

Art Ideas

For Primary Teachers 2



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Teachers' Notes

Art Ideas For Primary Teachers 2 is part of a two book series. The first book is designed for lower primary students and this book is written for upper primary students. As a casual teacher myself I have created both books to assist teachers, especially casual teachers, by providing them with easy to follow and practical art ideas. The ideas in this book are interesting and provide students with the opportunity to be creative, expressive and imaginative. Many of the art activities can be integrated into other key learning areas, which is hugely beneficial in today's busy classroom. Pollution, identity and the importance of multiculturalism are just some of the topics raised by the artworks. The artworks featured in this book utilise materials that are readily available in schools which is advantageous for casual teachers and busy classroom teachers.

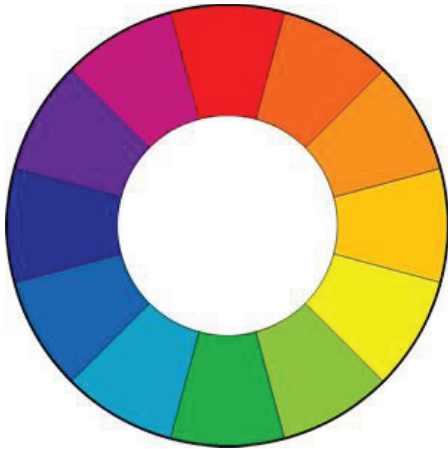
Art in the primary school classroom can be a daunting experience for some teachers who lack confidence or extensive knowledge of art and its processes. I have created these art ideas to assist such teachers and hopefully to promote a positive and productive art experience for both the teachers and the students. I remember my love for primary school art was fostered when I was testing The Frog activity (see pages 26-28). The students were enthusiastic and genuinely loved the art experience (they also had green paint in their hair which made me, and them smile!!!). There is nothing more pleasurable than watching a class of happy, enthusiastic students working busily on a successful art activity. Hopefully these art activities will assist you in this delightful experience.

The art activities in this book will not only help teachers to provide stimulating lessons for their students but they can be used to cater for all levels of artistic abilities. For example, for students with obvious artistic ability, minimal assistance can be given and creativity promoted. For students experiencing difficulty in creating an artwork, it may be beneficial to provide the blackline master templates attached to some of the lessons or give them some assistance to increase their confidence so that they can produce a piece of work with which they are happy. Modifying the lessons can help create a positive environment which is imperative to artistic learning processes. The activities in this book can also be altered in their degree of difficulty by using a different medium or technique, such as substituting pastels for pencils. The lessons can be modified to cater for the abilities of the students and the teachers.

The most important thing to remember is that art should be a pleasurable and positive experience for all involved, and this book has been written to help teachers achieve this.

Colour

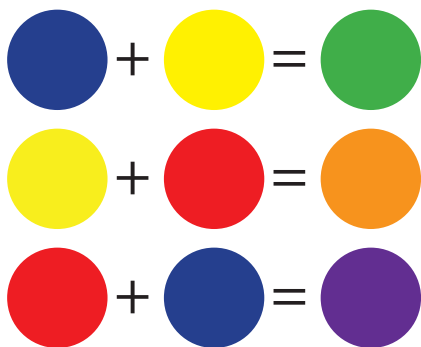
Colour: The colour wheel tells us how the colours work together, and how different colours are created.



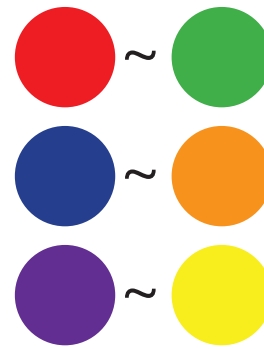
Primary colours: These are colours that can't be mixed from or formed by combining any other colours, and they are the basis for making most other colours. They are: red, blue and yellow.



Secondary colours: Primary colours can be mixed together to produce other colours. These are called secondary colours. They include: green, orange, purple and brown.



Complementary colours: These are colours that are directly opposite each other on the colour wheel. They are: red and green, blue and orange, and violet and yellow. The reason complementary colours are called 'complementary', instead of just 'opposite', is because they work so well together.



Black and white: Like primary colours, black and white cannot be made by mixing together other colours. They aren't used in colour mixing to create colours, so they get excluded from colour mixing theory. If white is added to a colour, you lighten it and if you add black, you darken it.

Warm colours: These are: yellows, oranges and reds. They convey energy, and will induce a 'cozy' feeling which will have a warm psychological effect on us.



