



## ***The Story of Rosy Dock***

### **Teachers Notes**

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## INTRODUCTION

### Synopsis

*The Story of Rosy Dock* tells the story of an elderly woman who ventures out into the central Australian desert to set up her home. In her attempt to recreate the beauty of the home she has left she does not realise the beauty that is already there.

### Examining works by Jeannie Baker

Jeannie Baker's work manifests itself in several forms: the meticulously crafted reliefs shown in the Desert River exhibition, the books for which the reliefs were photographed and the animated film in which sound, movement and narration provide added dimensions to the relief collages. All are her artworks—each medium pushed to its limits in pursuit of her vision.

Jeannie Baker's work in its various forms offers students opportunities to discuss:

- the making of an animated film
- environmental and social issues surrounding introduced plants and animals in Australia
- Jeannie Baker as an author of picture books
- the processes Jeannie Baker employs in creating her artworks

### Curriculum links

*The Story of Rosy Dock* will have interest and relevance for teachers and students of Australian Studies, English, Environmental Studies, Geography, Media Studies, Science (General and Biology) and Studies of Society and Environment/Human Society and Its Environment.

These notes have been written for use at upper primary level, but the depth of content coverage and suggested activities can be adapted for other levels.

The animated film is listed as a resource for the Junior SOSE Syllabus in Queensland.

## USING THE ANIMATED FILM

Notes by Vivienne Nicoll, Victoria Roberts and Vicki Vivian.

*The Story of Rosy Dock* can be viewed for a number of purposes, including:

- to explore the effects of introduced species on Australia's environment and indigenous species
- within studies of Society and the Environment
- as part of an English literature unit
- as part of a Media Studies unit examining the contributing elements a filmmaker uses to create text
- as part of a study analysing differences between media and literary texts

### About the film

The film is short, and a deceptively simple narrative if viewed only once and without reflection and discussion after that viewing. It runs for 10 minutes and therefore classes can view it two or three times, on each occasion attending to different features.

### Before viewing

If the film is only to be viewed once, direct students to recognise the environmental message of the film. If you are prepared to view the film a number of times over the course of a week, you need not provide a focus for the first viewing (see suggestions under Subsequent Viewings). We recommend that you familiarise yourself with the film and the issues it raises by previewing it yourself.

### After an initial viewing

Encourage students to share their first responses with as little teacher direction as possible. Adapt Chambers' 'Tell Me' framework (1993) to ask such questions as:

- What did you like about the film?
- What did you dislike?
- What puzzled you?
- What images stayed with you most?
- Are there any sounds which you remember now?
- Now that you've listened to each other's thoughts and heard others' observations, what would you tell the students in another class this film is about?

(It is likely that on this first viewing more junior students will focus on the narrative of the woman at the centre of the story. They may well call her 'Rosy Dock' and be concerned about what happened to her, her cat, her trunk and armchair. It is natural for some students to work at this level of

plot. In subsequent viewings you can broaden the focus to the film's themes and the way in which it is made.)

### **Subsequent viewings**

Before viewing a second time, set students the task of observing what happens throughout the film to the plant 'with the beautiful red seed pods' that the woman plants in her desert garden.

At the end of the film an epilogue in print appears on screen without narration. This text is important, since it explains what Rosy Dock is, and what 'enormous unforeseen consequences' result from the introduction of plants and animals into a new environment. You may wish to freeze each of the three different frames on which this text appears, so that all students can read it. With younger students or less able readers, you may need to read this text aloud.

After this viewing, in small groups, students could discuss:

- Who or what is Rosy Dock?
- What is the significance of the title of the film?
- How did the landscape change throughout the film?
- What were the differences between the landscape at the end of the film and the landscape when the desert blooms after the storm?

Regroup and share students' responses. Depending upon their observations, you may either build on their understandings about Rosy Dock—how it was spread and what its effects have been—or you may need to recall significant images from the film such as the breaking off and travelling of the seed pods and the movement of the woman's trunk.

You may wish to draw students' attention to:

- the gradual spread of Rosy Dock from within the woman's fence to the natural environment
- the difference in flora and fauna in the environment:
  - \* in times of drought
  - \* during a flood
  - \* after the first flood
  - \* after the most recent flood
- the things the settler says about Rosy Dock or about the flood

You might wish to take the environmental issues a step further.

