

Level 1



# Visual Art

*TEACHER NOTES*

Sample!



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Teacher Notes

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- \* Art Supplies
- \* Fundamentals of Art
- \* Pair Work and Group Work
- \* Types of Paint
- \* Acrylic Painting Techniques
- \* Using Sketchbooks
- \* Experimentation
- \* Colours
- \* Throughout the Course

## DRAWING

CHALK

ACRYLIC & TEMPERA PAINTS

WATERCOLOURS

CHALK PASTELS

OTHER MATERIALS

ART & CRAFT

Appendices



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## 2. DRAWING DIFFERENT LINES (PRACTICE)

Worksheets Pages 24 and 25

### What you need:

- \* Sketchbook or paper
- \* Pencils
- \* Erasers
- \* Chalk



### Instructions:

1. Students can practise drawing different lines in their sketchbook or on paper. They can copy the lines in their Worksheets, or they can make up their own.
2. Students can also draw different types of lines outside with chalks. Students can make a trail using all the

different types of lines, going from one place to another.

3. Students choose their favourite type of line. On a piece of paper, they can draw a series of their favourite lines and fill the spaces they have created with colour.

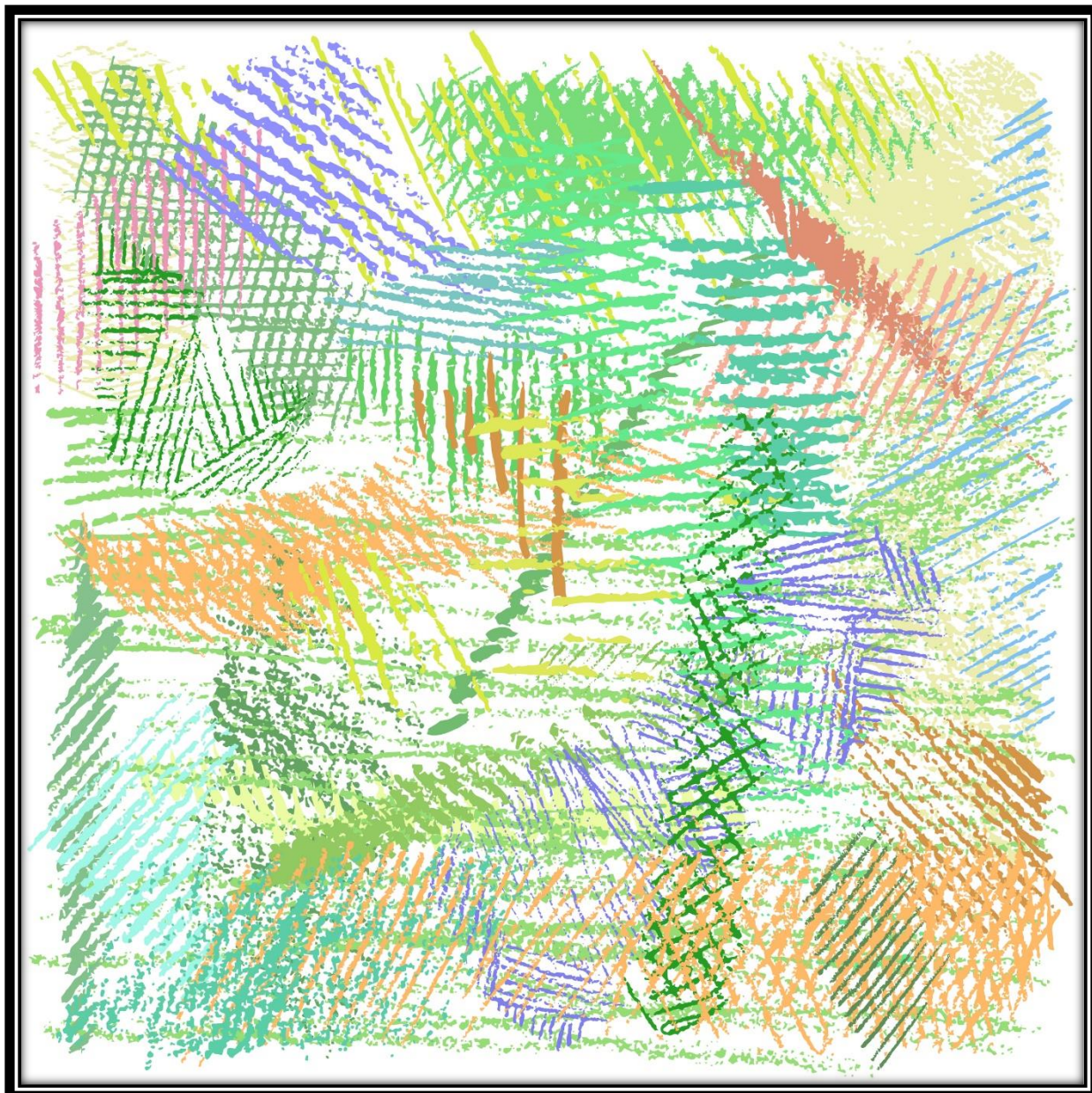
\*Lines can be: wavy, straight, dotted, zig-zag, thick, thin, swirly, rounded, curved, drawn with a ruler, etc.

Example of picture that can be made by using lines.  
(paint can also be used)



Extra:

Example of an artwork that can be created by using different lines with different colours



## 4. HOJALATA (TIN) ART

Worksheets Page 27

The finished product looks like embossing. Embossing is an art technique that involves stamping or punching a material to form a 3D imprint or relief. The two materials often used for embossing are paper and metal. Hojalata is a type of embossed folk art from Mexico; one of the primary things that makes it stand out from other forms of embossed metal art is the colour. Embossed metal is often left in its natural state but in hojalata, the embossed surface is painted in very colourful hues.

### What you need:

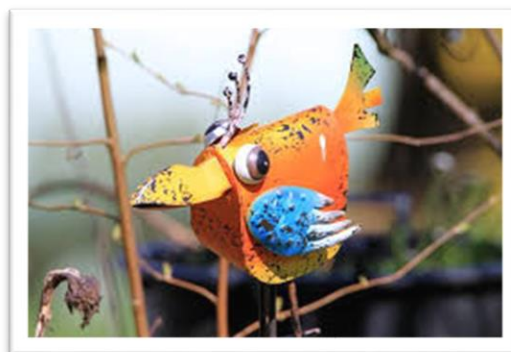
- \* Tin foil disposable cooking dish or pie plate
- \* Scissors
- \* Nail
- \* Permanent markers of Sharpies
- \* Tape



## Instructions:

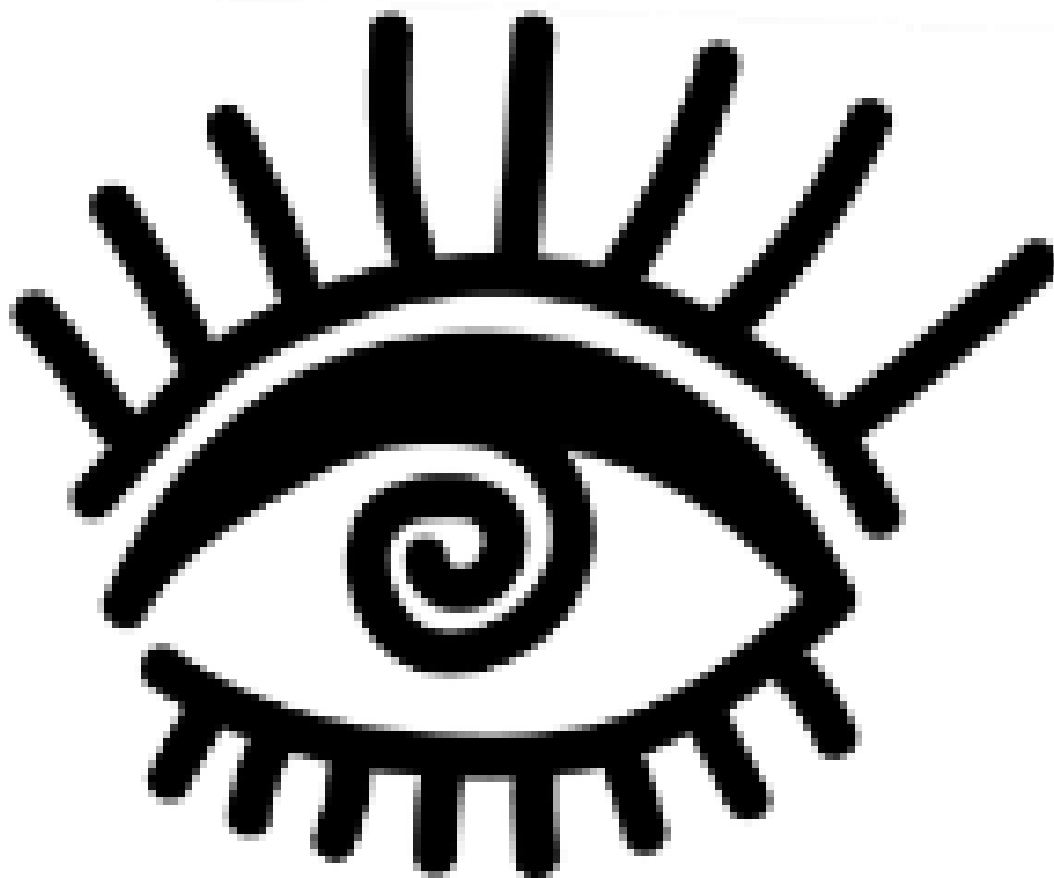
1. Cut your (recycled) tin foil cookie sheet into several sections. If you are using a pie tin, you can use one pie tin bottom. (Keep scraps for other projects)
2. Trim the corners of each mini sheet to prevent sharp edges.
3. Tape your tin foil 'canvas' to the work surface. The tin foil can buckle and get deformed as it is embossed. The tape will keep it in place and protect your hands from the metal edges.
4. Start "drawing" on the tin foil canvas, using the end of a nail. Press down hard to make an indentation in the metal. (there are designs over the page, although if using them, simplify to outlines and a few details only. Keep pictures as simple as possible – clear outlines, simple and few details)
5. Keep making an embossed design until you are happy with it.
6. Take off the tape.
7. Turn the sheet over, tape it down again, and use the markers to colour the design using the embossed relief as borders for the colour.
8. Remove the tape and display!