Cool colours: These are: blues, greens and violet. They have a calming effect on us, and convey a relaxed mood.



Hue: This refers to the actual colour with its qualities of yellowness and blueness. Intensity is the degree of purity or saturation of a colour. The more intense a colour, the more of a pure colour has been added.

Tint: This refers to mixing a colour with white. The more white added to a colour, the lighter it becomes.

Shade: This refers to a colour mixed with black. The more black that is added to a colour, the darker the colour becomes.

Tone: This refers to a colour that has been mixed with grey.

How To Use This Book

Each activity page contains: a title, the aim of the artwork, the materials required to complete the artwork, the time that it takes to complete the artwork, discussion points, step-by-step instructions, and summary and reflection questions. There is also a picture of the completed artwork on each activity page to use as a guide.

The aim is what the artwork is attempting to achieve.


Example of the completed artwork.

How long it will take to complete the artwork. This will vary depending on age and levels of ability.

Discussion points to guide the lesson and to test and create background knowledge on the subject matter and process of the artwork.

Caught In Plastic

Aim Of Lesson: To create an artwork that depicts the impact of humans on natural environments, using the technique of painting.



Materials

<input type="checkbox"/> Paint	<input type="checkbox"/> Water containers and water	<input type="checkbox"/> Glue or sticky tape
<input type="checkbox"/> Scissors	<input type="checkbox"/> BLMs (see pages 12-13) or white A4 paper	<input type="checkbox"/> Plastic bag
<input type="checkbox"/> Black pen		<input type="checkbox"/> Lead pencil
<input type="checkbox"/> Paint brush		

Duration
2 x 60 minute lessons

Discussion

- What are plastic bags and what are they used for? (We use them to hold and carry objects in.)
- Where do plastic bags go when they are not used anymore? (Rubbish bin, garbage tips, landfill and sometimes they can make their way into oceans and rivers.)
- What impact might this have on our environment? (They take a long time to break down in landfills, they can kill or injure wildlife/marine-life.)
- What animals could get injured if caught in a plastic bag and how? (Marine-life through the waterways, birds can get trapped and unable to escape.)
- What could we do to prevent this from happening? (Limit production and usage of plastic bags, recycle bags, replace with material or paper bags.)
- How could we as artists attempt to rectify this issue in society? (Create pictures that show the effects of using plastic bags, to make people think about their actions.)

Method

- Any animal could be substituted for the octopus, e.g. fish, turtle, bird, etc. If creating an octopus start by drawing the outline of an octopus which takes up the entire page. Only draw three legs on this outline (see BLM on page 12). Draw in a face. On a separate piece of paper draw five legs, ideally two lots of two joined together at the top and one single leg (see BLM on page 13). Draw little circles or other shapes on the bottom of each leg to represent markings on the tentacles. Use the provided BLMs if desired.
- Paint the octopus in one colour. Paint the separate legs the same colour. Paint the water background in colours that represent the sea/ocean (blues/greens).
- When dry, cut out the legs on the separate piece of paper.
- Cut three slits for the legs to be inserted at the bottom of the body (see BLM on page 12 for exact positions). Stick the additional legs on the back side of the page with glue or sticky tape.
- Trace the outline of the face and tentacle markings with a black pen.
- Cut a plastic bag to size and cut holes in it to enable some of the legs to come through the bag. Fix to the painting.

Summary And Reflection Questions

- Why would we create this artwork and what benefits/issues might it raise? (To raise an important social issue and provide a chance for it to be explored and improved.)
- What do you like about your artwork and what did you learn in the art process?
- Would you have done anything differently in your artwork?

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Title of the artwork.

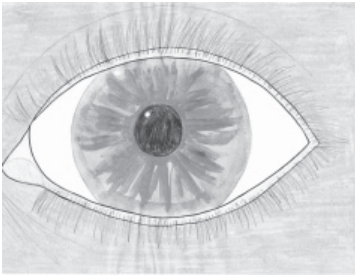
The materials that are required to complete the artwork.

Step-by-step instructions re how to guide the art lesson.

Questions to allow students to critique their artworks and provide an opportunity for teacher assessment.

Eye

Aim Of Lesson: To represent the likeness of an eye, focusing on fine detail and the technique of creating texture.



