

Social and Spiritual Development Strand
Expressive Arts

Unit 1: Expressive Arts

Module 1.1 Visual Arts



Student Support Material

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Unit outline

| Unit | # | Modules |
|----------------------------------|-----|-----------------|
| Unit 1 Expressive Arts | 1.1 | Visual Arts |
| | 1.2 | Performing Arts |
| | 1.3 | Music |

Icons



Read or research



Write or summarise



Activity or discussion

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1.1 Visual Arts

This module is designed to introduce students to the range of skills appropriate to the teaching and learning of arts and crafts. Students will be given opportunities not only to learn about the skills but also to apply them in a variety of situations.

Objectives

At the completion of this module students will be able to:

1. Recognise and describe line, colour, shape, tone, texture, composition, strength, structure and pattern as basic elements of art and crafts.
2. Demonstrate skills of painting, drawing, printing, shaping, measuring, cutting, tying, weaving, moulding, carving, use of materials, choice of materials, adaptation, experimentation and construction.
3. Consider the application of the skills outlined above in primary classrooms.
4. Discuss, express opinions and appreciate with pride the various art and craft forms and artists and crafts persons in PNG.

Section 1: Visual Art in the Curriculum



Topic 1: Art and craft in the primary curriculum

Visual arts experiences in schools develop students' capacities to create visual and tactile works. Study of the visual arts enables students to understand and enjoy the images and forms they and others make. Through practical experiences, students acquire an understanding of a diverse range of art and craft. They learn to use both traditional processes and new technologies to produce art and craft works. Students learn to communicate through the images and forms they make, and to develop a sense of pride at producing visible statements of their thoughts and feelings.



Shading and cross-hatching to create tones

Creating, making and presenting

Through manipulating visual media, students bring into existence new images and objects. They also use a variety of approaches to generate ideas, including drawing, observing, recording, photographing, experimenting and examining other images or forms. They base their ideas on personal perceptions and observations, fantasy and imagination.

In making an art or craft work, students learn to manipulate visual elements such as **line, shape, colour, texture and form**. They learn to use concepts of style and form which become increasingly personal and selective as they advance.

Students acquire skills and techniques in handling and controlling different materials and techniques. They learn to work to the limitations of materials, media and technologies, as well as to develop their potential and exploit their strengths. Students also learn to present their art works to best effect. They may also record their working processes and document the development of work.

Students discuss the arts and learn skills of visual discrimination as they analyse the style, technique, subject matter and design of art works. They use the language and terminology of the visual arts to describe and respond to art works.

Students study the visual arts in the social, cultural and historical contexts in which they were produced. They seek to understand the meanings and values different cultures and societies assign to visual images and forms. They learn to understand how the visual arts may both reinforce and challenge values. Students realise the importance of studying the work of both women and men. Students also study the links between the visual arts and other arts forms and areas of the curriculum and examine art, craft and design as areas of industry and employment.

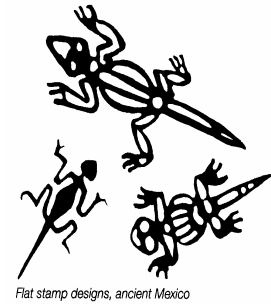
Visual arts experiences may be seen to involve the three fields of 'art', 'craft' and 'design'. Each of these describes processes, suggests types of products, and defines people who are artists, craft artists and designers.

Art

Art is a concern with concepts, feelings, ideas, images and forms and is often used specifically to refer to media such as painting, printmaking and sculpture. A wider definition would include work in all media and embrace metal art, textile art, and ceramic art among others.

Craft

Craft is a concern with the crafting of an art work, with closer attention being paid to skills and techniques. Craft objects may be functional or non-functional and involve traditional or non-traditional methods. It is also common for the word craft to be used in association with some media, for example, textiles, ceramic, glass, wood and metal.



Design

Design is a process where the intention and purpose of a product is specified in advance. Designers often work to a brief which puts limitations on or sets requirements for the image, product or environment to be planned. By contrast the artist or craft artist may work for more personal reasons, such as the desire to give meaning to experience. The artist and craft artist are the makers of their products, designers often plan or design products to be made or manufactured by others.

1.1 Activity 1

From your reading, answer the following questions:

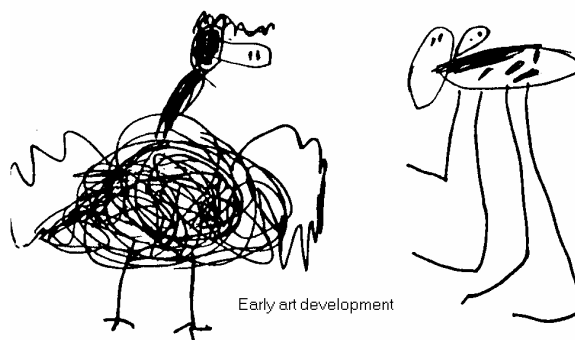
- *What do students learn in a primary arts and craft program?*
 - *How and why do students learn skills of 'visual discrimination'?*
 - *Define the following terms –
style, image, form, media, design, technique*
-

Child art development

Early development

In Visual Arts, children

- Produce artworks in a free and spontaneous way
- Develop a personal way of using paintings, drawings and constructions to express ideas and feelings about things they experience
- Produce artworks which represent things that are meaningful or important at the time, particularly people, places and activities
- Produce visual symbols which initially emerge from scribble patterns and show an increased attention to detail
- Use a range of visual devices in their artworks to express their emotional and intellectual response to their world. They may:
 - Exaggerate the size and shape of images and objects
 - Use colour in an emotional rather than realistic way
 - Use an x-ray view to show the inside and outside of objects
 - Place images on a base line or ground line to show simple spatial relationships
 - Show a sequence of events in a visual narrative in drawings, constructions or clay work
- Enjoy looking at and talking about images and objects, particularly subject matter
- Learn about qualities of materials and experiment with paint, crayon, pencil, clay, cardboard and scrap materials. Children may show preferences for particular materials and a characteristic way of working with them.



Middle development

In Visual Arts, children:

- Produce images and objects which become more elaborate in detail
- Use a range of visual devices in their artworks to communicate experiences visually. They may:

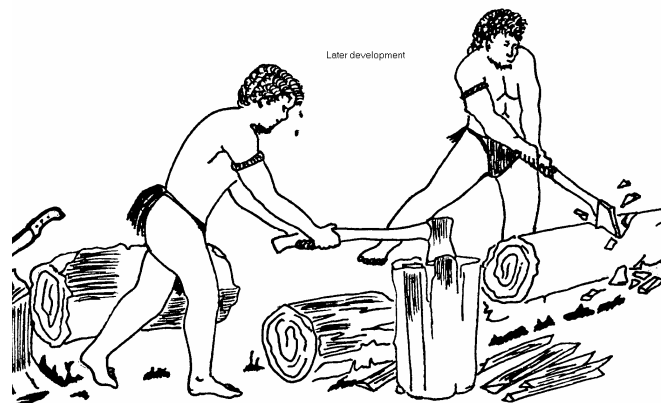
- use multiple baselines, fold over images or combine top, side and front views to show spatial relationships
 - use colour in a realistic way
 - show greater awareness of proportion
- Show a growing interest in design, decoration and pattern making are intrigued and influenced by images from the mass media, particularly film and television
 - Reflect their interest in the wider world through the use of varied subject matter
 - May show a preference for some media over others and sets of ideas or themes which reappear in their work
 - Will be able to discuss visual features, such as line, shape, colour, texture and pattern in their own artwork and the artwork of others
 - Will be responsive to experimentation with new media, such as ceramics, printmaking and computer graphics



Later development

In Visual Arts, children:

- Show an increasing interest in depicting what they see
- Use a range of visual devices in their artworks as they strive for realism. They may:
 - Replace the baseline and use techniques such as perspective to show depth or shadow to depict volume
 - Be more concerned with the naturalistic use of colour
 - Concentrate on detail and pattern and show features such as sex differences and greater detail of clothing, objects and surroundings.
- Can manipulate visual qualities of line, shape, colour, tone and texture to achieve expressive effects
- Use subject matter which tends to reflect themes associated with peer influences and personal preferences
- Enjoy learning new methods, techniques and skills using a range of media
- Enjoy pattern making and decoration as they extend their understanding of visual concepts
- Often use images from film, television and comics as models for their artwork



- Are able to examine critically their own art and the art of others as they give interpretations, opinions and reasons
- Tend to be cautious about their artwork and sensitive to the opinions of others.

Further development

In Visual Arts, adolescents:

- Explore the expressive potential of media and develop a variety of skills using different methods and techniques
- Are interested in expressing abstract concepts through their artworks
- Are interested in the meaning of artworks, such as the way images and objects can convey personal views and social messages
- Develop their capacity to use subjective and objective criteria when making judgements about artworks
- Make cultural and stylistic comparisons and judgements on the basis of personal research



1.1 Activity 2

Collect at least three examples of art work done by primary students of different ages. Match the art works to the stages of art development outlined above and write a brief comment on the characteristics of each one.

Topic 2: The visual arts program

Process skills

| | |
|--------------------|---|
| Discovering | Questioning, seeing afresh, observing, comparing, imagining, discovering options, being open-minded, making associations, seeing possibilities, finding a purpose, taking initiative |
| Planning | Selecting, identifying relationships, organising, visualising, predicting, deliberating |
| Doing | Taking action, applying knowledge, describing, testing ideas, inventing, devising, combining, varying, adapting, being flexible, refining, using materials, choosing materials, experimenting |
| Evaluating | Responding, criticising, reflecting, analysing, assessing, appraising, describing, discussing, interpreting |

Many of these actions happen simultaneously. They are interconnected aspects of the whole artistic process, not stages that occur in sequence.