- Explore in greater detail the plant Rosy Dock: where it came from, how it spreads, what are the unforeseen consequences of its introduction. For additional information refer to the notes about weeds from the Royal Botanic Gardens (see p. 10).
- Address the more general issue of introduced species, some of which are alluded to in the film via images or narration, eg. camels, rabbits, cats, horses.

- Students may nominate other introduced plants or animals they know of which are causing problems, eg. lantana, blackberry bush, gorse bush, Paterson's curse, prickly pear, cows, buffalo, foxes, carp, sparrows, Indian myna birds, cane toads.
- Discuss why settlers brought these species to Australia: for farming, to make the rugged landscape more 'like home', for sport, for pets.
- Discuss the unforeseen consequences of their introduction (see text at end of film) and also what people are doing to help eradicate or limit the spread of introduced species. A follow-up activity related to this point appears at the end of these notes. It is best undertaken when students can demonstrate some understanding about the language of film (see p. 7).

### **Exploring the language of film**

The activities below are designed to help students notice and understand the differences between written texts and media texts.

In the book *The Story of Rosy Dock*, Jeannie Baker uses visual images and the written word to convey her story and its message. The reader can dwell on particular spreads and turn back and forth. In that regard, the reader has control of the text.

The film has additional 'language' with which to convey its message: camera movement, animation, music, sound effects and the narrator's voice.

Divide the class into two groups. Explain that they will be viewing the film again, this time to focus on how the film works to convey its message, visually and aurally. One group will focus on what they hear, the other on what they see. Distribute copies of the blackline master (p. 8) for students to complete individually as they view the film. Direct students to record their observations in the relevant column. Leave the third column, which focuses on use of camera techniques, for later whole class work. (The kinds of observations students may make are shown on p. 9). When students have completed individual sheets, allow time for them to share with a partner or in a small group.

View the film for a final time, to examine the camera techniques and to complete the third column on the sheet. Depending upon students' experience of the language of media, you may need to first explain some terminology. Refer to films that students watch regularly: for example, in cartoons and advertisements the images cut from one to another very quickly to keep the action moving. These rapid cuts can be contrasted with a dissolve, whereby one scene fades out slowly as the next fades in; this crossover technique gives a sense of time passing slowly. Animation provides movement to images and is at the core of cartoons. You may need to refer to documentaries or television drama to introduce the concept of close ups, wide (panoramic) shots, zooming in or out, panning and the length of time for which shots may be held.

Students might use magnifying glasses to look close up at objects in the classroom, then stand at the door or a window to see a more distant shot. Holding their two hands to one eye like a telescope and slowly moving across part of the classroom will allow them to experience the effect of panning. They can use this same technique to zoom in on an object from a distance, or to zoom out from close up.

For effective whole class discussion, collate students' responses on an overhead transparency of the original blackline master. Now it is necessary to examine the way the film's message is conveyed by the way the film is constructed. Here are some starting points for discussion:

- What emotions did you feel as you watched the film? How are these emotions elicited? (big patches of constant colour, haunting sounds and music and use of light, long panoramic shots conjure up loneliness, emptiness and isolation.)
- What are the turning points (climaxes) in the film and how are these signalled (crack of stock whip to signify disturbance by Europeans, lightning flash, storm to signify the fluctuations and the cycle of extremes in the climate, desert blooming after the flood—note the use of sound effects, animation, layering of image upon image, ending when Rosy Dock is taking over the whole scene)?
- What is the mood of the film? Does it change? What elements help create that mood?
- Why was Michael Craig's voice chosen to narrate the story? How would you describe the voice? How is this different from, say, David Attenborough narrating a wildlife documentary, or from a television commercial for discount merchandise?
- How and why does the music change throughout the film? What sounds are repeated (note the harp motif each time the Rosy Dock seeds disperse)?
- Are particular sounds associated with particular parts of the film? (eg the teeming wildlife sounds at the beginning and the blooming of the desert; use of sound effects during the storm and flood)
- Which things move quickly? Which move slowly? Does anything change speed? Why do you think this happens? (Note, for example, the way the water swirls swiftly at the beginning of the flood, emphasising a sense of danger, but how later as the water spreads further down the river it moves more and more slowly, until it barely moves at all, signalling the end of the rain.)
- What effect does the woman's monologue and dialogue add to the story? (Her Irish accent and concern for her plants and cat help the viewer to empathise with her plight; her monologue is a comment on her alienation from the natural environment.)

