

Case Study D: Sowing a seed for the future

The arts, language and languages, and health and physical education

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Introduction

It was very worthwhile for us. It made the children think outside the norm. (Claire, teacher)

The exhibition this group were going to view shows the work of a New Zealand artist, who throughout his career has focused on the self-portrait genre. It was a multimedia exhibition and included models, sculptures, photographs, videos and audio-taped displays. The visit was part of the concluding phase of a planned whole-school focus on the arts and education outside the classroom.

The children in this class were Years 2 and 3 and they attended a Catholic, integrated, full primary school which had a roll of 231 students. The school had a decile rating of 9, and was situated in a region adjoining a major New Zealand city. The ethnic composition was 80 percent New Zealand Pakeha, 10 percent Māori and 5 percent Samoan and other ethnic groups. The gender split was close to 50/50 boys and girls. The class participating in the case study did not reflect this split since of 25 students, 16 students were boys and only nine girls. The teacher described the class as a mixed ability group.

The education officer at the art gallery, Deidre, had a Bachelor of Fine Arts degree specialising in art theory, and a Diploma of Teaching. Her previous teaching experience was as a secondary school art teacher, working in both the private and state systems. She had been employed as education officer at the gallery for one year. She loved the work as it was varied and challenging, and included developing resources, report writing, liaising with teachers and working with students. Her role in this case study was to give guidance to Claire and her

students as they prepared for their visit to the gallery, and then to act as tour guide and teacher during the course of their visit.

Before the visit

Teacher views and planning

Goals and rationale

This visit was part of a week of visits in which the whole school was involved, and which linked with the school focus on visual art. Claire realised that the exhibition could be regarded as being 'above the heads' of her students but the experiences previously offered to the school by the gallery had been very successful. With the current exhibition, students were able to take part in a guided tour of the exhibition with the education officer, and also to attend a practical workshop, in which themes from the exhibition were to be reinforced. Claire felt that the novelty of the outing would be beneficial for her students, along with the opportunity to work with an art specialist, complete an art activity and to experience other activities which would not be offered at school. She felt that it was a chance to broaden the students' horizons, and to experience something quite new. She also believed that it was an economical use of her own time, to hand over an area of teaching in which she personally had an interest, but no technical expertise.

Teacher preparation

Claire chaired the school art committee, and together with a small team of teachers she was responsible for organising the whole school plan for visual arts during Term Two. The learning outcomes she identified were that the students would:

1. through their participation in drawing, painting and craft activities develop practical knowledge, by using the appropriate processes and techniques, and exploring and using the relevant elements and principles
2. develop ideas individually and collectively, by drawing on a variety of sources of motivation
3. identify the context in which objects and images are made, viewed and valued.

These goals were to be achieved by a combination of practical activities both in school and out-of-school; the use of local artists, and cross curriculum tasks, for example, visual and written language. At the end of these activities there would be an art display involving the whole school.

In order to organise the gallery visit described in this case study, Claire made contact with personnel at the art gallery by phone. This first contact with the education officer resulted in an invitation to attend a teacher preview workshop for the new exhibition. Caught during a very busy phase at school, Claire at first declined the offer but the education officer persuaded her to attend. Claire later commented that the workshop was invaluable. The key themes of the exhibition revolved around the genre of self-portraiture and the concepts of self-image and the alter ego which were central to the artist's work. Claire included these concepts in her preparation, as they were complex ideas for 7- and 8-year-olds to understand and she realised that the students would require a good level of familiarity if they were to engage fully with the experience. Before the visit the children drew simple self-portraits, using crayon and dye. They discussed how they viewed themselves, their likes and dislikes, and spent time familiarising themselves with the artist featured at the exhibition. In addition to the planned student outcomes, Claire also anticipated that the experience of the site visit would result in a thirst for knowledge about art and artists, and together with the desire to return to the gallery with friends and family.

Teacher roles

Claire saw her role primarily as preparing the students for the visit and helping to manage them during the time they were at the site. She had explained to the children that they were going to act as art critics during their visit; she hoped that this would help focus them on the art, and at the same time keep an open mind about what they saw. She was not intending to follow-up the visit specifically, as she viewed it as the 'grande finale' of a term's work.

We've already done diary writing. This is the end of our focus of the art – almost like the end result – Grande finale – this is what we had committed the school to – some kind of workshop and a trip. Just finishing their art work and debriefing through diary writing.

