

**MUSA Young Artist Award 2018**  
**Light and Dark**

**Primary 5 – Primary 7**

**Resource Pack**

*Light*  
*and*  
*Dark*



An annual art competition for schools in Fife organised by the Museum of the University of St Andrews.

Pupils can win vouchers for art materials as well as a specially commissioned medal.

Winning artworks will also be displayed in an exhibition in St Andrews.



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## What is the MUSA Young Artist Award and how do I take part?

The MUSA Young Artist Award is an annual art competition for schools in Fife organised by the Museum of the University of St Andrews. Each year pupils attend workshops at the museum or receive classroom visits from museum staff allowing them to develop inspiration and skills which they can draw upon to create artworks on a particular theme. Pupils are encouraged to submit their work to the competition, giving them the chance to win art materials, a specially commissioned medal and a certificate for their school. Winning artworks will also be displayed in a public exhibition in St Andrews.

The theme for 2018 is *Light and Dark*. Workshops investigate the science of light, shadows and colour and consider how these can help us create exciting artworks or tell us how we can depict light in our art. Sessions aim to incorporate various elements of the Curriculum for Excellence as well as to give pupils first-hand experiences of objects and artworks which might not be otherwise available to them.

Sessions can be booked to take place at MUSA during the spring term by phoning 01334 461663 or emailing [museumlearning@st-andrews.ac.uk](mailto:museumlearning@st-andrews.ac.uk).

The closing date for the competition is Thursday 29<sup>th</sup> March 2018. 2D entries or photographs of 3D entries should be sent to:

Matt Sheard  
Learning & Access Curator  
Museum Collections Unit  
University of St Andrews  
87 North Street  
St Andrews  
Fife  
KY16 9AE

Please read the full rules carefully before submitting your entries. Rules, further resources, information, top tips for creating winning artworks and winning entries from previous years can all be found on the MUSA Young Artist Award website at <http://www.st-andrews.ac.uk/museum/art-competition/>

For more information contact Lisa Scrimgeour, Curatorial Trainee, on 01334 461663 or email [museumlearning@st-andrews.ac.uk](mailto:museumlearning@st-andrews.ac.uk).

## What will happen during a classroom visit?

Museum staff will discuss a preferred approach with schools at the time of booking in order to tailor sessions to the needs and desires of teachers. The following is a template for a standardised session and can be adapted in terms of content as teachers and museum staff deem appropriate.

### Learning outcomes

P5 to P7 sessions will usually have the following learning outcomes (the references in brackets are the Curriculum for Excellence experiences and outcomes to which these contribute):

- To understand how light moves and how we can control it for practical and artistic purposes (SCN 2-11b, TCH 2-15b, EXA 2-02a).
- To explore how we can represent light and shadows in our 2D artworks using the colour wheel (EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-07a, SCN 2-11b).
- To understand how we see colours and what effect is produced when we mix lights of different colours. To explore the differences between mixing different coloured light and different coloured paint. (EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-07a, SCN 2-11b).
- To gain inspiration and knowledge from the historic, artistic and scientific collections cared for by the Museum of the University of St Andrews (EXA 2-01a, EXA 2-04a, EXA 2-05a EXA 2-07a, SCN 2-11b).

### Practicalities

Sessions last around 90 minutes. Groups of 15 or more will be split in two for the workshop.

### Themes

#### *Shadows*

Pupils will investigate how light moves and why this creates shadows. They will explore the effect of shadows on the appearance of the objects that we draw and how we can use shadows to add tension to our artworks.

#### *Colours*

Using simple experiments with prisms and coloured lights, pupils will explore the science of colour and discover that light is made up of a range of different colours.

### Artwork creation

In the galleries pupils will use black paper and white chalk to experiment with depicting shadows in pictures. They will also use mirrors, prisms and coloured lights to create their own light installation.

Their main artwork will involve pupils mixing their own palette of different sunset colours to create a sunset on paper. Pupils will then print a black silhouette on top of this to create an atmospheric piece inspired by the artworks on display.

**What will pupils see?**

During the session pupils will use a Victorian wave machine to explore how light moves, use kaleidoscopes to explore how light can be manipulated to create patterns, see how coloured glass can affect light when used in stained glass windows and use a Roman bust to explore the effects of shadows. Pupils will also have the opportunity to be inspired by artworks by William McCance (number 12 on the Teachers' Resources page of the website), Barbara Rae (numbers 6 and 7) and Sam Bough (number 8).

## Preparation for a visit

Preparation for a MUSA Young Artist workshop is not necessary. However, it can be helpful for teachers to prepare their groups for a workshop. The following **optional** activities can be used to help in this preparation.

Images of all the artworks and objects referred to are available on the **Teachers' Resources page** of the MUSA Young Artist Award website.

### Kaleidoscopes

During the workshop pupils will examine kaleidoscopes to see how mirrors can be used to create patterns.

Encourage the pupils to create a simple pattern on an A6 piece of paper. They should use lots of bright colours.

Now they should experiment with different numbers of mirrors around it to see how the pattern they see changes. How does having three mirrors affect the pattern? Four? Five? More?

You might want to allow the pupils to make their own kaleidoscopes. To do this, fold sheets of mirrored card into elongated triangles with the reflective surface pointing inwards. Tape it in place. Pupils may want to decorate the non-reflective side before taping.

Tape a bendy straw to the side of the elongated tube with the bendy bit hanging down in front. On a circle of paper pupils should draw a bright pattern. Make a hole in the centre of this and push it onto the straw, so that the bendy bit holds the circle in place in front of the tube of mirrored card.

