

EXPLORE ART

How To Teach a Class



Overview of the lesson

General

In most classes you will have eight, 1 hour lessons over the course of the school year. Some teachers like to have more lessons and some prefer less. This is something you need to work out with your teacher. You may be able to extend the length of the lesson or increase the amount, if you and your teacher wish to. This can give scope to do projects which take more than one session. Glass is usually done as a separate lesson but if your teacher would prefer not to, it can be used as a shape or texture project.

Every class is allocated enough clay, glass and watercolor paper, for one lesson. All the other mediums and supplies are in the supply room to use as you wish. Clay is usually used as a form lesson and needs two sessions. Glass is quite time intensive for you in the preparation stage and may need some extra help. There is an option to do more than one lesson with watercolor but please contact someone from the EA team for extra supplies of watercolor paper. These 3 lessons are limited because of the cost of materials.

Your presentation to the class can be in whichever format you feel most comfortable using. There are a large supply of art posters which you can use or a Powerpoint presentation will work equally well. There are some Powerpoints available to use or to take as a base and change.

Art Basics

- Art should be just that – not a “craft” project for the holiday or month.
- Projects should be linked to the Element of Art and the Artist.
- Let the students know what you expect from them
- Structure the lesson
- Ask your teacher for the phrase s/he uses to get their attention. It might be ‘one, two, three, eyes on me’ and they would reply ‘One, two, eyes on you’. It helps to have that continuity between you and the teacher. It also helps them have a verbal rather than a physical (clapping) reply, in case they have art supplies in their hands!
- Speak with your helpers before the lesson, so they know where you need help and ask them not to chat at the back of the classroom when you are giving your presentation
- Encourage, Compliment and Assist the students. NEVER do the work for them, if they don’t understand something demonstrate on a separate sheet of paper, not on their work.

Lesson Structure

The lessons should comprise of three parts which link together with each other.

- The Element of Art (5-10 mins)
- The Artist/artwork (5-10mins)
- The Project (45 mins to 1hr)

The Elements of Art

The elements of art are line, shape, color, texture, value, space and form. We also use pattern, which is actually a principal of design. Each lesson is based on a different element of art, which gives us 8 lessons over the year. Introduction of the element of art should just be a few minutes at the beginning of the lesson.

The Artist

The artists should link to the element of art in some way and also to the project. You can choose to look at the style of one artist through several of his works or to study one particular work in detail. Again this part should be no more than a few minutes.

The Project

There are projects available for you. They can be found in the binders in the conference room cupboard or online at:

exploreart.smithptsd.org/lessons/

All lessons are grade appropriate so look in the correct book/section for your grade. Only use lessons from your grade so the students don't end up repeating lessons in future years.

Within the grade books the projects are divided by the elements of art. A project from each of the elements of art is required over the course of the year.

Clean up

Where possible build in 5-10 minutes of clean up time at the end of the lesson. It's a great life lesson as well as art lesson to get the students involved in the clean up process. Please check the equipment has been cleaned properly before it is put back. This is really important that everyone put things back as they found them so that the supply room stays tidy and every class get to pick up clean supplies for their lesson.

Elements of Art

All artists have the same elements of art with which to work. They are line, shape, form, color, value, texture, and space. All the art in the world is done with one or more of these elements. If we want to make art, we need to understand these seven elements of art.

We can separate the art elements to study them, see how they look and how they can be used in making art. Frequently they are combined when used in painting, sculpture, or other forms of art.

Line

Line is a mark made by a pointed tool – brush, pencil, stick, pen, etc. and is often defined as a moving dot. It can vary in width, direction, curvature, length, and even color. A line is created by the movement of a tool and pigment, and often suggests movement in a drawing or painting.

Shape

Shape is an area that is contained within an implied line, or is seen and identified because of color or value changes. Shapes have two dimensions, length and width, and can be geometric or freeform (organic). Design is basically the planned arrangement of shapes in a work of art.

Form

Shape and form have the same qualities except shape is two-dimensional and form is three-dimensional; it describes volume and mass. Both may be organic or inorganic, freeform or geometric, natural or man-made.

Color

Color depends on light because it is made of light. There must be light for us to see color. A red shirt will not look red in the dark, where there is no light. The whiter the light, the more true the colors will be. There are three properties or characteristics of color; hue, value, and intensity. Hue is simply another name for a color.

Value

Value refers to dark and light; the value scale refers to black and white with all gradations of gray in between. Value contrasts help us to see and understand a two-dimensional work of art. Value contrast is also evident in colors, which enables us to read shapes in a painting.

