

# Help!

## Art in Primary

September to June



By  
Janice Beesley and Lynn Blair

## Dedication

To all primary teachers in pursuit of excellence in teaching art, and their dedication to improving their students' ability to create and appreciate art in all its forms.



## Table of Contents

Introduction.....page	5
Art Supplies.....	7
Let's Talk About Colour.....	8
Let's Talk About Paper.....	11
Art Medium/Techniques.....	14
Eras in Art.....	18

## Art by Season

Fall Projects.....	20
Winter Projects.....	44
Spring Projects.....	70



# Introduction

Definition of art from the English Oxford Dictionary:

**“The expression or application of human creative skill and imagination, typically in a visual form.”**

Art in primary should not be confused with craft. Art should be experiential and creative. Each students' piece should be unique and free from adult control. The teacher's role is to guide the students by introducing the materials, technique and skills needed for the project.

Craft projects usually require adult help to create the item for the end product. Many craft projects are fun to do but the end products look the same. Crafts have a place in primary but craft projects are not the focus of this book.

True art includes the following aspects: appreciation, observation, experimentation, freedom. Art is experienced by interacting with a wide variety of art medium. It involves learning correct techniques and understanding how materials work and inter-relate. This is accomplished through exposure to a wide variety of art materials. Students need to touch, manipulate and experiment with different art medium.

As students use different art medium, they learn how the materials work. They also learn that art is a process and some pieces need to be worked on in stages before they are complete.

In our kindergarten classrooms we set up an art centre and guide students in small groups. We acknowledge that primary grades usually do art as a whole class. The projects in this book will have to be adapted to your own style of teaching. We have broken each project down into stages and indicated the number of sessions that will be needed to complete each project. The process is critically important and the end products become something each student feels proud of.

In our classrooms, background knowledge for each project was presented to the students. Many projects began with connecting the art to the current exploration or theme. Whenever possible, the style of art was related to that of a Master Artist. This allowed for the development of research skills as the students studied the life

and art styles of these famous artists. Literature connections have also been provided where appropriate.

In kindergarten, when the students had a basic understanding of the techniques to be used, we would ask four students to meet us at the art centre. This number was reduced if the project required more guidance. We focussed our attention on this centre for part of one free centre play period during the day. Students were called to the art centre during part of their free play time. We had extended periods of free play time to allow all students variety during this time. Some projects took a week or two to complete! Older students can manage with clear instructions and a short demonstration of the technique or skill.

Linking an art project to a Master Artist was always exciting. Appreciating and observing different styles of art is a very important aspects of an art program. Whenever possible, the art projects in this book have been linked to a Master Artist. Details of the artist have been provided to allow a springboard into the project. The projects also allow links to other aspects of the socials and science curriculums as well as introducing the students to basic research skills. Art is very much an interdisciplinary subject!

We have provided tried and tested art projects from September to June. **We suggest you look through them all and decide where they will best fit into your own program and themes.** Projects have been collected from many colleagues and we thank them all. We take no credit for these projects, we are just passing them on. The projects are developmentally appropriate from kindergarten through the primary years. We recommend you take photographs of your displays and keep notes on how to improve the project each time. In this book, whenever possible, we have provided photographs of finished projects.

**We hope you enjoy them and find them helpful!**



## Project: Self-Portrait (contributed by Kathie Ritchie)



**Skill/Technique:** learning body parts, representational painting and the meaning of foreground and background. Three sessions.

### **Literature Connection:**

"Just Like Me" by Harriet Rhomer. This book includes short biographies and self-portraits of 14 different famous artists.

### **Materials:**

white card stock or vellum paper 45cm x 25cm (18" x 8")

variety of colours in tempera paint (including black to be used for the last stage)

### **Stage one:**

Read and discuss "Just Like Me" ( or any favourite non-fiction book about self portraits). Learn names of body parts and their proportions.

Discuss the head should be about the size of an open hand and should be painted in the top area of the paper to allow for other body parts to fit.

