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### CHAPTER 3

**CASE STUDY: ‘PICTURE ME A STORY’**

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ABOUT THIS RESOURCE

This resource is designed to be used and adapted by primary and intermediate school teachers. It offers a range of easy to follow cross-curricular visual language learning activities that could be taught in isolation or as part of an Art/English inquiry unit.

It complements ‘Tell me a picture’, a primary education programme for the development of visual language skills offered year round by Te Papa.

tepapa.govt.nz/Education/Primary/Pages/TellMeaPicture.aspx

Visual Language provides ideas for pre- and post-visit class activities for this programme.

In 2014 Te Papa partnered with students and teachers at Crofton Downs primary school in Wellington to create a kids’ audio guide for art on display in the Ngā Toi | Arts Te Papa exhibition. This guide, made by kids for kids, features Years 1 and 2 students describing what they can see in selected artworks and telling stories about what they imagine could be happening in them.

After the Years 1 and 2 classes had visited Ngā Toi | Arts Te Papa, staff from Te Papa visited Crofton Downs school to work with selected students. The students were shown artworks from Te Papa’s collection, and asked to respond creatively and imaginatively to what they could see. These responses were recorded and later edited to create the Kids’ Audio Guide.

The audio guide with images of the artworks is available on Te Papa’s website. An introductory track on the guide features examples of questions the students were asked to facilitate their responses. Links to the audio guide are included in this resource to inspire children with their own creative responses to art in the classroom.

While working on the audio guide, Crofton Downs teachers Amy Burgess and Judith Ury developed ‘Picture me a story’, an inquiry unit for their Years 1 and 2 classes about art and language. The unit involved trips to Te Papa and the National Portrait Gallery, and culminated in the students creating a pop-up art gallery in an empty shop complete with their own audio guide. A case study of this inquiry unit, full of tips and ideas for teachers, is included in this resource.
WHAT IS VISUAL LANGUAGE?

Visual language is the language of images. Shapes, colours, forms, lines, patterns, objects, people are examples of elements in images arranged to create a particular visual effect or to communicate certain thoughts, ideas, feelings, meanings and messages. The saying ‘one picture is worth a thousand words’ captures the essence of visual language. Visual language is a distinct form of communication, different from oral and written language, but as powerful, descriptive, and emotive. It can be translated into oral or written language but, as with any translation between languages, there are limitations and not everything seen can be easily or effectively spoken or written.

The development of children’s understanding and use of visual language takes place alongside their development in other aspects of language – understanding, speaking, writing and reading. Typically, children listen and understand before they learn to speak, begin to draw before they learn to write, and begin to read images before they learn to read words. These different forms of language development are related, and learning in one area can support the development of skills in another.

This learning resource, in line with the New Zealand Curriculum, conceptualises images, or artworks, as ‘visual language texts’. It promotes close reading of those texts so that students can develop the creative and critical thinking skills involved in interpreting, decoding, identifying, analysing and discussing their potential meanings. These skills are increasingly important for students to master, not only for their development in language or for studying art, but also more widely as they become confident communicators within society, dealing with the multitude of images young people are increasingly exposed to via television, advertising, and digital media.

By developing understanding of how visual elements communicate meanings students can also gain more confidence in creating their own images and using these elements to communicate their own thoughts, feelings, and ideas.

Despite the many skills involved in reading images and decoding visual language, it is important to acknowledge that there are no wrong answers when it comes to interpreting art. Whatever any student perceives or feels in response to an artwork is valid. All students bring their own unique perspectives, life experiences, and personal preferences to bear when viewing images, so it is inevitable that they will perceive things differently from each other or from the way an artist may have intended.
This infographic describes some of the many skills students can demonstrate and develop when involved in visual language learning activities.
NEW ZEALAND CURRICULUM LINKS

In Years 1–8, visual language is an area of study covered in both English and Visual Arts. See the New Zealand Curriculum Levels 1–4 learning areas: English, The Arts.

ENGLISH LEVEL 4

The activities in this resource focus on developing listening and viewing, speaking and presenting skills, but also include some references to reading and writing.

‘English is structured around two interconnected strands, each encompassing the oral, written, and visual forms of the language. The strands differentiate between the modes in which students are primarily:

- making meaning of ideas or information they receive (listening, reading, and viewing)
- creating meaning for themselves or others (speaking, writing, and presenting).’

(The New Zealand Curriculum, Crown 2007, P18)

LISTENING, READING, & VIEWING

Processes and strategies
- Recognise and understand the connections between oral, written and visual language.

Ideas
- Make meaning of increasingly complex texts (or images) by identifying and understanding main and subsidiary ideas and the links between them.

Language features
- Identify oral, written, and visual features used, and recognise and describe their effects.

Structure
- Understand that the order and organisation of words, sentences, paragraphs, and images contribute to and affect meaning in a range of texts (or images).

SPEAKING, WRITING, & PRESENTING

Processes and strategies
- Use an increasing understanding of the connections between oral, written, and visual language when creating texts (or images).

Language features
- Use a range of oral, written, and visual features to create meaning and effect and to sustain interest.
THE ARTS: VISUAL ARTS LEVEL 4

The activities in this resource focus on developing an understanding of the arts in context, and communicating and interpreting ideas, but also include references to developing practical knowledge and developing ideas.

‘Through engaging in the visual arts, students learn how to discern, participate in, and celebrate their own and others’ visual worlds. Visual learning begins with children’s curiosity and delight in their senses and stories and extends to communication of complex ideas and concepts … In visual arts education students develop visual literacy … they view art works, bringing their own experiences, sharing their responses and generating multiple interpretations … The visual arts develop students conceptual thinking …’

( THE NEW ZEALAND CURRICULUM, CROWN 2007, P21)

Understanding the visual arts in context
- Investigate the purpose of objects and images from past and present cultures and identify the context in which they were or are made, viewed, and valued.

Developing practical knowledge
- Explore and use art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing ideas
- Develop and revisit visual ideas, in response to a variety of motivations, observation and imagination, supported by the study of artist’s works.

Communicating and interpreting
- Explore and describe ways in which meanings can be communicated and interpreted in their own and others’ work.

TE MARAUTANGA O AOTEAROA, TAUMATA 1–2

Ngā Toi
Aria Matua
Mā te raweke i ngā rawa huhua o te ao tangata me te ao māori, ka tū mâia ki te whai wheako toi.