Texture

Texture refers to the surface quality of artwork and describes the feel of an actual surface. Sculptures, ceramic ware, or collages may have rough or grainy surfaces – or actual textures you can feel. A drawing, print, or painting can be made to look like a textured surface and has simulated or implied texture because it may look like texture, but actually is on a smooth flat surface.

Space

Actual space is a three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space in a painting is an illusion that creates a feeling of depth. The object or the picture plane is divided into positive space (the object itself) and negative space (the surrounding area, or background). Various techniques can be used to show space.

Principles of Design

Once you are familiar with the Elements of Art, you need to understand composition or visual design. This helps artists use the Principles of Design to make their artwork better. The Principles of Design are balance, contrast, emphasis, movement, pattern, rhythm, and unity with variety. They help artists organize any kind of artwork so it feels more comfortable to viewers.

Balance

Balance refers to the arrangement of elements on either side of a center line. Shapes, colors, and values can be arranged to create a sense of comfort and balance. Most successful compositions achieve balance in one of two ways: symmetrically (formal balance) or asymmetrically (informal balance). Radial symmetry is the result of arranging elements equally around a center point.

Contrast

Contrast refers to differences in values, colors, or other art elements. Contrast is used to make artwork exciting.

Emphasis

In artwork, visual emphasis is placed on the most important parts of the work (focal area). Other things in the artwork may be important, but we look in the focal area to see what the artist emphasized.

Movement

Artists use visual movement to guide the viewer eye to move along edges and lines, and paths made of connecting shapes of similar value or color. Such movement often leads us to the focal area and gives our work a sense of unity and organization.

Pattern

Patterns are made in art when the same shapes or elements are repeated again and again. Pattern can be regular or irregular. Regular patterns result with elements that are carefully controlled and repeated accurately whereas irregular patterns are found with random repeated elements that don't seem planned, as found in nature.

Rhythm

Rhythm is based on the repetition of art elements. Developing rhythm in a work of art will help unify the surface and create a feeling of planned organization. Regular rhythm is planned by using the same elements repeatedly, but not necessarily exactly. Irregular rhythm is developed when elements are repeated but with more variety, i.e. a city skyline or waves in the ocean.

Unity

Unity makes a work of art feel complete and finished because everything (such as color, texture, repetition, movement, and the subject) seems to be in harmony and work together. While variety keeps the artwork interesting, consistency will create unity. If everything looks too much alike, the work may appear dull, whereas unity with variety is much more pleasing.

Art and Artist

Looking at Art: Seeing Questions

When looking at a work of art, students might be asked to:

Describe it

- What kinds of things do you see in this painting? What else do you see?
- What words would you use to describe this painting? What other words might we use?
- How would you describe the lines in this picture? The shapes? The colors?
- Look at this painting for a moment. What observations can you make about it?
- How would you describe this painting to a person who could not see it?
- How would you describe the people in this picture? Are they like you or different?
- How would you describe (the place depicted in) this painting?

Relate it

- What does this painting remind you of?
- What things do you recognize in this painting? What things seem new to you?
- How is this painting like the one we just saw? What are some important differences?
- What do these two paintings have in common?
- How is this picture different from real life?
- What interests you most about this work of art?

Analyze it

- Which objects seems closer to you? Further away?
- What can you tell me about the colors in this painting?
- What color is used the most in this painting?
- What makes this painting look crowded?
- What can you tell me about the person in this painting?
- What can you tell me about how this person lived? How did you arrive at that idea?
- What do you think is the most important part of this picture?
- How do you think the artist made this work?
- What questions would you ask the artist about this work, if s/he were here?
- What do you think is good about this painting? What is not so good?
- Do you think the person who painted this did a good or bad job? What makes you think so?
- Why do you think other people should see this work of art?
- What do you think other people would say about this work? Why do you think that?
- What grade would you give the artist for this work? How did you arrive at that grade?

Interpret it

- What title would you give to this painting? What made you decide on that title?
- What other titles could we give it?
- What do you think is happening in this painting? What else could be happening?
- What sounds would this painting make (if it could)?
- What do you think is going on in this picture? How did you arrive at that idea?
- What do you think this painting is about? How did you come up with that idea?
- Pretend you are inside this painting. What does it feel like?
- What do you think this (object) was used for? How did you arrive at that idea?
- Why do you suppose the artist made this painting? What makes you think that?
- What do you think it would be like to live in this painting? What makes you think that?