*An example of Mexican folk art*



## Design Example

(Keep designs simple and clear, with a Mexican theme if possible)





Example:

## Bottom cut out of tin foil tray



*Screwdriver used to etch creature on tin foil tray*

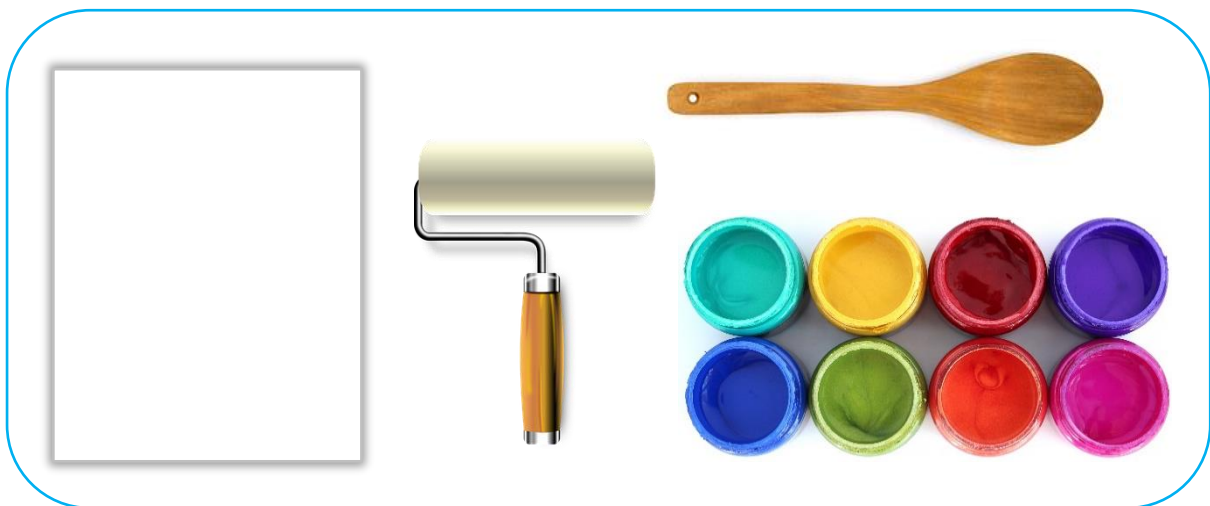
## 18. COLOUR MIXING

This is a very quick activity, with a focus on colour. Once students have completed their artwork:

- Talk to students about the colours and shapes they have created.
- Talk to students about what their picture reminds them of.

### What you need:

- \* Paper
- \* Paint, in different colours
- \* Spoon or roller



### Instructions:

1. Fold a sheet of paper in two and open it out again.
2. On one half of the page, paint thick blobs of paint or you can squeeze out drops of paint from the container.

3. Fold the page over again and rub the two halves with the back of a soup spoon or with a roller.
4. When the page is reopened the paint blobs will have merged to create a mirror image.
5. Write on the artwork what you think it looks like!

Example:



Extra:

Example of experimentation with different coloured paints, free form

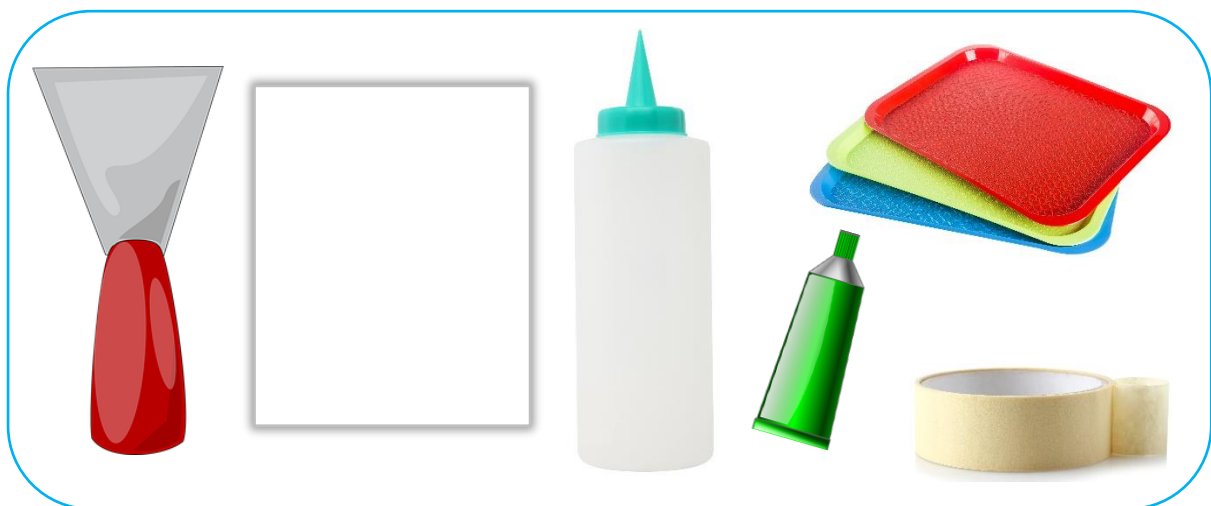


## 21. SCRAPE PAINTING

It's a basic technique, sometimes called credit card painting. But you can use anything to scrape and pull and push the paint around on the tray.

### What you need:

- \* Plastic trays
- \* Squeeze bottles for the paint
- \* Tempera paints
- \* Sulphite paper (a denser type of white construction paper), or you could use recycled cardboard or watercolour paper
- \* Masking tape
- \* Scrapers, can use cardboard or anything flat



### Instructions:

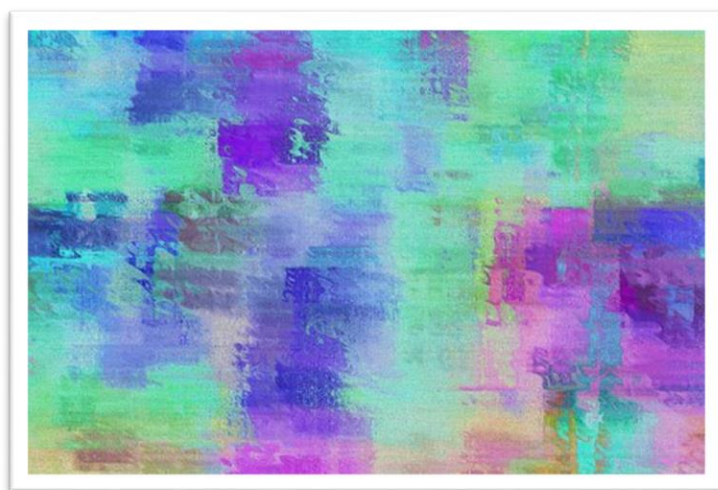
1. Mix the colours. It's a good idea to stay within the same colour family - choosing warm colours, or cool

colours, makes for nicer paintings. If you use too many colours, especially contrasting colours, then you could get a lot of brown.

2. Tape a piece of paper inside the tray.
3. Use the squeeze bottles with paint and squeeze drops of paint onto the paper. You can also dip the scrapers into the paint. Use small amounts of paint because paint will start to collect around the edges of the tray.
4. If you paint a few paintings, you will need to mop up any extra paint from the tray – use paper towel.
5. Push, pull and scrape the paint around in your tray ~ mixing colours.



Examples:



## 31. JACKSON POLLOCK SPLATTER PAINTING

Jackson Pollock is best known for his paintings that he created by splattering, throwing, layering, and dripping paint onto an oversized canvas.

He called his style of painting Action Art because of the way he would move around while he created. His paintings are filled with movement and rhythm as a way of expressing himself through his art.

Note: Splatter painting can be quite messy. To help keep the mess down, students can splatter paint in a cardboard box. Or if you can paint outside, that's even better.

### What you need:

- ★ Tree template available overleaf (optional)
- ★ White cardstock
- ★ Acrylic paint in various colours, including black (the thinner the better)
- ★ Paintbrushes
- ★ Paint palette





### **Instructions:**

1. Look at examples of Jackson Pollock's work.
2. If you are using the template provided, print it out onto white cardstock. If you want to draw your own tree, draw it with a pencil onto white cardstock.
3. Paint the tree with black acrylic paint and let it dry completely. Use a small round brush as this will make it easier to paint the thinner branches.
4. Use acrylic paint that comes in a squeeze bottle, this paint is a lot thinner than the artist-grade acrylic paint that comes in a tube. The paint needs to be thin enough to splatter, so if your paint too thick, try mixing in a small amount of water.
5. Start with your lightest colour, dip a medium-sized brush into the paint colour and splatter the colour onto the tree. Here are some ways to splatter paint:

- One way is to use your first two fingers, hold the paintbrush above your paper, and tap the paintbrush, splattering the paint onto your paper.
- The second technique is to tap the paintbrush onto your first two fingers.
- Load your brush up with lots of paint for the best results.
- Because you are layering a few colours on the tree, don't completely cover the tree with the first colour you splatter on.
- When splattering the paint on, think about splattering towards the top of the tree where the leaves would typically be to create a tree shape. Leave the bottom part of your paper mostly empty, with just the tree trunk.