- How does this film differ from a documentary? What are the advantages of telling about the problem of Rosy Dock (and other introduced species) this way? What could be the disadvantages?

### **Follow-up activity**

To link the themes of the film with the techniques employed, ask students to put themselves in the role of film director. In small groups, they are going to begin the process of making a film about how people today are working to control or eradicate one of the introduced species causing problems to the Australian environment. If you do undertake this activity, allow students adequate time to develop their project.

Use the pages from Jeannie Baker's own storyboard for *The Story of Rosy Dock* as stimulus material. This is available from the *Film Australia's Outback* website (see p. 19).

- After researching their story, the group's next step is to draw a storyboard of the particular images they will use and the way these images will work together to convey their message visually. Group members should discuss the style of cinematography. What kind of photography do they want? What kinds of shots? Will the images move slowly or fast? What aspects of their images require animation? Why? Like all creators, students will need to work through successive drafts of their storyboard, from scribbled notes and sketches to the final version.
- The group should also draft a narration to accompany the visual images. Decisions need to be made about where narration is unnecessary or may detract from the images. What kind of voice and style of narration do they envisage? A member of the group might practise reading the narration and then make a recording.
- Next, one or two members in the group could act as artists and choose one image to enlarge. What effects are they attempting to achieve through the use of colour, light and detail? What media will they choose (poster paint, crayons, felt pens, collage)?
- One or two other members could plan some sound effects and music to accompany some of the images. What mood are they trying to create in particular scenes? They could experiment with some of the sound effects on tape.
- Still other members could experiment with dialogue or monologue. How does this add to the narration?
- Groups could combine to workshop their ideas with one another, or there could be presentations to the whole class.

**EXPLORING THE LANGUAGE OF FILM**

<b>What we hear</b>	<b>What we see</b>	<b>How what we see moves</b> (camera techniques)
music	colour	close ups or zooming in
narration	light and dark	wide shots or zooming out
dialogue	use of collage	dissolves and cuts
sound effects	details we notice	animation



Sample of possible student responses

**EXPLORING THE LANGUAGE OF FILM**

<b>What we hear</b>	<b>What we see</b>	<b>How what we see moves</b> (camera techniques)
<p><b>music</b> changes with mood harp, flute, piano, strings electronic music reminds us of folk tunes no music - silence</p>	<p><b>colour</b> orange of earth brilliant blue sky red of flower</p>	<p><b>close ups or zooming in</b> window and hands lizard woman's hands with seeds woman by window water on window seeds popping &amp; blowing past</p>
<p><b>narration</b> male gentle telling story</p>	<p><b>light and dark</b> darker blue of sky before storm inside of house in storm darkness of earth when wet flash of lightning</p>	<p><b>wide shots or zooming out</b> island in flood final red blanket initial natural environment before Europeans came</p>
<p><b>dialogue</b> woman's accent Aboriginal voices woman talking to herself</p>	<p><b>use of collage</b> 3D feel of the landscape wanting to touch beetles &amp; rabbits sand grains lizard water</p>	<p><b>dissolves and cuts</b> running river wagon on river appearance of house (1<sup>st</sup> scene) desert coming to life hat blowing off in willy- willy</p>
<p><b>sound effects</b> stock whip Aboriginal clapping sticks birdlife rain on tin roof cat's meow window opening lightning crack running river wind beetle's feet rain in saucepan trowel on earth</p>	<p><b>details we notice</b> house appearing blowing seeds lizard hopping on to trunk sofa on roof bunnies camels on island cracked earth fence beetle's tracks different types of birds car flocks of birds flying hat on cracked earth water running down the window</p>	<p><b>animation</b> horse woman walking, planting seeds, spade lid of trunk, watering can, wildlife moving (lizard, frog, fish, snake, birds, rabbits, kangaroo, beetles) clouds, rain, wind wood and flood</p>

## WEEDS

Background notes prepared by the Royal Botanic Gardens Sydney.

