

A Grade 3-5 ARTful Hour...

January 2011 with Heidi Stoddart

Some Favourite Online Resources...

Art Lesson Ideas:

Deep Space Sparkle... <http://www.deepspacesparkle.com/>

Mrs. Picasso's Art Room... <http://mrpicassosartroom.blogspot.com/2010/02/jim-dine-inspired-hearts.html>

Mrs. Jackson's Art... http://artisthebestpartoftheday.blogspot.com/2010_02_01_archive.html

Thomas Elementary Art... http://thomaselementaryart.blogspot.com/2009_12_01_archive.html

Incredible Art Department... <http://www.princetonol.com/groups/iad/lessons/lessons.html>

School Arts Magazine... <http://www.davisart.com/Portal/SchoolArts/SADefault.aspx> (A subscription allows access to their digital archives of past issues)

Art Vocabulary:

Art Lex... <http://www.artlex.com/>

Picture Books:

Magic Suitcase... <http://www.magicsuitcase.ca/index.cfm> (can search by subject for curricular connections, eg. Art)

Art Programs:

Art in Action Program... <http://www.artinaction.org/w/Programs>

ArtsSmarts... (submit proposal for funding!) <http://www.artsmarts.ca/en/about-us/about-us.aspx>

Artist-in-Residence (NB Dept. Of Wellness, Culture & Sport)... (submit proposal for funding!)

http://www2.gnb.ca/content/gnb/en/services/services_renderer.201088.html

Hands-on...

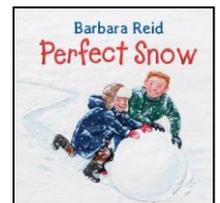
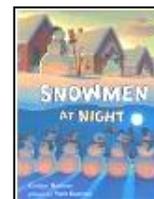
1. Painting: Fingerprint

Snowmen

(from The Usborne Book of Christmas Art Ideas)

*see attached hand-out

NOTES TO SELF:



2. Exercise: Gesture Drawing!

Gesture Drawing -The act of making a sketch with relatively loose arm movements (gestures) — with the large muscles of the arm, rather than with the small muscles of the hand and wrist of the artist. Or a drawing made this way. Gesture drawing is both widely considered an important exercise in art education, and a common practice artists use in "warming up" at the start of any new work. A gesture drawing is typically the first sort of drawing done to begin a more finished drawing or painting. It is used to block in the layout of the largest shapes in a composition. There are compelling reasons too for artists to make gesture drawings simply for the sake of making them. The act of gesture drawing trains the simultaneous workings of the eyes, the brain, and the hand, especially in the act of drawing from life — from direct observation of a subject. Intensifying this learning experience is the practise of gesture drawing at great speeds — drawings made in as long as five minutes, and as short as a few seconds.

-Retrieved January 2011 from <http://www.artlex.com/>

Materials:

- newsprint
- pencils
- construction paper (dark colour, such as black)
- oil or chalk pastels

PROCESS:

1. Demonstrate how to quickly draw a basic human figure using basic shapes. (Head, neck, upper body, lower body, 2 ovals for arms (which reach to mid-thigh!), 2 ovals for legs, ovals for hands and feet).
2. Demonstrate how to make a gesture drawing with a model as a visual reference. Draw what you see, not what you know/remember or guess – look to the model to see where to position and place the shapes of the figure to capture the pose. Remember to draw loosely, from the shoulder, and quickly.
3. Have students fold the large sheet of newsprint into a 'booklet', ready for several gesture drawings.
4. Students start by drawing one figure standing straight, arms at side... a basic standing pose to get them started, working loosely and with oval or 'sausage' shapes. Fill the page, working largely and loosely; suggest starting with a 'head' that is roughly the size of a toonie to begin...
5. Have student volunteers hold poses for 2-3 minutes each as the rest of the class captures the pose with a gesture drawing. Be sure to 'rotate' so that each model faces a different direction to vary the viewpoints of the artists.
6. Once students are getting more familiar and comfortable with the process, have them try another medium – oil pastel OR chalk pastel on black construction paper. Once they've captured 3 poses on this sheet of paper, they can fill in all of the background or NEGATIVE SPACE using the pastels, leaving the gesture drawings in their original format.

NOTES TO SELF:

1. Collaborative Work: Outdoor Winter Activities!

Goal: to create an outdoor scene with YOU involved in a winter activity using COLLAGE!
This will be done in groups with each person included in the scene/picture.



Artworks created by Gr. 5 students at KPES; December 2010.