Toi Ataata, taumata 1
Ka tūhura, ka whakauru atu, ka whai mōhiotanga, ka whai māramatanga:
- i ngā huāngā me ngā ariā
- ki ngā tohu o tōna ao

Toi Ataata, taumata 2
Ka whakawhanake, ka whakamahi i runga i te haumaru, i te auaha hoki, ka whai whakaaro, ka kite:
- i ōna ariā me ōna pūkenga
- i ngā taputapu me ngā rawa
- i ngā tūmomo hua, tohu me ngā tauira huhua
HOW TO USE THIS RESOURCE

The activities in this resource are designed for primary students and can be adapted by teachers to suit different year levels or learning needs. Although they are numbered, they can be carried out in any order, either in isolation or as part of a unit of work. They are designed to develop students’ skills in two aspects of visual language – learning to read images and learning to create images.

Reading images
Learning to read images involves skills of perception and comprehension of visual elements. As students develop skills in reading images they will be able to:

- identify and describe different elements of an image
- translate viewed visual forms into words (eg, via speech, writing or acting)
- use critical thinking to interpret possible intended meanings or effects of images
- use creative thinking to form personal meanings of images
- build an increasing understanding of the vocabulary of visual language – how different visual elements can operate to communicate meaning.

Creating images
Learning to produce images involves using a knowledge of visual language to manipulate and create visual elements to form images which communicate intended meanings. As students develop skills in creating images, they will be able to:

- use an increasing understanding of the vocabulary of visual language – how different visual elements can operate to communicate meaning
- take risks to experiment with visual media, learning to create different effects in images
- use reflective thinking to edit and refine images, rearranging visual elements to create desired effects
- use creative thinking to construct and manipulate visual elements to form images which express their thoughts, feelings, and ideas.

Viewing artworks
Many of the activities in this resource require students to view a range of artworks. They can be taught using works from Te Papa’s collection reproduced in this resource, or other images sourced online or from books.

Te Papa’s website offers various possibilities:

- Collections Online offers access to over 30,000 images available for download and reuse in high resolution.
  
  collections.tepapa.govt.nz/

- Arts Te Papa is the home of visual art at Te Papa. It includes On the Wall (images of and information about current exhibitions) and Off the Wall (videos, interviews with artists, and articles about art).
  
  arts.tepapa.govt.nz/

- Te Papa Press sells a wide range of art books (eg, Art at Te Papa, New Zealand Art: From Cook to Contemporary, The New Zealand Art Activity Book).
  
  tepapa.govt.nz/TePapaPress/
  FullCatalogue/Art/Pages/default.aspx

Alternatively, the activities in this resource could be used on a gallery visit and carried out in direct response to art on display.

Photocopying and materials
Some of the activities include resources for teachers to photocopy. Others require simple art materials found in most classrooms such as paper, scissors, paint, and pencils.
CHAPTER 2
VISUAL LANGUAGE LESSONS & TEACHING RESOURCES
In the Kids’ Audio Guide to art at Te Papa, Year 1 and 2 children from Crofton Downs Primary School in Wellington share what they see, feel, and think in response to various artworks. View the works individually and listen to their audio track by clicking on the link to each image listed below, or view and listen to the entire guide at: [arts.tepapa.govt.nz/on-the-wall/KidsMediaGuide](arts.tepapa.govt.nz/on-the-wall/KidsMediaGuide)

**LEARNING OBJECTIVES**

Use listening, observation, speaking, writing, reading, and drawing skills to view a range of images. Then identify, translate, describe, and interpret the visual language elements used within them.

**MATERIALS**

- Computer with internet connection, projector and speakers (or prints of the artworks in this resource and iPod) to hear and view the Kids’ Audio Guide
- Resource: Reading & interpreting images question card
- Paper
- Coloured pencils
- Preparation

**PREPARATION**

- Set up a computer with projector and speakers in class for students to listen to the audio guide and view artworks simultaneously (or print out copies of the artworks in this resource).
- Listen to the introductory track with tips for adults on how to talk to kids about art.
- Print out a class set of the resource: reading and interpreting images question card.

**ACTIVITIES**

1. **LOOK** at an artwork featured on the Kids’ Audio Guide before listening to the audio track.
   - Describe what you can see and answer the questions on the ‘Reading and interpreting images’ question card.
   - Listen to the audio track for the image.
   - How is your interpretation of the artwork different from the Kids’ Audio Guide?

2. **LISTEN** to another audio track without looking at the artwork.
   - While listening imagine what the artwork might look like.
   - When the track is finished look at the artwork.
   - Is it different from how you imagined it? How? Why?

3. **LISTEN** another audio track without looking at the artwork.
   - While listening draw a picture of what you imagine it might look like.
   - Compare your drawing with the artwork. What is similar or different? Why?

4. **SEARCH** collections online [collections.tepapa.govt.nz/](collections.tepapa.govt.nz/) to choose an artwork to describe.
   - Describe and interpret your chosen art work to a partner and/or record it on audio.

5. **DRAW** a picture then record an audio guide to it describing every part and what it means.
   - Swap drawings with a partner. Describe and interpret each other’s artwork.
   - Are there any differences in the way you describe or understand the artwork? What? Why?

6. **LOOK** at all the artworks and listen to all the audio tracks on the Kids’ Audio Guide.
   - Tell a partner which is your favourite track and why.
1. What can you see?

2. Describe every part of the image (colours, shapes, patterns, people, place, objects etc.)

3. What does it remind you of?

4. Do you like it? Why?

5. How does it make you feel? Why?

6. What do you think is happening in the image? Describe the story.

7. If you could hear noises, what might they sound like? What might the people say?

8. Describe what it might feel like to touch different things in the image.

9. If you could step inside, where would you go? What would you do?

10. What does the image make you wonder?

11. What would you say if you could ask the artist something?

12. If you could add something or change the image what might you do?

Full object info is available on [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz)

Carmen, aged 6, talks about *Maori women and children on riverbank* by Gottfried Lindauer.

Isaac, aged 7, and Manon, aged 6, talk about *The family* by Paratene Matchitt.

Full object info is available on collections.tepapa.govt.nz

[arts.tepapa.govt.nz/off-the-wall/344763/8060/media/the-family]
Messenger sisters. Landscape with settlers, circa 1857, oil on board. Purchased 1999 with New Zealand Lottery Grants Board funds.

Full object info is available on collections.tepapa.govt.nz

Connor, aged 5, talks about Landscape with settlers by the Messenger sisters.

arts.tepapa.govt.nz/off-the-wall/344756/8056/media/landscape-with-settlers
Samuel Stuart, A bush settler’s home in New Zealand, 1884, oil on canvas. Purchased 2006.

Full object info is available on [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz)

Isaac, aged 6, and Isaac, aged 7, talk about *A bush settler’s home in New Zealand* by Samuel Stuart.


Full object info is available on [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz)

Carmen, aged 6, Josh, aged 6, and Mika, aged 5, talk about *The poet* by Gordon Walters.

