



# getting into painting

**Everytime we put a mark on paper, our face, our body, on fabric or on a wall, we are painting.**

## curriculum strands:

### Visual Arts

- Identifying and Exploring New Techniques
- Expressing Ideas in Response to Visual Stimulus
- Express Visual Ideas of Objects in Everyday Life and Recognise how they Serve the Community

### English

- speaking, listening, presenting, reading, writing

### Levels 2-5

### Session One - Establishing Routines

- Painting is to be treated no differently from any other classroom activity in that we want the children to have success. To help gain this success we first establish some simple routines. These routines are then followed during every painting session.
- Children should be seated, backs to the centre, in a circles around the painting area. This keeps them on task and concentrating on their personal work.
- The painting area should contain -
  - **paper, polythene or some covering to protect the floor**
  - **icecream containers with red, blue, yellow, white and black paint**
  - **a spoon by each container for distributing paint to the palettes**
  - **magazine pages or newspaper for making the palettes**
  - **magazine pages or one damp rag per child for cleaning brushes when a colour is changed**
- Have the children make their individual palettes by folding the magazine pages or newspapers into quarters and cutting out a thumb hole.
- Insist that paint is never removed from the painting area and that the paint is put on the palette only.
- Use powder or vinyl paint.
- Painting can be done on newsprint, cartridge, grey, brown or black paper.

### Colour Mixing

- Experiment with colour mixing



Red plus yellow makes orange



Yellow plus blue makes green

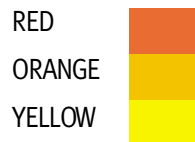


Red plus blue makes purple

- Try making different shades of these colours .

- Talk about the importance of holding the brush correctly - the brush should be gripped at the point of balance, held between the thumb and index finger for the best results. This is how the professional painters paint.
- Make a continuous black curved line that has been taken for a walk on the paper and then block in the areas it makes with the colours they have mixed.
- Introduce the idea of hot and cool colours. Challenge students to classify colours using this criteria, eg

### HOT COLOURS



### COOL COLOURS



### Session Two - Painting a Landscape

- It is very important to provide pictures, objects and observational experiences prior to painting. Children need these experiences and observational opportunities to achieve satisfying results.
- Talk about landscapes. What are they? What can be seen from the school grounds?
- What makes up the landscape? eg trees, sky, hills, buildings etc.
- Look through magazines and find examples of landscapes. Is a landscape different from a cityscape or a seascape?
- Go for an observational walk around the local district - if possible, find a high point where the whole district can be observed. Talk about all the visible elements which make up the landscape.

### Before Beginning Painting-

- All children should first plan out their painting on the paper with their finger.
- The outlines of the picture can now be painted with white paint.
- The painting can now be blocked in starting with the background and then details added.

### Session Three - Legend Painting

- Tell, or better still have the children act out a legend.
- If possible show the children pictures from books as examples of how other artists treated this topic.
- Some excellent Maori legends for painting are:
  - **Maui tames the Sun**
  - **The separation of Rangi and Papa**
  - **Rata's canoe**
  - **A local Taniwha**
  - **The Legend of the Mountains.**
- Remember to follow this sequence:
  - **plan the painting with the finger,**
  - **draw or paint in the outline with white paint**

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- **block in the major areas and background**
- **add the details.**

## Session Three - Houses and Buildings

- Make observational drawings of houses a school building.
- Use the following sequence:
  - **observe and talk about buildings**
  - **sketch buildings seen**
  - **plan the painting**
  - **draw and paint the major areas of the painting**
  - **add the details**

## Session Four - A Notable Building

- What makes a notable building? eg it must have some significance to the local community. This could be because of:
  - **size/height**
  - **purpose**
  - **age**
  - **position**
- Remember that a notable building does not necessarily have to be attractive.
- Visit a notable building near to the school, sketch the building and then paint it using the painting sequence when the children get back to school.

## Session Five - Looking for Interesting Buildings

- Discuss with the students and have them develop a list of criteria for identifying 'Interesting Buildings'.
- Plan several observational field trips to interesting, unusual and/or colourful buildings and houses around the local community. These could be local churches, new or old houses, old shops with an interesting balcony and front. . .
- Have each student sketch the 'interesting' building of their choice and then paint it using the painting sequence when they return to the classroom.
- Make a classroom or corridor/hall display of interesting buildings in the local district.

## Further Topics for Painting

- ***I am happy***
- ***I am scared***
- ***a visit to the zoo***
- ***a visit to the circus***
- ***an enchanted forest***
- ***a city in the future***
- ***my family***
- ***fun at the beach***
- ***lost in the bush.***

## evaluation:

### Visual Arts Evaluation

The purpose of evaluation in art is to encourage the children - not make subjective judgements about the quality of their painting. The following two areas will allow you to evaluate the child's attitude towards painting and point to any skills that need further development.

- ***Has the student completed his/her painting and is the result satisfying to the student?***
- ***Is the student developing confidence and skill in colour mixing and using brushes with confidence?***
- ***Are the students able to generate visual ideas as a result of observational stimulus?***