1.1 Activity 3

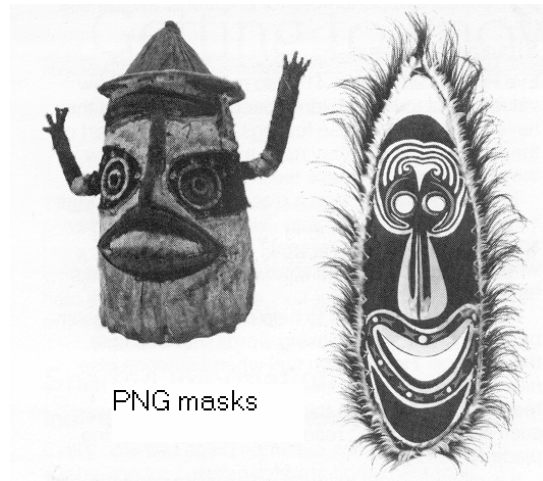
Select a primary school story or a topic from one of the primary syllabus documents, or a typical village activity and make a simple art work related to your selection. Your art work can be a drawing, painting, model, collage or construction but it must help illustrate something about your story, topic or activity.

In your process diary record why you chose your topic, how you planned what to do with it eg the ideas you started with, what materials and/or process you used to create your art work and what you think of the finished product.

Engagement

Since the arts are an essential part of all human cultures, arts activities should interest most students. Developing student interest in arts activities can be assisted by:

- Presenting the arts as an important, enjoyable and dynamic part of class activities
- A stimulating classroom environment
- Offering a variety of activities to cater for different interests, abilities and learning styles
- Teaching strategies designed to engage the interest of the learner
- Providing challenging activities
- Sharing or celebrating progress and outcomes with others



Concern

Arts activities should promote the capacity for positive relationships through developing:

- An understanding of other people and cultures
- Care and concern for the feelings of others
- Ability to work cooperatively and productively with others in group activities

Criteria for organising activities

Arts programs should be sequential, balanced and cumulative.

Learning experiences in the arts should be sequenced so that they:

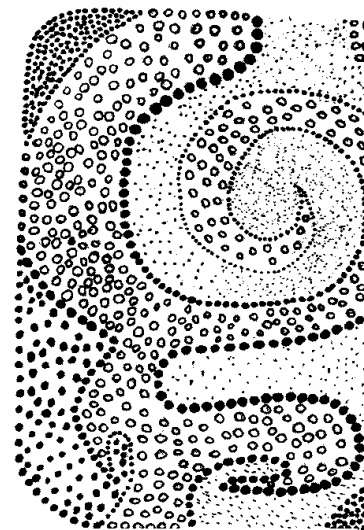
- Are developmentally appropriate
- Relate to and build on understandings and skills previously encountered by students

This sequence of activities is important for sound education in the arts and ensures the most efficient use of learning time.

A balanced program can best be achieved by each student being involved across the range of the arts during the early and middle years with increased specialisation in the later years of schooling.

Arts programs also need to ensure that:

- Cultures from the community, national and international levels are represented and utilised
- Aural, visual and kinaesthetic senses are developed



- Each of the arts should involve students in forming, presenting and responding activities
- A wide range of understanding and skills is developed within any of the arts undertaken by a student

Activities should be organised so that students' learning in the arts develops cumulatively over time. This is necessary to promote the complexity and depth of students' learning in the arts. School programs should ensure that: sufficient time is provided throughout the school year for all students, including those with special needs, to develop complexity and depth in their understanding and skills in the arts.

Topic 3: Arts appreciation

In art appreciation activities, language is used for forming and sharing ideas and opinions about art. Writing and talking about art begins early in primary school. Children write and talk about their own art, describing or retelling a picture in words. Gradually children begin to write and talk about the art of others, beginning with their peers and extending to the work of adult artists.



Describing art - twirling, wavy, spiky, thick pointy lines

It is good to cultivate an open, receptive approach to works of art. Students need time to take in what they are seeing in a relaxed way without attempting to judge the work immediately.

As a guide to looking at works of art with students, you can check whether they are involved in all of the following:

- **Spontaneous initial encounter**

This should provide the motivation to look further. 'Wow!' 'Mmm, that's nice.' 'What's that?'

- **Analysing the facts - describing what they see**

The type of work: 'This is a clay sculpture.' 'This is a photograph of a building.'

Objects: 'I see three girls and a dog.'

Visual elements: types of lines, shapes, colours, and textures. 'Those lines are all wiggly.' 'The vase is round and fat.'

- **Synthesising - interpreting meaning**

Having collected the facts, children reflect on what they know, notice relationships, speculate and interpret meaning. 'All these colours are much darker than the others. It looks scary.' 'That man must be strong, he's the biggest.'

- **Making informed value judgments**

'I like this picture because it shows what it would be like to. . .'

'I especially like the colours. It feels like the rainy season.'

Students give opinions about the value of the work of art and offer reasons based on qualities observed in the work and on their personal responses. Here are some aspects that could be considered while evaluating:

- **Expressiveness** - 'It has a happy, lively feeling because of the colours the artist used'
- **Significance** - 'It's important to show...' (social comment)

- **Appeal** – ‘I like it because ...’
- **Skill in the production of the work** - the selection and use of materials, the technical skills

Another approach to art appreciation is to ask key questions about an art work. Each question is important but the importance will vary with the work being discussed and the interests of the students and teacher. Each question will lead to many more questions.

1.1 Activity 4

Select an art work from the books or objects provided by your lecturers. Work with a partner and use the questions outlined on the following page as a guide. Write a paragraph about the work you selected, describing its qualities, characteristics, construction etc and how you feel about it.

An approach to art appreciation

| Key Question | Function | Examples of other questions |
|---------------------|--|---|
| What is it? | Deals with a <i>description</i> of the art work | What kind of art is it? What size is it? Does it have a title? |
| Who made it? | Deals with the <i>maker</i> of the work | Was it made by a painter, sculptor, photographer? Was it made by one person? |
| What is it made of? | Deals with the <i>materials</i> used to make the work | What surface did the maker use? Could it be made here? |
| How was it made? | Deals with the <i>style, techniques</i> and <i>elements</i> of the art | How did the maker start? What tools were used? |
| Where was it made? | Deals with the <i>context</i> or <i>place</i> in which the art work was made | Does it look like other things from that place? |
| When was it made? | Deals with the <i>context</i> or <i>time</i> when the art work was made | What clues tell you when it was made? How long was it meant to last? |
| Why was it made? | Deals with the maker's <i>purpose</i> or <i>intention</i> | Was it made for someone? Is it being used for its original purpose? |
| What is it about? | Deals with the <i>interpretation, subject matter</i> and <i>meaning</i> of the | Does it tell a story? What is happening in the work? |

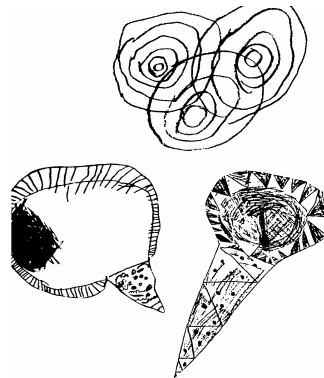
Topic 4: Language and the arts

In order to observe the world, describe their experiences and create responses, students need to develop a visual vocabulary. This should be done firstly in the vernacular with a gradual progression to English. Students and their teachers need to explore concepts in their own language first. It must be realised, however, that there are many art concepts and aspects in English which would not have an equivalent word in other languages.

SHELL LESSON

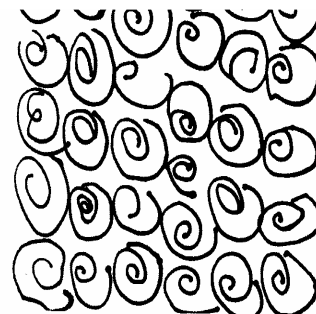
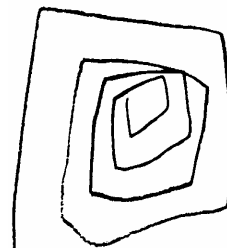
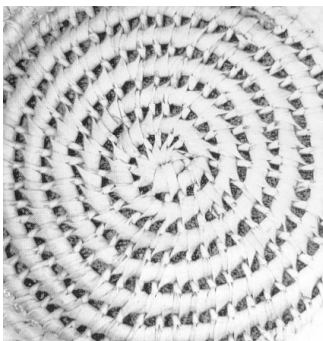
Students collected shells, observed them carefully, classified and labelled the varieties, drew the shells and displayed them. Students talked about their shells, describing them, discussing their features. Studying the shells led to an interest in spirals. The language used by students in these activities included words related to texture, size, surface, colour, shape, decoration, pattern etc.

Children collected and displayed shells



Children drew pictures of their shells

Children developed an interest in **spirals** and drew pictures of spirals and **patterns**. They found other examples of spirals.



Children described their shells – My shell feels **smooth**. My shell is **spiky**. My shell has a **wiggly brown pattern**. My shell **sparkles** in the sun.

These are some of the English words used to describe different aspects of art and crafts.

| | |
|--------------------------|---|
| size | large, larger, largest, length width, area |
| weight | light, heavy |
| movement | fast, slow, smooth, jerky |
| direction | up, down, horizontal, vertical diagonal, radiating, in, out zigzag, over, under, parallel, concentric, spiral |
| surface | hard, soft, smooth, rough transparent, opaque, shiny dull |
| structure | flexible, rigid, linear, branching open, closed |
| temperature | warm, cool |
| tone | light, dark |
| brilliance | bright, dull |
| boundary | straight, curved, regular irregular shapes and spaces |
| position | next to, beside, touching separate, overlapped interwoven, inside, outside near, far, high, low |
| point of view | above, below, close-up distant, inside, outside |
| variation | different, similar, families |
| pattern | regular, irregular, random ordered |
| decoration | simple, detailed, traditional lively |
| time | old, young, sequence |
| function | informative, decorative structural, protective |
| rhythm | wavy, regular |
| harmony | families |
| balance | symmetrical, asymmetrical |
| repetition | alternating, counter-change echoing, continuous |
| contrast | light / dark, bright/dull, rough / smooth, large / small |
| unity | oneness, wholeness |
| emphasis | strength, size, position |
| two-dimensional | flat |
| three-dimensional | solid |
| manufactured | |
| natural | |

 **1.1 Activity 5**

Make a list of words in your 'tok ples' or 'tok pisin' which are used to describe:

shape patterns texture (feel) colour

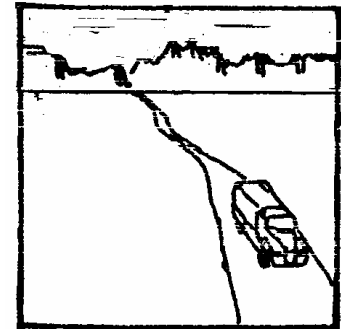
Choose a small object or artefact and write three simple, descriptive sentences about it in your vernacular and then in English. Your English version does not have to be an exact translation.