Student views

Views of museums

The students interviewed had all been on school excursions; usually these were organised as a treat at the end of term, or for recreational purposes. None of the students had been to the art gallery. Hine talked about her experiences last year:

(I went on) a fun trip in August last year. We had to find things that started with letters of the alphabet. (It was) a fun trip – kind of like what we are going to do tomorrow but only with a few pictures and all these statues and stuff – Te papa's museum. I also went there in the holidays.

One student who had visited the Antarctic Centre in Christchurch prior to moving to this school spoke enthusiastically about what she had learnt.

I learnt lots of things from these people. (They) showed us around the place. I liked the penguins and the leopard seal. It eats its own babies. (I learnt about) penguins, what kind of animals are there, what it's like in summer. There's a café we went to too.

Preparation

The responses from the students about their preparation for the visit to the art gallery were varied - four intriguing recollections.

Don't know!

[We] did some art, learnt about some art people and had a talk about it – what pictures we are going to see, people that have drawn about themselves and six other people.

[We] done lots of art work and stuff, made snakes and ladders board, we made photo frames with macaroni on them and then big pictures of farm animals.

I really haven't done anything. Mrs. Vine has told us how to get ready – what you have to go in your school uniforms, and have our hairs really good. Don't go running around on the bus and keep our bags on the seat.

The children's expectations of what they were going to experience the next day were also varied, and a little confused. As a group, however, they touched on all the features of the exhibit that had been discussed in the classroom:

A few picture of (Exhibition Artist) and a few things humorous – my teacher told me about this trick – this fake animal's on the floor.

[I think I will see] a few art things and the workshops that people are going to. [I] don't think I'll get a chance to do any art work but I would really like to.

I don't know – boxes with stones and things on them. I don't know.

Pictures of animals and people drawing pictures of themselves, some people that draw like Arkeli Pio – she came to school here – crazy characters.

One student also summed up what he expected they would do at the Art Gallery:

I think we will have a look around and then have morning tea outside and then we might go back and have a really good look at it (the exhibit) and then we might go out to have some fresh air and then go to the museum.

Help with learning

The students had a multitude of ideas about what they expected to learn while they were at the gallery, and why going to an art gallery might make a difference to their learning. They all mentioned that they would learn about different kinds of art, and most of them referred to the exhibition artist, and the prospect of learning how to improve their own art skills:

I'm not sure [what I'll learn]. What art people do – like if they like drawing themselves heaps of times – if they like drawing elephants, animals, houses, landscapes? The artist likes to draw himself.

I love art. I'm going to be an artist and read heaps of books. It (the visit) could help us do art – give us ideas. In a gallery there are more paintings and more pictures and paintings than in books. It helps you find out more stuff – I love finding out more stuff.

It's probably better artwork [at the Art Gallery]. [It will be good to be] doing more art instead of playing on the computer.

The education officer's views

Deidre aimed to reach as many students as possible, in order to give them an opportunity to visit the gallery and thus engage with contemporary culture in a way which they wouldn't normally be able to do. She believed that we underestimate student abilities to be able to deal with quite complex exhibitions such as this one, and she felt students were more sophisticated than we gave them credit. She also believed that children could be more receptive to contemporary art than many adults: the inclusion of a Nazi swastika in the exhibition was an example of an image that provoked and frightened many mature visitors but was completely ignored by most of the younger students, since the image meant nothing to them. They were quite able to discuss art, as well as view the work. Deidre hoped that the experience of the visit would sow a seed in the minds of the students, and would encourage them to visit the gallery again with their families, or to be motivated to visit similar sites.

The inclusion of practical art workshops was a recent development at this gallery and Deidre and her team had worked hard over the previous six months, in order to develop what she believed must be a quality experience, which would reinforce the exhibition and accommodate individual student needs:

The practical classroom work should build on what the students have already seen in the gallery. It should be manageable in the time allowed, but also provide a new skill or task for both the students and the teachers. [Deidre]

These workshops had proven to be very successful, with teachers from both primary and secondary classes seeking out her expertise. A development of this had been recent requests to

assist with students' preparation for NCEA qualifications, for example, requests to deliver a one-off seminar on topics such as feminism, the art movement in New Zealand or landscape painting.

Deidre believed that the strengths of this site were many and varied. Visits to the gallery were free, and staff would also seek out sponsorship to assist less affluent schools, or those with extensive travel costs to and from the site. Teacher preview evenings were held prior to each new exhibition, to orientate teachers to both the facility and the artist's work. Deidre said the gallery was unique in that it does not have a permanent exhibition, and hosts only the best national and international art. This gave many schools and their students an opportunity to be exposed to quality work that would not otherwise be available.