[arts.tepapa.govt.nz/off-the-wall/344765/8059/media/the-poet](http://arts.tepapa.govt.nz/off-the-wall/344765/8059/media/the-poet)

Full object info is available on collections.tepapa.govt.nz

Isaac, aged 7, Connor, aged 5, Josh, aged 6, and Emily, aged 7, talk about *Figures in landscape* by Jeffrey Harris.

arts.tepapa.govt.nz/off-the-wall/344752/8058/media/figures-in-landscape
Unknown, *No title (girl in a bush setting)*, 1882, oil on canvas. Purchased 1995 with New Zealand Lottery Grants Board funds.

Full object info is available on collections.tepapa.govt.nz

Zoe, aged 6, talks about ‘Girl in a bush setting’ by an unknown artist.

[arts.tepapa.govt.nz/off-the-wall/344766/8054/media/untitled-girl-in-bush-setting]

Full object info is available on collections.tepapa.govt.nz

Sofia, aged 5, talks about *Orakei Korako on the Waikato* by Charles Blomfield. arts.tepapa.govt.nz/off-the-wall/344759/8053/media/orakei-korako-on-the-waikato

Full object info is available on collections.tepapa.govt.nz

Zoe, aged 6, Isaac, aged 7, and Zoe, aged 6, talk about *Cook Strait, New Zealand* by Nicholas Chevalier.

.aggregate arts.tepapa.govt.nz/off-the-wall/344751/8052/media/cook-strait-new-zealand
Frank Craig, *Goblin market*, 1911, oil on canvas. Purchased 1912 by public subscription.  

Full object info is available on [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz)  

Carmen, aged 6, and Isaac, aged 5, talk about *Goblin market* by Frank Craig.  

[arts.tepapa.govt.nz/off-the-wall/344753/8051/media/goblin-market](http://arts.tepapa.govt.nz/off-the-wall/344753/8051/media/goblin-market)

Manon, aged 6, talks about *If no one ever marries me* by William M. Loudan.

Full object info is available on collections.tepapa.govt.nz

[arts.tepapa.govt.nz/off-the-wall/344755/8050/media/if-no-one-ever-marries-me]

**Full object info is available on** [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz)

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Samuel, aged 5, talks about *Little girl* by Sydney Harpley.

[arts.tepapa.govt.nz/off-the-wall/344757/8049/media/little-girl](http://arts.tepapa.govt.nz/off-the-wall/344757/8049/media/little-girl)

Full object info is available on [collections.tepapa.govt.nz](http://collections.tepapa.govt.nz).

Zoe, aged 6, and Hunter, aged 5, talk about *The marriage at Cana* by Winifred Knights.

[arts.tepapa.govt.nz/off-the-wall/344764/8048/media/the-marriage-at-cana](http://arts.tepapa.govt.nz/off-the-wall/344764/8048/media/the-marriage-at-cana)
LESSON 2: SPEEDY DESCRIPTIONS

LEARNING OBJECTIVES
Observe and translate all the visual elements of an image into words. Write a description of an artwork.

MATERIALS
- Artworks to look at
- Timers
- Paper
- Pencils

ACTIVITIES
1. WORK with a partner and put a timer on for 30 seconds or 1 minute.
   - One person looks at an artwork, the other looks away.
   - The person looking tries to describe everything they can see: colours, shapes, patterns, objects, characters, style of painting, scale, etc.
   - When time is up, the other person turns to look at the artwork.
   - Does it look as you imagined it to by listening to the description?
   - If not, why not? What was missing or different?
   - If you had described it what might you have said differently?

2. REPEAT the game but use another artwork and swap roles.
   - Try a simpler or more detailed image, or try doing the game in less or more time.

3. REPEAT the game with another artwork, but write the description and pass it to your partner to read.
LEARNING OBJECTIVES
Observe and translate all the visual elements of an image into words, leaving one element out of the description. Write a description of an artwork leaving one element out. Draw an artwork from a written description.

MATERIALS
- Artworks to look at
- Coloured pencils
- Paper

ACTIVITIES
1. **WORK** with a partner – one person looks at an artwork, the other looks away.
   - The person looking describes everything they can see (colours, shapes, patterns, objects, people, style of painting, scale etc) but leaves one part of the image out.
   - The other person looks at the artwork.
   - Can they spot the deliberately excluded part?
   - If not, why not?
   - Is this easy or difficult? Why?
   - How could you make the game easier or more difficult?

2. **CHOOSE** another artwork, swap roles, and play the game again.

3. **REPEAT** the game with another artwork, but write your description and pass it to your partner to read.

4. **SWAP** your written description with someone else, and draw a picture for their description. Then look at the image – is it different from your drawing?
LEARNING OBJECTIVES
Think creatively to form a personal interpretation of an image – use metaphors and similes to describe all the visual elements and explain the effect of each. Draw an image inspired by a metaphor.

MATERIALS
- Artworks to look at
- Coloured pencils
- Voice recorder
- Paper

ACTIVITIES
1. **LOOK** at an artwork and think about each part – colours, shapes, patterns, objects, people, brush marks, style of painting, scale, etc.
   - Use a metaphor or simile or both to describe each part and how it makes you feel, eg:
     - ‘the colours in the sky are blended so smoothly they feel as soft as a blanket’
     - ‘the brush strokes swirling around the surface make me feel like I’m in a turbulent wind’
     - ‘the people look annoyed with each other, they remind me of jealous siblings’
   - Tell your metaphors or similes to a partner.

2. **RECORD** your metaphors or similes, eg, on a phone, iPod, or voice recorder.

3. **WRITE** your metaphors or similes in the style of a poem.

4. **SWAP** your metaphors or similes with a partner.
   - Read their metaphors or similes and draw an artwork about them.
   - Is your artwork different from the original they were describing? How?

5. **REPEAT** the activity working as a group with everyone looking at the same artwork.
   - Combine all your metaphors or similes to make a group interpretation of it.
LEARNING OBJECTIVES
Use creative and critical thinking to question, read, and interpret meanings being communicated by an image.

MATERIALS
- Resource: 20 questions game board and counters
- Artworks to look at

PREPARATION
- Photocopy and cut out the ‘20 Questions’ game board and counters.

ACTIVITIES
1. **WORK in pairs or small groups to look at an artwork.**
   - Take turns to ask each other questions about it and give answers.
   - Aim to use all the question words on the game board.
   - Place a counter on a word each time it is used.
   - Ask at least 20 different questions before finishing the game.

2. **DISCUSS these questions.**
   - What have you learnt about each other’s opinions of the image?
   - What meanings could it be communicating?
   - Do you agree on the interpretations of the artwork or have different ones?
   - Which question words did you use most often?
   - Which questions gave the most interesting answers?
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LEARNING OBJECTIVES
Observe a variety of images, form interpretations of them, describe their effects, and share personal responses to them.

