

FORM: DRAWING, PRINTMAKING

STAGE: 3

ACTIVITY: 1

OBJECTIVE

Make artworks using ideas based on observations of the natural environment.

OUTCOMES

To demonstrate achievement students can:

- discuss how artists organise visual elements to make statements about their world
- make a block print controlling the tools and materials throughout the process
- reflect on the effects achieved by combining observations, materials and techniques.

TEACHING NOTES

This is a non-threatening drawing activity using OHP transparencies or firm plastic.

PVA glue can be coloured by adding ink to the PVA in small bottles. With the point nipped off and turned on its side, you draw straight from the bottle.

If they are already able to make a block print they could try a lino or scratchboard print.

LANGUAGE

external environment
internal environment

foreground
middle ground
background

RESOURCES

OHP transparency
OHP or white board
markers
PVA ink
magazines
scissors
scrap cardboard

The magic saddle
by Christobel Mattingley
The great kapok tree
by Lynne Cherry
Home Place Crescent
Dragonwagon
illustrated by Jerry Pinkney

SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

• select a window with a view and discuss the living and non-living things that they can see. *What is visible in the foreground? middle ground? background?*

• place an OHP transparency or a piece of firm plastic onto the glass and draw (trace) what they can see through the window with a texta or OHP pens. Draw right up to the four edges of the plastic. They might draw the external environment, i.e. trees, animals, buildings, rooftops

OR

• they could stand outside and draw what is inside, i.e. desks, chairs, corner of the room

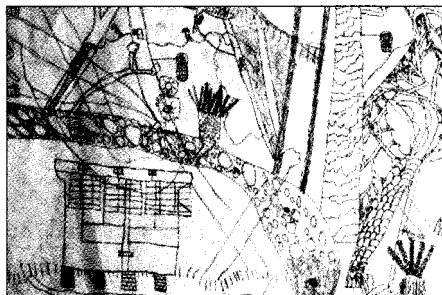
• place the plastic onto a large sheet of art paper. Place another sheet on top of the plastic and trace the drawing, extending all the lines from the plastic drawing to the edge of the art paper. Add collage materials or colour to show contrasting areas of dark and light, texture and colour

• add a different meaning to the drawing created by adding an image cut from a magazine

• add colour and texture to the drawing by drawing over the texta lines with coloured PVA

• create a new artwork after looking at the views from windows in 'The magic saddle' by Christobel Mattingley. How has the illustrator created this artwork?

• use cardboard cut to the shapes from their drawing and glue them to a cardboard block to create a rubbing or block print. Draw a window frame on the rubbing or print to complete the artwork.



ASSESSMENT

Were the students able to:

- discover anything they had not seen before?
- discuss aspects of perspective in their drawings?
- discuss the use of texture, tone and colour?
- use the drawings as a basis for creating a block print?
- use the block print or rubbings to create a new artwork?

EVALUATION

- Did you encourage the students to add further details to their block before moving to take a print?
- Did you provide additional print-making opportunities for students if desired?

LINKS WITH OTHER:

Visual arts activities

Compare the illustrations by Jerry Pinkney in *Home Place Crescent* to those of Lynne Cherry in *The Great Kapok Tree*. How have they been created?

Key learning areas

Science & Technology Unit *Inside Outside*
English – Read *My Place*, Nadia Wheatley

LIVING THINGS: Looking through any window

FORM: DRAWING, PAINTING

STAGE: 3

ACTIVITY: 2

OBJECTIVE

Make artworks using ideas based on observations of the natural environment.

OUTCOMES

To demonstrate achievement students can:

- discuss how artists organise visual elements to make artworks
- observe and express the effect of light and shadow on a subject
- view and discuss other artists' works which encompass views from windows.

TEACHING NOTES

Collect artworks which have views from a window as their subject matter e.g. Grace Cossington Smiths *Interior with Wardrobe Mirror* 1955, John Brack *The Car* 1955. Display a colour wheel in the room. If the students have not done any work on colour mixing, then you will need to let them do some experimenting.

A good way to demonstrate colour mixing for secondary colours is to use food colouring in a glass on an OHP.

Always begin with the lightest colour and add the darker colour, one drop at a time.