6. Use different colours for the different seasons:

#### SPRING TREE

For the spring tree, use a light spring green, dark pink, and light pink acrylic paint. Splatter the light green first, then the dark pink and the light pink on top.

#### SUMMER TREE

For the summer tree, use a dark bluish-green, a bright green, and a light green. Splatter on the dark green first, followed by the bright green and the light green on top.

## AUTUMN TREE

Use red, orange, and yellow for autumn tree colours. Start with the red first, then splatter the orange paint and finally add the yellow on top.

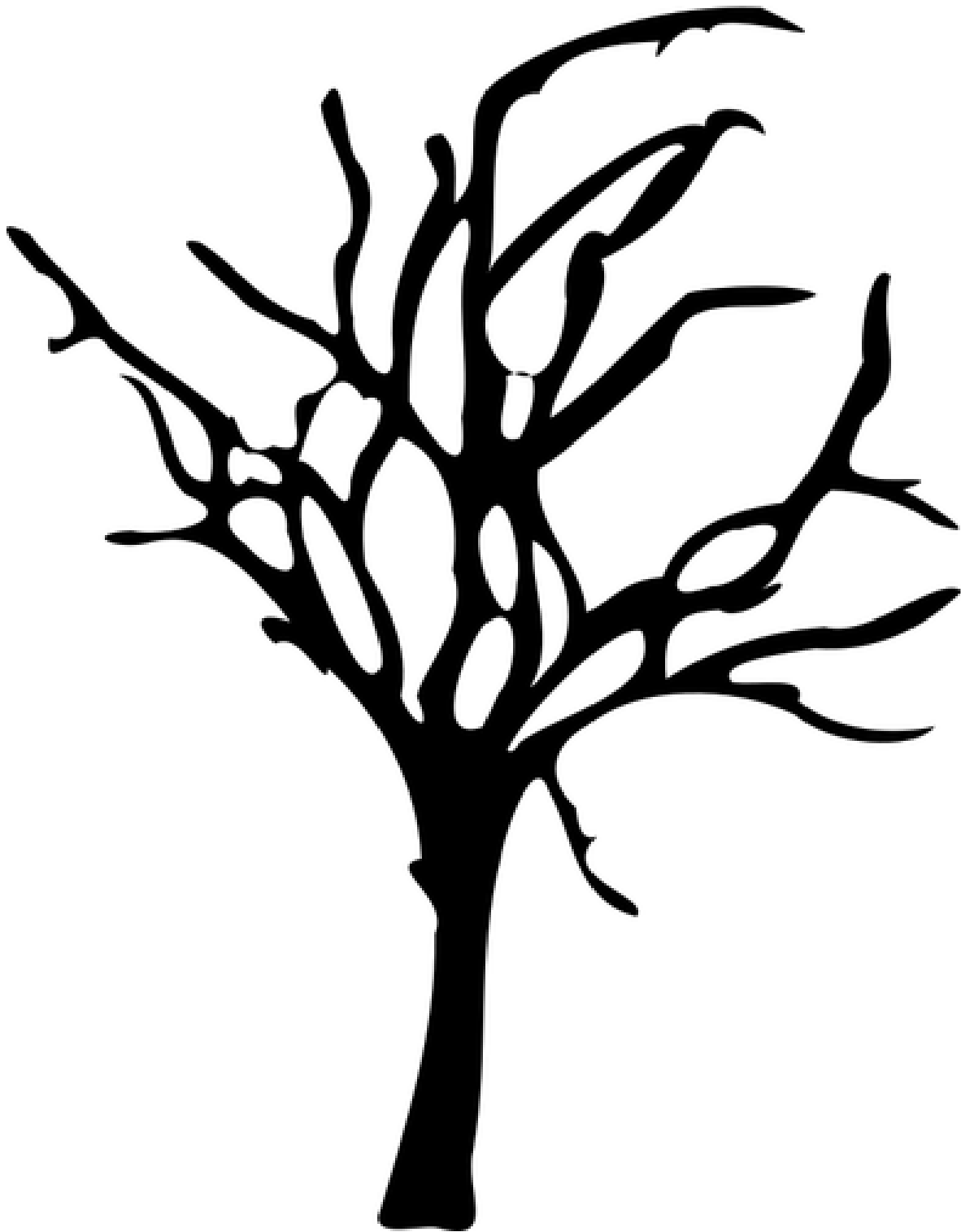
## WINTER TREE

Start by splattering on a lighter blue colour, then add in a pastel purple and finally the white on top.

7. Create your own Jackson Pollock painting on blank canvas.

8. Look at each other's paintings and say what mood you think each painting shows. (either the tree prints or your own splatter painting)

Template 1



Example:



## 36. BUBBLE WRAP PRINTING

Prints can be made on a long roll of paper to make wrapping paper or just use sheets and hang them up as art.

### What you need:

- \* bubble wrap
- \* coffee can (or any container that is sturdy)
- \* duct tape
- \* watercolours
- \* paint brushes

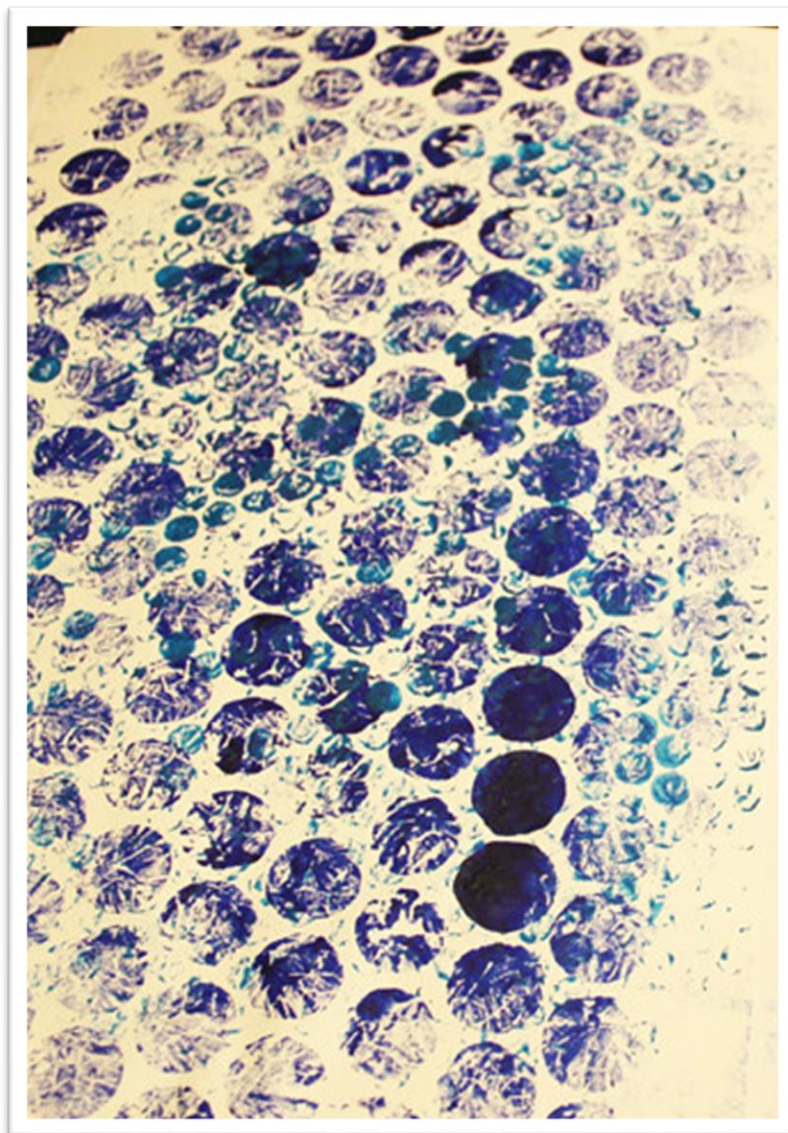


### Instructions:

1. Cut a piece of bubble wrap and fold it over the top of the can (with the lid on).
2. Use duct tape to secure it so it's tight.
3. Mix a colour and paint it on the bubble wrap. Do not push too hard — you want to paint the bubbles, but not the crevices in between. You will need to paint fast

before the paint dries, then turn it over onto the paper and press down.

4. It can take a few stamps to get the printmaking right; practise on scrap paper if you want to. The printing does not need to be perfect!
5. Experiment with different colours.



*Bubble wrap printing*



*Bubble wrap printing with two different types of bubble wrap*



# 41. KANDINSKY ART WITH CHALK

## PASTELS

Student Worksheets Page 54

Wassily Kandinsky was a famous artist that used bright, bold colours in his art. Kandinsky was a synaesthete which means he could “hear colours” and “see sounds”. He thought about how the colours made him feel and used different colour combinations to bring up emotions. Kandinsky inspired ‘circle art’ made with chalk pastels and glue.

This lesson will focus students on the use of colour in art and how certain colours make them feel.

Using glue with the chalk pastels acts as a type of resistance and keeps the pastels from blending into each other.