Section 2: Understanding Visual Arts

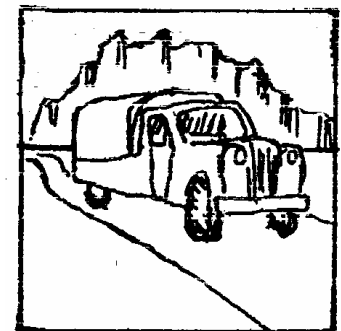
Topic 5: Art concepts (theory and application)

The table below outlines the main concepts used in visual arts and some of the qualities which are associated with those concepts.

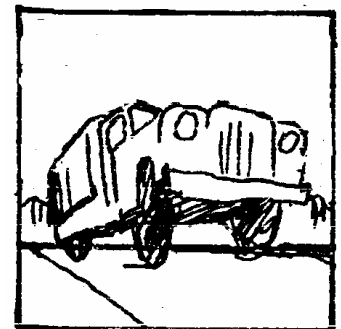
| Concepts | Associated qualities |
|-------------|--|
| line | straight curved thick thin horizontal vertical oblique diagonal wavy angular long jagged |
| shape | regular irregular geometric angular round curved square length width flat incomplete negative reverse inverse pattern |
| colour | primary secondary tertiary tone shade complementary contrast blend light dark chroma hue pigment monochromatic neutral discord |
| texture | tactile optical smooth rough sharp lumpy scaly slimy furry spiky simulated |
| form | 3-D, 2-D, viewpoint, space plane depth cues structure highlight perspective proportion dimension |
| composition | perspective placement scale symbolism abstraction representation balance non-representation |



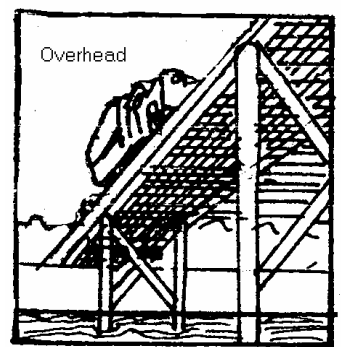
Bird's eye view



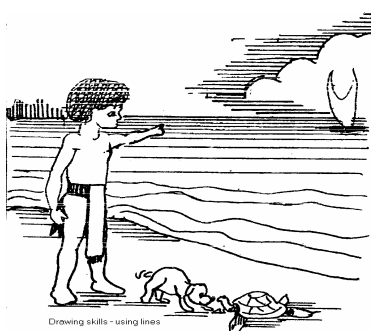
Man's eye view



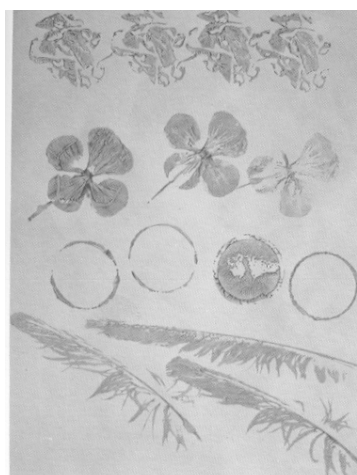
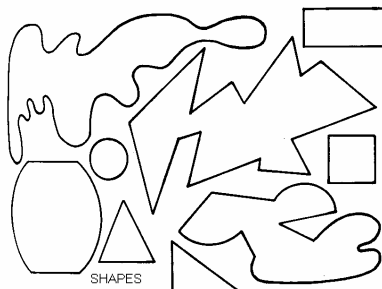
Toad's eye view



PERSPECTIVE



Drawing skills - using lines



Crumpled paper

Flowers

Lids

Feathers

Printing textures by applying paint to surfaces ('inking') and pressing onto paper

1.1 Activity 6

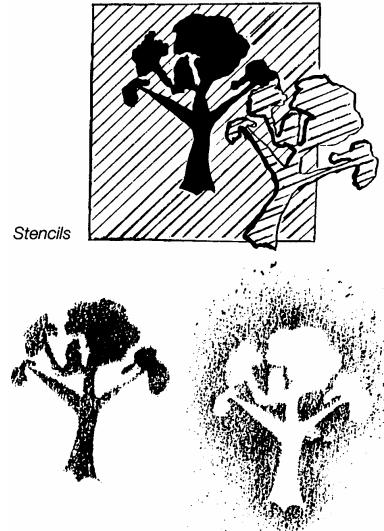
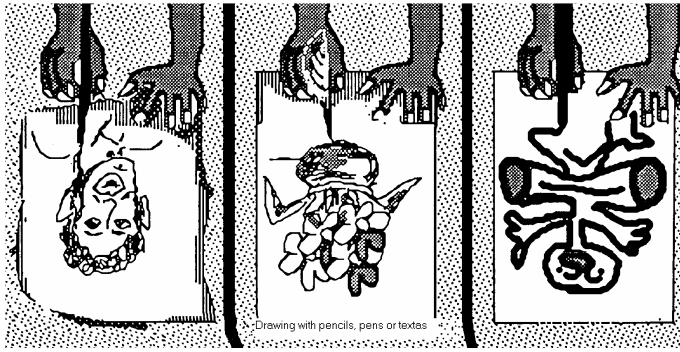
Divide into six groups, one for each concept and find as many examples as you can to demonstrate the concept. Your examples can include magazine cutouts, your own drawings or found objects.

Divide into groups to cover each of the main skills listed in the following chart. Use the upper and lower primary syllabus documents as well as brainstorming techniques to add further activities to each section. Make sure the activities are suitable primary school children.

Skills and activities (application)

| Skill | Related skills | Materials/Resources | Activities |
|--------------|---|--|---|
| Painting | Spraying | Oil paints, crayons, water colours, brushes, string, straws, husks, pastels | Pictures, illustrations Patterns Marbling, string pulling, body painting, finger painting, mixing colours, points and dots, murals, |
| Drawing | Tracing Shading | Leads pencils, coloured pencils, chalk, charcoal, crayons, textas | Etching, scratching, sketching, smudging, cross-hatching, patterns |
| Printing | Dyeing | Paint, dyes, fabric, vegetables, sponges, wax, candles, wood blocks | Rubbings, tie & dye, batik, silk screen, tapa cloth, patterns, burning |
| Modelling | Sculpting Shaping Moulding Smoothing Rolling | Sand, clay, plasticine, papier mache, play dough, wood, plaster, metals, wire | Pots, figures, masks, tiles, |
| Constructing | Tearing Pinning Joining Measuring Cutting Adapting Knotting | Fabric, fibres, glue, nails, clay, found objects, string, wood, paper, seeds, bamboo, shells | Mosaic, models, puppets, toys, musical instruments, collage, origami, mobiles, jewellery |
| Weaving | Knotting Braiding Folding Knitting | Fibres, plants, wool, string, cord, pandanus, pitpit | Mats, billums, baskets, macramé, ball, hats, skirt |
| Sewing | Measuring Cutting Pinning Joining Stitching Embroidering | Fabric, cotton, wool, buttons, ribbon, lace | Puppets, wall hangings, appliqué, pillow cases, clothing |
| Carving | Cutting Honing Sanding | Timber, blades, knives, soap, soft stone, bamboo | Masks, paddles, eating utensils, furniture, bowls, figures |
| Designing | Measuring Adapting | Pencils, ruler, set squares, compass | Posters, displays, plans, models, patterns, templates, |

| Skill | Related skills | Materials/Resources | Activities |
|-------|----------------|---------------------|------------|
| | Lettering | | |



Positive or negative shapes can be used as stencils.



95.

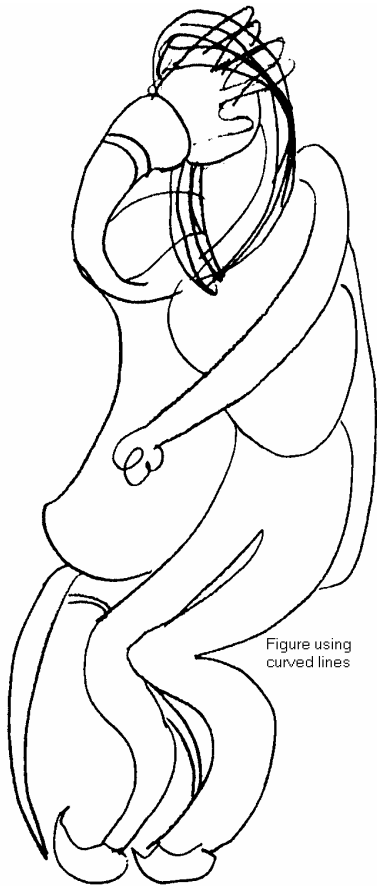
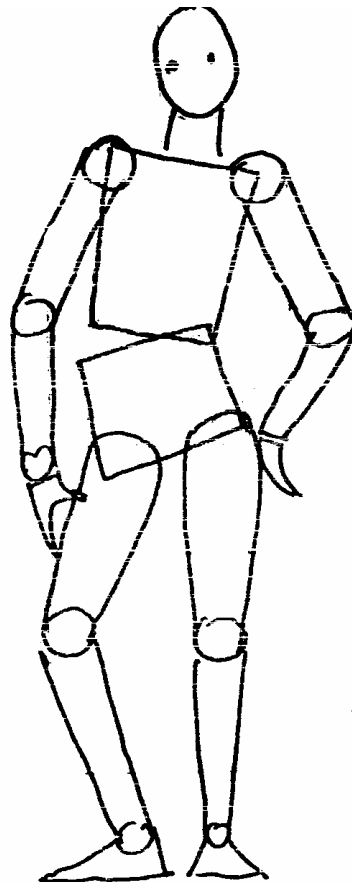