Evaluate it

- What do you think is good about this painting? What is not so good?
- Do you think the person who painted this did a good or bad job? What makes you think so?
- Why do you think other people should see this work of art?
- What do you think other people would say about this work? Why do you think that?
- What grade would you give the artist for this work? How did you arrive at that grade?
- What would you do with this work if you owned it?
- What do you think is worth remembering about this painting?

Leading Questions For Art Presentations

- Ask children to guess name of print. Give name. Talk about renaming it.
- Have students “memorize” the picture for 15 seconds; then turn it around, talk about what has been seen.
- Ask what student would change, add, or take away if they were the artist.
- Ask what print reminds of. Is it happy or sad?
- What do you notice first – shape, color, line?
- If showing 2 prints from same artist, talk about how they belong together, what they have in common. What makes them look different?
- Take turns using one word to describe print.
- Have all students close their eyes except for one student who describes the work. Compare visualization with print.
- Use a piece of butcher paper and cut an opening or two. Then cover the print. Let students guess what the rest of the picture might be.
- If print depicts persons of a period in time, discuss what it was like to wear those clothes, live in that time. Compare to life today. What is the same? What is different?
- Talk about colors used in print. Why were they chosen? How is color used to attract attention?
- What is the theme of the print? Person, place or thing?
- Are colors, lines, brush textures repeated? Talk about repetition.

The Project

The Project

- The projects are organised by Element of Art and there are several grade specific projects within each Element of Art.
- All the project are written up in grade binders and are also available on line at: **exploart.smithptsd.org/lessons/**

Instruction

- Demonstrate the technique and explain the skills you want them to try.
- Show an example when needed or appropriate.
- Care and respect for art materials should be included in each lesson.
- Do a warm up activity (2-3 minutes) on scratch paper.
- Help them think through and DESIGN their work before they begin.
- Encourage originality and imagination.
- Close your eyes and picture it finished.

Designing, sketching, thinking

- Start on scratch paper.
- Encourage not using erasers; let them get comfortable with “imperfect” lines, etc.
- Limit their time to avoid detail in mock-ups.

Scale – drawing little or big

- Use grid paper for mock-ups to get initial size.
- Dividing the page with 1 to 3 lines, vertical or horizontal may help.
- Have them “air draw” the shape they are trying to make 3 to 5 times.
- Give them an idea of scale – use their hand, finger, or other object.
- Show them the medium they will be using – oil pastels, large bristle brushes, colored pencils, etc.

Experimenting

- Scratch paper is the most useful tool in creating a successful piece.
- Suggest color testing on scratch paper.
- Suggest application experimentation – i.e. pastels can be used with broad smooth strokes, hard sharp lines, or light and sweeping when pushed flat across the paper.
- Encourage color combination experiments, varied and possibly unusual.

Clean-up

- Build clean-up time for materials and classroom into each lesson. The classroom should look as it did when you arrived.

Management

- Insist on a calm, respectful learning environment.
- Ask the teacher for their “attention” signal – “Give me five.”
- Enthusiasm works!