### What is a weed?

There are many definitions of a weed. Two commonly used are:

- i. a plant growing out of place
- ii. a plant growing where it is not wanted

Most definitions have at least two components:

- i. an economic component; and
- ii. an emotional component

This idea becomes clearer when we look at weed types.

### Weed types

Weeds affect us in many ways and these can be categorised though, as 'weediness' is as much a feature of locality as inherent biology, many will fit into more than one category.

**Agricultural weeds:** cause a measurable loss in the amount produced or the value of agricultural products. This can be due to straight competition (eg ryegrass in wheat), harvesting difficulties (eg thistles in wheat), or downgrading the value of the product because of contamination (eg Mexican poppy seeds in wheat.)

**Environmental weeds:** cause loss of biodiversity or loss of ecological integrity by damage to plant communities and animal habitats.

**Poisonous/toxic plants:** those that kill or incapacitate animals, including humans. This is most commonly seen as allergies such as asthma, hay fever, or contact reactions such as hives or rashes.

### What makes a plant a weed?

Predicting whether a species is likely to become a weed or not has proven very difficult. Before allowing a species to be imported into the country for the first time it is necessary to make such an assessment. Botanists at the Herbarium in Sydney have developed a system to attempt to assess potential weediness.

Some of the characters assessed are:

1. Is the species a free-floating aquatic (plant) or can it survive, grow and reproduce as a free-floating aquatic?
2. Does the species have a history of being a major weed elsewhere in similar habitats?
3. Does the species have a close relative of similar biology with a history of 'weediness' in similar habitats?

4. Are the plants spiny?
5. Does the plant have spiny fruits, ie burrs?
6. Are plants harmful to humans and/or stock?
7. Can the plants develop roots from growth points along a horizontally growing stem? And/or can new plants or tubers develop terminally?
8. Do plants have other forms of vegetative reproduction?
9. Are the fruits dispersed by wind?
10. Are the fruits dispersed by water?

### **What do weeds tell us about our environment?**

Many weeds also need to be viewed as indicators of problems rather than as problems in their own right. Often they are a biological reaction to changes in the environment. We may modify the local environment so much (eg. changes in nutrient levels, soil type or removal of existing vegetation) that the local native species, or crops we are trying to grow, no longer have a competitive advantage. In such cases it makes little sense to shoot the messenger.

### **How did they get here?**

It is not easy to be sure about all species now in Australia but, as far as we can tell, about half of them were introduced intentionally for horticulture or agriculture or by acclimatisation societies, and about half unintentionally as contaminants of other products (eg. in bales of hay, weed seeds in crop seeds).

Acclimatisation societies were active around the turn of the 20th century. Their aim was to establish species of (mostly European) animals and plants in the countryside in order to make Australia look and feel more like 'home'. Notable 'successes' included trout, Hawthorn (*Crataegus spp*) and gorse (*Ulex europaeus*). Others include carp and fox.

### **What are we doing now to control the problem?**

Australia has established the Australian Quarantine Inspection Service (AQIS), which has the role of trying to control and monitor the importation of plant species, and attempting to exclude those species with weedy potential. Botanists from the National Herbarium at the Royal Botanic Gardens devised the system for assessing plants that is now used by AQIS.

Botanic Gardens traditionally imported new species and forms with horticultural potential. The Gardens then grew these plants under garden conditions, assessing both their horticultural and weed potential over several flowering and fruiting cycles before releasing them to the public.

See further resources for references.

## Some familiar weeds

### **Rosy dock** (*Rumex vesicarius*)

Rosy dock is native to low rainfall areas from the Mediterranean basin (northern Africa) to the western Asia region (Pakistan). It was most probably introduced as an ornamental plant. One of the earliest official records of its existence in Australia is from the Botanic Gardens of Adelaide, which has a specimen dated 1894. The plant is considered to be a major environmental weed. Rosy dock is well adapted to dry areas so has spread extensively. Native animals and domestic stock have not restricted its spread as they do not find its sour taste palatable.

Because of the low land values of the country it invades and the extensive nature of the disturbed habitat, relatively little active control is undertaken.

