

INSPIRED BY	Paul Klee	PRESENTED BY	Kylie Wickham
LEVELS	MIDDLE PRIMARY	Created: April 2018	Last Updated: April 2020

MODULE 3: FISH MAGIC

OVERVIEW:

In this activity students will explore and experiment with different mark making effects using food dye and mineral paper. This activity brings together drawing and painting techniques with a focus on play and expanding student's knowledge of materials.



Student sample artwork

Thinking / Links / References: Sensory, dreamlike, music in the background.



STEP 1



STEP 2



STEP 3



STEP 4




STEP 5



STEP 6



STEP 7

Resources, Materials and IT Requirements	ART Elements and Principles	Artist/Consultant Workshop Plan	Zart DREAMER Steps			
			Discuss & Research/ Experiment	Art Making	Exhibit	Response
			Victorian Curriculum Strands			
			Explore & Express	Visual Arts Practices	Present & Perform	Respond & Interpret
MODULE 3:						
		<p>LEARNING OBJECTIVES</p> <p>Students will:</p> <ul style="list-style-type: none">Analyse Klee’s use of poetry, music, the natural world and geometric shapes to stimulate discussion.Examine an example of <i>Fish Magic</i> – Paul Klee’s 1925 painting.Use poetry, music, natural world, geometric shapes in their own painted fish magic drawings.Reflect on and share the creative process and expressive choices they made when creating their artwork. <div></div> <p>Fish Magic – Paul Klee 1925</p> <p>DISCUSS</p> <p><i>Fish Magic</i> is seen as an intermingling of aquatic, celestial, and earthly entities. The painting is covered by a delicate surface of black paint, under which lies a dense layer of multicolored pigments. The colorful figures were then scratched and scrawled out by Klee on the dark background. A square of <u>muslin</u> was glued to the painting in the center, giving the painting the sense of a collage.</p>				

		<p>The painting's dark palette and the muslin's fragility create a mysterious and inky atmosphere.</p> <p>Ker writes that "<i>Fish Magic</i> is set squarely within the tradition of <u>German Romanticism</u>, with its blend of fantasy and natural empiricism, of poetry and pragmatics." She points to the technique used to draw out the various fish, flora, human beings, and clock tower as "a sophisticated version of the games children play with wax crayons."</p> <p>According to <u>Ann Temkin</u>, <i>Fish Magic</i> is a masterpiece in which the intellectual and imaginative forces of Klee's artistic gifts are reconciled, producing a "sense of magic". Specifically, Temkin points to the thin diagonal line extending from the middle right of the canvas to the top of the clock tower, writing that the "long painted line from the side seems ready to pull the [square of muslin] off to reveal something underneath."</p> <p>Look at the related work and use the following discussion prompts to explore Paul Klee's approach to painting:</p> <ol style="list-style-type: none">1. Discuss Klee's use of poetry, music, natural world, geometric shapes in relation to his painting, <i>Fish Magic</i>.2. What do you notice about the painting Fish Magic? <p>Develop questions to ask students. For example:</p> <ol style="list-style-type: none">1. How was it made? (material & process/what did you do?).2. What do you see? (art language: art principles & elements).3. What does it mean? (deeper/higher order thinking)4. Is it good / do you like it? Why? (Personal response).				
EQUIPMENT <ul style="list-style-type: none">• Mineral Paper A3• Eco Colour Food Dyes• Plastic Paint Pipette 3ml• Charcoal Natural 9mm Thick• Posca Marker Ultra Fine• Hand sanitiser	MAKE <p>PART 1:</p> <p>STEP 1 – The first part of this lesson is play and experimental based. The students take a piece of mineral paper and use pipettes, eye droppers or straws to make random blobs on the paper.</p> <p>STEP 2 – Using straws, students play with colours by blowing them into each other where they will mix, overlap and change.</p> <p>STEP 3 – An optional step is for students to add drops of hand sanitizer onto this paper for a scientific reaction, adding a new dimension to the work. Make sure you mention to students not to make colours too dark.</p> <p>PART 2:</p> <p>STEP 4 – Give students a practice piece of paper and ask them to draw as many different fish shapes as possible.</p> <p>STEP 5 – Students then take their soft black pastel and draw fish using a heavy outline.</p> <p>STEP 6 – Using the finger, gently smudge around the fish shapes.</p> <p>STEP 7 – Students can now add finer details using line and pattern with Ultra Fine Posca Pens. Reference Klee's mark making.</p>					