Figure using curved lines

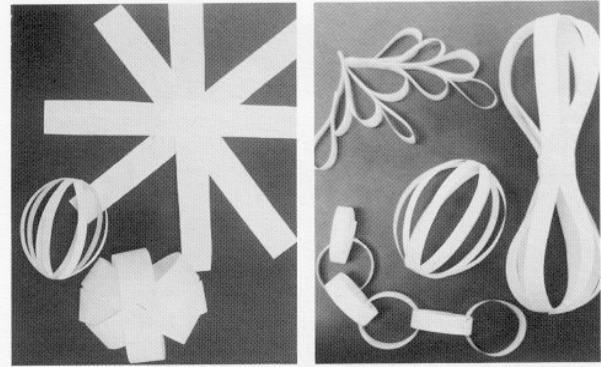


Examples of drawing and painting techniques



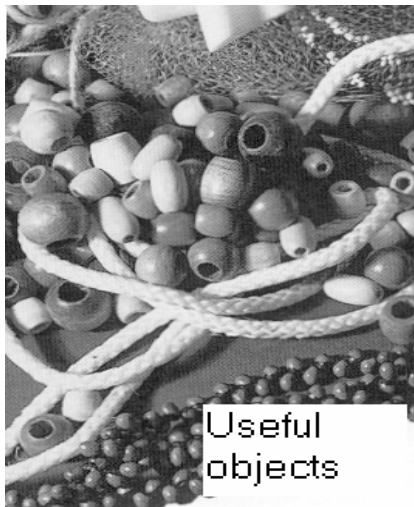
Leaf prints

Printing



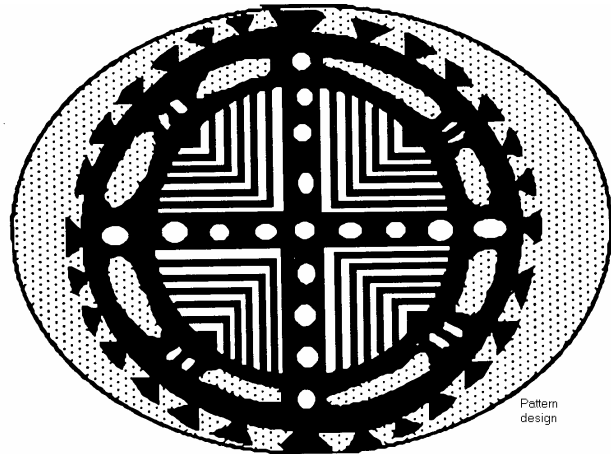
Paper strips can be bent, folded and stapled into arches, triangles, circles and concertinas.

Constructing



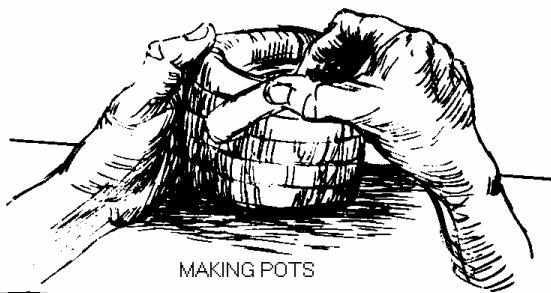
Useful objects

Constructing

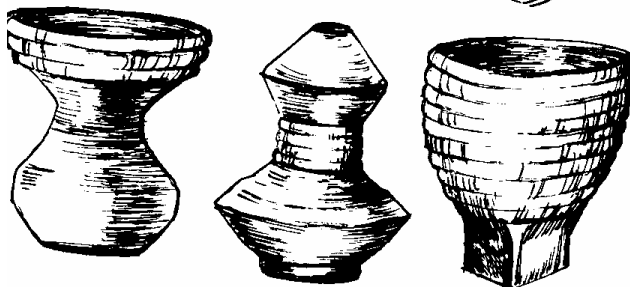


Pattern design

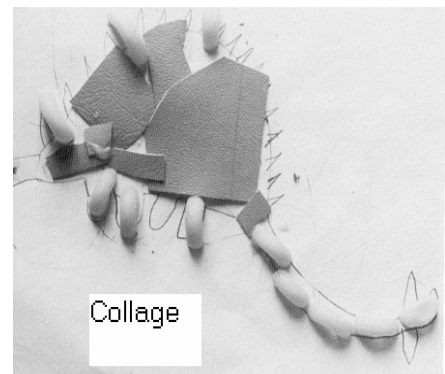
Drawing, designing



MAKING POTS



Modelling



Collage

Constructing

Topic 6: PNG art and crafts

| Techniques | Products |
|-------------------------|---|
| Pottery | Oil pots, cooking pots, bowls, storage pots, masks |
| Painting | Sand, contemporary, patterns, masks, bark, body painting |
| Wood carving | Furniture, storyboards, masks, stools, headrests, hooks, walking sticks, figures, canoes |
| Weaving | Bilums, baskets, trays, fish traps, fish nets, figures, bags |
| Sculpting | Figures, masks, implements |
| Creating and decorating | Accessories and clothing - Tapa cloth, jewellery, belts, wigs, gourds, aprons, grass skirts, bilas, headdresses, tattoos, |
| Mixed methods | Spears, shields, arrows, axes, daggers Bowls, dishes, mortars, lime pots, paddles, pipes Drums, flutes, whistles, horns |
| Artists and artisans | At work, displaying their products or talents, biographical details, influences |

1.1 Activity 7

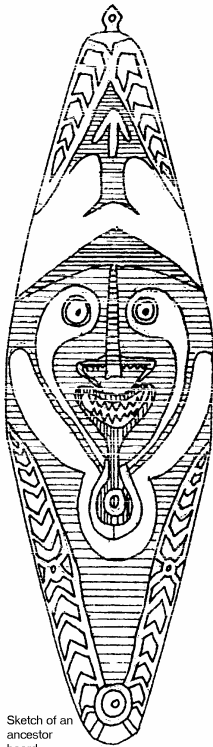
Choose five items from the products listed above and identify the tools and materials needed to make them.

List and describe the typical arts and crafts from your 'ples'. Draw sketches to illustrate them. Display your work.

Produce an annotated picture of a ceremonial costume. Use your painting and drawing skills to complete your picture. Annotations are notes around the picture which describe aspects of the costume, for example the materials used in the headdress.

Research the bilas, patterns or crafts of an area other than your own 'ples'. Make or collect examples as part of a resource file.

PNG art



Sketch of an ancestor board

Traditionally the basis of art in PNG was religious or spiritual. Images from the spirit world were expressed in carvings of masks, gables, religious objects, basic utensils, weapons and jewellery. In their art, most cultures strive to maintain the close relationship between people, environment and culture. Most PNG articles of art are useful, religious or magical objects. They are used for everyday living or ceremonial events. Some art forms (artefacts) are made especially for tourists.

The variety of PNG art styles shows the cultural diversity (differences) of the country. Forms and symbols are of fundamental (basic) importance in a society which has no written language, because they establish a means of communication. At the same time, they activate and stimulate the creative sense of individual artists and the community's ability for artistic styles.

PNG art is in drawings, ceremonies, crafts, dance, music, stories, legends, paintings, weaving, carvings, bilas, pottery, sculpture, legends and drama.

In some cultures, anyone can make art forms. In other cultures there are specialists:

- Some art forms are for men only. Skill is hereditary and a man trains his son or his brother's son
- Experts in magic are responsible for making some art, such as shields and masks
- Headmen carve important house posts
- Women make the useful crafts, including baskets, clay pots and string bags (bilums) and paint designs on bark cloth
- Although women make the basic forms of pottery, often the modelling and engraved decorations are added by men



Shaping a canoe

Some cave paintings in PNG were drawn over 20,000 years ago. The oldest sculptures, representations of people, animals or objects, which are shaped of rock, wood, clay or metal, were made about 30,000 years ago.

Tools and equipment

Modern tools and colours are usually not used for traditional paintings, but carvings are generally done with metal tools. Some cultures still use pre-European tools:

- Spatulas (broad flexible blade) from human or cassowary femur (leg) bones, stone adzes of different sizes
- Sharpened boars' tusks
- Sharpened rat and bandicoot teeth
- Mussel and cockle shells
- Rough leaves
- Bird and fish bones
- Fish teeth
- Glues and varnishes - from kapiak, ficus and nan trees



Many painters buy paints from the stores for their contemporary paintings.

Colours

Colours can be applied with feathers, chewed coconut, pandanus fibre, areca husk or all four tied to a small twig of wood.

Colours can be made from:

- Clay (white, orange and brown)
- Lime (white)
- Ochre (buff, yellow and orange)
- Vegetable pigments (yellow, red-brown, scarlet, blue and green)
- Burning special wood to make charcoal (black)
- Tree sap (black glazing for pottery)
- Frying pig's fat (yellow and brown)
- Roasted marita, squeezed when hot (yellow)
- Breadfruit oil (yellow)
- Burnt semi-mineralised wood (red)
- Powdered soapstone (grey)
- Seeds from the Annatto (lipstick) tree (red)
- Betel nut (red)
- Special shellfish which produce a dye (purple)
- Crushed leaves, different coloured rocks and flowers

Different coloured paint can be bought from the trade stores.

Different materials

Traditional PNG artists use every available natural material, such as wood, palm, sago pith, bamboo, clay, roots and stone.

- Clay is moulded into small masks, figures and containers.
- Coconut shells are used for: masks along the Keram River, many decorated utensils, including containers and spoons; penis covers; ceremonial whistles; musical rattles in coastal areas.
- Gourds are used for: penis covers in the upper Sepik River area; lime containers in the middle Sepik area; masks in many areas.
- Bamboo tubes are used for: penis covers; lime containers; tobacco smoking.