**ART IS SUBJECTIVE AND IMPERFECT
IT'S ABOUT THE EXPERIENCE NOT THE OUTCOME**



Tips and Tricks

Directed Drawing

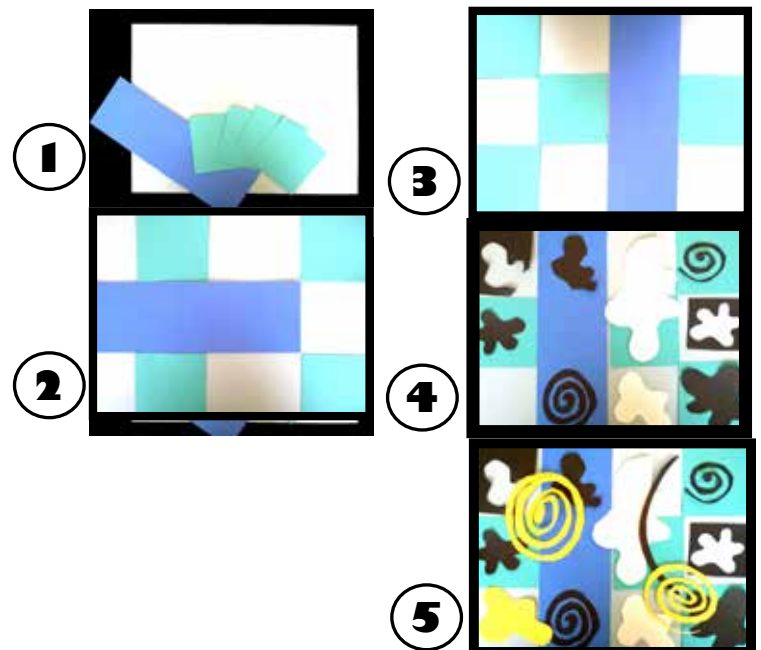
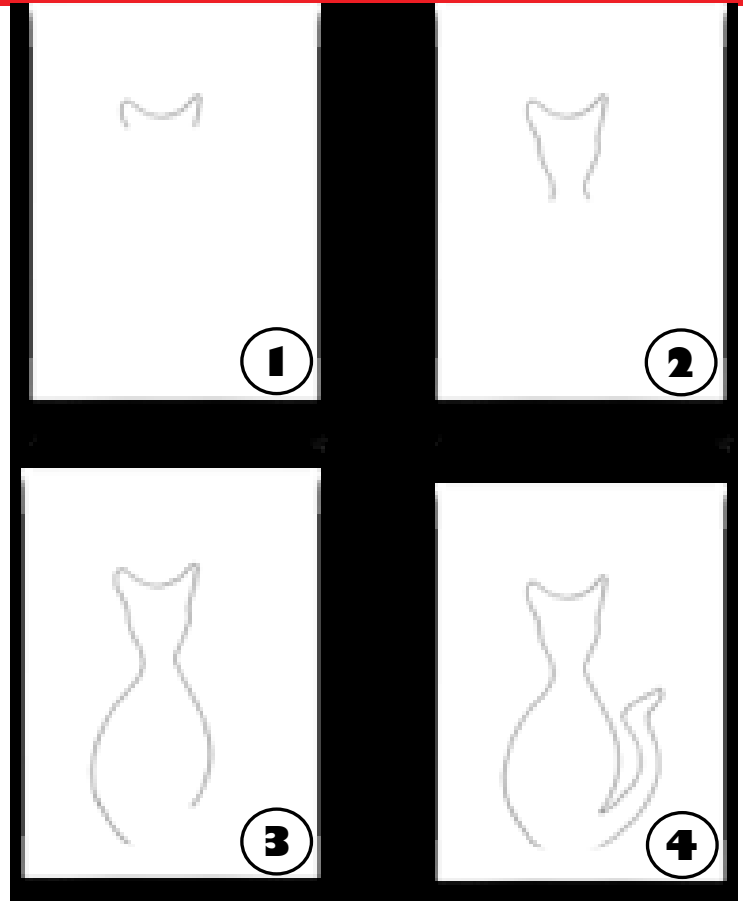
You may not consider yourself an artist but that doesn't mean you can't teach art to your students.

What's the secret? Understanding how children learn to draw. Through simple drawings, you can help your students feel like artists. Directed drawings are like magic for children. Connecting lines and shapes is the foundation for all drawing strategies. It's difficult for a child to look at a blank piece of paper and start drawing. Many can, but in a classroom situation, experienced teachers know the benefits of having all children engaged in a project at the same time. Children who may struggle with art feel empowered when they look around their table group and know that they are drawing at the same pace as everyone else.

While not every teacher uses directed drawing techniques, for the teacher who is new to art, or someone with limited drawing skills, teaching directed drawings to your students is the first step in mastering basic art projects for your program. As you become more comfortable with directed drawings, you'll use these techniques less and less and start to offer more opportunities for students to build on what they already know.

Painting techniques are similar. Start with the basics: liquid tempera paint and watercolor paint. These two paints will offer your students a plethora of art techniques and learning experiences.

display art visuals or examples and do the directed drawing or painting demo via the document camera.



Organizing the classroom

Transitioning to an art lesson in a classroom takes some organization. Often, whiteboards are filled with learning resources, desks hold pencil caddies and children may use individual desks instead of shared tables. Here are a few tips that might help with the transition:

- Have the students clear their desks/tables before an art class.
- Face children towards the front of the classroom or sit on a mat at the front to see the videos or watch the art demo
- Use paper placemats at each place setting

Setting up a Supply Table

Having space on a counter or an extra table along the perimeter of the room can be a great to keep supplies, giving the students a little to start with and going back for more when they need it.

- The supply table should have all the supplies the students will need for the project. You can use paper plates or even waxed paper as paint palettes if the clean up time needs to be quick.
- Place markers in plastic trays (flat) and make sure that each tray has the same number of markers and colors. If you fill the tray so that all markers lay flat, you will know if one is missing if the tray isn't full.
- If students are sharing a table, one 6-well palette of tempera paint can be shared with 4-6 children. Set 2 water containers on the table with enough brushes for each table.
- If students are sitting individually, use small plastic containers (yoghurt cups).