Teacher preparation

The gallery was proactive in its efforts to reach schools and provide them with information about up-and-coming exhibitions. Deidre described the extensive mail-outs sent to schools in the area, in order to target interested teachers and classes. She placed considerable importance on teachers attending pre-view evenings – 45 teachers attended the latest of successful meetings. Deidre calculated that this would represent approximately half of the schools visiting the gallery. The opportunity to become acquainted with the exhibition, she believed, had a direct influence on the effectiveness of teacher planning and class preparation. A recent added incentive was that schools were required to complete risk management forms prior to any site visit or LEOTC experience, which meant staff members had to visit the site before taking the students out of school.

Teacher roles

Getting acquainted with the exhibition by attending the preview evening was the most important feature of teacher support – knowing what they were bringing their students to, knowing the artists' names, understanding the main themes of the exhibition, all allowed for enhanced conversations and preparation to occur, when teachers were interacting with their classes. Deidre commented about the various ways in which teachers managed their students during their visit and how this affected her work:

My role changes from group to group. Some teachers are very hands-on and others are not. Classes that are badly behaved are often the ones in which the teachers sit back and don't help with classroom management. [Deidre]

Deidre also talked about developing post-visit activities to assist teachers in following up their visit to the art gallery:

I often suggest to teachers post-visit activities they can do – they might also need to finish their (art) activity or add to it. I would like to develop this area more. The thing that is unique is that we don't have permanent programmes and permanent resources. Most resource material is written well before the exhibition – I like to have it printed before each exhibition opens. We also have a website and teachers can email us. [Deidre]

The visit

Claire and her students travelled by bus from their school on the outskirts of the city into the central city area, and to the art gallery. The children had morning tea on arrival and then lined up outside the gallery. Their teacher led them inside and seated them on the floor in the reception area. The education officer introduced herself, and then talked to the children about gallery etiquette and their programme for the morning. Gallery etiquette was particularly important, the work was interactive but not hands-on. Staff had an enormous responsibility to ensure that valuable exhibits were not handled, repositioned or damaged in any way. This could be confusing for children who were now familiar with the highly interactive, hands-on exhibits in many other educational sites.

Deidre then took the children to the exhibition they had come to see. Consternation rippled around the group as they entered the display area and came face to face with a very realistic sculpture of a monkey vomiting on the floor of the doorway. This set the scene for an interesting tour. Deidre described the various pieces of art that she thought the children would relate to most easily, then talked about the artist himself, and explained what she knew of the motivation for many of his pieces. She frequently questioned the children about their observations and reactions, and concluded with an enthusiastic discussion about self-image and the alter ego, and how these themes had come through in the artist's work.

The third and final phase of the visit to the gallery was a practical workshop held in the gallery classroom. The children were guided through the fairly complex process of creating their own self-image. Staff members took a digital photo of each child, and then used the photo to create a replica image by using the technique of graphite transfer. The children were thoroughly absorbed in this task, sometimes deviating from the sequence, but in the end all achieving the final goal of constructing their own self-portrait. The sequence they were required to follow began with scribbling lead pencil over the back of their photo, turning it over and drawing firmly around the features on the front of their photograph on to a backing sheet so as to create a copy of their face – hence the term 'graphite transfer'. The photograph and the copy were then to be

cut out and pasted onto an A3 sheet. Some children cut out the photograph first or glued it on to the final sheet before transferring the image. The gallery staff and the parent helped to repair the art work if the children were unable to resolve their difficulties alone.

After the visit

The concluding task back at the classroom was diary writing, which the children added to on most days. As Claire mentioned previously, the visit to the gallery was the grande finale of an extensive focus on art and New Zealand artists and it effectively brought the unit to a close.

Ryan recorded his thoughts about the day:

Yesterday I went to the gallery I didn't expect a classroom in a gallery! I mean. Like who would know that? [Ryan]

Student reflections

The students all thought that the day's excursion was worthwhile, and when prompted to think about their time at the gallery, they referred mostly to their work in the classroom, making their self-portraits. One student commented that he found it boring just walking around (during the exhibit tour) and another thought the best part was seeing the monkey vomit! The children were all able to describe details of what they had seen at the gallery, although one child was more interested in just talking about his visit to the museum. Here are two interesting observations from the students:

[At the gallery] I saw the monkey spewing up – it scared me! I liked the way that the artist did the opposite to what we are supposed to do – the art is looking at you instead of you looking at it!