Rosy dock is a fleshy annual herb. Its name comes from the appearance of the fruit, which is pinkish-red and bladder-like. The Latin *vesicarius* means 'bladder-like'. The plant produces tubers and its fruits are dispersed by wind.

### **Bitou bush** (*Chrysanthemoides monilifera*)

Bitou bush is a native of South Africa. It was first recorded growing on ship ballast near Stockton, north of Newcastle (New South Wales). Because it readily colonised sand dunes, government agencies and sand mining companies began propagating it to stabilise dunes that had been previously destabilised by human activity.

The problem is that bitou bush spreads very quickly on the dunes and even stable areas, out-competing many native species. Large scale control programs, including biological control, are in operation.

### **Bindii** (*Soliva sessilis*)

Bindii arrived from South America around the turn of the 20<sup>th</sup> century. That prickly feeling you get as you walk barefoot across the lawn is most likely to be a burr of the lowly bindii. The weed is common in the lawns and parklands of most cities and towns in the south eastern winter rainfall zone. To combat the plant, large sums of money are spent on spraying and weeding.

### **Prickly Pear** (*Opuntia spp.*)

Prickly pear includes a variety of different species that were introduced to Australia from South America. The first species of prickly pear was brought in with the First Fleet as food for the cochineal insect that supplied the red dye used for the British military uniforms. Other species of prickly pear have edible fruits.

The plants all spread quickly both vegetatively and from seeds in the fruits eaten by animals. Land values plummeted wherever prickly pear invaded. The war was won by perhaps the most effective biological control agent that has ever been used in Australia, the *Cactoblastis* caterpillar/moth. Most species of prickly pear have been controlled by the *Cactoblastis*.

### **Wandering Jew** (*Tradescantia albiflora*)

Wandering Jew grows best in moist densely-shaded places, especially where extra nutrients have been added to the system. It is a good example of a species indicating changes to habitat. A section broken from the parent plant easily produces roots at the nodes or growth points along the stem; this is an example of vegetative reproduction.

### **Asthma weed** (*Parietaria judaica*)

Asthma weed arrived from Europe in the 1900s and was first found growing on rock cliff-faces around Woolloomooloo Bay. In the last two decades it has moved right around Sydney and is now also recorded in Victoria and South Australia. It grows well in shaded habitats between buildings, on abandoned building sites, or in cracks in pavements. Its wind-borne pollen has been implicated in a number of serious respiratory diseases.

Eradication is fairly simple as the roots easily pull out of the soil but weeders should not attempt this when the plant is flowering and should wear gloves to avoid any allergic reaction.

### **What can we all do to control weeds?**

1. Never dump garden rubbish in the bush. Remember, any plant that grows and spreads quickly in your garden will do the same in the bush.
2. Make sure that compost heaps are safely contained in a bin so that no material escapes.
3. Do not include weed fruit or seeds in mulch or compost.
4. Mulching is probably the best strategy for controlling weeds. Mulch needs to be between 5 and 10 cm deep to stop weed seedlings reaching the surface.
5. Remove any weeds from your garden or lawn before they flower or fruit.

For more information contact your local council or Landcare group.

## **USING THE BOOK**

Notes written by Victoria Roberts and Vivienne Nicoll.

These notes treat the book as an entity in itself, but also include suggestions for teachers who wish to compare the book and film.

### **About the book**

Many students will recognise the book as the work of Jeannie Baker, both from the meticulous and complex construction of double-page spread collages and from the emphasis on environmental issues.

### **Sharing the book**

Since the detail of the artwork is crucial to a full understanding of the story, it is recommended that you use multiple copies of the book so that students can share the text in small groups.

### **Before reading**

Show students the front cover alone.

Ask: *What do you notice?*

(Students familiar with the work of Jeannie Baker may comment on the window, the subject of her last book and the use of collage. This may lead into a brief discussion of Jeannie Baker's books, technique and concerns.)

Redirect students' attention to the cover if necessary.

Ask: *What do we see through the window?*

(Students may notice the natural environment, with no evidence of human habitation. This could be contrasted with the window itself and the ginger beer bottle.)

Now show the whole cover, back and front.

Ask: *What differences do you notice?*

(This time, students may notice the horses in the riverbed and the change in colour of vegetation from yellow to red.)