■ Duration

1 x 60 minute lesson

■ Discussion

- What are the different parts of the eye and their functions? (Pupil: is actually a hole in which light and pictures can be viewed and it is protected by a layer called the lens. Iris: the coloured part of the eye that works with the pupil to control how much light enters the eye. Cornea: the transparent coat of the eyeball that covers the iris and the pupil. Eyelash: prevents particles in the air such as dust from getting into the eye.)
- What colours can eyes be? (Green, brown, blue, etc.)
- Discuss the shape of an eye. (Oval.)
- What technique could we use to portray the iris? (Layering of different shades of the paint being used for the iris.)

■ Materials

- | | |
|----------------------------------------------------------|------------------------------------------------------------|
| <input type="checkbox"/> Green, blue and brown paint | <input type="checkbox"/> Black texta or pen |
| <input type="checkbox"/> Flesh coloured pastel or pencil | <input type="checkbox"/> White paper or the BLM on page 39 |
| <input type="checkbox"/> Lead pencil | <input type="checkbox"/> Paint brush |
| <input type="checkbox"/> Red and black pencil | <input type="checkbox"/> Water container and water |

■ Method

1. If you are not using the BLM on page 39, draw the outline of an eye with a lead pencil, taking up most of the page. Observe other students' eyes as a reference point. Add the inner shape of the eye and the eyeball. Add the pupil. Alternatively use the BLM on page 39.
2. Discuss the effect of light shining in the eye (produces a small white circle that remains uncoloured). Colour the 'pupil' with a black pencil.
3. Colour the area surrounding the eye with a 'flesh' coloured pastel or pencil.
4. Using a lead pencil, draw the eyelashes. Look at a real eye to determine the direction of the eyelashes. When finished, scatter darker lines through the eyelashes using the lead pencil.
5. Determine the eye colour to be conveyed. If discussing light, draw a small circle in the same position of the iris as the pupil. Do not colour.
6. Look at a real eye to observe the patterns in the iris. Mix paint with water to obtain a lighter shade of the paint being used and use to cover the iris. Using a darker shade of the paint (paint with less water mixed with it than used before) use flicking motions with the brush to imitate the line patterns in the iris, over the layer already completed.
7. When dry, trace around the outline with black texta or pen.

■ Summary And Reflection Questions

- What process did you use to make your eye look realistic?
- Did you find this activity hard? If so, what aspects did you find difficult?
- Are you happy with the outcome of your artwork? If not what will you do differently next time?

Frangipanis

Aim Of Lesson: To produce a realistic image of frangipani flowers in their natural environment, through the use of blending and three-dimensional techniques.



■ Duration

1 x 60 minute lesson

■ Discussion

- *What are features of flowers? (Petals, stamen, pollen, stems, leaves, thorns.)*
- *Why can flowers be considered beautiful objects? (Flowers can affect all of the human senses as they are brightly coloured, emit a variety of fragrances, come in assorted shapes and have soft petals.)*
- *What can we use flowers for? (To cheer people up if they are sick, as decorations, as fragrances and oils.)*
- *What do frangipanis look like and what artistic techniques could we use to depict frangipani flowers? Look at pictures or real frangipanis if possible. (Blending of leaves, use of paper to represent the curling of the petals.)*