The artist did lots of things about himself – the heads and foos and the heads talking to other people. He liked talking to himself and dressing up like other things and how he thought he was that. He thought he was a dog or a lion!

The students all referred to the artist and were able to describe aspects of his work; but clearly the most enjoyable phase of their day was the practical work in the classroom and the interactive activities at the museum. When prompted about their learning during the day, responses were varied, and these may have been influenced by students' prior knowledge and interests:

I learnt how to do real good sketches of myself – it's pretty hard to do it at home cos you don't have the equipment. I learnt that you can turn art upside down and you can make art anyway you want... I learnt how the artist made 3D animated pictures. He used videos and DVDs and cameras.

The children all acknowledged that their work in the classroom had prepared them for the visit, but they were unable to articulate this in anything but a very simple way. Two children thought

they had learnt some useful things about the artist, and another thought it had got him ‘a wee bit excited’. Another child thought it would be worthwhile to do their own art before going to the gallery. They all thought that other students visiting the gallery should know in advance that they are going on a visit, but they were divided about what further information should be given. Two thought that the visit should be a surprise, and the others thought they should know about going to the classroom and doing their own art. The children struggled to clarify their ideas any further.

In terms of advice for the education officer, Liam summarised the students’ thinking:

She could make more classrooms so she wouldn’t have to teach in only one class at a time. If she’s a teacher she would need plenty of classrooms. She could get a few rare stuff – rare rocks like gold – she should get more interesting stuff. (She could) throw away the big rocks and get some crystals and doughnut stones.

The gallery display of the artists’ work was uncluttered, and provided areas for each exhibit to be viewed in its own space. This did not sit easily with the children who thought there should be more to look at and/or a greater range of exhibits – perhaps as they had experienced at other sites.

A final question put to the students was their understanding of ‘identity’, as this was the major theme running through the artist’s work and was also included in the planned learning outcomes identified by the teacher. Deidre dedicated the last section of her exhibition tour to exploring this concept at a level that the children would begin to understand. The teacher had also given classroom time to exploring the idea, and had linked it with a self-portrait activity which they had carried out some time earlier. All parties had a realistic view of what these young students could achieve. There was an expectation of ‘sowing a seed’, rather than achieving in-depth understandings. Here are some interesting insights from the children about the meaning of identity:

What does identity mean? I think it means put more colour in, like in your picture. It might have been about yourself and (you) make more colour. (Hine)

My identity is like my, sort of, finger prints – cos they can. My blood kind of tastes like German blood. If you – like when the crime happens they might pick up the footsteps and follow them. (Liam)

To look at stuff – oh I - like that it’s quite good. Likes and dislikes – like about yourself. (Elly)

These examples show that the children had drawn from a whole raft of conversations, explanations and activities, and had attempted to pull the fragments into something that was meaningful to them. Hine appeared to have linked back to the classroom activity where students

discussed and then painted a self-portrait, Liam had thought about conversations he had had with his teacher and the gallery education officer about his identity, and Elly had drawn on conversations in the gallery classroom about people's likes and dislikes, and how this shaped an individual's identity. Together, these ideas reflected some of the experiences the students had during the course of the unit.

Teacher reflections

Claire was very positive about her class's visit to the gallery and she made the following comments:

I'm really pleased with the visit even though it was geared for an older age group; it was very worthwhile for us. It made the children think outside the norm. It was interesting watching their reactions to things. I had said they had to act as art critics – sometimes I think they were a little bit scared to say something instead of hooting with laughter.

She was very impressed with the way explanations were given to the students during their tour of the gallery, reducing quite complex concepts to a level simple enough for them to begin to unpick the ideas and relate them to their own world, for example the idea of self-image. Claire was surprised at how well some of her students were able to interact with the education officer when discussing the various sculptures, and she felt this was a reflection of their classroom preparation.

Claire thought that the children had learnt a great deal in terms of new knowledge, skills and attitudes. She made this comment:

[I think they have learnt to] be appreciative of other [types] art work – [in this exhibition] there are no paintings hanging! I think the whole trip has changed their attitudes to art and art work. In their diary writing they all commented on the monkey being sick and being scared – I thought they would think it way funny.

She also spoke very highly of the ease with which she was able to communicate with the education officer, and the very professional way in which she helped to organise the visit.

This was a great learning opportunity for us to take them (the students) to the gallery. They do their job so well – they have really done their homework. We have been there before and had a successful workshop so rang to go back there. We were extremely pleased with what they had to offer and they were extremely helpful to deal with – they are always like that not just because you were in tow!