Have students make predictions about the story based on their perceptions of the images and the title.

Ask: *What do you think this book will be about?*

*Who or what do you think Rosy Dock might be?*

(Students in parts of Australia affected by Rosy Dock will, of course, bring prior knowledge quite different from urban readers.)

### **A first reading**

Read the book uninterrupted, but allow students time to dwell on each double spread. Stop on the last double-page spread. Allow time for students to take in the words in the last sentence and relate them to the illustration and back to the title.

*Ask: Now what do you think Rosy Dock is?*

Share and/or record students' responses but don't try to explain at this point. Ascertain from these responses students' levels of understanding about the spread of Rosy Dock and how this has changed the environment. This will affect how you share the epilogue (last page) and whether or not you choose to then re-read the text.

### **Subsequent readings**

#### **Exploring the detail of the illustrations**

The activities below could be used as task cards, each for a small group with one copy of the book. Whole class sharing (or a jigsaw technique) could be used afterwards for students to share their different findings and to pool their understandings.

*Play: Where's Rosy Dock?*

Examine each double page spread and spot the Rosy Dock either as seed or plant. Each time you spot the plant or its seeds, explain how it may have got there.

*Play: How have Europeans changed the environment?*

Examine each double-page spread and list evidence of changes brought about by Europeans. Begin from the first page, where it is clear that Aboriginal people are the only human inhabitants.

Explore the illustrations closely and try to ascertain what materials Jeannie Baker used to make her collage. Make a list of the things you see and the materials used to represent them. Can you make any generalisations from your observations?

Examine the endpapers. What differences are there between those at the front and those at the back? Discuss what message Jeannie Baker is conveying about colonisation and its lasting effects. What does this say about human responsibility? How would you suggest people can remedy the situation?

Explore the illustrations and list all the objects that seem to draw your eye in some way or other. For each object you choose, try to write why Jeannie Baker chose to make it a focus on the page.

### **Exploring differences between the book and the film**

Use the book and animated film versions of *The Story of Rosy Dock* to make comparisons. In particular, look at the role of the woman. Take students back to the book and track all the references to her. Does the woman play an equal role in both book and film? Why/why not? (Note that in the book the word 'she' appears only once. The woman appears in only six of the fifteen spreads, though her presence continues throughout through the image of the trunk, and through the spread of the Rosy Dock seeds and plants. In the film, the addition of the woman's speech and her portrayal in close-up lead us to engage with her more. In the book, readers focus more on the landscape and the woman's relationship with it.)

### **Exploring the book's words**

It could be easy to overlook the book's words, in that the majestic and detailed illustrations may act as distractors. Depending on students' experience in analysis, you could examine:

- how the story can be told with so few words (less than 300)
- the mixture of description of the setting (in continuous present tense, as in the report genre, implying timelessness) and a recount of events concerning the woman and the flood (told in the past tense and with many 'markers' of time, eg. 'some years later', 'until eventually') (Students could discuss how this differs from a typical narrative with its setting, complication and resolution.)
- the use of figurative/poetic language (personification/metaphor, eg 'the worn down bones of prehistoric mountains'; simile, eg 'like a great red blanket'; assonance and alliteration)
- the complementary roles of words and illustrations (Encourage students to analyse what the illustrations show that is not said in words to further develop their understanding of what makes a text.)

### **Exploring the issue of introduced species and their effects**

An activity that takes students beyond the text is to begin an exploration of the broader issue of introduced species and their effects, by first identifying those introduced animals represented or mentioned in the book. This issue is worthy of class exploration, particularly as it applies to students' local environment. A classroom activity for such exploration can be found in the notes for the film version of *The Story of Rosy Dock* (see p. 3).



## LINKS TO VISUAL ARTS

Notes and art activities by Naomi Horridge.

### Jeannie Baker's collage

Jeannie Baker believes that students need to do their own problem solving, not copy the way her collage work looks.

She answers the question, 'How did you do that?' by turning it back:

'How do you think I did it?'

'They'll come up with good ideas,' she says.