Decorations

Decorations applied to carvings, weapons and utensils include:

- Shredded sago leaves
- Feathers, leaves, flowers, fruits, shells, fur, human hair, nuts and animal bones
- Dried lizards and birds
- Rattan chains and bands
- Nut rattles
- Scraped green bamboo for a flock texture on paintings

Feathers are:

- Applied to wood panels to make mosaic
- Pictures of human beings and animals
- Built into huge constructions as masks
- Built into head-dresses



Recent substitutes for some of these natural decorations include wool, buttons and beads.

1.1 Activity 8

Collect natural materials, for example grasses, flowers, and extract colours from them. Use the colours you have produced to colour a simple drawing.

Collect some natural materials, for example palm fronds, coconut shells and make something from the materials which could be used.

Write a step by step description of how a craft object is made, for example tapa cloth, kundu drum. Include drawings to help explain the process.

Today there are many well-known PNG artists, potters and sculptors. Some of these include Ruki Frame, Kauage, Akis, Kambeu Namaleu, John Danger, Jakup etc. They use a variety of techniques to create their works – copper beating, screen printing, acrylic and oil paints, texta colours and a wash paint, pen and pencil drawings. Their work can be seen at galleries, markets, exhibitions and in public places.

Artefacts

Since the late 1800s, an enormous number of traditional artefacts have been taken from PNG and are in the collections of international museums or of private owners. The PNG government is trying to arrange for items of special significance to be returned to the national museum.

In 1972, the National Arts School (now the Faculty of Creative Arts, UPNG) was established in Port Moresby. Students are encouraged to use traditional patterns, designs and ideas while they are taught modern techniques using introduced materials, such as ceramics, plywood, oil paints, copper, aluminium and steel. The new art and traditional art are contemporary art forms because they both exist at the present time. Graduates of the Creative Arts Faculty have become:

- Textile designers
- Graphic artists in advertising
- Members of theatre groups

Artefacts and handicrafts are an important source of cash earnings. Village crafts include:

- Woven baskets, trays, place mats
- Wooden tables, bowls, dishes
- Rattan chairs and tables
- Bilums
- Pottery

Artefacts are made so that the article does not offend the traditional owner and will appeal to the commercial and tourist market. National high schools have produced souvenir art on postcards, wrapping paper, T-shirts and screen-printed cloth.

1.1 Activity 9

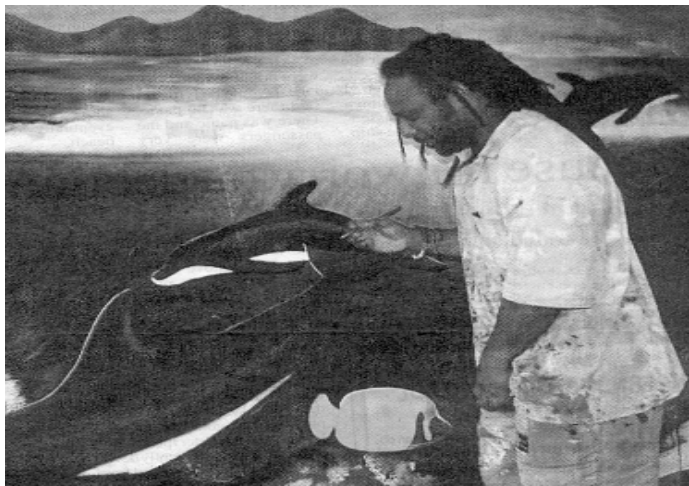
Arrange a display of artefacts in the classroom. These can include purchased examples or items made by classmates.

Interview artists or craftspersons. Ask them about their techniques, inspiration, equipment, time management and sales.

Public art

During its transition, a developing nation shows its search for nationalism and identity in expressive arts. Highly original and individual works of art in the visual, performing and literary arts include:

- Paintings, printmaking, sculpture and architecture
- Live theatre, dance, drama performances and band music
- Poetry and plays in English or Tok Ples e.g., *The Good Women of Konedobu*, a play by Rabbie Namaliu, tells of problems faced by the modern women of PNG. *Which Way Big Men*, a play by Nora Vagi Brash, asks what social and political direction PNG should take.
- Novels and autobiographies in English



Larry Santana with one of his murals

Public art is seen in decorated facades on (fronts of) buildings, including murals on Parliament Haus and St Mary's Cathedral and carved stone on the PNG Banking Corporation.

Crafts

Crafts are artistic things of beauty that can be seen and touched. These can be called 'handicrafts' because they are made with the hands. In PNG crafts, including mats, baskets, brooms and food hooks, are made to be used. Traditionally, PNG working tools were made from rocks or shells.

Pottery

Pottery is the name given to objects made out of baked clay. Traditionally, pottery was used for:

- Making cooking utensils
- Storing water and food
- Roofing

- Making figures
- Trade
- Ceremonies and ceremonial exchanges

Traditionally, pots are fired in open fires. Most PNG patterns are added when the pot has had one firing. Carbon in the clay colours pots grey or black. Iron compounds in the clay colour pots buff, yellow, brown, red or grey. Often the clan pattern shows the maker of the pot. A mirror shine can be added by rubbing the pot hard with a smooth, hard object, such as a rock or shell.

Glazing is a surface put on the cooked clay to stop the water going through or to colour it. Brushes to apply the glaze can be made from fraying or chewing the ends of a small stick or bamboo. Traditional glazing materials are sago, green pawpaw, banana skins, passionfruit vines, tree resin, coconut oil and the liquid from boiled mashed vegetables.

Traditional glazing colours include:

- Yellow from rocks
- Reds from rocks, seeds or plant roots
- White from white clay, soft crushed coral or lime made by burning shells
- Black from charcoal, black earth or clay
- Purple-brown from mango bark soaked in water

These colours are applied onto the pot with a binder, which can be made from the:

- Sap of breadfruit mixed with tanget sterrijuice
- Leaves of the tulip tree mixed with charcoal or lime

Modern glazes, which have to be fired at over 9000C in a kiln, give a glass-like surface. These glazes, which can be bought in stores, contain iron, tin or copper oxide.

Pottery is now an important craft in many areas including around the Sepik River, the Markham Valley, the base of the Eastern Highlands, and the Motuan villages of Roro and Mailu



Weaving

Weaving is forming materials by drawing one thread at a time under and over a set of longer threads. Patterns are formed or repeated in weaving.

In PNG, the type of weaving depends on the plants that are available. Different types of leaves include coconut palm, limbum, betel nut (buai), banana, sago (saksak), kanda, pitpit and boiled pandanus (karuka). Different types of materials, including coconut leaves, sago (saksak) leaves and bamboo are woven into walls.

Bilums are string bags made by PNG women. Bilums are worked by forming rows of special knotted string round a guide. The width of these guides is the size of the stitches. Traditionally, coconut and pandanus leaves were used for these guides. Plastic packing strips may be used now. Traditionally, string was made from fibre plants, but now string may be bought in the trade stores.

Commercial art and craft

As knowledge about PNG arts has grown, artists have been inspired to produce objects for a commercial market both within PNG and overseas. Such objects are based on PNG's rich cultural background but techniques and materials have been adapted for the commercial market. For example traditional bark paintings of ancestors, with their delicate and fragile markings have been modified as a more durable art form – the carved wooden storyboard depicting everyday life in the village.

Many objects based on traditional ideas are produced in villages and made from local materials. These objects are easily accessible at art and craft shops or markets. Other objects of commercial art require the use of Western media and technology such as pottery wheels and kilns, computers, screen –printing equipment for large production runs such as T-shirts. Most of these objects are made in urban environments at specially equipped workshops.

The most popular items of commercial art include small carvings, bowls and salad servers, woven place mats, baskets and jewellery. These tend to be made for the tourist market. There are also many pieces which are borderline between commercial and contemporary fine art. These include limited edition prints, art fabrics, innovative carvings and pottery.

There are many good quality products which come under the classification of village crafts. These include Buka baskets, Highland trays and mats, and occasional tables and platters from the Trobriand Islands. They have wide appeal because they are well designed, functional and have recognisable elements such as weave patterns and decorations, from their area of origin.

Making souvenirs and handicrafts for the commercial is a form of employment or a way of making a supplementary income. The designer/maker does not have to be traditionally trained because the objects have no religious or special significance in their own society.



DOUGLAS Dua is a metal sculptor, an art which is gaining a name for this country and for the artists involved. Metal sculpture does not have a long history in PNG, and it is one art whose beginnings can be precisely charted. It was Georgina Beier whose husband Ulli was the foundation director of the Institute of PNG Studies who encouraged Papua New Guineans to experiment with metal sculpture, a field in which she had considerable experience. The Beiers' contribution to PNG arts is well known, and the University of PNG recognised their impact by naming the new creative arts centre at UPNG after them.

Two noted metal sculptors developed as a result of their contact with Georgina - Gickmai Kundin and Ruki Fame. Small examples of their work can be found in many private collections worldwide, while larger sculptures are positioned in the capital, or incorporated into building designs.

Douglas Dua became interested in metal sculpture by observation. He found himself living next door to Ruki Fame at Morata, and often watched the sculptor working on his creations. Finally he began to experiment himself, and with his first major completed work, he won a metal sculpture award in the remarkable Sculpture by the Sea exhibition in 1998, sponsored by the Australian High Commission. That sculpture now stands as one of a large group at the Gordon roundabout, opposite Courts superstore.

The National Feb 4, 2000

1.1 Activity 10

Find out about at least one Papua New Guinean artist, sculptor, potter or craftsperson that has become famous for their work.

- *In your file include information about the person's origins, education and national or international success.*
- *Make a copy of one of their works to put in your file.*

A number of textile artists have established links with local and international businesses such as Air Niugini and major hotels. They design and print uniforms, furnishing fabrics.

The latest collections of textiles and fabrics producers, Native Expressions, prominently feature the gifted talents of a young Rigo lad from the Central Province: Anthony Gimuro. Native Expressions' offerings of native PNG prints are primarily targeted to please the band of group travellers and delegations that leave our shores wanting to reflect the PNG identity when overseas.