When considering advice that she felt would be useful for other teachers taking students to the gallery, Claire felt that when a preview is offered, it is valuable to attend. She found it worthwhile speaking to the education officer about the exhibit, and she was able to confirm that the preparation she had given her students was going to enhance their experience at the gallery.

She was made aware of the risks involved in taking students to a gallery, and the type of class management she would need to employ, in order to keep them and the gallery exhibits safe.

If this visit was repeated, Claire thought she would give a little more time to preparing the parents, in terms of what to expect from the exhibit, and how to supervise the children when moving through the gallery. Some discussions which she had had with the children at school were not conveyed to the parents, and therefore not supported once at the gallery, for example not touching the exhibits.

Claire's one criticism of the tour and classroom work was that there was no time or opportunity for small groups of children to explore the gallery with their parent supervisor after the guided tour. The timeframe for the overall visit was very good, but the chance to walk around with the parents afterwards would have been enjoyed. The school party all felt slightly rushed to finish their time at the gallery and thought that this feeling was brought about by the arrival of another group of students.

Education officer reflections

Deirdre stated that the response to this exhibition had been phenomenal, and well worth the energy put into advertising and promotion in schools. This is not always the case, however, as it relied on the teachers' understanding and their being able to value what was on offer. For example, recently a huge mail out went to graphic and technology teachers for an exhibition about the work of a prominent New Zealand architect. It included beautiful drawings, photographs and models, along with links to the technology curriculum. The gallery received no response from these teachers, which indicates that they have to be able to recognise and value the opportunities when they arise.

Working with young students in this type of environment is problematic, and Deidre spoke about the challenges it provides:

[Our work in the gallery is quite] structured. [There is a] difficulty giving students a lot of freedom – it is really difficult with under Year 11 students to send them off. All the students have to be in one gallery at a time. We feel uneasy allowing students to wander – need to protect art work and the international exhibitions are worth so much – also in regard to students getting the most out of it. [We hope that they will] come back at the weekend with Mum and Dad.

Deidre also spoke about the confusion that may occur in the minds of visitors when so many sites contain hands-on, interactive exhibits:

Even some art work is interactive. Ten years ago you used to be able to touch sculptures but now you are not allowed to – it's that conservation thing. It's confusing for students and quite difficult for them to know how to act in a place like this – but it's also good for them!

Key points from Case Study D

The following key points emerge from this case-study:

- Participating in this excursion outside school was a novel component to learning, which interested and motivated students to participate fully in the experience.
- This study showed the value of having the opportunity to access expertise and resources not normally provided in the classroom.
- Handing over an area of teaching in which the teacher was interested, but had no technical expertise, was an economical use of teacher time.
- Practical workshops following the guided tour of the gallery seemed to be a useful way of reinforcing the themes of the exhibition, and of making sense of the sometimes complex images portrayed in the gallery.
- Time to discuss gallery etiquette was important, both for student and parent visitors.
- Attending a preview of the site and exhibition was a critical aspect of the teacher's preparation. This enabled the teacher to become acquainted with the exhibition, to be familiar with the environment that students were going to, and to know the artists' names and main themes of the exhibition. This knowledge resulted in improved preparation prior to the visit, and enhanced conversations between staff and students during the tour.
- Experiences that evoked strong emotional or physical responses seemed to be those mostly readily remembered and spoken about after the visit; for example, the sculpture of the monkey vomiting on the floor of the gallery.
- Students recalled exhibits with which they were familiar or had some knowledge of.
- Some of the complex themes and images portrayed by exhibitions may have been 'over the heads' of young children. However, the notion of 'sowing a seed' of interest in becoming a regular museum or art gallery visitor in later life, because of a good experience during a school excursion, was equally important.
- The ability of the site's education officer to understand the needs and cognitive development of the students, and to present the artist's work in a simple but meaningful way, contributed to a successful LEOTC visit.
- Parent helpers needed time to prepare for the visit. When knowledgeable about the exhibits they could have well-informed, meaningful conversations with the children in their care. When clear about the supervision of their group as they moved through the gallery, they

could more effectively support the classroom teacher and the gallery education officer in managing the students.

- Teachers, parents and students would have appreciated more time to explore the site informally in small groups after the guided tour. It became rushed when another school group was ‘hard on the heels’ of the class, and required them to leave the site before they were ready.

Evidence of learning

Evidence of learning from Case Study D is provided in the commentaries in Tables 1, 2 and 3 below.