MATERIALS
- Artworks to look at
- Resource: Te Papa banknotes

PREPARATION
- Photocopy and cut out the Te Papa banknotes and print colour copies of the artworks in this resource.
- Arrange a selection of artworks around a room to look like a gallery (or play the game in a gallery).

ACTIVITIES
1. **WORK** as a group, with each person having an amount of Te Papa money.
   - Look at the artworks and choose one you would like to buy.
   - Pretend to buy it by placing your money in front of it.
2. **TAKE TURNS** to tell each other why you chose that artwork. Discuss:
   - What do you like about it?
   - What does it mean to you?
   - How does it make you feel?
   - Where you would display it?
   - How much would you pay for it?
   - Does more than one person want to purchase the same artwork? Why? What could happen to the price of that artwork?
   - Were any artworks left unsold? Why?
RESOURCE: BANKNOTES

$20,000

$20,000

$20,000
LESSON 7: HOW DO YOU FEEL?

LEARNING OBJECTIVES

Observe a range of images and describe their emotional effects. Draw an image that shows an emotion.

ACTIVITIES

1. **HAVE** a mood dial of different emotions with you while you look at a variety of artworks.
   - Think about how each artwork makes you feel and turn the dial to that emotion.
   - Tell a partner why it makes you feel that way.
   - Do you both feel the same about each of the artworks?
   - What is the most common emotion you felt when looking at the artworks?
   - What is the rarest emotion?
   - Did any of the artworks make you feel more than one emotion at once?

2. **CHOOSE** an emotion on the mood dial and draw a picture that makes you feel that way.
   - Show your picture to a partner, does it make them feel the same emotion as you?

3. **CAN** you draw a picture that shows two different emotions?

MATERIALS

- Art works to look at
- Resource: Mood dial and arrow
- Push pins
- Coloured pencils
- Paper

PREPARATION

- Draw an expression on the blank face and write it’s emotion on the resource: Mood dial
- Photocopy and assemble the mood dial using a press pin to join the arrow to the dial.
LEARNING OBJECTIVES
Use observation and imagination skills to interpret an image and describe its possible narrative. Draw scenes from the imagined narrative. Use acting skills to perform the narrative. Draw an image inspired by viewing a performance.

MATERIALS
- Artworks to look at
- Resource: Clapper board
- Resource: 3-panel frame
- Coloured pencils
- Paper
- Push pins
- Photocopied artwork
- Glue

PREPARATION
- Photocopy and assemble the resource: Clapper board, using a push pin to join the pieces.
- Photocopy the resource: 3-panel frame.

ACTIVITIES
1. **WORKING** in a small group, look at an artwork that features people.
   - Imagine the image is a still scene from a paused movie.
   - Press ‘Play’ on the clapper board and let the movie continue. Say what might happen next.
   - Press ‘Rewind’ on the clapper board. Say what might have happened before.
2. **USE** the 3-panel frame and paste a photocopy of the artwork in the middle frame.
   - In the first frame, draw a picture of something that might have happened before.
   - In the last frame, draw a picture of something that might have happened after.
3. **WORKING** in a small group, look at an artwork that features people.
   - Imagine the image is a still scene from a paused movie.
   - Press ‘Action’ on the clapper board to act out some scenes of the movie for an audience.
   - Write a script for what might happen in the imagined movie.
   - Watch another group’s performance (inspired by another image).
   - Draw a picture inspired by their performance.
   - How does your picture differ from their original image?
RESOURCE:
CLAPPER BOARD
LEARNING OBJECTIVES

Use observation and creative thinking, reading and speaking skills to interpret an image which features one or more people. Use drawing skills to depict a person and communicate something about who they are.

MATERIALS

- Artworks with people in to look at
- Resource: Portrait interview question card
- Coloured pencils
- Paper

PREPARATION

Photocopy the resource: Portrait interview question card.

ACTIVITIES

1. **LOOK** at an artwork with a person or people in it.
   - Working with a partner, pretend one of you is a character in the artwork.
   - Use the portrait interview question card to ask your partner questions, to find out about the person in the picture.
   - Answer using imagination, based on what you can see in the picture.

2. **Choose** another picture, swap roles, and repeat the activity.
   - Is it easy to answer the questions and pretend you are the person in the artwork?
   - How much can you tell about who they are by looking at how they have been painted?

3. **Draw** a picture of a person in an artwork, placing them in an environment that you think they would enjoy.
   - Put a speech bubble and thought bubble in the picture showing what they are saying and thinking or feeling.
   - Add details to the picture that show something about who they are, what they like doing, etc.
   - Tell your partner about your picture.
<table>
<thead>
<tr>
<th>What is your name?</th>
<th>What are you doing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>How old are you?</td>
<td>What are you thinking?</td>
</tr>
<tr>
<td>Who is in your family?</td>
<td>What are you feeling?</td>
</tr>
<tr>
<td>Where are you from?</td>
<td>What would you like to tell me?</td>
</tr>
<tr>
<td>What things do you enjoy?</td>
<td>What would you wish for?</td>
</tr>
<tr>
<td>What do you care about?</td>
<td>What memories do you have?</td>
</tr>
</tbody>
</table>
LEARNING OBJECTIVES
Use observation skills to look at colours and describe their effects. Use colour in artworks to create different effects.

MATERIALS
- Resource: Coloured dots
- Paper
- Coloured pencils
- Tracing paper
- Colourful artworks to look at

PREPARATION
Photocopy and cut out the resource: Coloured dots.

ACTIVITIES
1. Look at the coloured dots. What do particular colours make you feel?
   - For each colour describe its feeling.
   - Do bright colours make you happy and dull colours make you sad?
2. Divide the coloured dots up into warm and cool colours, eg, red, orange, yellow; blue, green, grey.
3. Sort the coloured dots into groups that harmonise well, or ones that contrast and clash to create tension.
4. Match the coloured dots’ complementary colours: red / green, yellow / purple, orange / blue.
5. Play a game of colour associations, eg, green = plants, yellow = sunshine.
   - What do particular colours remind you of?
6. Can you think of a symbol for each colour?
   - Describe some symbols that are represented by particular colours, eg, love heart / stop sign / fire danger sign = red, tsunami warning = blue, recycling symbol = green.
7. Look at a colourful artwork and describe the colours.
   - Are they bright or dull, warm or cool, etc?
   - Are the colours realistic or unnatural?
   - Describe the atmosphere or mood that the colours create. How does it make you feel?
   - Which colours are being used symbolically? What might they represent?
8. Trace the outlines of an artwork twice to create two versions of the same image.
   - Colour each one with different types of colours to create two different moods or atmospheres.
   - Colour the first version with colours that create a happy, loud, or energetic mood.
   - With the second, use colours that create a sad, lonely, or quiet mood.
9. Make a weather picture, choosing colours to create either a cool or warm atmosphere.
10. Create a picture using unnatural colours, eg, purple apples, blue people, green sun, or with contrasting clashing colours next to each other.
RESOURCE: COLOURED DOTS

- whero red
- kōwhaiwhai yellow
- waiporoporo purple
- māwhero pink
- kākāriki green
- kahurangi blue
- mā white
- kikorangi orange
- pango black
CHAPTER 3
CASE STUDY: ‘PICTURE ME A STORY’

This case study has been jointly written by Amy Burgess and Judith Urry. We teach Year 1 and 2 classes at Crofton Downs Primary School in Wellington. We developed this inquiry unit, ‘Picture me a story’, for our students during 2014, at a time when we entered into a partnership with Te Papa senior educator Helen Lloyd to create a kids’ audio guide for the Ngā Toi | Arts Te Papa exhibition.