The National, 10 March 2000



1.1 Activity 11

- *Survey the local market and list what craft items are being sold. Find out from the sellers what materials are needed to produce the items, how much the materials cost, how long it takes to make the item and what price the item is being sold for.*

- Calculate the labour and material costs per hour and compare the cost of production to the item sale price.

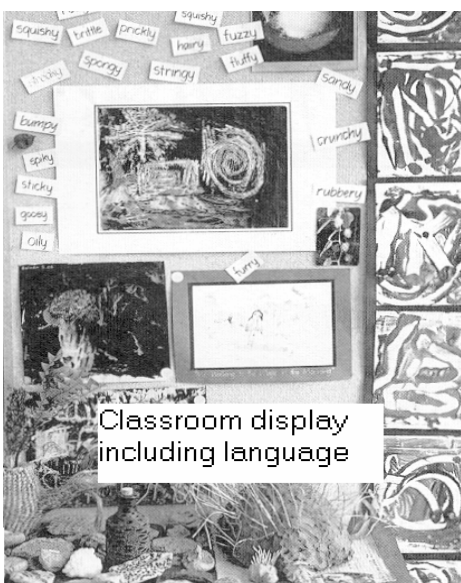
Section 3: Teaching Visual Arts

The outcomes of art education programs can be significantly enhanced when careful thought is given to the management and the organisation of human and physical resources.

Topic 7: Planning and managing arts lessons

To participate successfully in many expressive activities, children need to be involved in:

- **Discovering** - exploring and experimenting with materials, ideas, feelings; perceiving a specific purpose for an activity
- **Developing** - planning, preparing and organising to fulfil the purpose
- **Doing** - carrying out the plan and remaining flexible to take advantage of possibilities that arise while working
- **Evaluating** - reflecting throughout the activity on whether one is succeeding in one's intentions, making modifications where necessary, assessing outcomes including what has been learned



1.1 Activity 12

Select an activity or topic from the upper primary Arts syllabus and set out a plan which allows children to discover, develop, do and evaluate the activity.

The teacher is responsible for structuring situations that challenge children to explore and experiment with ideas, materials, perceptions, purposes and feelings and to carry through an activity to a satisfying

conclusion. While respecting the children's purposes, the teacher is responsible for limiting, guiding, focusing and redirecting the learning activity.

You could organise your class according to: interest, ability, social interaction and co-operation. You may find it useful to start with the whole class when introducing a new art material, technique, or awareness activity. Subsequently, the class could split into smaller groups with some working on independent activities. You would then be able to give more individual attention to children as they make plans, choose materials and try out their own ideas.

There may be times when you introduce materials and techniques to small groups or even to individuals to help with what they are trying to do. Once some children have learned a skill, they can share their knowledge with others. Children learn from each other anyway; why not make use of it? Parents and teacher-aides can be trained to monitor and encourage groups or individuals working on special projects.



1.1 Activity 13

Plan how you would organise for students to work with clay. Include details such as the sequence of activities, control of materials and use of classroom helpers.

Community visual artists can participate in programs that complement and enrich classroom learning experiences; display and talk about their work; explain art strategies, processes and techniques they use; and provide role models for children.

Physical environment

The layout of the room could be changed to create a better working environment. Grouping desks reduces the need for individual sets of tools and materials and can encourage the sharing of ideas, as well as leaving more free space for movement around the room, or an open area for working on the floor. Use newspapers to cover desks and /or floor areas. Make an artwork area to cater for up to ten children at a time.

Set up an art learning centre with intriguing objects and/ or appealing materials. Even young children can find great interest in suitable information on artists and their works. Taped instructions or written questions can stir children's curiosity.



 **1.1 Activity 14**

Using your knowledge of typical PNG classrooms, design a classroom layout with areas set aside for Arts activities and materials.

Teaching and learning processes

To help children discover

- Establish standards of behaviour and routines.
- Stand back and observe what children are capable of doing for themselves. Allow them to experiment and become aware that making mistakes can help them to learn.
- Allow children to learn from each other by talking about their discoveries, difficulties and successes.
- Ask open-ended questions for which children can suggest several possible answers.
- Be flexible enough to modify your plan as children make discoveries and choices that you may not have expected.

To help children plan

- Involve them in the organisation of resources, working groups, distribution of materials and cleaning up.
- Assist children to select materials which will help them to carry out their plans.
- When choosing which materials to have available, remember that a variety of materials can suggest a range of possibilities, but too many materials can be overwhelming.

To help children do

- Ask questions which will clarify any problems they have.
- Teach small groups or individuals.
- Encourage children to help each other.
- Suggest several alternative ways to use a material.
- Offer other materials that are easy to handle.

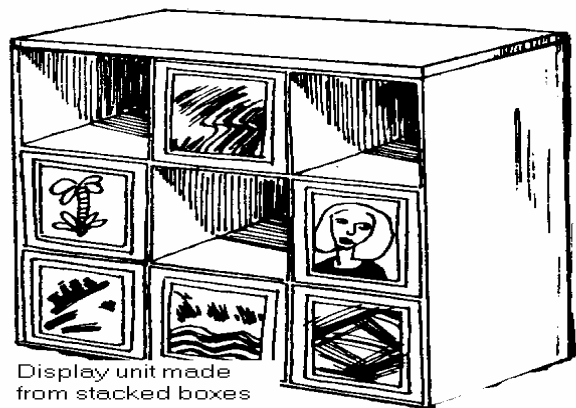
To help children evaluate

- While they work, help children to see the progress they are making. Afterwards comment on specific qualities in children's work to make the class aware of different interpretations and uses of materials.
- Have children talk about what they discovered, the choices they made, how they used the materials and whether it worked out the way they expected.
- Ask children to describe their responses to their own and others' work.

Help children to become responsible and independent workers by expecting them to take part in distributing, collecting and storing materials and equipment; cleaning up; and reflecting on the effectiveness of classroom procedures for storing and organising materials. Always consider the safety of materials used.

Displaying the arts

Try to create displays that stimulate ideas and provide information. You could display early attempts as well as children's finished work to show their explorations and experimentation. As well as showing children's work, displays can include posters, reproductions of works of art and other objects of interest, for example, machinery parts, craft works. You could have the children bring in an object they particularly like and then display the collection in groups.

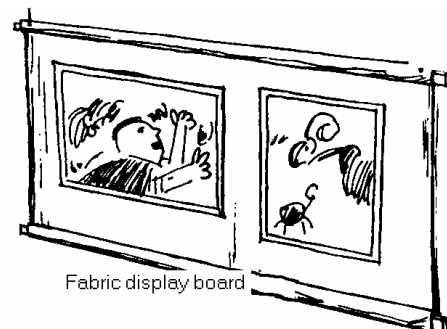


Displays can be used to start or finish a series of activities. They can invite participation, leading children to explore by touch, investigate something new or invent classifications for objects on display. Intriguing objects can be displayed on a table in front of a pin-up board. Activities resulting from a study of these objects can be recorded in writings, drawings, paintings and graphs that could then be added to the display. Consider the classroom windows, a veranda or stairwell, the school foyer, the Principal's office, school library, inside shops, a secondary school or the local library as places for display.

Selecting displays

Use a variety of methods, such as:

- Including everyone's work
- Encouraging a child by giving him or her the privilege of selecting works to display, or displaying his or her work
- Including work with inventive ideas in addition to those that are finished well
- When display space is limited, using the works of children from just one part of the room or those whose names start with a particular letter of the alphabet rather than choosing the 'best' works



Learning from displays

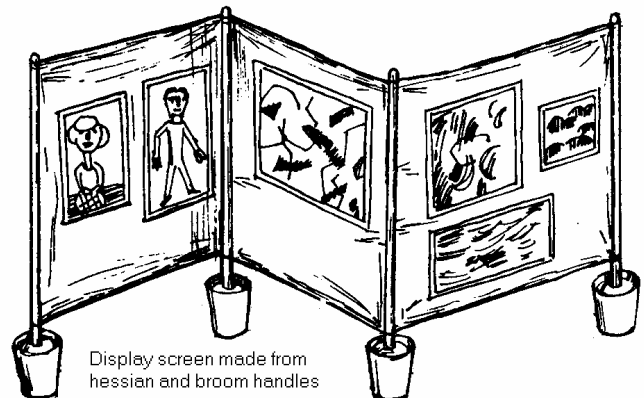
Displaying the work of the class allows children to see their work afresh. Many works come alive when viewed from a distance while possible improvements become obvious in others. Seeing the same subject represented by many different children can make it clear that they all have their own response - reflecting different aspects of the subject, having different feelings about it, showing these in individual ways. The class can compare the different 'looks' of several works and discuss what each drawing suggests about the subject.

Hold short discussions about classroom displays. Encourage children to evaluate the effectiveness of the display, to observe details, to ask questions and to talk about what interests them. This will refine their ability to make judgments, and they will come to value inventive ideas and be less ready to accept stereotyped work. It can also help children to increase their visual awareness and their ability to speak about their own thoughts and feelings. Often such discussions can be starting points for new work. Once children have seen how the qualities of line, shape, colour and texture can communicate ideas, they can use the same skills in their own work; for example, smudged charcoal for a soft, furry surface, or quick crayon lines to suggest agile movement.

Display ideas

A display that is not thoughtfully arranged and well presented will not attract much attention. Rooms with every area of wall covered and many hanging displays can feel cluttered or even confusing. Instead

- Attach cardboard or hessian to broom handles sitting in a bucket of sand or set in ice-cream buckets filled with cement.
- Open up cardboard cartons or make display shelves from cardboard cartons taped together. A board on top will keep it stable.
- Display three-dimensional objects on upturned boxes covered in hessian or painted. A large box, such as a tea-chest, can be used individually or with smaller boxes stacked on or around it to provide a multilevel display.
- Use laplap material as the backing of a display, hung in wide strips or attached to a cupboard or wall
- Lightweight work can be suspended from the ceiling if there are beams or lights to attach string to.
- Work can also be hung from coat-hangers, hoops, or a fishing net.