Materials:

- newsprint for planning (1 sheet of 24"x18" per group; same size as background sheet for artwork)
- construction paper (1 sheet of 24"x18" per group; 'sky' colours such as light or dark blue, grey...)
- white cartridge paper (1 sheet of 24"x18" per group for 'ground' or snow; 'light blue' or 'grey' can also work as ice if required)
- construction paper (variety of colours; 9"x12" AND 'scrap' boxes organized by colour)
- construction paper in skin tones (eg. "Pacon" brand "Multicultural Construction paper"; 9"x12"; 50 sheets for approx. \$2.39; Source= "School Specialty" @ www.schoolspecialty.ca)
- pencils
- scissors
- small plastic baggies (1 per student) for safe storage of collage pieces between work sessions
- white glue

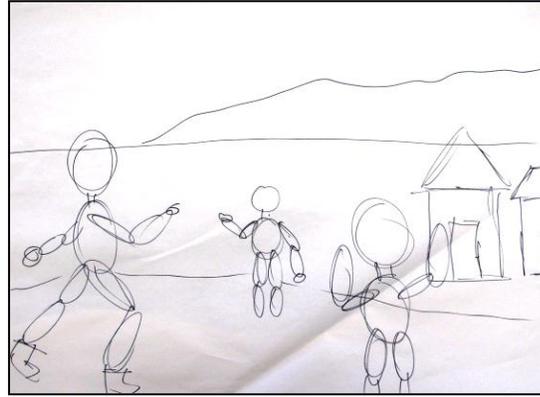
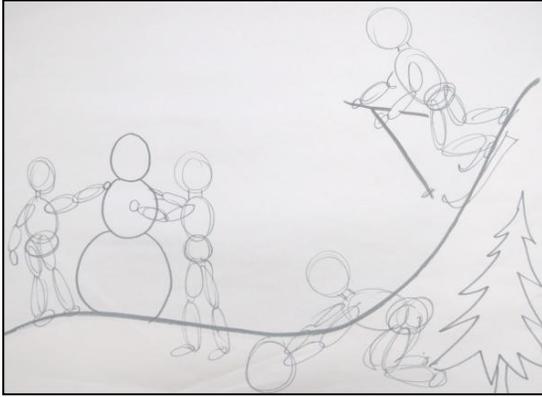
For "Splattering" station once collages are completed:

- white tempera paint, slightly diluted with water
- paintbrush
- newspaper to protect table

Process:

GROUP WORK:

1. Look out the window for inspiration (winter!); Introduce "Landscape" as an "outdoor scene" and "Horizon Line" as the line that shows where the sky meets the ground (or water).
2. Brainstorm a list of outdoor winter activities that the students enjoy (eg. Skating, hockey, building snowmen, skiing, sledding...).
3. Introduce "self-portrait" (picture of yourself).
4. Have students organize (or teacher pre-arranges) groups of 4-5 and work cooperatively to decide on a winter activity/scene for their artwork that will include each person in the picture.
5. On newsprint, work together to create a plan for your picture. Include a HORIZON LINE to show where the sky meets the ground, and a rough sketch of each figure (eg. Using "Gesture Drawing" or basic shapes to 'pose' the figure), making good use of the space and remembering that the figures need to be LARGE because they have to be created using only cut & pasted paper!



6. Check/monitor that each plan has a winter activity that makes good use of the space, inclusion of a horizon line, and includes each member of the group and what they will be doing in the scene.

7. Decide on the colour for your background/sky (construction paper!), then get a large sheet of white cartridge paper to create the 'ground'. DEMONSTRATE how to plan the kind of line required for the ground, and how to DRAW THIS IN REVERSE on the cartridge paper so it can be flipped over and pencil lines will not be visible. Also DEMONSTRATE smooth cutting techniques (not 'snipping' or closing the scissor blades, but 'gliding' the scissors in a continuous line).



8. SELF-PORTRAITS... Each student then begins working on their own self-portrait, relying on the group plan for the approximate size and pose. Start with the head and add shapes (eg. rectangular shapes for jacket and snowpants, triangular shape for hat, etc.) to complete the figure. DEMONSTRATE this by showing how to draw the shape on the BACK of the construction paper, then cutting out and flipping over so that the pencil lines will not show. IMPORTANT to draw in REVERSE on the back of the construction paper, so be sure to emphasize/demonstrate this process! Encourage students to cut out and arrange BEFORE GLUING their figure together. Details such as hats, scarves, mitts, boots, stripes on coats, etc. add visual interest.

9. Once figures are complete, students can move on to create parts of the scene, such as trees, buildings, sleds, hockey sticks, etc.

10. ARRANGE everything FIRST before gluing things down on the background paper.

11. Once the arrangement works, start gluing! Demonstrate how to 'outline' the back of the shape with a thin line of white glue, then holding it in place for 10 seconds for it to properly and securely adhere.

Once the collage work is done, set up a 'splattering' station, covering a table with newspaper and setting one artwork at a time in the middle of the table. Adult supervision is recommended.

1. Demonstrate how to dip the brush in slightly-diluted, white tempera paint, then hold the brush in one hand and hold the other hand in a rigid position below the paint brush.
2. Position the brush over the artwork, lightly 'tapping' the paintbrush against the rigid hand as you move above the artwork; the paint should 'splatter' in small drops of paint onto the page below, resembling falling snow.
3. Carefully set the artwork aside to dry, being sure to transport it in a horizontal position so the drops of paint don't 'run'.