

Art in the Classroom – Alanna Baird

Radial Symmetry



Cardinal Fish, upcycled aluminum cans



Sea Urchin Pot, 3D printing gun, plastic

Create, Connect, Communicate!

Create – *Create* is the main outcome strand in Visual Art Education. Students will have the opportunity to create personal unique expressive pieces and to explore a variety of materials and techniques.

Connect – Students will have opportunities to acquire knowledge, understand and develop an appreciation for art in a variety of contexts. Art lends itself well to multidisciplinary or cross-curricular instruction. The Suggestions for Teaching and Learning will make connections to Literacy, You and Your World, Math, Science, and Music.

Communicate – Students should be invited to share their work with their classmates and tell their stories. Students can also use *Visual Thinking Strategies* to have discussions about the artwork and each other's creations. The *Responding to Art Bookmark* has some questions for leading these discussions at any grade level.

Literacy Connections

Students will be expected to:

- make personal connections to text and share their responses in a variety of ways.
- express and begin to support opinions about texts and the work of authors and illustrators. use text features (e.g., headings, simple diagrams, captions, labels, font) to gain additional information from the text.
- make obvious personal connections; relate prior knowledge and make concrete text-to-text comparisons when similarities are clear and straightforward; explanation may be general and may include some unrelated examples.

Art Techniques/Vocabulary

Sculpture/3-D Art

Upcycling

You can see all the Elements of Art and Principles of Design used in *Alanna's art*, but some are more prominent. Teacher led discussions on how Alanna used the following highlighted elements and principles is recommended. (See Appendix at the end of this document for definitions of the Elements of Art and Principles of Design.)

Elements of Art

Line
Shape/Form
Texture
Value
Space
Colour

Principles of Design

Repetition
Movement/Rhythm
Contrast
Balance (radial symmetry)
Emphasis
Unity

Suggestions for Teaching and Learning

Upcycling!

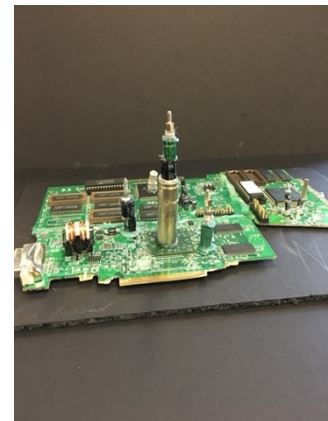
Alanna Baird *upcycles* materials to make her tin fish sculptures. She uses tin cans, pull tabs, and other found materials to create.

Look around your school for materials that would be sent to the trash. Collect a variety of items. Some suggestions: computer parts, cardboard, plastic containers, used wrapping paper, construction paper scraps, used paper bags, boxes, plastic bottle caps, string, etc.

Allow students time to explore, experiment and build with these materials. What can they create? Leave the question open-ended so they discover their own solutions.

Provide glue, glue guns, scissors, paint, etc. to finish the sculptures. (*Note – For true upcycling, avoid using purchased craft materials like pipe cleaners, plastic eyes, etc. The challenge is to transform discarded items into artworks.)

Upcycled samples shown here courtesy of Alison Milne's Art 9 students, FHS.



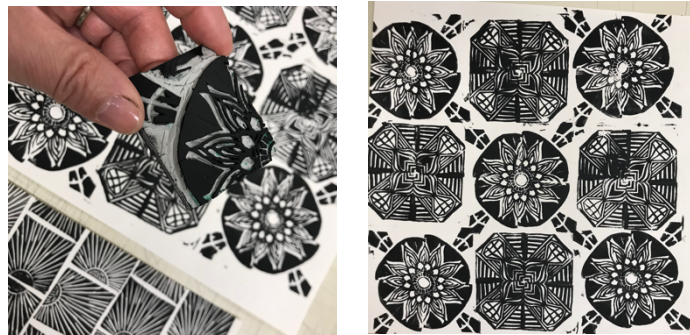
Printmaking Exploration
Radial Symmetry

Alanna's 3D Sea Urchin uses the concept of **radial symmetry**. The design repeats and radiates out from a central point. (A starfish would be another creature that has radial symmetry).

To create a radial symmetry print, students design a printing block based on a quarter circle. This can be done using **fun foam** or **Styrofoam**. The block is inked and printed repeatedly to create a circular design. Water soluble block printing ink works best for this, but you can also experiment with tempera paint (poster paint) and ink stamp pads.