Jeannie speaks about collecting her materials:

*I remember where I've seen things that might work for different elements, for a particular texture or structure that I want to capture, it is all problem solving. Sometimes I use things I've collected from the environment I'm working with, sometimes from a totally different environment, desert pieces might come from rainforest or the sea. I use whatever texture works. I'm trying to capture the feeling of it, the sense of it.*

### Classroom activities

*You need*

- magnifying glasses or microscopes
- paper, magazines, scissors, paper glue, coloured pencils, paint, hot glue gun, stapler, superglue, PVA glue, soft wire
- backing board/base for collage, strong enough for the weight of materials to be added, ie cardboard, plywood, wood
- clay or dough for bases of 3D constructions
- a supply of recyclable, textured scraps and an outdoor space to collect materials

Each student should also collect a range of materials which are special to them and which they can see the possibility of incorporating into their collage pictures. Suggested materials include:

feathers, bark (fine strips, eg paper bark), seaweed, lichen, herbs and spices, tiny shells, rusty tin, sand, earth, dried grasses, flowers, leaves, interesting papers, interesting threads, dried fruit peels, thin slices of eroded wall, fabrics which have interesting textures in their weaves, coloured tin foils

### **A. Texture, scale and constructing. What can I make?**

Collect material from outdoors that is not a proper whole thing, ie. a small scrap, some 'stuff', a texture that you really like.

What texture does it have? What other things have a texture like it?

Look at it under a magnifying glass or microscope.

Draw around the magnifying glass and draw the structure in the circle.

What if it were huge? What would it look like? What would it be like to climb? Draw a little person next to it or cut out people of different sizes from magazines and experiment with them next to the piece of stuff. Place the material onto a landscape background. How big does it look?

What could you make out of this texture? What else could you turn it into?

What could you add to it?

Select a different kind of texture. Put different textures together, play with contrasts and similarities.

Is it an abstract pattern or a concrete representation?

Stick, staple, hot glue or wire pieces together to make a collage or construction.

### **B. Look at some other kinds of collage**

Attend an exhibition by an artist who uses collage or refer to prints or books of their work, eg Picasso's still lives of guitars and bottles, 1912–13.

What materials are used? How is the work different from Jeannie Baker's collage? Why do you think it is like this?

### **C. How can I make...?**

Now undertake activity A in reverse – imagine something that you would like to make a picture or sculpture of (eg your shoe, breakfast, little brother, computer, an angel's wing etc)

Close your eyes and visualise it clearly, move your inner eye over all the detail of how you want it to look.

Now draw it.

Collect and select pieces and textures that you can use to make it. Look for textures that match your vision. Glue them down flat or make a sculpture.

## PUBLICATION DETAILS

### The Animated Film

*The Story of Rosy Dock*

A Film Australia National Interest Program

Writer/Director: Jeannie Baker

Associate Producer: Julie Cottrell-Dormer

Executive Producer: Chris Oliver

Year: 1995

Duration: 10 mins

*The Story of Rosy Dock* is available on DVD (as part of *Film Australia's Outback*). For information, contact:

### National Film and Sound Archive of Australia

Sales and Distribution | PO Box 397 Pyrmont NSW 2009

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Film Australia home page: <https://www.nfsa.gov.au/collection/using-collection/film-australia-collection>

*Film Australia's Outback* website: [www.filmaust.com.au/outback](http://www.filmaust.com.au/outback)

### The book

Jeannie Baker, *The Story of Rosy Dock*, A Mark Macleod Book, Random House Australia, 1995.

## FURTHER RESOURCES

### Websites

Jeannie Baker Artist Author Film Maker - <http://www.jeanniebaker.com>

Australian Children's Television Foundation, Teachers Online - [http://actf.com.au/education/learning\\_centre](http://actf.com.au/education/learning_centre)

Link to What's Fair? Using TV to explore ethical issues in the Middle Years of Schooling (Years 5–8), Topic 6: Caring For Our Environment: Unit 2 - Preserving Our Australian Aboriginal Heritage

### References for information about weeds

BA Auld and RW Medd, *Weeds – An illustrated botanical guide to the weeds of Australia*, NSW Department of Agriculture, 1987.

*Agnotes*, NSW Agriculture & Fisheries, September 1990.

RA Buchanan, *Bush Regeneration*, TAFE Student Learning Publications, 1989.

RG Richardson et al, *Plant Protection Quarterly*, Vol 7 Number 3, 1992.