TEACHING PHILOSOPHY: CONCRETE LEARNING OUTCOMES
We have worked together for seven years, developing, tweaking, and teaching our own model of inquiry learning. We passionately believe that inquiry should allow and foster creative thinking in students. Our philosophy is that inquiry should provide rich opportunities and experiences for students to participate in their own learning and to explore new ideas in authentic and meaningful contexts with real outcomes.

Working with three junior classes in a small school gives us great scope to explore our own ideas and to be really flexible in our learning directions. Sharing the planning load, collaborating daily, being prepared to take risks, and enjoying the challenge of not having a rigid direction for learning allows for exciting learning experiences to take place.

We also thrive on trying to develop learning experiences that have maximum impact on the students. Some of the concrete outcomes of our children’s learning achievements have been: creating signs for our suburb; writing and performing a show to raise money for charity; building a playhouse; creating a 3D art installation; and building raised gardens for our school.

This case study ‘Picture me a story’ is a resource that can be used as the starting point for an integrated inquiry unit combining English and the Arts. The ideas were originally developed for Year 0–2 students but could easily be adapted for use across other areas of the school.

DEVELOPMENT OF THE INQUIRY LEARNING TOPIC ‘PICTURE ME A STORY’
In 2014, our inquiry concept for the year was communication. We started by looking at ‘What is communication?’ and inquired into the history of communication, different types of communication, and the development of the alphabet. We ended up creating books about communication, which we then published for the students.

The ‘Picture me a story’ project began in Term 2 as an inquiry into how art can be used for communication. Initially the students looked at ‘What is art?’ as the focusing idea. From there, we looked at how artists tell stories through their creations. The students looked at a variety of artworks, thinking about place, people, memories, families, and how the artworks connected with their own lives.
TE PAPA’S KIDS’ AUDIO GUIDE ON ART

At this time, we were approached by Helen Lloyd at Te Papa to see if we would like to participate in a partnership project. She was looking to work with a local school that had previously participated in her ‘Tell me a picture’ education programme. The idea was to develop an outreach project to build on the learning from the programme. In the project students would interpret and tell stories about artworks to form a kids’ audio guide for their next season of art exhibitions. This initiative fitted in well with our inquiry topic and also enabled us to offer another concrete learning outcome for our students, so we were keen to enter into the partnership.

We visited Te Papa and the National Portrait Gallery to explore the ideas in our inquiry unit further. After our visit to Te Papa, Helen came to our school to work with a selection of students from our Year 1 and 2 classes. She took students to the library (a quiet space) to show them large colour reproductions of artworks from Te Papa’s collection and asked them questions to encourage them to describe what they could see, interpret the stories being told, and make personal creative responses to them. For example, she asked them to imagine they could step into the paintings and explore them with all their senses, or talk to people in the paintings and get to know them. Te Papa’s sound technician and media producer recorded the students’ responses on professional sound equipment, something the students found very exciting.

Helen was surprised and delighted by the students’ observations and comments and the stories they told about what they could see. She felt that their answers were very articulate, demonstrated fantastic creativity, and that each child made very different and personal responses to the images. Helen then worked with the sound team in the studio to edit the recordings and create the Kids’ Audio Guide for Nga Toi | Arts Te Papa. The editing took a long time, and the children couldn’t wait to hear their voices in the finished product!

A NEW DIRECTION

Meanwhile, as a result of visiting the galleries, an interest in creating a gallery space developed among the children, and our inquiry quickly evolved from ‘Picture me a story’ to creating our own art gallery, ‘Picture me a gallery’. Heading in this new direction was not without its challenges. As the students explored the idea of a gallery in greater depth they created many problems for us to solve. The students decided they wanted to have a gallery in their classrooms. ‘We can knock down walls’ and ‘we can paint the walls white’ were some of their plans, and they seemed to become more determined when we explained that it wasn’t as easy as all that!

So while we were working on the Te Papa project, we also set about trying to find a gallery space that might work for us, to develop our own kids’ exhibition in. We contacted galleries, our parents, the city council, and local art spaces in a desperate hunt for a space. Too small, too expensive, not suitable, unavailable, and spaces that needed to be booked a year in advance meant we had to keep on looking. Finally, a brainwave one morning while shopping led us to contact our local mall in the hope we might be able to rent an empty shop for a week. And from there our gallery was on track.

Throughout Term 2 we developed the gallery idea, explored artworks, created many pieces of art around our themes, and talked and wrote about art. In Term 3, we spent three weeks preparing for the gallery: selecting art for display, recording commentary for our own version of a kids’ audio guide, creating labels, making posters, framing work, building a website (with parent help), and getting the gallery ready for the public.

THE TE PAPA PROJECT LAUNCH

In between all of this work, the next exhibition season for Nga Toi | Arts Te Papa was being prepared and the Te Papa Kids’ Audio Guide was being created and loaded on a set of iPods that visitors could borrow in the exhibition. Helen invited all the children who had recorded a track for the guide to the official exhibition opening, along with their families. She and the head art curator thanked us and the children for our involvement in the project and we walked through the galleries together listening to the tracks via a portable speaker. The children were very excited to hear themselves, and their parents were both amazed at and proud of the results. We celebrated the launch of the guide with a morning tea party in Te Papa’s classroom, and the children received Te Papa certificates acknowledging their participation.

The Kids’ Audio Guide has been very popular with visitors to the art exhibition and also attracted media attention, with Helen being interviewed about it by Radio New Zealand National.

After the opening event Helen sent an email to all the parents asking them to reflect on the impact that being involved in this project had had on their children. The resulting comments were overwhelmingly positive. All the children enjoyed being involved in the project and most parents felt it had increased their children’s interest in art. They said that they felt they had learned how to think...
creatively, tell stories about art, and understand that a child’s view of art is just as valid as an adult’s. Thinking about the impact the Kids’ Audio Guide might have on general visitors to the exhibition, parents felt the children brought ‘imaginative perception of the artworks’, ‘a freedom to look at art and interpret what it says to them rather than what they are told to think about it’. ‘They seem to see something so very differently to the way adults do and that is very humbling,’ said one parent.