### What you need:

- ★ Black pastel paper or black cardstock or black construction paper
- ★ Chalk pastels
- ★ White glue
- ★ Pencil
- ★ Paper towels
- ★ Trays



### **Instructions:**

1. Look at artwork by Kandinsky.
2. Cut your paper to size, no smaller than 5.5 x 5.5 inches. The pastel paper helps the pastels glide across the surface. One side has a bit of a texture to it that grabs the chalk pastels and helps to make the colours brighter. But if you don't have any pastel paper you can use cardstock. Construction paper can be used, although the colours may not be as bright.
3. Draw the concentric circles. (template overleaf) Concentric circles mean that the circles share a centre point. (Kandinsky used these) Make a circle in the centre of your square. You can use a small lid or a cardboard template to get started. Aim for at least 4 circles per square.
4. When you are done drawing, trace your circles with white glue. Once you start to trace with the glue, it's important that your paper stays lying flat. If you pick

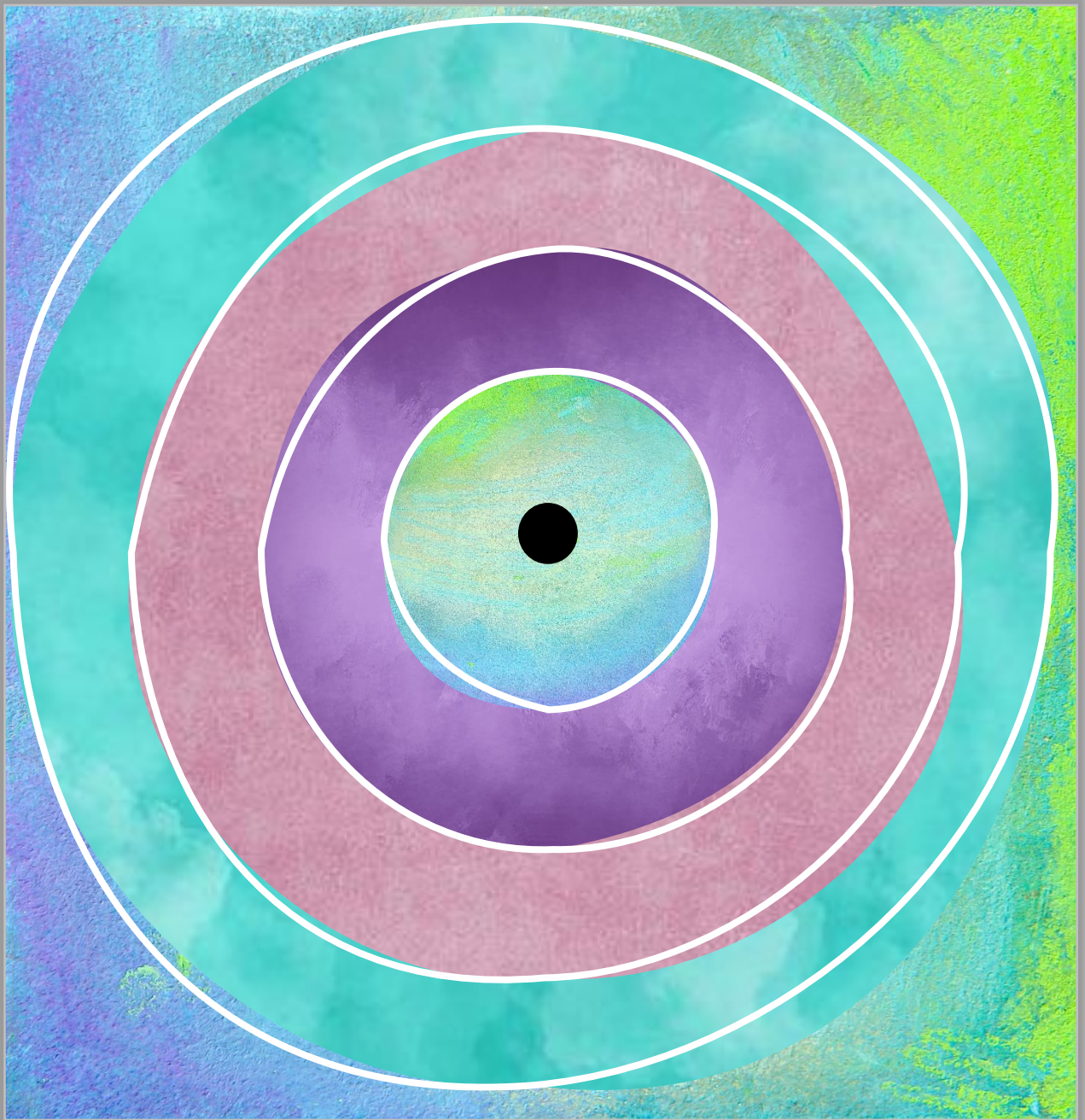
it up and tilt the paper, the glue lines will run into each other.

5. Note: The glue spreads as it dries, so do not make the glue lines too thick.
6. Allow the glue to dry overnight if possible.
7. After the glue has had time to dry, it's time to colour in the circles with chalk pastels. Plan out your colours before you start.
8. Chalk pastels can be messy – do these things below to cut down on the mess:
  - Put newspaper down on desks or tables
  - Put your project on a tray which will keep most of the mess inside the tray
  - Do your project outside
  - Have lots of paper towels handy
  - Once you are done with your project, take it outside to gently blow or shake off the excess dust
9. Start by colouring in the centre circle first. Using your finger, smudge the colour around the circle staying in the glue lines. The glue acts as a barrier so there is no worry about the pastel running into the other areas, which makes the smudging process easier.
10. Note: If students don't like getting their hands dirty or they don't like the feel of the chalk on their fingers, they could also use an eraser or a cotton ball to do the smudging.

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11. Continue colouring in your circles and smudging until your square is filled in with bright colours.

# Template 1



## 50. WASHI TAPE PAPER PLATES

Transform a paper plate into a work of art with colourful washi tape.

### What you need:

- \* Washi tape (plain and inexpensive patterned tape)
- \* Paper plates (small round, big round, small square or whatever is available, but the thicker, the better)
- \* Small scissors
- \* Acrylic paint
- \* Paintbrushes (assorted pack)
- \* Mod Podge



### Instructions:

1. There are two ways to design your plate/s. You can either be thoughtful and careful about your tape colours and create a specific pattern, or you can just randomly

select whatever tapes you like and place them anywhere on the plate.

2. Cover your plate with tape, making sure to fold the tape over the back – or cutting the tape off right at the edge. You can cut the tape into thin little wedges.

3. When you've finished designing your plate, then turn it over and paint the back, covering the bits of tape that have been folded over to the back. Let it dry.

5. When the paint is dry, use the Mod Podge and a bigger brush to cover the front and the back of the plate. Cover the front first and let it dry, then cover the back. Put the 'Mod Podged' plates on plastic to dry because even after they are dry, they are sticky for a little while. Sometimes the thinner plates curl a little when drying, place a small jar on top of them whilst they were drying to flatten them back out.

Example:





