meaningful. Within the gallery environment and in relation to Piagets theory, it is positioning students within an environment positions them to develop skills.

This theory is also mirrored within Vygotsky (1936) individual theory, as "Learning is cognitive development though social interaction."

These approaches link within the art and design curriculum within the NGV Schools Collection Programs, as students are actively involved in acquirement of knowledge by doing, working within a authentic collaborative environment external to the classroom, exploring, approaching and responding to the far-reaching collection of both historical and contempary artworks available to them.

Provide and analyse teaching and learning activities providing links between educational theory and practice.

Links to Educational Theory/Educational Practice

Students will be taken on a gallery experience, seeking to build on knowledge, understand and advocate Artistic educational practices. Links to Piaget are made, as educators, must plan a developmentally appropriate learning outcome that enhances student logical and conceptual growth with discovery and collaborative learning.

Additional teaching and learning activities that I will be providing students with back within the classroom context is an investigation to photographer Sue Ford, an artist who pioneers Australian photography and showcases themes of Australian history and Indigenous people. This addresses the cross curriculum priority and DBAE element of Art history and ethical considerations, and also how a portrait can remain relevant within the contemporary world.

Develop additional teaching and learning activities and resources that could be continued in a classroom environment and that link to the selected approach.

Offering and delivering students with a learning gallery experience is acts as a pathway to a heightened aesthetic experience. Students are given the opportunity to learn through travel, enabling a sense of discovery, browsing through notable works apart of a permanent collection, observing major running exhibitions and partaking in provided by the gallery such as the NGV Schools Collection Program. With this guided tours, discovering learning and social interaction for effective learning, it is also too important to sustain and follow these cognitive developments back within the classroom context. Students to visit and participate in the Sue Ford introductory talk within the NGV School Collection Program.

Classroom Activity and procedure would include:

- Recap of Sue Ford exhibition (Collaborative paired classroom discussion on what was observed, discussed, artworks explore and analyzed.)
- ICT use: Students to take their own portrait photographs within the school environment, (their present 'society' at the time of class) appropriating Sue Fords own technical elements.
- Upload the photos onto the computer, and use the software Photoshop to create a historical look, with critical and creative thinking of the manipulation of visual conventions such as size and colour.
- Students are learning through making as they conceptualise and develop

representations of themes developing their own personal style and reflecting style of the artist.

- Addressing the Australian Curriculum areas

(ACAVAM121), (ACAVAR123), (ACAVAM125), (ACAVAM126), (ACAVAR130)
(The Australian Curriculum v6.0 the Arts. n.d)

Peer Assessment resource on work continued in the classroom environment.

I have developed a peer resource in which they will use for final feedback.

It requires students to write a two positives and a question. Having employed this back within the classroom allows for students to provide one another with peer-feedback, using both reflective and critical thinking processes from their own portrait photographs taken. (ACAVAR130)

Discuss the potential of the program in relation to community sustainability and curriculum change.

Community Sustainability: This resource program shows flexibility, covering a whole range of social and cross curriculum areas. These are inclusive of;

- The Arts, humanities (art history, cultures, politics and society), English, language and literature, (embracing literacy skills within art, responses) science, sustainability and the environment, (practicing sustainable living, responsibilities related to care of the country) languages and intercultural studies, religion and spirituality and general and interdisciplinary.

Within each resourced subjected curriculum area program, are various activities run within the gallery, accommodating per each age group from both primary and secondary levels.

The NGV School Collection Program would also be flexible in saying it is sustainable to the community as it addresses cultivation of a sustainable living community, learning to engage people within sustainable living practices that relate back to civilization today and its economically, environmentally fast-paced changing society though cross curriculum links of science, sustainability and the environment. Also taking into consideration both the financial and community support associated within the NGV makes these resources sustainable.

As an 'ex-rural' student myself, I recall being disadvantaged with Arts Education, as I was a considerable distance; 6 hours, from the capital cities major galleries. Teachers were to disadvantaged, due to distance and expense remained unable to travel for access to these programs. With the NGV implemented programs such as 'Outreach' ensures that rural, regional, remote schools, students and teachers that are geographically challenged have access to this sprawling array of information and materials. International students have also welcomed opportunity to explore these Australian made resources by the NGV. This is shown between both resources, with ongoing especially in the 'Outreach' program both rural and metropolitan community support, showing a supportive sustainability.

In an evaluative summary, the extensive investigation and research into these two resources heightens to myself that the National Gallery of Victoria provides educational resources that valuable, thorough and succinct. Both resources are user friendly, directly online assessable resources make it worthy and informative pieces. Both of these resources have links to not only AUSVELs, but also to the Australian Curriculum as standards intertwined in them, making them highly relevant resources in regards to education today. With the possibility of curriculum change, both resources appear to be very adaptable. These resources can too be adapted within 'Discipline Based Art Education,' they both have content that directly relates to the four disciplines of Art Production, art criticism, art history and aesthetics. Employing teaching strategies with resource use such as Visual Thinking strategies can too be employed throughout both the resources, referring to Teaching for Artistic Behavior. (TAB, 2014). These resources should be utilized as they accommodate for art within our shifting and altering world.

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