 **1.1 Activity 15**

Use some of the display ideas described above to organise displays in your college art room. Divide into groups with each group utilising a different idea.

Design a poster – Using Art Equipment - for display in a primary classroom. Select six pieces of equipment most commonly used. Include two pieces of equipment which need to be used with caution. Sketch each one and note how each should be used and cared for. Add warnings to your poster.

Topic 8: Integration (using themes)

The thematic approach is an integrated way of teaching and learning which emphasises common thinking skills, social skills and values and attitudes between subject areas. The process of learning enables the student to see that knowledge is a unified whole that is acquired through the elements of all subjects.

Themes can be used as the basis of programming across subject areas. They provide a focus for students to participate in real and meaningful experiences. The content of primary syllabuses can be used as themes for drama, dance and other arts activities. Skills and techniques, such as small group investigation, used in other subjects, can be used in the Arts.

In traditional Papua New Guinean society, drama, dance, music, art and craft are integrated. They are combined or overlap rather than being separate. The Arts are also an important part of the spiritual life of the community. Similarly the teaching units should be integrated.

There are many possible topics for arts themes. The themes are best drawn from local situations, especially for lower primary classes. Themes can also be particular arts skills which you would like children to develop. Themes can be selected from:

- **Local community activities, events, traditions, values, history**, for example fishing, a journey, church, bride price, helping others
- **Local environment and nature**, for example, seasons, birds, rainforest, flood
- **Particular arts skills**, for example, pattern, shapes, weaving, instruments

The arts in the lower primary school should be based on the children's own culture and environment. The local community and neighbouring environment are a rich source of stimulus material for creative expression. The local **village calendar** is an excellent reference for the development of community-based themes. It is suggested that themes are timetabled when the events are occurring in the community, for example if the theme is fishing, then use the theme during the main fishing season. If fishing occurs all year round then the theme can be used any time. In this way what is taught in the classroom will be more closely linked to real-life

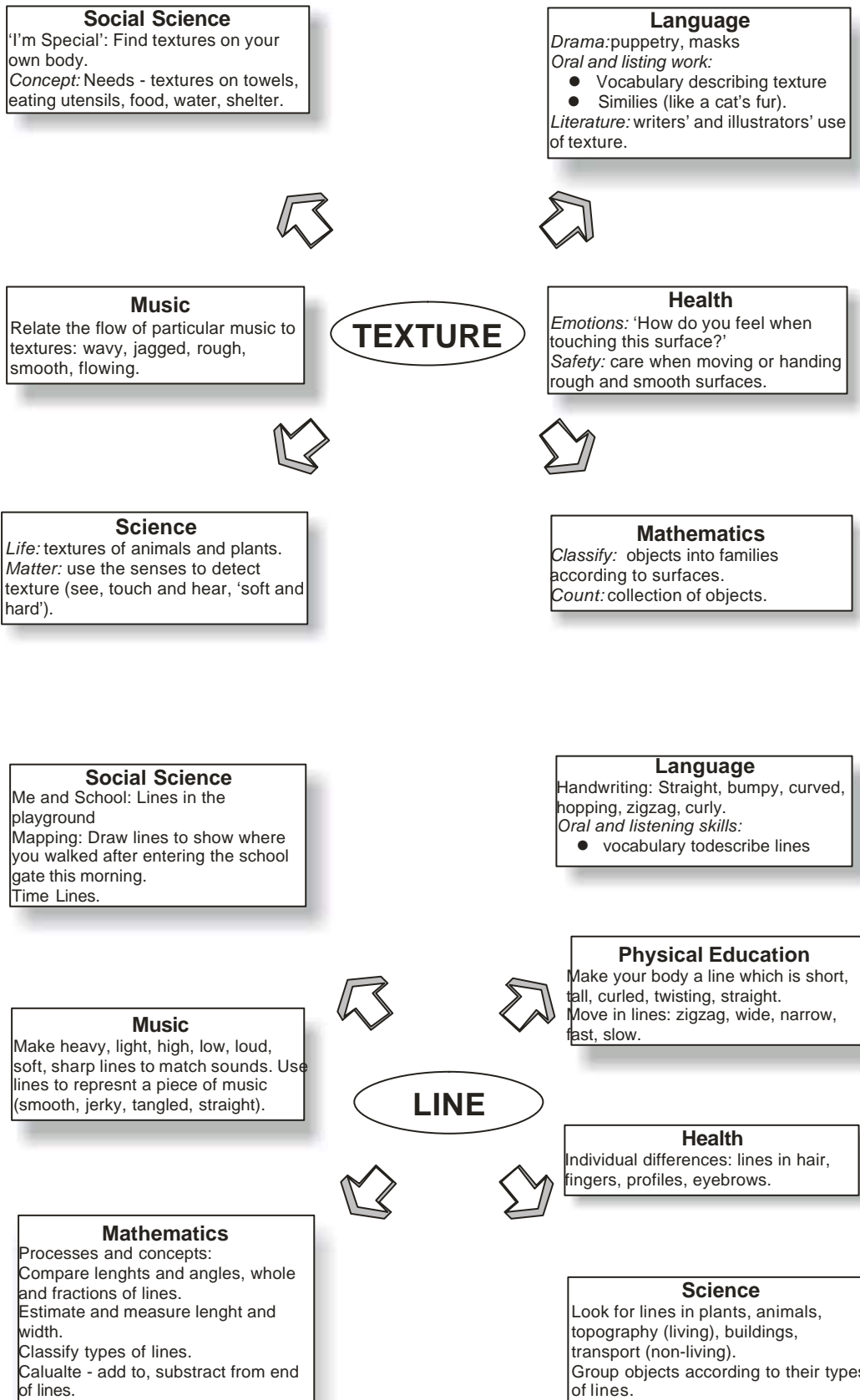
activities. Community activities will then have additional educational value in terms of providing opportunities for observation, discussion, story-telling, creative writing, drama, community participation etc.

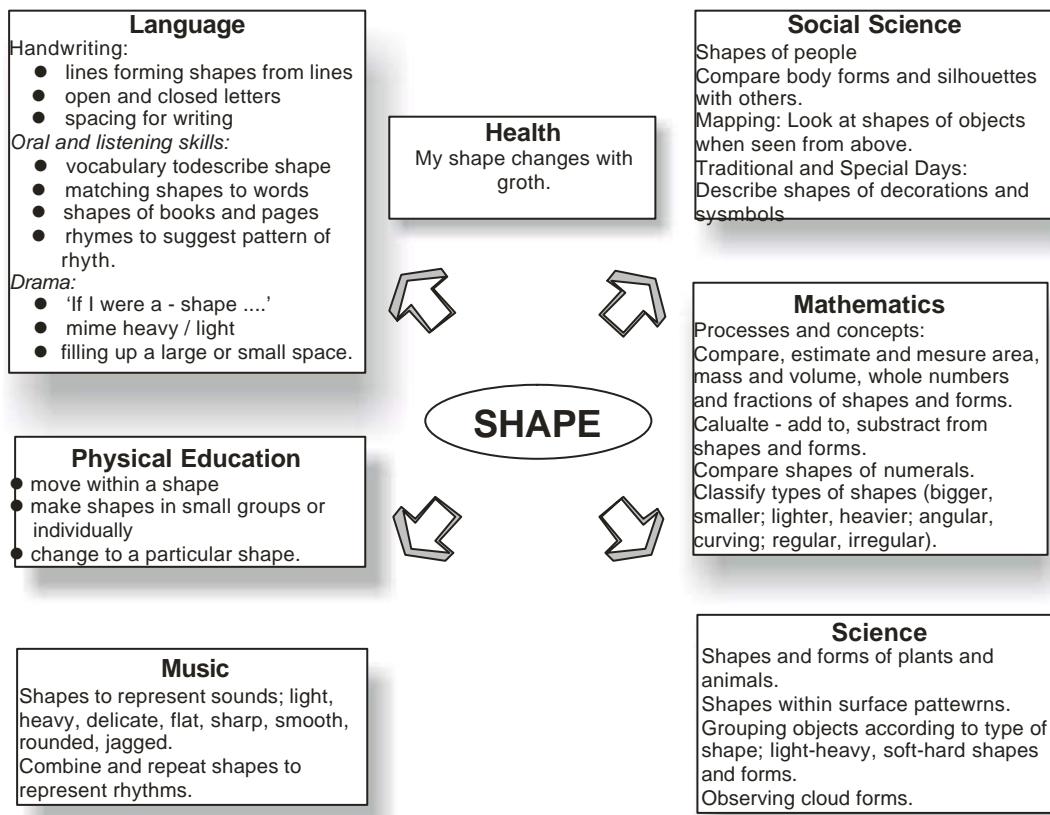
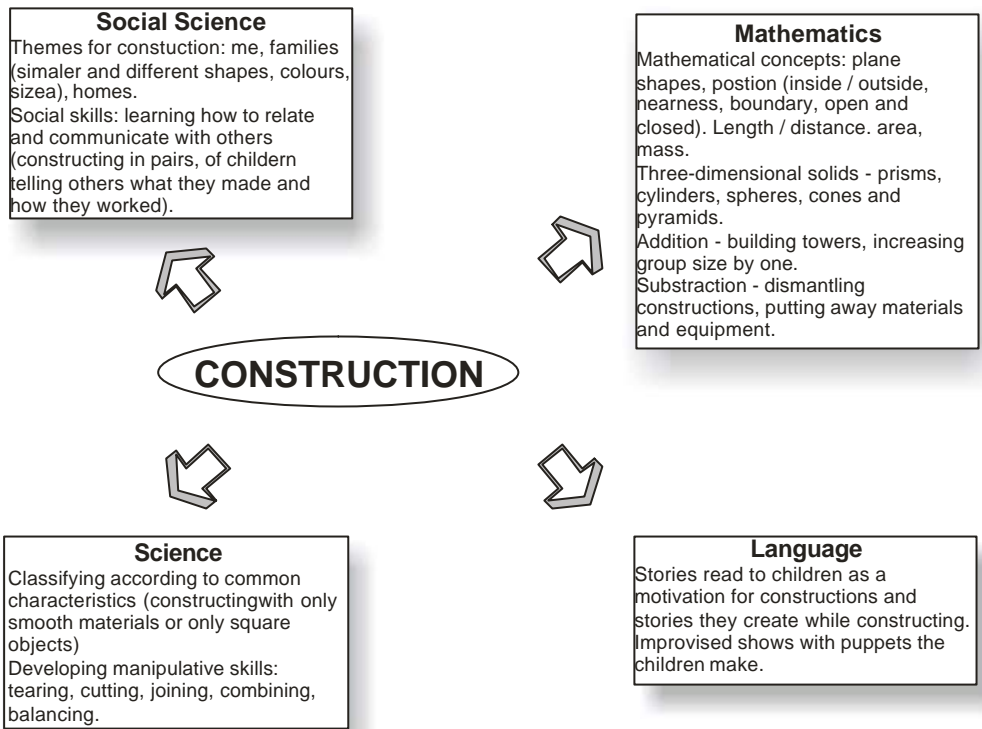
The Arts can be integrated with other subjects in two ways.