	<p>EXHIBIT</p> <p>Mount work on coloured backing sheet and display.</p> <p>PRESENT AND REFLECT</p> <p>Students show their painting's and explain:</p> <ul style="list-style-type: none">• Which colours and shapes did you choose from for your painting and why did you choose them?• Which part of the activity was the most enjoyable?• Describe your painting in one word.• How did Paul Klee's painting of <i>Fish Magic</i> inspire the creation of your own painting?			
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Mapping to the Victorian Curriculum

Visual Arts Strands: Levels 3 & 4

Explore & Express ideas: Explore ideas and artworks from different cultures and times as inspiration to create visual artworks (VCAVAE025)

Visual Arts Practices: Explore visual conventions and use materials, techniques, technologies and processes specific to particular art forms, and to make artworks (VCAVAV026)

Present and Perform: Explore different ways of displaying artworks to enhance their meaning for an audience (VCAVAP027)

Respond & Interpret: Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR028)

The DREAMER Steps®

The step-by-step instructions in this document are offered to you – the teacher – as a guide, but if they are delivered word by word to your students, the outcome would be very uncreative. It is in this context that we introduce to you the DREAMER Steps® to teaching art. DREAMER stands for Discussion, Research, Experiment, Art Making, Exhibit and Response. DREAMER is our initiative to create a common language among teachers in art education. We hope it will stand the test of time and we would like to encourage you to use it in your art making classes.

The DREAMER Steps® should be undertaken with thoughtfully directed questions, so that the teacher challenges thinking and harnesses creative outcomes from each individual. "Teacher talk" – or more precisely "teacher questioning technique", plays a huge role in determining how students are encouraged to achieve their individual potential. Some activities are more challenging than others and so the teacher must know the students' skill levels and interests when choosing an activity to ensure teaching and learning is differentiated. Moreover, assessment should be ongoing throughout the learning experience, rather than just an evaluation of the final artwork.

Discussion	Research	Experiment	Art Making	Exhibit	Response
Discussion is the first DREAMER Step and it is initiated through questions that will encourage students to share their knowledge of a particular story or theme in response to the artist's artwork. Students share what they know and raise questions about what they want to know. E.g., What media did the artist use? What did the artist base the artwork on? This information will be used to create an artwork in response, along with the students' visual interpretation of the artist's work.	At this step, students find out answers to the questions they have asked. In the process of research, students may delve into other aspects of that topic. Students discover more about it and associated links that may take them in a completely different direction. They research and collate information about the artist and artwork, through library books, magazines and the Internet. Family and friends are sometimes a great resource to gain knowledge from. Based on their research, students build up a record of elements that might be incorporated into their own artworks.	Art making can be a multimedia exploration and there are techniques, skills and processes that have to be learned, such as, colour mixing, joining techniques of different media, printmaking, collage and construction, to achieve the desired results. Allow students time to experiment with a variety of media that are relevant to the artist's artwork.	The steps taken prior to Art Making will allow the students to make informed decisions about their artwork and provide them with the confidence to create a unique work of art. They must remember to respect the work of the artist, but the desired effect and the overall impression are in their hands. A technique, media and/or element is chosen. Students will present their own interpretations of what they see and know, and they will use their skills to convey this in their own work.	Exhibiting the artworks may take on a whole new meaning if the results of discussion, research and media experimentation are included. Visual Journals may record their findings and be worthy of viewing alongside the finished artwork. Some thought needs to be given to the exhibition space and the type of audience anticipated, for example, can the exhibition space be enhanced with draped fabric or boxes of varying heights on which to place any three-dimensional work? What information does the audience need to know? Should the artist's artwork, that the work is based on, be included in the display? Should acknowledgements be made of the artist?	Response to the student artwork should take on some form of self-assessment. The process should be discussed and through exchange of ideas and opinions, students may learn from their peers. Students might send images of their artwork to the artist or a gallery.

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