Fun Foam Prints, courtesy of Kate Agrell, Nackawic Elementary School

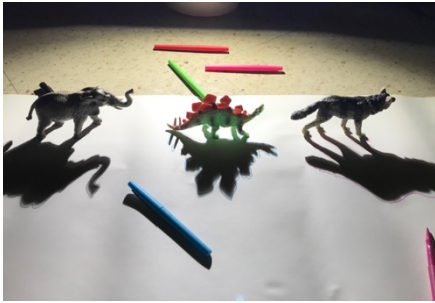
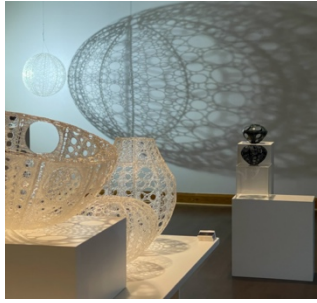


Carved rubber stamps, courtesy of Grace Nickerson, Carleton North High School



For a K-1 alternative, use shaped sponges dipped in tempera paint and stamped in a radial design.

Shadow Art



Explore - Alanna's sculptures, and 3D art in general, can cast amazing shadows. Use the provided light to cast shadows of Alanna's work. Change distance and direction between the light and the object and the object and a wall. How do the shadows change? How are the shadows different on a still object, like the fish, and a moving object, like the sea urchin?

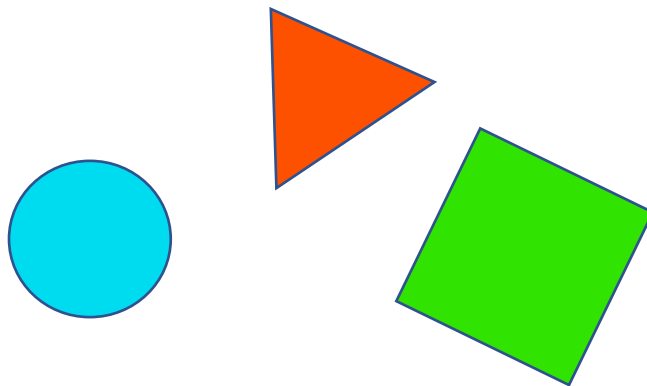
Object Studies - Use sunlight, a lamp, or the provided light to cast shadows of a variety of objects onto a piece of paper. Trace the shadows. Fill in the shapes with colours, textures, collage, or words. Students can work independently on small pieces of paper, or collaboratively on a length of mural paper.

This is Me – Use a light to cast the students' shadows onto large sheets of paper taped to the wall. Trace the shadow outline. Invite students to fill in their outline with pictures of things they love.

Exploring Shapes!

Explore Alanna's sculptures. What shapes do you see? How are those shapes repeated? How does she transform the shapes into other things?

Using found shapes (math manipulatives, bottle caps, blocks, etc.) allow students time to explore and experiment with creating images. Once they are happy with an image, students can trace the shapes onto a piece of paper. Provide them with paint, pastels, coloured pencils, etc., to add detail and colour to their image.



Fishy Mural – An Art & Math Cross-Curricular Exploration!

So many fish in the sea... Give students time to work independently to design their own under water scene on a 9x12 inch piece of paper. They can think about the shapes that make up the fish and the plants. They can think about the different sizes of sea creatures. After having time to explore these ideas, students can work collaboratively to make a fishy mural. Invite each student to make one fish. This can be done as a pastel drawing, watercolour painting, or as a stamped print. Have students use **warm colours** and cut out the finished fish. Working together, students create the background for their fish mural using **cool colours**. Small pieces of bubble wrap, brushed with tempera paint make great stamps to create a textured/bubble water effect. Students can then use painted papers, scrapbook papers, or construction papers to cut out seaweed, rocks, etc., and collage those pieces onto the mural along with their fish. Use the questions that follow for a math/art cross-curricular wrap-up.



Math Concepts to Explore in the Fishy Mural

Estimation & Counting:

- Looking at the group mural, estimate how many fish there are in total. Estimate how many red fish there are. Estimate how many orange fish there are. Estimate how many yellow fish there are. Place a hoop over part of the mural – estimate how many fish are in the hoop. If needed, students could choose between two given estimates. Ask, for example, – Are there closer to 5 fish, or closer to 10 fish? Count the fish to confirm.

Estimation & Measurement:

- Which fish is the longest? (estimate then measure)
- Which fish is the shortest? (estimate then measure)

Addition:

- Looking at everyone's individual pages – How many fish did each individual student make? How many fish did the entire group make?

Shapes & Forms:

- Identify the 2-D shapes seen in the mural. Circles, ovals, triangles...

Ordinal Numbers:

- Looking at your own individual fish page or at the group mural – which fish is 1st? 2nd? 3rd?