LANGUAGE

shadow
light and dark

primary colours:
yellow, blue, red

secondary colours:
orange, green, violet

RESOURCES

paint and brushes
pencils
pastels
paper
glue and applicators

scissors
magazines
board to cut window frames
artworks

SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- view the artworks and discuss how each artist has looked through a window and painted the view he or she saw; observe how each artist has included the window frame and in some cases, part of the room showing the inside and outside spaces and how the two relate.

Select one of the paintings and consider: When the painting might have been made. Where the window might have been. What the people living in the house might have been like

- look out of several windows and identify the living things they can see and sketch selected aspects of these scenes

- draw what they can see, and use their drawings to create a painting. Encourage students to:

- use the colours and textures suggested by the subject
- mix colours where necessary
- look at the light in the scene and note where the shadows fall: what shape is the shadow?
- add other media, like crayons or pastels
- imagine that they can see a living thing which does not belong in the picture

- use a magazine picture to represent this living thing and place it in their artwork

- add a window frame to their artwork.



ASSESSMENT

Were the students able to:

- explain how Cossington Smith and Brack organised the elements of art to create artworks that expressed their own style?
- use shadow to visually express spatial relationships and 3D form?
- discuss the composition of artworks in terms of the use of colour, the focal point, foreground, middle ground, background ?

EVALUATION

- Did the students observe protocols when mixing colours or did they put dirty brushes into the paint?
- Did the students demonstrate their observational skills?
- Did the students engage in self evaluation?
- Did the students show light and shadow in their artwork?
- Were the students who elected to use a mediated image able to select something which did not belong in the view from the window?

LINKS WITH OTHER:

Visual arts activities

Set a night time scene for homework.

Key learning areas

Science and Technology: Indoors Outdoors Unit.

LIVING THINGS: Through Jeannie Baker's window

FORM: DRAWING, COLLAGE

STAGE: 3

ACTIVITY: 3

OBJECTIVE

Make artworks using ideas based on observations of the natural environment.

OUTCOMES

To demonstrate achievement students can:

- discuss the collage work of Jeannie Baker
- evaluate the visual and textural qualities of a variety of collage materials
- reflect on their own choices of materials to match the subject matter.

TEACHING NOTES

For this lesson you will need several copies of the Jeannie Baker book *Window*.

"A window on the World" was the Book Week theme in 1994. Check with your librarian for the support material written for this theme.

LANGUAGE

window	smooth, rough,	timeline
texture words:	bumpy, fluffy	man-made
woolly, soft,	scenes	natural
hard, prickly,		

RESOURCES

paper	glue, spray fixative
pencils	art paper
collage materials	paint and brushes
found objects	Stimulus material:
scissors	<i>Window</i> by Jeannie Baker

SUGGESTED TEACHING AND LEARNING ACTIVITIES

Students will:

- look at and discuss the images in Jeannie Baker's book *Window* and work in groups to:
 - create a timeline of events
 - create a list of scenes
 - create a list of materials used and sort them into the categories of never alive or once alive
 - create a family tree for the characters in the book
- in groups, take a page from the book and create a word bank of texture opposites, then take a sheet of paper divided into eight and try to recreate eight opposite textures from the word bank using rubbings of man-made and natural surfaces or collage materials
- create a new artwork using found objects, by drawing a rough outline of the window view, showing the basic forms, selecting the materials needed to show the texture of each object in the artwork, and arranging them onto their drawing
- add a window frame to their artwork.



ASSESSMENT

Were the students able to:

- identify texture in their environment and justify their choice of material?

EVALUATION

Were opportunities given for students to share their discoveries?

Did you give the students encouragement to experiment with different combinations of materials or rubbed surfaces?

Did the students follow your outline for cleaning up and return of recyclable materials?

LINKS WITH OTHER: Visual arts activities

Look at: *Picking Flowers* by Auguste Renoir which shows a landscape full of light and bright blooming flowers. Discuss the dappled effect.

The Blank Signature by Rene Margritte which shows richly textured trees and grass. Discuss the surrealistic view of the rider in the forest.

Key learning areas

English: Find other books which tell stories without words.