OUR GALLERY OPENING

After Te Papa’s exhibition opening, we had our own grand public opening event for our kids’ gallery, which was open to the public for one week. We staffed it with a roster of parents and students. The online gallery ran at the same time, allowing friends and family from across the world to also be part of the experience.

The whole experience was amazing, and thanks to a lot of support from our colleagues, students, their families and local community support, it was a great success.

‘PICTURE ME A STORY’: NEW ZEALAND CURRICULUM LINKS

THE ARTS: VISUAL ARTS LEVEL 1

- Share ideas about how and why their own and others’ works are made and their purpose, value and context.
- Investigate visual ideas in response to a variety of motivations, observation and imagination.
- Share the ideas, feelings and stories communicated by their own and others’ objects and images.

ENGLISH LEVEL 1

Listening, Reading, and Viewing

Processes and strategies

- Has an awareness of the connections between oral, written and visual language.

Speaking, Writing, and Presenting

Language features

- Uses some oral, written and visual features to create meaning and effect.

Visual language

- Reading visual and dramatic texts, including static and moving images, students should be able to respond to meanings and ideas.
- Using static and moving images, students should present ideas using simple layouts and drama, video or photography.
- Exploring language: students should understand that communication involves verbal and visual features which have conventionally accepted meanings.
- Thinking critically: students should show awareness of how words and images can be combined to make meaning.
- Processing information: students should view and use visual texts to gain and present information.

(EXPLORING LANGUAGE, CROWN, 1996)

Learning intentions

- Students will have the opportunity and confidence to talk about art by discussing the artworks in relation to their own experiences, culture and identity.
- Students will be exposed to a variety of different artworks (sculpture, abstract, portraits etc).
- Students will use oral and written language to develop stories about art.
- Students will respond to art through the development of their own artworks or stories.
BEGINNING THE INQUIRY: BIG IDEAS

The big ideas for this resource focus the inquiry on the students’ own lives, experiences, and personal identity. They give the students a context for learning and allow them to make connections between their own lives, what is important to them, and how they relate or respond to art:

- Who am I?
- What do I remember?
- What is important to me?

These big ideas can be explored in many different ways:

- Questioning through class and group discussions
- Writing memoirs or memory books
- Looking at photos of their favourite holiday, birthday, etc
- Writing autobiographies
- Creating timelines
- Writing recounts about favourite experiences
- Brainstorming words that describe themselves
- Sharing an artefact that is important to them or their family
- Developing a personal mihi

After these ideas have been developed in your classroom the students should have a clear understanding of who they are, what is important to them, and what they remember. This knowledge can be used to explore artworks through a personal lens.

INQUIRY STAGE 2: EXPLORING ART

To move on to the inquiry’s next stage the students can choose an artwork that they like or which has meaning for them. The chosen artworks can be used as a starting point for looking at art.

Before looking at paintings in depth we found it useful to give students time and space to initially look and talk about what they liked or didn’t like. We gave them post-it notes to write ideas, thoughts, opinions, etc, and asked them to stand by their favourite works.

After observing the students talking about the artworks we decided to develop some more focused questions because the students tended to look at only the superficial aspects of the artworks. We wanted the students to be able to explore the artworks in greater detail while staying true to the big ideas.

Focus questions

- What is the place?
- What is the feeling?
- What is the memory?
- What is the family?
- What do you think?
- What is the story?

The questions can be used to focus the discussion in small groups and as a class. Time needs to be put in to ensure students are confident using these questions to discuss artworks.

We set up a gallery in the school hall using a variety of artworks. Students were split into small groups with a recording sheet (see resource: Artwork focus questions). They spent time talking about the artworks, answering the questions, and writing their ideas down in note form.

We then took the students on a trip to the National Portrait Gallery and to Ngā Toi | Arts Te Papa. Small groups of the students used the focus questions to discuss six artworks at each of the galleries. We used the gallery websites to access the pictures for the resources.

arts.tepapa.govt.nz/
nzportraitgallery.org.nz/
<table>
<thead>
<tr>
<th>QUESTIONS</th>
<th>ANSWERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is the place?</td>
<td></td>
</tr>
<tr>
<td>What is the feeling?</td>
<td></td>
</tr>
<tr>
<td>What is the memory?</td>
<td></td>
</tr>
<tr>
<td>Who is the family?</td>
<td></td>
</tr>
<tr>
<td>What do you think?</td>
<td></td>
</tr>
<tr>
<td>What is the story?</td>
<td></td>
</tr>
</tbody>
</table>
EXAMPLES OF CHILDREN’S VERBAL RESPONSES TO ARTWORKS

SYDNEY C. HARPLEY, LITTLE GIRL, CIRCA 1956, BRONZE, PURCHASED 1957 WITH MARY BUICK BEQUEST FUNDS

‘Thinking about which way she wants to go next.’
‘Sad, her mum and dad forgot to pick her up from school.’
‘She comes from a long time ago.’
‘She’s lost her family, they’ve gone.’

“Young child with a wooden leg and a big spoon.”
‘The mummy looks happy and the dad is tall.’
‘They are made out of wood, out of a tree.’
‘I think the penis has been taken off.’
‘They are lining up to have a photo.’

‘In Maori because there is a taniwha.’
‘It makes me feel skinny because they are skinny.’
‘They don’t look alike.’
‘The father might be 76, the child is 6, mum is 46.’
‘Mum is holding a baby.’

‘They were running and she got left behind.’
‘I think it’s winter.’
‘I think she’s American.’
‘Maybe she’s blind.’
‘She’s walking from the forest to the park.’
‘Sad her bus isn’t coming yet.’

‘I think she is a table tennis player.’
‘She is wearing shoes because she is like us.’
‘Sad, bored, thinking face.’
‘Waiting for someone.’
‘Not sure how to get home.’

‘The baby is reaching up for a hug.’
‘Daddy and Mummy don’t want to lose the baby.’
‘I think they are going to the beach.’

‘They have no food or clothes, they are poor.’
‘The baby is reaching up for a hug.’
‘Daddy and Mummy don’t want to lose the baby.’
‘I think they are going to the beach.’

‘The sharks ate the people.’
‘It is Somes Island.’
‘There is a shark by that island.’
‘Swimming in the deep dark water.’
‘Weather turning bad.’
‘The boats travel over to that island.’
‘Gone home, too stormy to get to the sea.’
‘Storm clouds, thundery.’
‘Long time ago.’