EDUCOOT

Level 1

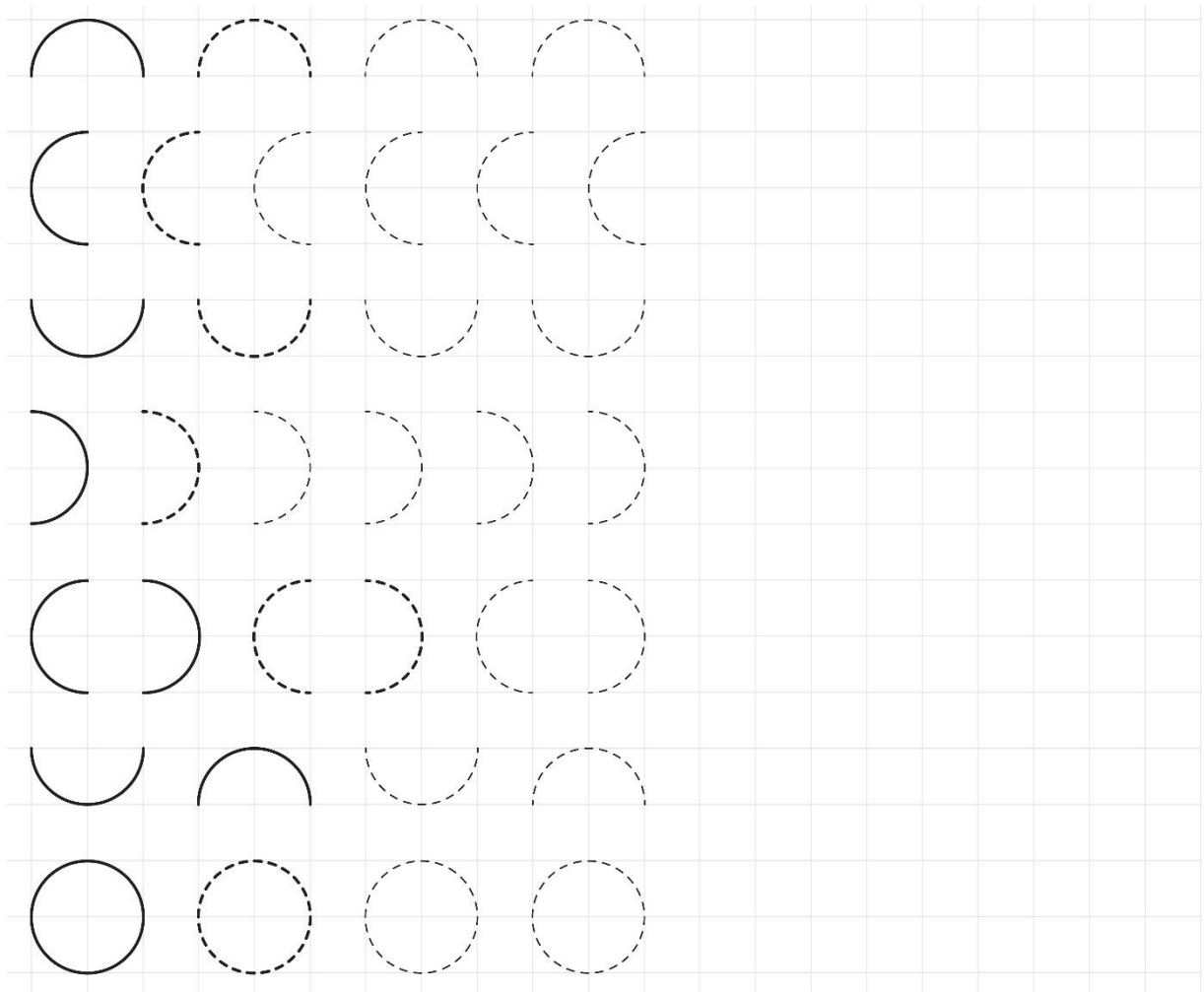
# VISUAL ART

Student  
Worksheets  
**SAMPLE!**

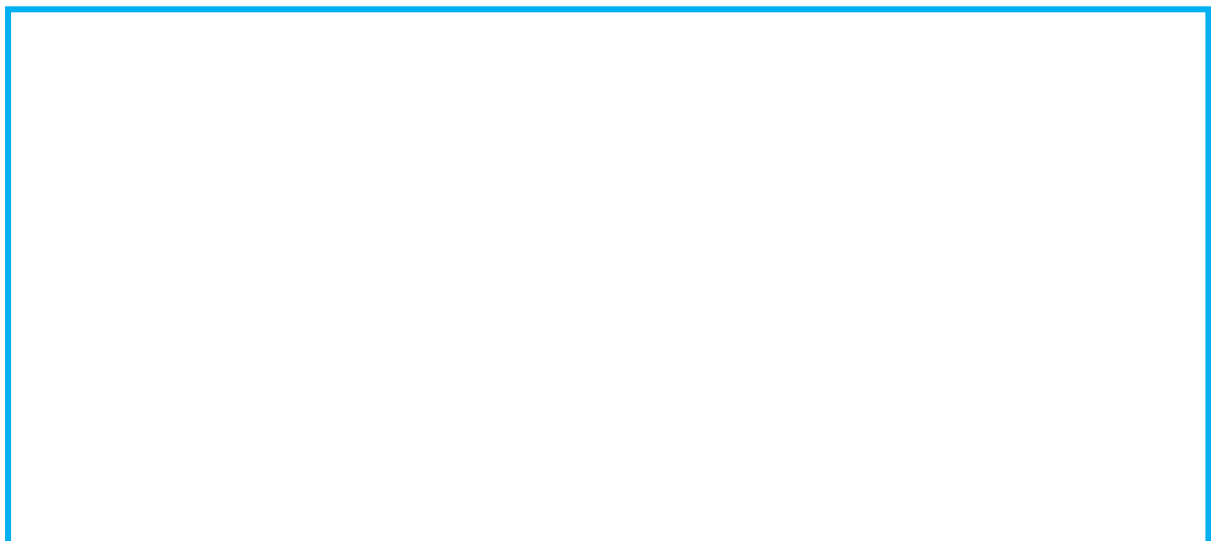
[www.educoot.org](http://www.educoot.org)



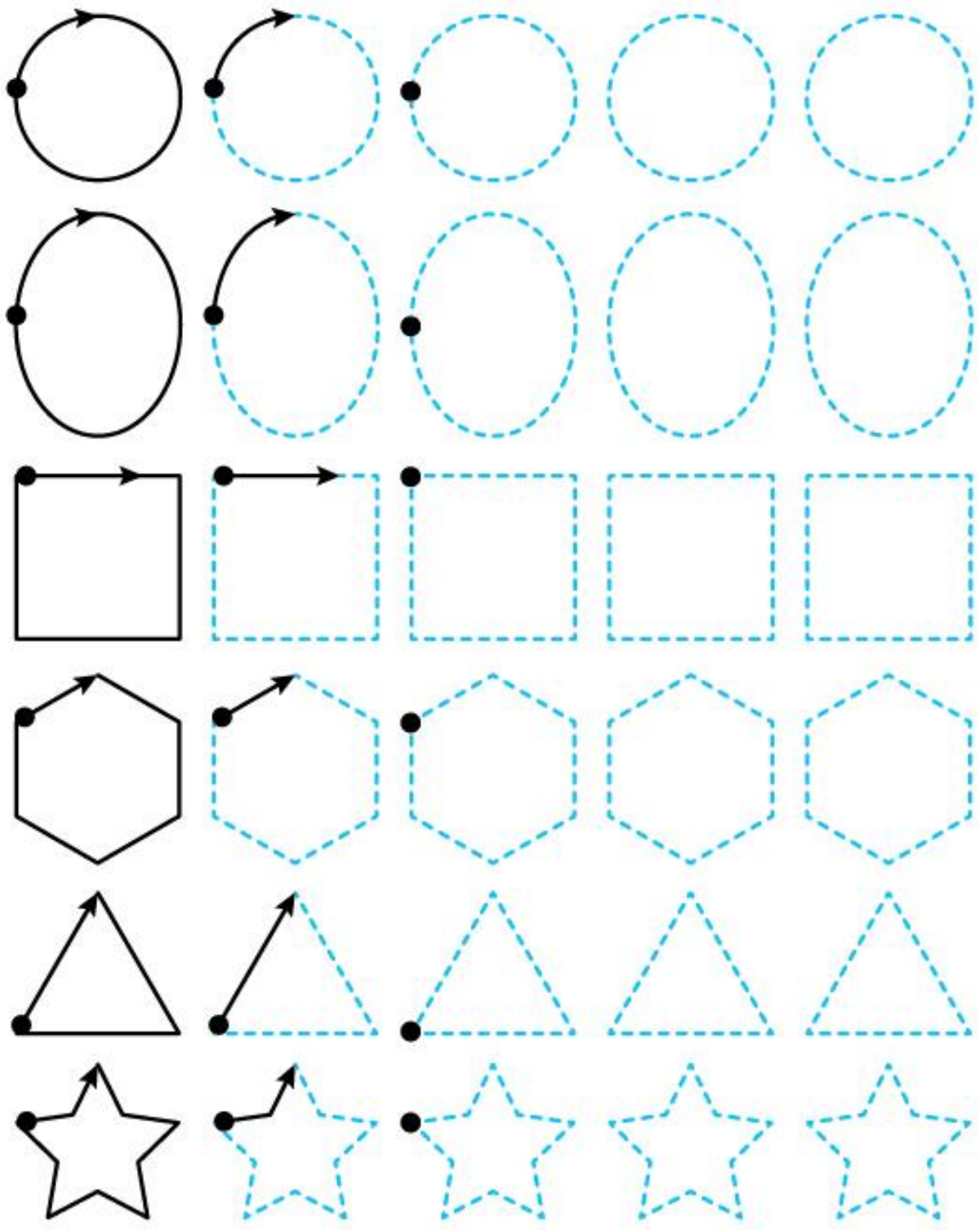
Trace then draw the shapes.



Draw circles in the box below.

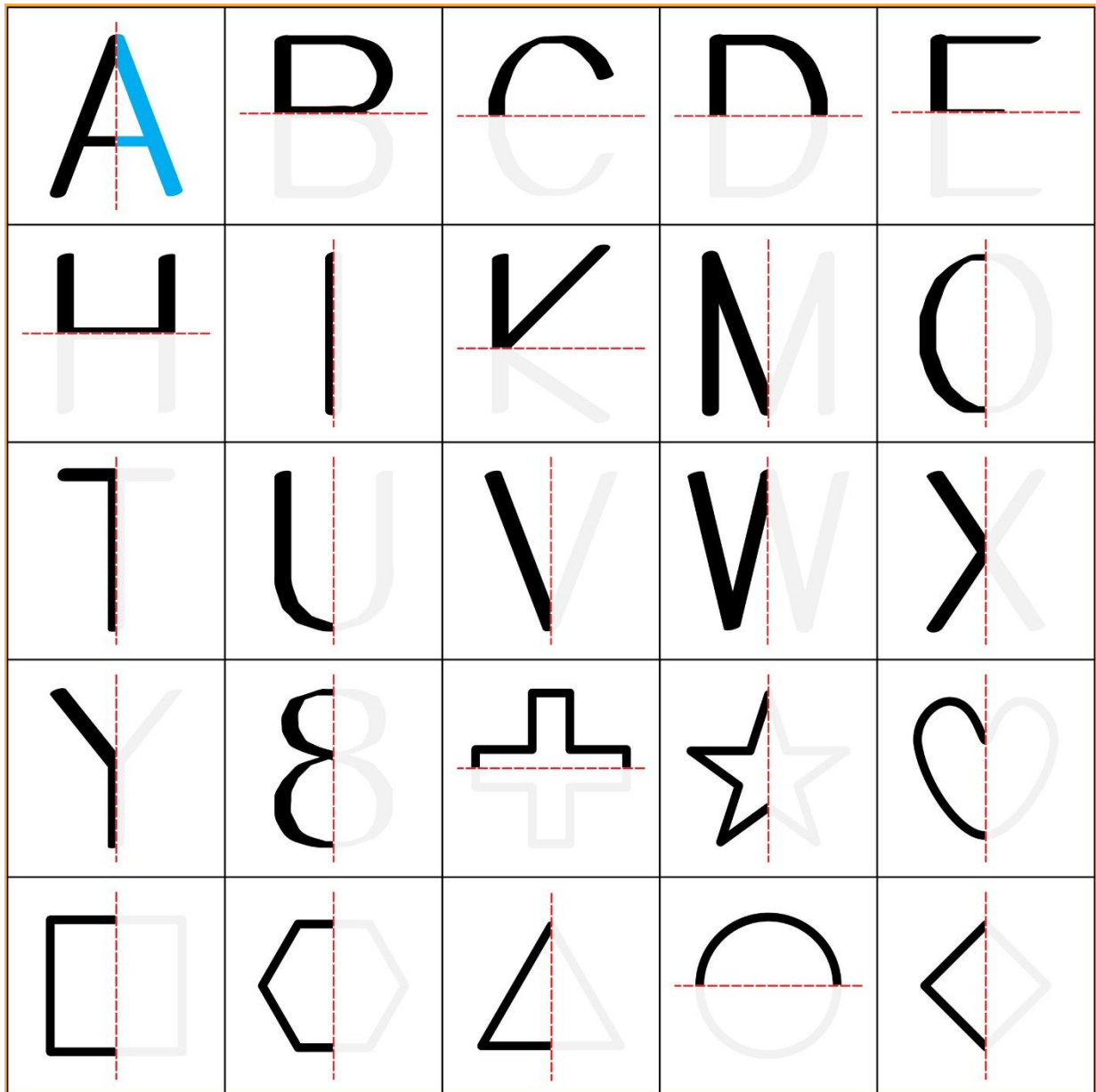


Practise drawing the shapes.