■ Materials

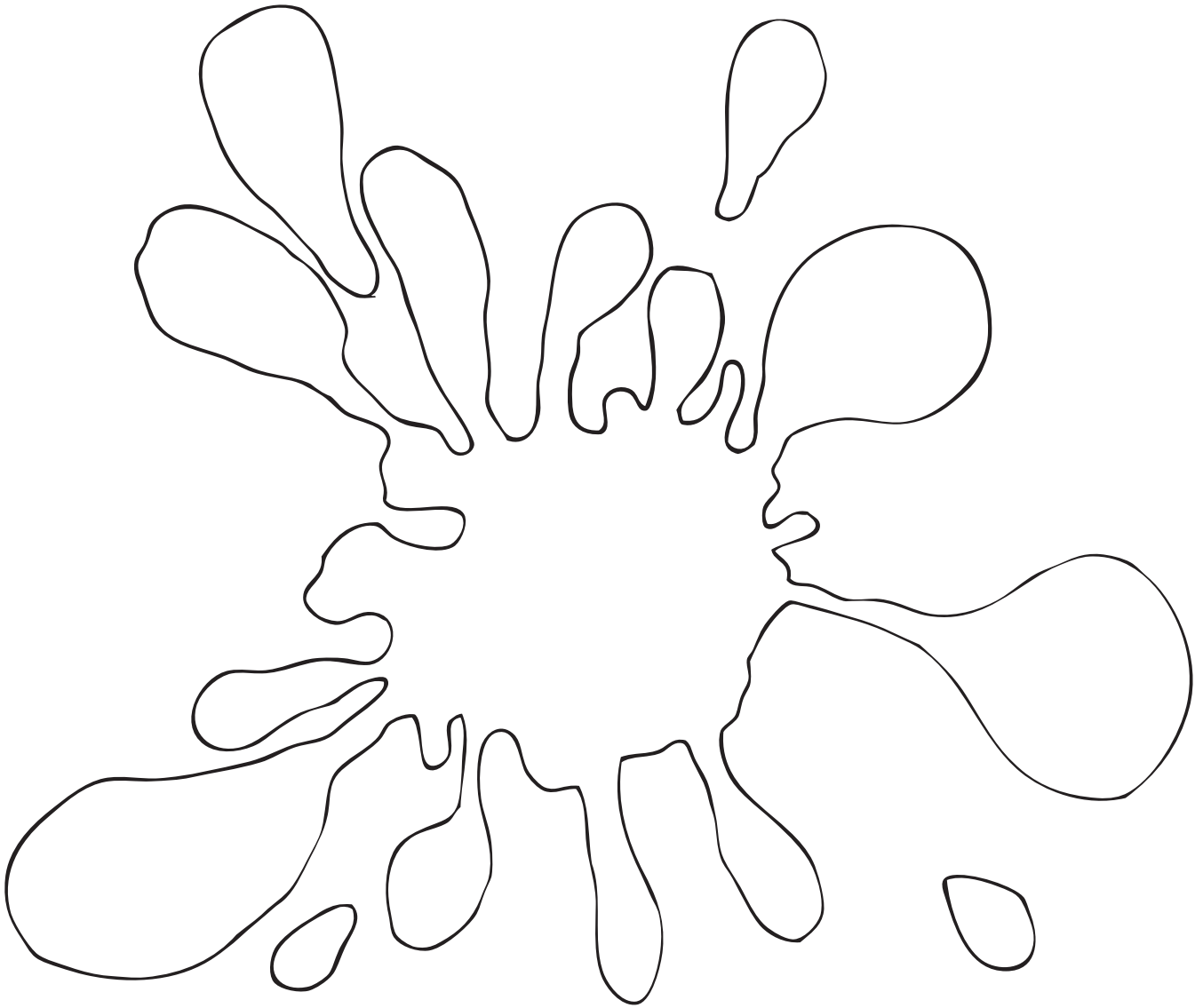
- | | |
|-----------------------------------------|--------------------------------------------------------------------|
| <input type="checkbox"/> Pastels | <input type="checkbox"/> Blue wash |
| <input type="checkbox"/> Glue | <input type="checkbox"/> Lead pencil |
| <input type="checkbox"/> BLM on page 46 | <input type="checkbox"/> Real frangipanis or images of frangipanis |
| <input type="checkbox"/> White A4 paper | <input type="checkbox"/> Scissors |
| <input type="checkbox"/> Paint brush | |

■ Method

1. Draw leaves and branches on a piece of paper lightly with a pencil or use the BLM on page 46.
2. Discuss the effects of darker shading on objects that sit behind others. Demonstrate colouring a small section of a leaf (sitting behind another leaf) a darker shade of green.
3. Using a dark green pastel, outline the leaves and the leaf markings. Colour the leaves heavily with a light green pastel over the top of the dark green markings. These should still be visible under the light green colour. Colour the branches.
4. Dye or wash the background blue and leave to dry.
5. Draw a frangipani petal after discussing its shape on a plain piece of paper. Cut out and use this petal as a template to make another 15 petals if making three flowers.
6. Glue flowers together. Start by gluing one petal onto the right-hand side of the first. Continue around using five petals for each flower.
7. Colour the middle area with yellow pastel. To curl the petals curl the left edge of each petal around a pencil and hold for a minute. When the background is dry glue the flowers on.

■ Summary And Reflection Questions

- *Did adding the three-dimensional qualities (the curled pieces of paper) to your artwork make it look more realistic?*
- *Did you find this activity hard? If so, what aspects did you find difficult?*
- *Where would be an appropriate location to display your artwork besides the classroom? (E.g. places that need lightening and cheering up.)*



Starfish



Blending Practice