Spatial Sense:

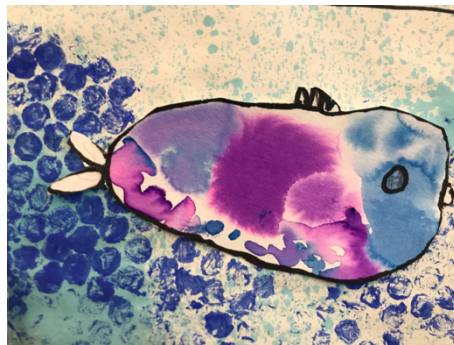
- Looking at the group mural or individual pages – Which fish look closer? Further away? Why do they look that way?

Pictographs:

- Use manipulatives to represent red, yellow, and orange fish. Arrange them as a graph to show the relative number of each group.

Odd or Even:

- Looking at the individual pages - Which students made an odd number of fish? Which ones made an even number of fish? Is there an odd or an even number of fish in the mural?



Books to Inspire – Art & Literacy Links

Share the Story!

Students need to understand the story before tackling any of the following activities. Read the entire story with them first. Multiple readings will increase their understanding and appreciation. Invite students to talk about the story. What did they notice? What did they wonder? What did they take to heart?

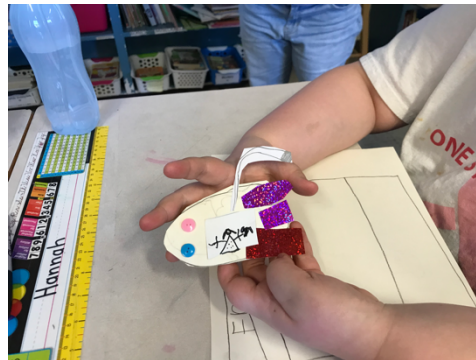


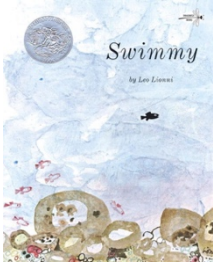
***Ocean Meets Sky/Entre Ciel et Mer* by The Fan Brothers**

A stunning new picture book about a young boy who sets sail to find a place his grandfather told him about...the spot where the ocean meets the sky.

Suggestions for Teaching and Learning

- Examine the pictures of clouds in the book. How are the Fan Brothers creating those images? Rub a coloured pencil lead onto a piece of rough sandpaper. Deposit the “pencil crayon dust” onto a piece of paper. Rub it into the paper with a tissue. Students can use multiple colours or shades to fill a page with this rubbed dust. Use an eraser to create a “reductive image” in the dust. Have a variety of eraser sizes available to use. More dust can be added as needed.
- Use scrapbook paper and construction paper to create a vessel that could sail anywhere. Students may create individual backgrounds for their vessels or work collaboratively to create a mural size background for all their vessels.





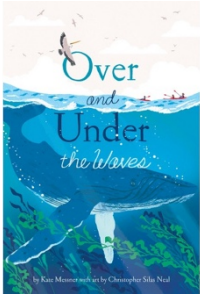
Swimmy by Leo Lionni

Deep in the sea lives a happy school of fish. Their watery world is full of wonders, but there is also danger, and the little fish are afraid to come out of hiding . . . until Swimmy comes along. Swimmy shows his friends how—with ingenuity and team work—they can overcome any danger.

Suggestions for Teaching and Learning

- Examine the illustrations in *Swimmy*. What **textures** do you see? How is Leo Lionni creating the effects? Provide the students with a wide variety of materials for creating textures. Allow them time to experiment with these materials, to explore and make discoveries, including mixing paints, layering textures, etc. Invite them to share their discoveries with each other. What do the textures remind them of? What could they become? Students can use their textured papers to make collaged images, or they may create a new image by using their discovered textures in a planned image. (*Note - **Voice and Choice – I Am Unique** – You can provide students with a theme (My Neighbourhood, My Self-Portrait, A Bug in the Garden, My Pet) or allow them to choose their own subject for their collage. In either case, students should explore their own solution to the problem, creating images that are as unique as they are. The book illustrations will provide inspiration, but students will not try to duplicate them.





***Over and Under the Waves* by Kate Messner, Art by Christopher Silas Neal**

Award-winning duo Kate Messner and Christopher Silas Neal return in this latest addition to the Over and Under picture book series, this time exploring the rich, interconnected ecosystem of the ocean!

Suggestions for Teaching and Learning

- After reading *Over and Under the Waves*, invite students to make a list of the things that live over and under the waves. Have each student choose something(s) from the list and draw their chosen items. Add colour to the drawing and cut out all their images. Working together, students can divide a piece of mural paper into two sections – over and under the waves. Each section can be painted with watercolour pucks or tempera paint (in the examples below, the mural paper was sprayed with diluted food colouring). Working collaboratively, students first place, then glue their items onto the mural.
- Students can create their own “Over and Under” picture on 9x12 inch drawing paper or construction paper. Explore the idea of making flaps to create a “lift the flap” image that reveals what is under the waves.
- Students can create a mini diorama in a small box using collage, sculpture, and found objects to show what is over and under the waves.