‘Raining from the clouds.’
‘It makes me feel tired because the background is dark like the night.’
‘I feel sad because there are lots of big waves.’
‘The sea is there and it makes me feel happy.’
‘The waves were strong and broke the canoes and then they came up on shore.’

‘The waves are splashing, splish splash!’
‘When the Maori people went to the island, they got killed by the bad guys.’
‘The canoes are on the beach so they don’t wash away.’
INQUIRY STAGE 3: CREATING ART

After the students have been immersed in the gallery experience and have confidence talking about artworks in relation to the big ideas, they can create their own works of art to explore the ideas further. Students can then write or tell stories about their artworks referring back to the big ideas.

We called this part of the inquiry:
- Picture me a memory
- Picture me a portrait
- Picture me a place

After the children had completed their artworks we recorded them talking about them. The recordings became part of our display at the gallery and on the online gallery.

‘Picture me a story’ sample lessons
On the following pages are examples of lessons that we used for students to create art.

LEFT: WHAT DO I REMEMBER? BLACK PEN ON CARDBOARD
MIDDLE: TAPE AND PAINT INITIALS
RIGHT: PICASSO-INSPIRED SELF-PORTRAITS
Lesson 11: Self-Portrait Collagraph Print

Theme
Picture me a portrait: who am I?

Materials
- Thick cardboard for base
- Thin cardboard (cereal boxes work well) for layering up features
- Scissors
- PVA
- Cartridge paper
- Printing ink
- Rollers

Preparation
- Look at facial features in a mirror.
- Draw self-portraits through observation.

Activity
1. Give students a piece of A3 thick card for the background.
2. Use thin card to draw, cut out and stick down each part of the face to the background, eg, large oval for face, small ovals for eyes, soft edged triangle for nose, 2 half-moons for mouth.
3. When finished, paint the collage with a layer of watered-down PVA.
4. Leave to dry flat for a couple of days.
5. Roll ink onto the face collage.
6. Turn collage onto clean cartridge paper and roll with clean roller, pressing down to ensure ink is transferred.
7. Peel collage away from paper to reveal print.
8. Repeat ink and print process with same colour, or wash and dry collage to use other colours.

Variation
This activity could also enable students to experiment with using signs and symbols to represent who they are. Firstly they could draw a self-portrait by looking in a mirror. Then they could add objects or symbols showing things about their lives or personalities, eg, pets, favourite sports or hobbies, star signs. Using this drawing as a guide they make a collagraph print following the steps above.
Lesson 12: Mixed Media Self-Portrait

Theme
Picture me a portrait: who am I?

Materials
- cartridge paper or canvas paper
- Acrylic or tempera paint
- chalk
- Pencils
- Oil pastels

Preparation
- Look at facial features in mirror.
- Draw self-portraits through observation.

Activity
1. Sketch outline of head onto paper or canvas lightly with chalk.
2. Add neck, shoulders.
3. Outline hair with chalk.
4. Paint face with single skin tone paint.
5. Paint hair with appropriately coloured paint.
6. Paint clothing.
7. Allow to dry.
8. Paint single background colour, taking care to not paint on face.
9. When dry, add features and details with oil pastels.
10. Outline portrait and features with black pastel for definition.

Variation
This activity could be used as an opportunity for children to experiment with depicting an emotion through art. Firstly students could draw a picture by looking in the mirror at themselves using an expression that shows an emotion. Use this drawing as a guide when making a mixed media portrait following the steps above.
VARIATION
This project could be used as an opportunity for students to communicate an issue that they feel strongly about through art. Firstly students could make self-portrait drawings by looking in a mirror. Then they could add words and symbols relating to an issue they feel strongly about, eg, caring for the environment, caring for animals. They use this drawing as a guide when making the clay relief art work following the steps above.
LESSON 14: MEMORY PORTRAITS

THEME
Picture me a portrait, picture me a memory: who am I? What is important to me? What do I remember?

MATERIALS
- Cartridge paper or MDF
- Waterproof pens (sharpies or equivalent)
- Dye
- Overhead projector

PREPARATION
- Lots of looking at memories, what is important to them.

ACTIVITY
1. Turn on overhead projector and line up student between light and the paper or board stuck on the wall.
2. Draw around the silhouette.
3. Get students to draw small pictures of their memories or about themselves or what is important to them inside their silhouette.
4. Dye pictures using a very small brush.
5. Dye silhouette one colour and background another colour (black is quite effective) to show contrast.
LESSON 15: COLLABORATIVE PORTRAITS

THEME
Picture me a portrait, picture me a memory: who am I? What is important to me?

PREPARATION
- Lots of looking at memories, what is important to them.

MATERIALS
- Digital camera
- Collage materials
- Scissors
- Glue

ACTIVITY
1. Get students to take photos of each other and print off.
2. Collage the piece of paper with images that are important to the students, evoke memories, etc.
3. Cut up the photo and layer so the collage image underneath can be seen.

VARIATION
Students could chose colours and images that are important to them and then write a small passage about their importance.
LESSON 16:
ABORIGINAL-STYLE PAINTINGS

THEME
Picture me a memory: what is important to me?

MATERIALS
- Black sugar paper
- Earthy coloured tempera paints
- Cotton buds and small sticks

PREPARATION
- Lots of looking at memories, what is important to them.
- Understanding of warm and cool colours.
- Understanding of Aboriginal painting and meanings of the symbols used (separate lesson).

ACTIVITY
1. Students choose one dominant colour and use this to paint their chosen symbols for their family, memories, or something that is important to them.
2. Students then use cotton buds or small sticks to create the dot pattern around their symbols using different colours until the whole piece of paper is filled up.
HOW TO MAKE A KIDS’ GALLERY

Following our trip to the national portrait gallery and Ngā Toi | Arts Te Papa the students started exploring what a gallery was. They decided a gallery had to have white walls, lights and a strip or alarm to stop people touching the artworks. They also had to have labels beside the artworks. We used iPods, iPads and iPhones to record the children talking about their chosen artwork. You could use any digital device that has a voice-recording function.

ARTWORK INFORMATION
We used QR codes on the artwork labels for visitors to access information on the artworks. To create them we used a free online QR code generator. We used a spreadsheet to record the URL of each QR code next to the student’s name. With the help of a parent we linked the QR codes back to our gallery website art.friendsofcps.org/ so visitors to the gallery could listen to the students talk about their artwork.

ONLINE GALLERY
We worked alongside one of the student’s parents to create an online gallery. This made it possible for family and friends who lived outside of Wellington and around the world to view our gallery and contribute by leaving comments on the website.