- Arts skills and techniques can be used to reinforce learning in other subjects, for example drawing pictures to illustrate stories, using music in physical education activities, acting in role plays
- Other subjects can be referred to during Arts lessons. Examples of this technique are provided on the following pages

 **1.1 Activity 16**

- *Select a topic from the lower primary Community Living or Environmental Studies syllabus and show how arts and crafts can be integrated to teach the topic.*
 - *Choose a local event or activity and design theme web to connect upper primary subjects including the arts. Set your theme web out like the ones on the following page.*
 - *Identify the arts concepts and skills which are related to the event or activity to include in the arts section of your web.*
-





Topic 9: Assessing students' art and craft

The process of evaluation takes time. It cannot be done in a single glance or without detailed knowledge of the student concerned. A single art work also needs to be considered in context

- Is it part of a series or a 'one-off'?
- Is it a practice drawing where the student is attempting something new?
- What sources did the student use?
- Is it the work of the individual student or was some help supplied?
- Is it original or greatly influenced by 'classroom expectations'?

Observation, discussion and questioning should all be used to assess students' learning in Visual Arts.

- Through OBSERVATION teachers can monitor student learning during activities as well as monitoring their long term progress. Teachers should observe the processes used by students, their art work and their attitude towards the subject
- Through DISCUSSION teachers will be able to clarify their assessment of students' learning. Teachers should hold discussions with students individually and collectively
- Through QUESTIONING teachers will be able to assess the intended and unexpected learning outcomes. Teachers should question students about their ideas for art making, the way they used materials, their solutions to problems, the meaning they give to their own and other works.

Sometimes imagination and ingenuity might be more important than technical skill, or unusual subject matter more important than stereotyped images. Teachers should also expect students to acquire particular knowledge and understandings, for example, lino block printing

Students' progress should not be assessed in comparison to that of others. Their growth should be measured by comparing their current achievements with their previous ability. To assess a student's progress you can note whether the student is able to:

- Make suggestions in class discussions and participate in group activities with tolerance and make individual contributions
- Work independently
- Respond to different situations flexibly, for example, willingly use unfamiliar materials or use new techniques
- Generate ideas, plan and carry out the plan
- Make use of problem solving strategies
- Use a range of art materials

You can develop checklists of questions to help you note developing skills and understandings in particular areas. You can record information that you observe through anecdotal records or checklists. A code next to the students' names is one way of keeping track eg

- Skill not attempted
- Skill introduced
- Skill revised
- Skill well developed

| Printmaking Checklist | | | |
|-------------------------------------|--------------------------|--------------------------|--------------------------|
| Understanding of processes | Poor | Good | V. good |
| • Selection of appropriate surfaces | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Application of paint | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Use of appropriate pressure | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Use of patterns | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Use of overprinting | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Combination of prints | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Creation of textures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Followed classroom procedures | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Worked co-operatively | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Discussed work with others | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Face and Figure Assessment Criteria Sheet: Student A

1. Creative originality: new ideas shown in designs and use of colour
Poor – limited use of colour, copied from others

2. Figure drawing: proportion, realism
Good – figure realistically sized and shaped

3. Attitude: Helpful, positive
Excellent – assisted with distributing materials

 **1.1 Activity 17**

- *Select a skill and related activity from the upper primary Arts syllabus and design a checklist for assessing individual student progress.*
 - *Collect samples of lower primary art work. In groups design a set of criteria for assessing the work.*
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Glossary

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| Abstract | Not realistic, not like a photograph, stylised. |
| Acrylic | Synthetic resin commonly used in an emulsion for preparing acrylic colours or in a solvent-based system for varnishes and in restoration. |
| Blending | The physical fusion of adjacent colours on a painting to give a smooth, often tonally graded transition between areas of colour. |
| Calligraphy | The fine art of lettering with a pen or brush. |
| Charcoal | Drawing material made by charring twigs of willow or vine. |
| Collage | Artwork created by assembling, juxtaposing or overlaying diverse materials which are usually glued to the support. |
| Complementary colour | The colour which gives black or grey when mixed with another colour. The complementary of a primary colour, for instance, is the combination of the two remaining primary colours. Thus, in subtractive colour mixing, the complementary of blue (cyan) is orange-red - a mixture of red (magenta) and yellow. Every colour has its complementary or opposite colour, i.e. the colour of greatest contrast. It can also be said to complete or balance its partner. |
| Contemporary artist | Artists of this generation. |
| Contour drawing | Outline drawing of an object. |
| Cross-hatching | (i) Short repeated strokes that cross each other. (ii) A drawing and painting technique in which tonal effects are built up by the superimposition at various angles of rows of thin parallel lines. |
| Decorate | To make something look attractive by the use of patterns. |
| Enamel | (i) Term to describe a high gloss coating. (ii) Colours that are painted or printed on to steel plates, ceramics or glass and subsequently fired. |
| Engraving | A technique in printmaking in which the lines or tones of an image are cut directly into the surface of a wooden (end-grain) block or metal plate. |
| Etching | A method of printmaking in which the lines or tones of an image are drawn into a prepared ground on the surface of a metal plate and then bitten in acid before being printed. |
| Ferrule | The metal tube from which the hairs of a brush protrude. |
| Film | Layer of surface coating or paint. |
| Firing | Baking of clay, glass etc. in a kiln. |
| Fixative | A surface coating which prevents the dusting of pastel, chalk etc. |
| Form | Three-dimensional appearance. |

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| Glaze | Film of transparent colour laid over a dried under painting. Glossy, impermeable surface coating for fired clay. |
| Grain | The texture of canvas (e.g. fine grain), or of wood. |
| Grid | Network of lines especially crossing at right angles. |
| Highlight | The lightest tone in a painting (usually white). |
| Hue | (i) The name of a colour eg blue, red, yellow. (ii) Often used by artists' materials manufacturers to indicate the use of a substitute pigment (e.g. Cadmium Yellow Hue). |
| Letterpress printing | See Relief printing |
| Masking (or "masking out") | The protection of areas of the support from the applied paint. A common method with watercolour and acrylic paints is to use a rubber masking solution. Other methods involve using paper stencils and masking tape. |
| Medium | What you use to draw with or draw on. |
| Montage | Sticking additional material on to a painting or photograph to create juxtaposition effects. |
| Mounting | Placing a drawing or painting on a piece of cardboard or behind a cutout piece of cardboard in preparation for display. |
| Oil paint | Paint prepared by grinding pigment powder with a drying oil. |
| Palette | (i) Portable surface for mixing colours. (ii) The range of colours an artist chooses to work with. |
| Perspective | Prescribed method of representing the three-dimensional world on the two-dimensional surface of the support. |
| Portrait | Photograph, drawing or painting of a person (usually just their head, but not always). |
| Primary colour | Light: red-orange, blue-violet and green. Pigments: red (magenta), blue (cyan) and yellow. |
| Proportion | The representation of one thing or part in correct relation to another thing in terms of size. |
| Realistic | Accurate representation of objects and forms as seen by the eye. |
| Relief printing | A form of printing in which the ink is applied to the raised surface of the block or plate – also called letterpress printing. |
| Saturation | The intensity of a colour. |
| Scraper | Tool used in metal engraving to take rough texture off the surface of the plate. |
| Scumbling | A painting technique in which semi-opaque or thin opaque colours are loosely brushed over an under-painted area so that patches of the colour beneath show through. |
| Secondary colours light | Red (magenta), blue (cyan) and yellow. Pigments: green, orange-red, blue-violet. |
| Sepia | Originally, colouring matter from the ink sac of the squid or |

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| | cuttlefish. Now it designates a particular yellow/brown colour. |
| Shade | Colour mixed with black. |
| Silhouette | An outline drawing filled with a dark colour. |
| Silk-screen | A method of printmaking in which ink is forced through a stretched mesh on to the paper. |
| Spattering | A method of flicking paint off the stiff hairs of a bristle brush or toothbrush to create a mass of irregular spots of paint. The effect can also be created with an airbrush or spray gun. |
| Squaring or "squaring up" | A method of transferring the contours of an image to the canvas. A grid of squares is superimposed over the original study. A similar but larger scale grid is fixed to the canvas or wall and the image drawn in, square by square. |
| Stencil | A masking device to prevent paint or ink from filling in certain areas of the painting or print. |
| Stippling | A method of painting which involves applying small dots of paint to the canvas - it gives greater control than spattering. |
| Texture | The surface of an object (how it feels when touched) eg rough, smooth, prickly etc. |
| Tint | Colour mixed with white. |
| Tone | The degree of lightness or darkness of a colour. |
| Varnish | Protective surface film imparting a glossy or matt surface appearance to a painting. |
| Wash | A thin transparent layer of paint (especially watercolour). |