Students at FES create an Over & Under the Snow mural.



Students at JCS create an Over & Under the Pond mural.



Over & Under the Snow “lift the flap”



Over & Under the Snow mini diorama

Responding to Art – Visual Thinking Strategies



Responding to Art Visual Thinking Strategies

Describe

What things do you see?

What kind of lines, shapes, colours, textures, etc. do you see?

Describe the people, animals, plants, etc. Are they alike or different?

Describe the place.

Analyze

Which objects are closer? further away?

What do you think is the most important part? Why?

How do you think the artist made it?

What is repeated in the artwork?

What would you like to ask the artist?

Interpret

What is happening?

What will happen next?

Put yourself in the artwork. Walk around. What do you see? What do you hear?

What title would you give it?

Evaluate

What do you think is the best thing about this artwork?

What would you do with this art if you owned it?

Use the Responding to Art bookmark included in the Art in the Classroom package to help start conversations about art. Explore questions from each category of Describe, Analyze, Interpret, and Evaluate. Remember, there are no wrong answers for this. It is a chance for students to communicate what they see, what they know, what they wonder.

Elements of Art

Line	Line is the most basic visual element. Lines can be used to define shapes and figures, but also to indicate motion, emotion, and other elements.
Shape/Form	Formed when a line begins or ends at the same point, shapes have two dimensions. If another dimension is added, the shape becomes a <i>form</i> . Irregular shapes (often found in the natural environment) are known as <i>organic</i> while regular shapes like triangles, circles, rectangles, etc., are known as geometric. <i>Positive shapes</i> are the actual objects or elements in a composition. <i>Negative shapes</i> , are formed by the spaces between and around the positive shapes.
Colour	Primary = red, yellow, blue Secondary = orange, green, violet Tertiary = 1 primary + an adjacent secondary Colours, or hues, are arranged on a colour wheel. Colours next to each other on the colour wheel are <i>analogous</i> . These colours are harmonious together. Colours opposite on the colour wheel are <i>complementary</i> . These colours make strong contrasts. Colours can be divided into groups of <i>warm</i> and <i>cool</i> . Reds, oranges and yellows are warm. Blues, violets and greens are cool. When used together, warm colours appear to advance, cool colours appear to recede. <i>Shades</i> are created by adding black to a hue. <i>Tints</i> are created by adding white to a hue. You can change the <i>saturation</i> of a colour by adding its opposite (its complement).
Value	Value is the relative darkness and lightness (also called shade or tone).
Texture	The look or feel of a surface. Could be actual texture like thick paint, or visual texture, like a drawing of fur.
Space	Sculpture has its own 3D space or depth, but in two-dimensional art, depth is an illusion. Artists use perspective, make distant objects smaller, overlap shapes, vary detail and make colours more or less intense, to help create the illusion of space or depth.

Principles of Design

(Principles help to organize the elements in a composition.)

- Repetition** Lines, shapes, colours, etc, are often repeated in a composition. This repetition helps create *unity* in a composition and can also be used to create movement or patterns.
- Movement** is meant to show activity in a picture. A picture showing skating or running shows a *physical* movement. A picture might also show *compositional* movement which is usually created through repetition.
- Contrast** adds interest to a work of art. Contrast is created by putting things that are different together. Artists might contrast light with dark, warm colours with cool colours, large shapes with small shapes, or rough surfaces with smooth surfaces.
- Balance** There are 3 classifications of balance – formal (symmetrical), informal (asymmetrical), and radial. With formal balance the parts of a composition are visually equal. (a close-up of a face for example). With informal balance the parts are visually unequal. Two small shapes could balance one large shape for example.
- Radial balance revolves around a real or imaginary central point. (Hubcap, orange half)
- Emphasis** Emphasis means that one part of the composition stands out. An artist may emphasize an area by making it different from all the things around it. (a red shape among a sea of green shapes, a large object next to small objects, etc.). An artist can also create emphasis by distorting an element in some way or placing it in the centre of the composition.
- Unity** is achieved when the elements and principles work together in harmony. Unity without variety can be boring, but too much variety is not unity. A balance between the two must be kept.

Thank You!



Art in the Classroom is an Andrew & Laura McCain Art Gallery initiative. Contact the gallery with questions or comments.
jennifer@mccainartgallery.com



Art activity resource developed by Susan Galbraith, former Visual Arts Lead, Anglophone West School District.
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