EXHIBITION OPENING
We organised an official opening event for our exhibition attended by staff, students, and their families. We invited local press. We were interviewed for the New Zealand Herald and had an article written for the local newspaper. There was also a follow-up article when we donated to our local charity using proceeds from the gallery. Follow the link below to view a video made by the New Zealand Herald at our exhibition opening. This shows how the work was displayed, and includes interviews with teachers, parents, and students.

nzherald.co.nz/national/news/video.cfm?c_id=1503075&gal_cid=1503075&gallery_id=144708

THE OUTCOME
Our ‘Picture me a gallery’ experience was successful beyond our wildest dreams, for students, parents, and teachers. From the gallery’s setting-up over two nights, when we received curious comments from members of the public, to the fantastic opening day where the comments were overwhelmingly of amazement and that ‘we didn’t think it would look so real’, the whole project was a success. Watching children come back time and again with various friends and relations in tow to show them was a real highlight, as was the feedback on the online gallery from friends and relations overseas who became part of the project too.

The QR codes, although time consuming, were a fabulous experiment and many parents were astounded to hear their children speak with such eloquence about their own artworks and what they portrayed. Thanks, however, needs to go to the whole community who pitched in at various times. Learning really has to be a shared experience for everyone involved.
YOUR KIDS’ GALLERY

It was not easy, but if you want to try making a kids’ gallery, here are some things you need to think about and some you could try.

THE GALLERY

Explore ideas with students about what a gallery needs to have. This could be done by visiting a gallery or by looking at photos of galleries online or in books. Create a list of must-haves, might-haves, and nice, but could do without.

Explore with the students different ideas they have about where a gallery could be. Look for a space that might be suitable whether it is in your setting or local community, eg:

- community galleries
- school hall, classroom, administration block, corridors, etc
- public galleries that hire space
- community centres
- church halls, school halls, etc
- railway stations, public spaces, local shopping mall, library, etc

When looking for a venue you will need to consider:

- suitability for the students’ requirements
- cost and rental period: how long do you want exhibition to last?
- access for both hanging and visiting the gallery
- ability to hang things on walls
- insurance (liability)
- when and how to supervise the gallery.

Chose some students to go on a site visit. We organised a group of students to meet with the manager of our venue, issued them with high-visibility jackets etc. and clipboards to measure and check for suitability. They then reported back to the rest of the students.

THE ARTWORKS

Create artworks using themes: picture me a memory, picture me a portrait, picture me a place. We created artworks throughout an entire term.

Make decisions about the size of artworks along with the number of students participating and the space in the venue to hang the works.

Have students select an artwork they want to be displayed. This selection, of course will depend on how many students you have and the size of venue.

Frame up the artworks, if you can afford to or want to. This is entirely optional but we are glad we took the time to do
this. Our PTA supported us in buying frames for our project. If we had had more time we were going to fundraise for this with cake stalls, etc.

We did consider:
- not framing the works
- getting the students to provide a frame from home
- making frames for cardboard or wood
- getting them commercially framed and selling them off at the end of the gallery.

INFORMATION ABOUT THE ARTWORKS
Record the students talking about their artworks. This links in with the oral language and written language learning objectives outlined in this resource. Some students chose to record their mihi to go with their artwork.

Create a label for each artwork, complete with QR code. Use the QR Code to attach the artist’s recording. A parent helped with the technology to support this. Mount labels on foam board.

PROMOTING THE EXHIBITION
Create a shared poster advertising the gallery. You will need to think about size of posters, how you are going to print them and what money you have for this.

Look at examples of different gallery posters. We printed off some for the students to look at. Get the students to describe and talk about which ones they like best and why.

Record features of a poster and what needs to be on the posters to make them work, eg, images, date, time, venue. Explore the design and layout in small groups and come to a consensus about what the posters need to look like.

Make mock-ups of posters and then vote for a winning design. Each class voted on individual artworks to go on the combined poster.

We used an online poster-making website to do the final layout, but you could use Word, Publisher, Pages, etc.

We looked at getting the posters printed at school versus costing for commercial printers. In the end we did a deal with our photocopy company but there are other options.

INSTALLATION
We decided the teachers would install the exhibition in the gallery, as we had too many students to be involved.

VISITING THE GALLERY
Decide if you want to charge for entry. We charged a donation and all this money went to charity. The decisions about this became a separate inquiry that ran alongside this art inquiry!
COMMENTS FROM VISITORS TO OUR GALLERY

‘This is absolutely phenomenal and my colleague has just watched this and has asked me to forward this to her. Her children go to ***** school and she would like to use it as an example of what other schools are doing. She was also completely blown away.

We had the opportunity to view the gallery late one evening before closing when we had the place to ourselves, we and the kids really enjoyed taking the time to listen to a number of the stories the QR codes provided to us.

Thank you for allowing (our child) to continue to express herself in artwork and for also giving (our younger child) (who is not normally creative and only sees things in black and white) and avenue to explore something new and to be very proud of what he produced’.

‘Just wanted to pass on a big thanks to you and the others for making the Gallery come to life. It looks fantastic. We really enjoyed being part of the opening and have had many visits to the gallery over the past week.’

‘(Our child) is really looking forward to being in charge on Saturday and has even invited a few special guests. She has also forwarded photos of the opening, the sign up in mall and her artwork to extended family.’

‘So well done CDPS and thanks to ****** mall, the teachers and the artists!’

‘Just wanted to say a huge congratulation on the ‘Picture Me a Gallery’. It looks amazing! What a mammoth effort from everyone. I hope you all take some time to stop and congratulate yourselves on a job well done!’

Awesome turn out at the opening yesterday. ‘You are the school that other schools will be saying ... “Wow! How did they DO that?”’

‘Sensational!’

‘You should be very pleased with how all the Art Inquiry has gone – I think there are things they did that they will always remember. ****** gets excited now whenever he hears the word Gallery :’

‘I look forward to hearing how we can purchase via donation our children’s artwork. Kind regards’
Assessing an inquiry is always difficult as it is often the less tangible aspects of the project that have the greatest outcome.

Individual skills and learning objectives can be easily assessed throughout the project:

- How does a student talk about art? Listen to recordings and make notes.
- What language features do they use to express their opinions and feelings? Analyse written and oral language.
- How does a student use art to express their memories and or what is important to them? Collect examples of art and assess.
- How does a student use paint (or other media) to explore their image of self? You could track this over time from first attempts to final artwork.
- Assess group work, decision making, contributions to discussions etc.

Assessing and evaluating the project overall is less clear but can be done:

- Students assess themselves on what they have done during the project and what they have learned.
- Collate comments from students about their favourite part of the gallery and why.
- Collate comments from parents through questionnaire and look at ongoing dialogue and comments on the online gallery, via email, etc.
- Consider how much the students are involved and engaged in their own learning. You will be able to see evidence of this as the learning spills into everything they do, talk about, and discuss.
- What have the students learned and how does this learning impact on future Inquiry projects?
- Create rubrics with students prior to starting or at the conclusion and then assess their learning against these.