**Stage two:**

Students paint their portrait using any colours except black. Their body should go from the top to the bottom of the paper. Let dry.

**Stage three:**

Students are asked to paint in the background using a variety of colours. They do not paint over their painting from yesterday. Let dry.

**Stage four:**

Using only black paint ( the brush should not be too thick), students outline their body shape from the first stage. Let dry and then display. These paintings can be displayed all year as every member of the class is represented.

# Project: Inukshuk Warm and Cool Contrast



**Skill/Technique:** Chalk Pastels, Shading, Warm/Cool Colours. Three sessions.

Inspired by artist Ted Harrison. Ted Harrison: 1926 - . Canadian, born in England and taught design for nearly thirty years. He taught in the U.K. Malaysia and New Zealand. He emigrated to the Yukon, Canada in 1952. Inspired by the people and places in the Yukon, he developed a distinctive style of art contrasting warm and cool colours and creating spaces through his use of black lines. This technique of shading warm and cool colours adding contrast to the subject against the background, has a powerful impact on the viewer. Presently lives in Victoria, B.C.

## Materials:

light blue construction paper  
small bottles of liquid white glue  
permanent black markers  
chalk pastels divided into warm and cold colours:  
warm- yellows, oranges, reds, browns, some greens.  
cold - blues, purples, greys, some greens.  
cotton balls  
pencil and eraser

## Stage one:

Study the art style of Ted Harrison, his use of warm and cool colours, and shading



from light to dark. I chose Inukshuks as my theme as they are easy for a young child to draw and have a Native focus for the area where I live. Other topics can easily be adapted to this style of art that may be more meaningful to your students. The most important thing is the background be in shades of either warm or cold colours and the main topic piece to be coloured in the contrasting warm or cold colours. If the background is cold shades the picture is warm shades and vice versa.

### **Stage two:**

Begin by demonstrating how to draw the rocks of the Inukshuk. Secondly, draw wavy or zig-zag lines from left to right to make the spaces for the sky and land background, be careful not to draw through the main picture. These lines should not be too close together as the glue will run together and make colouring the spaces difficult.

When the student is happy with their pencil drawing they go over the pencil lines with a black marker. The student, with help from the teacher, overlays the black lines with liquid white glue. Leave to dry overnight. The glue will dry clear and leave the black line visible. The glue provides the separation between the spaces ready for the chalk pastel shading.

### **Stage three:**

When the glue has dried it is ready for colouring. Demonstrate how to shade using chalk pastels. Colour an area and gently rub it with a piece of cotton ball. Demonstrate gradual shading from light to dark. Refer often to Ted Harrison's art by having pictures of his art readily available. Again, ensure one space is one colour.

Many pictures using different subjects can be made in this style.



# Project: Sunflowers



**Skill/Technique:** Multi-media collage. Three sessions.

**Inspired by artist Vincent Van Gogh**

**Vincent Van Gogh - Post Impressionist Dutch Artist 1853 - 1890.  
Loved texture and is well known for his paintings of sunflowers.**

## Materials:

cardstock, 11 x 17  
yellow and light blue tempera paint  
small Chinette paper plates or 8" cardboard cake bases  
sunflower seeds  
liquid white glue  
crepe paper in orange, yellow, green, purple and red  
green construction paper for the stem

## Stage one:

Paint the background in either yellow or blue. Paint the paper plate or cardboard cake base in orange or yellow. Let dry.

## Stage two:

Cut petal shapes from the crepe paper. (Kindergartens will need to have pre-cut petal shapes).

### Stage three:

Glue the plate/cake base onto the painted cardstock background. Glue petals around the plate/cake base. Encourage overlapping of the petals.

Cut a stem out of construction paper. Glue onto coloured background. Stem can hang down below background paper.

### Stage four:

Glue sunflower seeds onto centre of flower.

### Variation:

**As a still life project:** provide a display of sunflowers in a vase at the art centre. Using oil pastels, student draws and colours the vase of flowers as they see it. The background is coloured using a complimentary colour to the vase and flowers.