# Symmetry

Draw the other half!



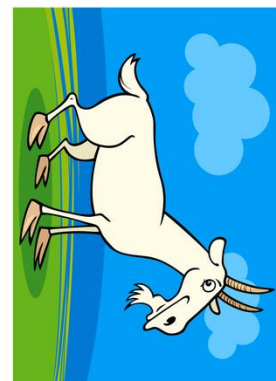
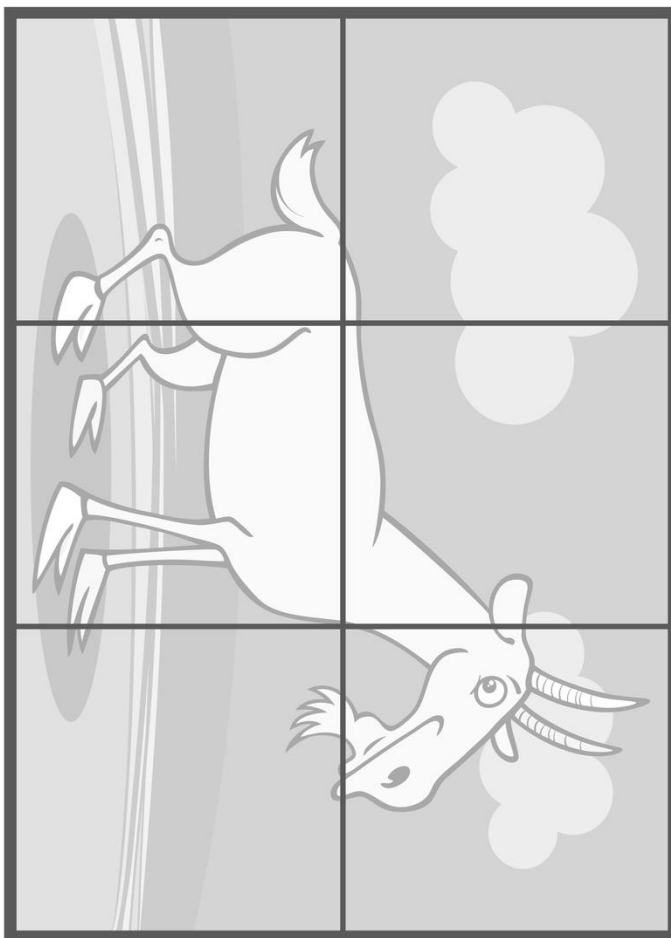
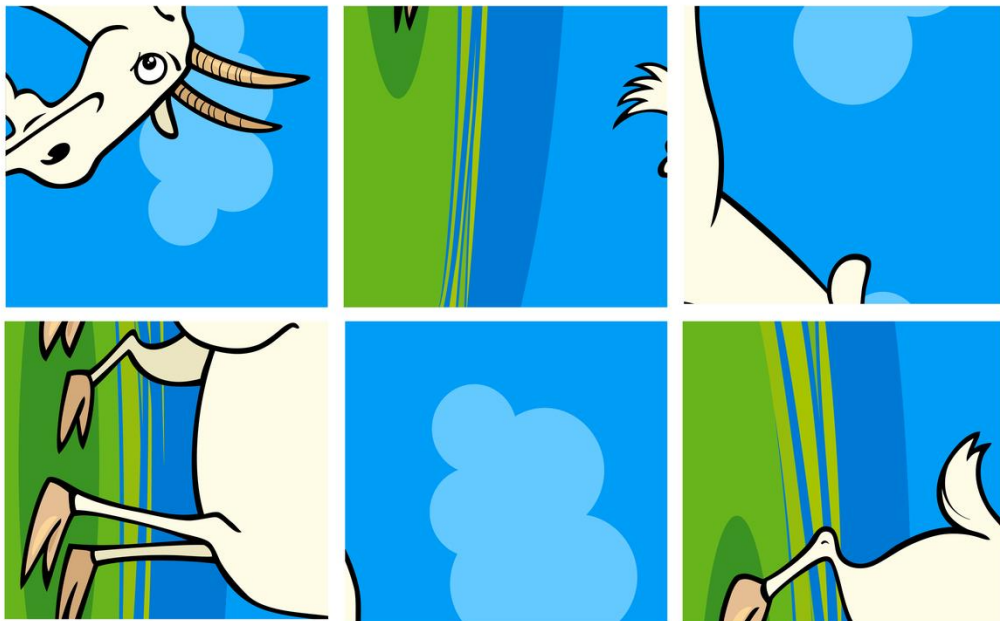
## Leaf Textured Art

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Practise shading in each part of the leaf using different patterns and designs.



Cut out the puzzle pieces and paste them into the picture.



Colour by number!

8					4	6	1	6		4	6	4							
		1		6			6				6	1	6						6
			6	1	6				6			6	4	6	1	6			
					4			6	1	6			6	4	6				
		6						6	4			6	1	6					
4	6	1	6			1							6			4			
		6	4	5			5									1			
	4																		8
	6	1			8	7						8	5						
6	1	6													8				
	6				2		2		2		2								
					5	7				7			7						5
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<span style="display: inline-block; width: 15px; height: 15px; background-color: blue; border: 1px solid black;"></span> - 2	<span style="display: inline-block; width: 15px; height: 15px; background-color: white; border: 1px solid black;"></span> - 6
<span style="display: inline-block; width: 15px; height: 15px; background-color: lightblue; border: 1px solid black;"></span> - 3	<span style="display: inline-block; width: 15px; height: 15px; background-color: red; border: 1px solid black;"></span> - 7
<span style="display: inline-block; width: 15px; height: 15px; background-color: green; border: 1px solid black;"></span> - 4	<span style="display: inline-block; width: 15px; height: 15px; background-color: purple; border: 1px solid black;"></span> - 8

# MAPPING OF THE LEARNING OUTCOMES

Unless otherwise stated, the page numbers refer to the Teacher Notes.

## From Level 1 Visual Art, M1A18

(VA1) Use a range of 2D and 3D materials and media, e.g. clay, wire, pastel, paint, threads, photographs **Pages 31 and 32** (experimenting with drawing tools), **Pages 36 to 38** (drawing on different objects), **Pages 39 to 42** (Hojalata tin art), **Pages 45 to 46** (drawing practice with 3D objects), **Page 47** (popsicle stick art), **Pages 54 to 58** (mixed media drawing), **Pages 63 to 66** (stained glass art – using photo paper), **Pages 67 to 70** (self-portrait), **Pages 71 to 72** (Picasso portrait), **Pages 73 to 75** (symmetrical faces – photo of student), **Pages 78 to 80** (still life drawing – using 3D objects), **Pages 91 to 95** (painting textures – using mark-making tools), **Pages 96 to 98** (scrape painting – using objects to make texture and patterns), **Pages 103 to 104** (bubble painting), **Pages 105 to 106** (galaxy spin painting – using salad spinner), **Pages 107 to 110** (cherry blossom painting – using cottonwool), **Pages 111 to 112** (leaf art – using leaves as stamps), **Pages 113 to 118** (using a viewfinder), **Pages 117 to 118** (printmaking with recycled materials), **Pages 119 to 122** (Van Gogh fork painting - forks), **Pages 123 to 126** (woodblock printing – Styrofoam trays), **Pages 127 to 132** (Jackson Pollock splatter painting), **Pages 141 to 143** (a watercolour technique – watercolour paint, salt),

Pages 144 to 145 (using plastic wrap and paints), Pages 146 to 151 (watercolour butterfly – oil pastels/watercolours), Pages 152 to 154 (bubble wrap printing – using bubble wrap and 3D objects), Pages 155 to 156 (leaf project – leaves, spray paint), Pages 159 to 163 (leaf textured art – scratch sticks), Pages 164 to 165 (tie-dyed suncatchers – kitchen roll, droppers, glue, scissors), Pages 186 to 188 (Monet Painting – masking tape), Pages 192 to 193 (paper collage – different types of paper), Pages 194 to 195 (Washi tape paper plates – paper plates, Mod Podge, Washi tape), Pages 198 and 199 (photo puzzle – camera, printer, scissors), Pages 200 to 202 (perler beads bowls – perler beads), Pages 203 to 204 (Styrofoam craft – Styrofoam balls), Pages 205 to 210 (button art tree – buttons, glue), Pages 216 to 218 (wool art – wool, wax paper), Pages 221 to 222 (tissue paper square collage), Pages 225 to 226 (mini cacti holders – clay, rolling pin, craft knife)

