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Welcome to **ATTACK!** a two-page occasional publication. Most of **ATTACK!** will be concerned with the holistic curriculum which, if acted on, is a fundamental way to undermine the present undemocratic education system. Don't be discouraged if opportunities to teach holistically are limited, do your best, be a guardian, and act as a witness to this culturally significant and inspiring way of teaching and learning. **ATTACK!** is a partner to <https://networkkonnet.wordpress.com>

### **Attack! 64 Touching the clouds: Visual arts at a mythical Kiwi Primary School Part 2**

On one wall beneath paintings of plants, flowers, birds, ants, grasshoppers, earwigs, butterflies, and beetles, is the description: '... Room 4 children, for science, have studied ... small animals and plants that live in and visit our school. In paint we have told a story about them':

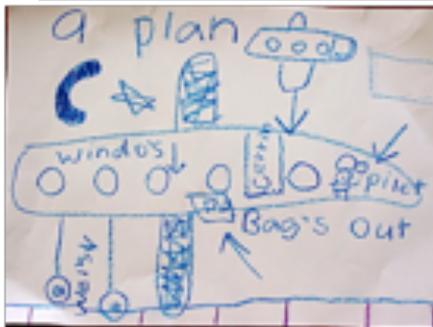
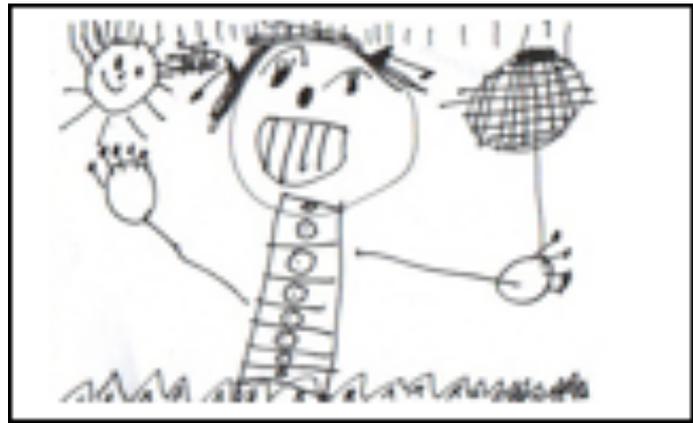
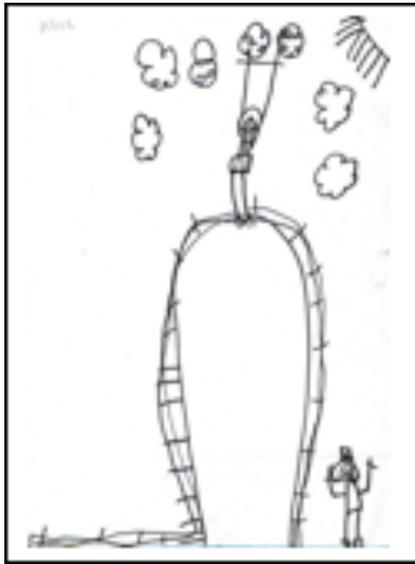
- We have shown where they like to live
- We have made up patterns and textures for our animals' bodies and wings
- We have mixed all our colours
- In some instances we have used warm colours and in other ... instances cool
- John wanted his grasshopper to look as if it was hiding so he has used warm colours everywhere, but with some parts light and some dark.



In the n.e. - y. 1 classroom, animated conversations recall a recent trip to the beach and a climb up Mauao (Mt Maunganui), a nearby maunga. Using photographs taken during the visit as a reminder, the teacher helps the children make meaning of this experience by encouraging individual aesthetic and perceptual responses to specific incidents and objects:

- 'When I climbed Mauao I touched the clouds. They were sticky and cold.'
- 'The beach grass was prickly.'
- 'This shell I found has black marks on it. It's a yellowy orange colour.'
- 'A crab's shell is sort of round except it has spiky bits at the top. It's like an oval.'
- 'We had a sun shower and put up the umbrella.'

The children construct their own narrative by drawing on A5 or A4 pieces of paper with indelible markers, 4B pencils, or black crayons. These show remarkable detail and include the bus, Mauao, seagulls, shells, boats coming and going, and children; they also show digging, running, paddling, and even sheltering under an umbrella from the light rain. No two responses are alike.



The y. 2 children in Room 2 have been studying machines and have prepared annotated plans for their card/paper construction of their favourite vehicle. After sharing their ideas in small groups they assemble their materials and start measuring, cutting, and assembling.

The y. 3 children have also been to the beach. They have been told the story of Mauao and how the maunga was fixed in place when the sun rose – hence the name, 'caught by the dawn'. As a precursor to illustrating the story, the children select clean crayons from boxes marked 'warm' and 'cool' and on strips of paper begin 'crayon starters'. The teacher leads them through a 10-minute session emphasising skills previously introduced: using the crayon in inventive ways by pressing hard, using the edge and side, layering colour, and developing contrasting patterns. Choices are affirmed and outcomes discussed. Scratching through a layer of crayon to reveal colour below to indicate texture or pattern is introduced and practised.



The story is quickly reviewed and discussion follows of what nga patupaiarehe (fairies) – characters central to the story – might look like and how they might behave. Children are encouraged to use their imagination and a list of responses is made on a chart. Criteria are developed providing children with guidelines to assist them in the arrangement of their picture, with emphasis on the elements discussed (shape and colour), the principles taught (contrast and unity), techniques introduced and practised (sgraffito), and most importantly, a direction to 'tell the story' in their own way. The children begin eagerly.

Continued in Part 3