Tip

Little kids like to draw pretty small, so instead of saying fill the paper (they rarely do) use size guides they can relate to. The width of their finger, the size of their fist or hand, two fingers width from the top of the page etc.

If you want them to draw one large shape the size of the page, have them put an object or another smaller piece of paper in the center of the page so they can't draw in that area.

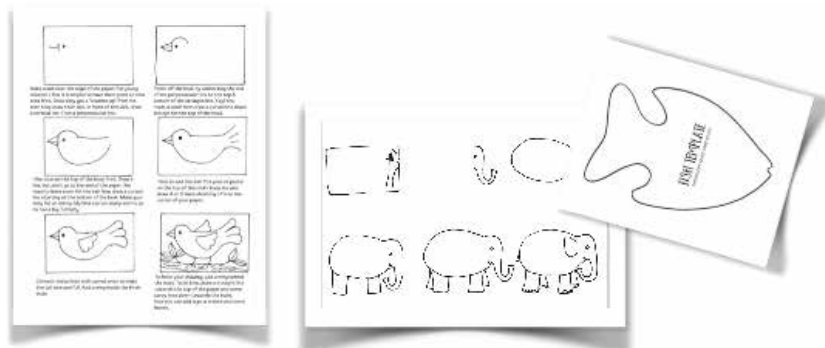
Kindy

What Kinders can do:

- Trace templates to help establish the starting point for an art project
- Learning to draw lines and shapes
- Paint an object and a background
- Learning to develop fine motor skills so that coloring is sketchy not solid
- Start observation drawings with basic steps...shapes, flowers, etc

How Guided Drawings Can Help:

- Establishes the boundaries or edges of a piece of paper
- Helps the child identify starting points so the drawing will be centered where they want it to be
- Encourages the child to draw on a larger scale than what they would normally do. This helps with the second part of many projects.
- Offers confidence with their ability to draw something recognizable



1st & 2nd Grade

What kids can do:

- Follow a simple directed drawing of familiar subjects like animals, flowers, boats, cars, etc.
- Begin to add character and individuality to basic directed line drawings
- Select and trace templates effectively for use in their art work (i.e. selecting fall leaves for a collage)
- When doing observation drawings, show kids a few examples of how to approach the drawing.

How Guided Drawings Can Help:

- Children at this age love knowing how to draw a recognizable subject. They love practicing over and over.
- They use templates only to move the project forward or eliminate a step that would normally be hard to do (like using a circle template to trace onto painted paper)
- Drawing subjects that use shapes like cars, trucks and buildings. Children learn the basic shapes then add their own details.



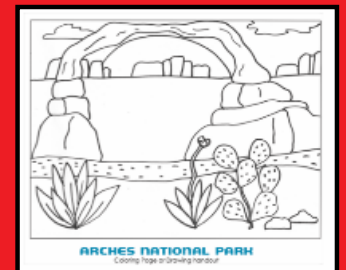
3rd & 4th Grade

What kids can do:

- Are confident in their ability to draw simple subjects and are eager to tackle more advanced drawings
- Starting to rebel against directed line or guided drawings. They want to know how to draw but do it their way.
- Respond well to the teacher demonstrating drawing strategies but leaving options open for them.

How Guided Drawings Can Help:

- Reduce the amount of guided drawings you do at this age
- Children feel most confident when the teacher offers drawing strategies with options
- Observation drawing, with a few starting strategies, is a great way to encourage children to be creative. For instance, show a child the basic components of a beetle, but allow them to expand and imagine their own beetle.
- Only use templates to facilitate a harder drawings. For instance, using cardboard templates for a castle or elaborate abstract.



5th & 6th Grade

What kids can do:

- Are confident in their ability to draw advanced drawings like clipper ships, buildings and other complex line drawings
- Like to know the steps to drawing a subject like a chameleon or a boat but prefer to draw their own version
- Appreciate one-on-one drawing technique instruction to move past a sticky point.

What to do instead of Guided Drawings:

- Children at this age won't always want to follow along with a step-by-step but they do like to watch a teacher draw something first to show them the way. This helps them get their creative brain in gear.
- Will use templates with a particular purpose in mind: rectangle template to begin the grid of a structural drawing.
- Observation drawing is easier for kids at this age, but they will need help establishing the overall composition of the drawing.
- Drawing guides or idea sheets helps with ideas.