(VA2) Use tools and equipment safely Pages 31 and 32 (experimenting with drawing tools), Pages 33 to 35 (drawing lines – using tools/ruler), Pages 39 to 42 (Hojalata tin art – using scissors/nails/screwdriver/ art supplies), Pages 54 to 58 (mixed media drawing – using scissors, glue), Pages 76 to 77 (silhouettes – torch, scissors), Pages 85 to 87 (colour mixing – spoons, rollers, paints), Pages 91 to 95 (painting textures – using mark-making tools), Pages 96 to 98 (scrape painting – using objects to make texture and patterns), Pages 105 to (galaxy spin painting – using salad spinner), Pages 113



to 118 (using a viewfinder), Pages 119 to 122 (Van Gogh fork painting - forks), Pages 123 to 126 (woodblock printing – Styrofoam trays, paint rollers, brushes, scissors, pens), Pages 133 to 139 (blow painting portraits – markers, paint, straws, food colouring), Pages 144 to 145 (using plastic wrap and paints), Pages 155 to 156 (leaf project – leaves, spray paint), Pages 157 to 158 (watercolours and oil), Pages 159 to 163 (leaf textured art – scratch sticks), Pages 164 to 165 (tie-dyed suncatchers – kitchen roll, droppers, glue, scissors), Pages 167 to 171 (Kandinsky art – using glue), Pages 194 to 195 (Washi tape paper plates – paper plates, Mod Podge, Washi tape, scissors), Pages 196 to 197 (homemade microwave puffy paint - microwave), Pages 198 and 199 (photo puzzle – camera, printer, scissors), Pages 200 to 202 (perler beads bowls – oven, oven gloves), Pages 223 to 224 (Andy Warhol – different tools and materials), Pages 225 to 226 (mini cacti holders – clay, rolling pin, craft knife)

(VA3) Use some of art and design elements, e.g. colour line, tone, texture, form Pages 17 to 20 (acrylic painting techniques), Pages 26 to 28 (colours), Pages 31 and 32 (experimenting with drawing tools), Pages 33 to 35 (drawing lines), Pages 36 to 38 (drawing on different objects), Pages 39 to 42 (Hojalata tin art), Pages 43 and 44 (living drawing), Page 47 (popsicle stick art), Pages 59 to 62 (line drawing: graphic squares – patterns), Pages 63 to 66 (stained glass art – using colours/lines), Pages 67 to 70 (self-portrait – lines/colour), Pages 71 to 72

(Picasso portrait – shapes and lines), Pages 76 to 77  
(silhouettes – form), Pages 78 to 80 (still life drawing –  
colours, shadows, shapes, patterns), Pages 85 to 87  
(colour mixing – using paints / symmetry), Pages 88 to 90  
(emotion painting – colours, lines, shapes), Pages 91 to 95  
(painting textures – texture/lines/patterns), Pages 96 to  
98 (scrape painting – texture and patterns), Pages 103 to  
104 (bubble painting – colour and texture), Pages 107 to  
110 (cherry blossom painting – tone/shading), Pages 111  
to 112 (leaf art – patterns/colours), Pages 113 to 118  
(using a viewfinder – close-ups), Pages 119 to 122 (Van  
Gogh fork painting – textures/colours), Pages 123 to 126  
(woodblock printing – form), Pages 127 to 132 (Jackson  
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paint), Pages 133 to 139 (blow painting portraits –  
colour, form), Pages 141 to 143 (a watercolour technique  
– tone, form, texture), Pages 144 to 145 (using plastic  
wrap - texture), Pages 146 to 151 (watercolour butterfly  
– blending colours), Pages 152 to 154 (bubble wrap  
printing – texture and pattern), Pages 155 to 156 (leaf  
project – texture, form, spraying), Pages 159 to 163 (leaf  
textured art – textures / lines / patterns / colour), Pages  
164 to 165 (tie-dyed suncatchers – colour and shape),  
Pages 167 to 171 (Kandinsky art – texture / tone / shape  
/ colour), Pages 172 to 174 (pastel sunsets – colour /  
tones / blending colours), Pages 175 to 177 (chalk pastel  
fireworks – drawing to depict movement), Pages 184 to  
185 (cracked wax resist art – paint resistance, creating  
creased texture), Pages 186 to 188 (Monet Painting –

watercolour effect), Pages 189 to 190 (marbled paper – texture / tone), Pages 196 to 197 (homemade microwave puffy paint - texture), Pages 200 to 202 (perler beads bowls – texture / form / colour), Pages 211 to 213 (African mask art – pattern / design), Pages 223 to 224 (Andy Warhol – form, textures)

(VA4) Name the materials/process used, e.g. mixing watercolour paints, kneading clay, twisting wire, taking the photograph Pages 31 and 32 (experimenting with drawing tools), Pages 36 to 38 (drawing on different objects), Pages 71 to 72 (Picasso portrait), Pages 78 to 80 (still life drawing), Pages 123 to 126 (woodblock printing), Pages 159 to 163 (leaf textured art), Pages 186 to 188 (Monet Painting), Pages 192 to 193 (paper collage), Appendix 2: Your Choice (done a few times)

(VA5) Make an artwork Pages 39 to 42 (Hojalata tin art), Page 47 (popsicle stick art), Pages 59 to 62 (line drawing: graphic squares), Pages 63 to 66 (stained glass art), Pages 67 to 70 (self-portrait), Pages 71 to 72 (Picasso portrait), Pages 76 to 77 (silhouettes), Pages 78 to 80 (still life drawing – colours, shadows, shapes, patterns), Pages 88 to 90 (emotion painting), Pages 91 to 95 (painting textures), Pages 96 to 98 (scrape painting), Pages 103 to 104 (bubble painting), Pages 105 to (galaxy spin painting), Pages 107 to 110 (cherry blossom painting), Pages 111 to 112 (leaf art), Pages 117 to 118 (printmaking with recycled materials), Pages 119 to 122 (Van Gogh fork painting), Pages 123 to 126 (woodblock printing), Pages 127 to 132 (Jackson Pollock splatter

painting), Pages 146 to 151 (watercolour butterfly), Pages 155 to 156 (leaf project), Pages 159 to 163 (leaf textured art), Pages 164 to 165 (tie-dyed suncatchers), Pages 167 to 171 (Kandinsky art), Pages 172 to 174 (pastel sunsets), Pages 178 to 180 (ocean scene), Pages 186 to 188 (Monet Painting), Pages 194 to 195 (Washi tape paper plates), Pages 198 and 199 (photo puzzle), Pages 200 to 202 (perler beads bowls), Pages 205 to 210 (button art tree), Pages 211 to 213 (African mask art), Pages 223 to 224 (Andy Warhol – object), Pages 225 to 226 (mini cacti holders), Appendix 2: Your Choice (done a few times)

(VA6) Identify personal preferred media and effects, e.g. blended pastel colours, pinch pots, glazing

Pages 33 to 35 (choosing lines to draw, choosing favourite), Pages 36 to 38 (drawing on different objects – choosing objects, drawing tools and subject), Pages 43 and 44 (living drawing – choosing what to draw from nature), Page 47 (popsicle stick art – choosing colours and designs), Pages 59 to 62 (line drawing: graphic squares – choosing patterns/designs), Pages 71 to 72 (Picasso portrait – choosing designs and shapes), Pages 78 to 80 (still life drawing – choosing drawing tools, techniques), Pages 88 to 90 (emotion painting – choosing emotion and how to depict it), Pages 91 to 95 (painting textures – choosing tools), Pages 111 to 112 (leaf art – choosing leaves and colours), Pages 113 to 118 (using a viewfinder – choosing subject), Pages 117 to 118 (printmaking with recycled materials – choosing

recycled objects), Pages 155 to 156 (leaf project – choosing leaves and colours), Pages 184 to 185 (cracked wax resist art – choosing subject), Pages 184 to 185 (cracked wax resist art – choose preferred picture to draw), Pages 194 to 195 (Washi tape paper plates – choose design), Pages 198 and 199 (photo puzzle – choose photos to take, choose best photo), Pages 203 to 204 (Styrofoam craft – choose materials and subject), Appendix 2: Your Choice (done a few times), Appendix 3: Reflection (done a few times)

### From Level 1 Learning Programme (L1LP)

5.1 Explore and experience a variety of mark-making tools, media and materials, surfaces and techniques, including using parts of the body Pages 17 to 20 (acrylic painting techniques), Pages 31 and 32 (experimenting with drawing tools), Pages 33 to 35 (drawing lines), Pages 36 to 38 (drawing on different objects), Pages 39 to 42 (Hojalata tin art), Pages 45 to 46 (drawing practice with 3D objects), Page 47 (popsicle stick art), Pages 59 to 62 (line drawing: graphic squares), Pages 63 to 66 (stained glass art – using photo paper), Pages 67 to 70 (self-portrait - crayons), Pages 76 to 77 (silhouettes – using own shadow), Pages 82 and 83 (chalk sea life – using chalk), Pages 85 to 87 (colour mixing – using paints), Pages 91 to 95 (painting textures – patterns and textures), Pages 96 to 98 (scrape painting – using objects to make texture and patterns), Pages 99 to 102 (fingerprints), Pages 103 to 104 (bubble painting), Pages 105 to (galaxy spin painting – using salad spinner),