Table 1. Student commentary on their learning

Before the visit	After the visit
<p>We’ve learnt about some art people and we’re going to see people that have drawn themselves. We’ll see pictures of animals and people drawing pictures of themselves. We’ll learn art, sketching or something. There could be paper that we could draw on. The visit could help us do art, give us ideas. It helps you find out more stuff. I love finding out more stuff. (Eve, 8)</p>	<p>It was awesome – the monkey with his hand over his tummy throwing up and I liked the classroom, we made art stuff. Ronnie Van Hoult did lots of things about himself - the heads and foots and the heads talking to other people. I learned art stuff, and Ronnie Van Hoult, and other things he did and how his chickens got lost and he was thinking about how the aliens took him away. (Eve, 8)</p>
<p>I don’t know what I’ll see. I’ll look at lots of art. I’ll learn how to do lots of different kinds of art, all different sorts. Going on the visit will help with doing more art, instead of playing on the computer (Dan, 8)</p>	<p>I liked going to the workshop and we got to do a sketch. I saw the monkey being sick and Ronnie Van Hoult taking pictures when he was on the rock. It was fun. Ronnie Van Hoult was a good artist, he was scared of things, we saw where Ronnie Van Hoult put the masks on. I learned that he was still alive. I thought he was dead. He was a little scared. (Dan, 8)</p>
<p>I’ll see heaps of art work that people have done that have been learning for hundreds of years. I think painting is really good when you are kids and then when you grow up you</p>	<p>I liked it when we made the self-portraits. I expected to see little portraits hanging up. I saw a DVD, a monkey gorilla thingy spew on the ground, but it was plastic, the man watching TV. I learned that whatever you make you might find out you will be famous with that picture. It might go in an art</p>

Before the visit	After the visit
might be an artist. (Anna, 7)	gallery and you might get lots of money. I learnt that Ronnie Van Hoult doesn't just make pictures, he makes sculptures and stuff and puts TVs on faces. (Anna, 7)
I'll see a few pictures of Ronnie Van Hoult. I don't think I'll get any chance to do any artwork but I would really like to. I'll learn how to make my pictures better cos my Mum told me to do it in other colours. I think I might learn how to fill in the background and make it like a 3D one, to look like it is real. (Rawiri, 7)	I enjoyed doing the sketching in the classroom. The monkey spewing up scared me. I liked the way Ronnie Van Hoult did the opposite of what we are supposed to do. The art is looking at you instead of you looking at it. I learned how to do real good pictures of myself. It's pretty hard to do at home cos you don't have the equipment. I learnt that art can be turned upside down and you can make it any way you want. I learned how Ronnie Van Hoult made 3D animated pictures. He used videos and DVDs and cameras. (Rawiri, 7)

This work shows that students gained an understanding of the way in which a particular artist has specific ways of communicating his ideas. They also developed an understanding that there are different forms of art. Student commentary indicates a development of understandings about the genre of self-portraiture.

Student work before and after the visit

Before the visit	After the visit	Before the visit	After the visit
			
Anna, 7	Anna, 7	Rawiri, 7	Rawiri, 7
			
Dan, 8	Dan, 8	Ben, 7	Ben, 7

Student work indicates a development of understandings of the genre of self-portraiture, and of the different techniques used by the artist they had studied. They developed practical knowledge by using the appropriate processes and techniques, and explored and used the relevant elements and principles, successfully using the technique of graphite transfer.

Table 2. Teacher commentary on student learning

The visit made the children think outside the norm. The students interacted with the EO more than I expected them to. Getting across the idea of self image was great. They learned to be appreciative of other art work. I think the whole trip has changed their attitudes to art and art work. From their diary writing they all commented on the monkey being sick and being scared, whereas I thought they would think it was funny.

Claire, the teacher indicated that she believed the students had learned to be appreciative of different art works, and that their attitudes towards art and art work had changed. She also commented that the visit had helped the students think differently from usual.

Table 3. Education officer commentary on student learning

The students developed ideas about the artist and had the experience of [seeing] a New Zealand artist. In the workshop understanding the idea of making a self portrait and also the idea of replica, making a replica. Also the idea of developing drawing skills. The practical workshop should build on what the students have seen in the gallery, be manageable in the time allowed, but also provide a new skill/task for both students and teachers.

Deirdre, the education officer, indicated that she aimed for the students to develop an understanding of a New Zealand artist. The interviews with the students indicated that learning had occurred in this area. Deirdre also aimed for students to develop drawing skills, and understandings about replicas. Student work indicated that these changes had occurred.