Pages 107 to 110 (cherry blossom painting – using cottonwool), Pages 111 to 112 (leaf art – using leaves as stamps), Pages 117 to 118 (printmaking with recycled materials), Pages 119 to 122 (Van Gogh fork painting - forks), Pages 123 to 126 (woodblock printing – Styrofoam trays/pens/scissors), Pages 127 to 132 (Jackson Pollock splatter painting – splattering, throwing, dripping paint), Pages 133 to 139 (blow painting portraits – markers, paint, straws, food colouring), Pages 141 to 143 (a watercolour technique – watercolour paint, salt), Pages 144 to 145 (using plastic wrap and paints), Pages 146 to 151 (watercolour butterfly – oil pastels/watercolours), Pages 152 to 154 (bubble wrap printing – using bubble wrap and 3D objects), Pages 155 to 156 (leaf project – leaves, spray paint), Pages 159 to 163 (leaf textured art - scratch sticks), Pages 164 to 165 (tie-dyed suncatchers – droppers, paint), Pages 167 to 171 (Kandinsky art – chalk pastels, glue), Pages 189 to 190 (marbled paper – glitter, hair gel, toothpicks, spoon), Pages 225 to 226 (mini cacti holders – clay, rolling pin, craft knife)

5.2 Show interest in coloured light, colour in the environment and in art materials Pages 26 to 28 (colours), Pages 43 and 44 (living drawing), Pages 45 to 46 (drawing practice with 3D objects), Pages 59 to 62 (line drawing: graphic squares – using colours), Pages 63 to 66 (stained glass art – using colours), Pages 67 to 70 (self-portrait - colours), Pages 76 to 77 (silhouettes – light/shadow), Pages 78 to 80 (still life drawing – colours, shadows, shapes, patterns), Pages 82 and 83

(chalk sea life – look at videos of ocean environment), Pages 85 to 87 (colour mixing), Pages 88 to 90 (emotion painting – colours, lines to show emotion), Pages 107 to 110 (cherry blossom painting – colour hues), Pages 111 to 112 (leaf art – using leaves as stamps), Pages 113 to 118 (using a viewfinder – close-ups), Slides: Close Up, Pages 127 to 132 (Jackson Pollock splatter painting – using colours to denote season), Pages 133 to 139 (blow painting portraits – using strong colours), Pages 141 to 143 (a watercolour technique – light and texture), Pages 146 to 151 (watercolour butterfly –blending colours), Pages 155 to 156 (leaf project – rainbow colours), Pages 157 to 158 (watercolours and oil - mixing), Pages 164 to 165 (tie-dyed suncatchers), Pages 172 to 174 (pastel sunsets – blending colours, using colours to denote sunset), Pages 175 to 177 (chalk pastel fireworks – colourful fireworks), Pages 178 to 180 (ocean scene – colours, shading), Pages 182 and 183 (stained glass painting – creating artwork for natural light to shine through), Pages 214 to 215 (rainbow in a bag – making rainbow art)

5.3 Look at and handle natural and manufactured objects with different textures, shapes and patterns Pages 36 to 38 (drawing on different objects), Pages 39 to 42 (Hojalata tin art), Pages 43 and 44 (living drawing), Pages 45 to 46 (drawing practice with 3D objects), Page 47 (popsicle stick art), Pages 78 to 80 (still life drawing – 3D shapes with different textures and shapes), Pages 91 to 95 (painting textures – using mark-making tools),

Pages 96 to 98 (scrape painting – using objects to make texture and patterns), Pages 99 to 102 (fingerprints), Pages 103 to 104 (bubble painting - straws), Pages 105 to 110 (galaxy spin painting – using salad spinner), Pages 107 to 110 (cherry blossom painting – using cottonwool), Pages 117 to 118 (printmaking with recycled materials), Pages 123 to 126 (woodblock printing – Styrofoam trays), Pages 133 to 139 (blow painting portraits – straws), Pages 141 to 143 (a watercolour technique –salt), Pages 144 to 145 (using plastic wrap), Pages 152 to 154 (bubble wrap printing – using bubble wrap and 3D objects), Pages 155 to 156 (leaf project – leaves), Pages 164 to 165 (tie-dyed suncatchers – working with kitchen roll), Pages 189 to 190 (marbled paper), Pages 192 to 193 (paper collage – different types of paper with different textures), Pages 194 to 195 (Washi tape paper plates – paper plates, Mod Podge, Washi tape), Pages 200 to 202 (perler beads bowls – creating an object), Pages 203 to 204 (Styrofoam craft – Styrofoam balls), Pages 205 to 210 (button art tree – buttons)

5.4 Gather, explore and use 3D materials (new and recycled) Pages 39 to 42 (Hojalata tin art), Pages 45 to 46 (drawing practice with 3D objects), Page 47 (popsicle stick art), Pages 78 to 80 (still life drawing – 3D objects), Pages 91 to 95 (painting textures – using mark-making tools), Pages 96 to 98 (scrape painting – using objects to make texture and patterns), Pages 105 to 110 (galaxy spin painting – using salad spinner), Pages 111 to 112 (leaf art – using leaves as stamps), Pages 117 to 118



(printmaking with recycled materials), Pages 123 to 126 (woodblock printing – Styrofoam trays), Pages 133 to 139 (blow painting portraits – straws), Pages 152 to 154 (bubble wrap printing – using bubble wrap and 3D objects), Pages 155 to 156 (leaf project – leaves), Pages 192 to 193 (paper collage – different types of paper including recycled paper/cardboard), Pages 194 to 195 (Washi tape paper plates – paper plates, Mod Podge, Washi tape), Pages 200 to 202 (perler beads bowls), Pages 216 to 218 (wool art), Pages 219 to 220 (art and fabric), Pages 223 to 224 (Andy Warhol – object), Pages 225 to 226 (mini cacti holders)

5.5 Participate in creating artwork based on real or imagined stimuli Pages 39 to 42 (Hojalata tin art), Pages 43 and 44 (living drawing), Pages 59 to 62 (line drawing: graphic squares), Pages 63 to 66 (stained glass art), Pages 67 to 70 (self-portrait), Pages 78 to 80 (still life drawing – real stimuli), Pages 82 and 83 (chalk sea life), Pages 91 to 95 (painting textures), Pages 103 to 104 (bubble painting), Pages 107 to 110 (cherry blossom painting), Pages 111 to 112 (leaf art – using leaves as stamps), Pages 117 to 118 (printmaking with recycled materials), Pages 119 to 122 (Van Gogh fork painting), Pages 127 to 132 (Jackson Pollock splatter painting), Pages 146 to 151 (watercolour butterfly), Pages 155 to 156 (leaf project – leaves), Pages 164 to 165 (tie-dyed suncatchers), Pages 172 to 174 (pastel sunsets), Pages 178 to 180 (ocean scene), Pages 186 to 188 (Monet Painting), Pages 205 to 210 (button art tree), Pages 211

to 213 (African mask art), Pages 225 to 226 (mini cacti holders), Appendix 2: Your Choice (done a few times)

5.6 Use visual art to communicate, including the creative expression of emotion Pages 26 to 28 (colours), Pages 43 and 44 (living drawing), Pages 48 to 53 (drawing prompts), Pages 88 to 90 (emotion painting), Pages 107 to 110 (cherry blossom painting – using colour to show season), Pages 127 to 132 (Jackson Pollock splatter painting – interpret emotion in others' paintings), Pages 172 to 174 (pastel sunsets – describing emotions), Pages 189 to 190 (marbled paper – describing mood)

5.7 Work independently and/or collaboratively to produce a piece of art Pages 36 to 38 (drawing on different objects), Pages 39 to 42 (Hojalata tin art), Page 47 (popsicle stick art), Pages 59 to 62 (line drawing: graphic squares), Pages 67 to 70 (self-portrait), Pages 71 to 72 (Picasso portrait), Pages 76 to 77 (silhouettes), Pages 78 to 80 (still life drawing), Pages 82 and 83 (chalk sea life – creating a frieze), Pages 88 to 90 (emotion painting), Pages 91 to 95 (painting textures), Pages 96 to 98 (scrape painting), Pages 103 to 104 (bubble painting), Pages 107 to 110 (cherry blossom painting), Pages 111 to 112 (leaf art – using leaves as stamps), Pages 117 to 118 (printmaking with recycled materials), Pages 119 to 122 (Van Gogh fork painting), Pages 123 to 126 (woodblock printing), Pages 127 to 132 (Jackson Pollock splatter painting), Pages 146 to 151 (watercolour butterfly), Pages 155 to 156 (leaf project), Pages 164 to 165 (tie-dyed suncatchers), Pages 167 to 171 (Kandinsky art),

Pages 186 to 188 (Monet Painting), Pages 192 to 193 (paper collage), Pages 194 to 195 (Washi tape paper plates), Pages 200 to 202 (perler beads bowls), Pages 223 to 224 (Andy Warhol – object), Pages 225 to 226 (mini cacti holders), Appendix 2: Your Choice (done a few times)

5.8 Observe, appreciate and/or react to the work of self and others, including the work of famous local or global artists Pages 68 and 70 (responding to portraits), File: Set of Portraits, Pages 71 to 72 (Picasso portrait – look at examples of Picasso’s work), Pages 78 to 80 (still life drawing – looking at works of Paul Cézanne), Paul Cézanne slides, Pages 88 to 90 (emotion painting – looking at and interpreting the work of others), Pages 119 to 122 (Van Gogh fork painting – look at the artwork of Van Gogh), Pages 127 to 132 (Jackson Pollock splatter painting – look at Jackson Pollock’s art and classmates’ paintings), Pages 167 to 171 (Kandinsky art – looking at works of Kandinsky), Pages 172 to 174 (pastel sunsets – looking at each other’s artwork), Pages 186 to 188 (Monet Painting – look at Monet’s artwork), Appendix 3: Reflection (done a few times), Appendix 4: Review of Other People’s Work (done a few times), Appendix 5: After the Course

**\*Note: The artwork produced by the student will form the assessment evidence. The sketchbook will also form part of the student’s portfolio.**