Pupils can look down the tube while turning the circle to see the patterns change.

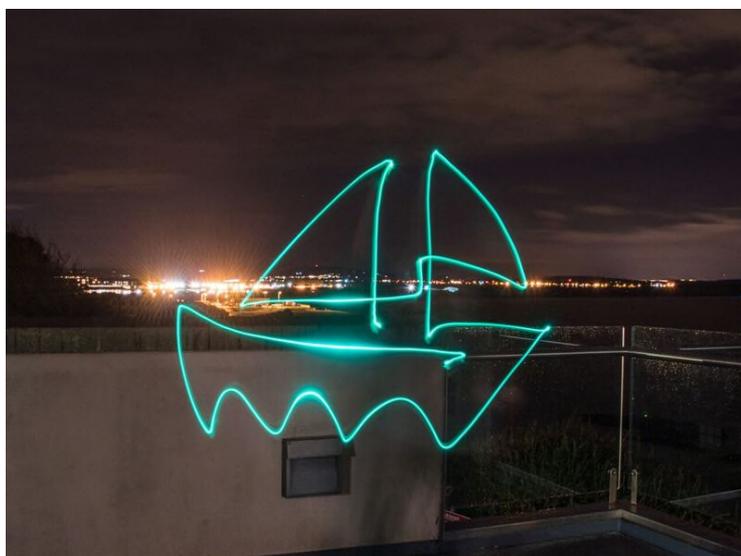
## Follow-up or additional activity ideas

The following ideas can be used to build on what students have learnt during a workshop. All images referred to can be found on the **Teachers' Resources Page** of the MUSA Young Artist Award website.

### Playing with light

Give the pupils torches with different coloured filters on them, turn off the lights and allow them to make patterns on the walls. Can they create pictures using the coloured lights?

If the torches are powerful enough, encourage them to draw pictures in the air with them. Using a camera, you can extend the shutter speed to capture the patterns that they make. You could use the resulting photographs as your entries to the MUSA Young Artist Award.



Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, SCN 2-11b.



### Stained glass windows

Take a look at the Chalmers Window (number 3). The different glass pieces are all different colours.

Get pupils to draw a design for their stained glass window onto a sheet of white A4 paper. They might like to depict a key moment from their life in the same way that the Chalmers Window depicts key moments from the life of Jesus.

Pupils should now cut out pieces of coloured cellophane for the different parts of their drawing. Next place a sheet of acetate on top of the drawing and lay the coloured cellophane directly onto the acetate over the right part of their picture. They should leave a small gap between each colour.

There are two ways of sticking the cellophane down. Children can use strips of adhesive copper, which will stick to the acetate in the gaps between the colours and hold the cellophane down. This will have an authentic stained glass appearance, but can be very fiddly. The adhesive copper can also be sharp, so care should be taken to avoid cuts.

Alternatively, use a small amount of glue at the edge of the cellophane to hold it in place. Wool can be used to represent the lead around the different colours.

Finally, darken the room and shine a light through the pupils' stained glass windows to observe the coloured patterns that they create.

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, SCN 2-11b.

### Sun Pictures

This is a very simple art activity that allows pupils to experiment with different patterns created by light and shadow.

Take a look at the sun prints made by Kit Martin (numbers 4 and 5). The pictures are made with a special type of paper. The paper is white, but when the sun touches the paper it turns blue. What can the children see on the paper? The sun has hit some bits of the paper, but some bits are in shadow. Which bits are in shadow? What has the artist used to create the shadows?



*Aves III* by Kit Martin

Use sun print paper, or cyanotype paper, to create a picture just like the ones pupils have seen. You'll need to do this in a darkened room so that the paper doesn't change colour too early!

Allow the children to experiment with laying different materials on top of their paper. They can try leaves, feathers, flowers, different materials or anything else they can get hold of. This should be done in a darkened classroom, then lay a Perspex cover over the top to keep things in place if the wind blows. Take these into the playground and leave them in the sun. It should take five to ten minutes for the paper to change.

When the paper has changed colour, bring the pictures back inside. Most papers will need gently washing in water and hanging up to dry. Check when buying cyanotype paper that the chemicals are not required.

Curriculum for Excellence: EXA 1-02a, EXA 1-03a, EXA 1-03a, EXA 1-04a, EXA 1-05a, EXA 1-07a, SCN 1-06a.

### Shadow puppetry

Using cardboard, encourage pupils to cut out bodies. Include as many gaps as possible in the design – holes for eyes and also potentially for ribs. Skeletons of humans and animals make particularly good shadow puppets. Adding coloured cellophane over the gaps can create a nice, often spooky, effect and will build further on what pupils learnt about light and colour at MUSA.

Now connect a stick to the back of the puppet using tape and a paper fastener or split pin. This will allow the puppet to move freely.

Hang a white sheet in the classroom, turn off the lights and use torches to project shadows of the puppets onto the sheet. Encourage the pupils to write stories to tell using their puppets, which they can perform in groups to the rest of the class.



You can also experiment with different colours of acetate or cellophane over the torches. Does this make the children watching feel differently?

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, LIT 2-20a, SCN 2-11b.

### Black and white with charcoal and chalk

Take a look at *Tree Trunk Composition* by William McCance (number 12). Pupils will have examined this during the workshop.

Discuss how McCance has used white and black to represent shadows, creating confusion. How easy is it to tell which parts of the picture are trees and which parts are shadows.

Encourage pupils to create a similar picture showing a different landscape. It might be an urban setting, showing buildings with street lights, car headlights and lights in the windows. The aim should be to only use black and white. Pupils should consider where the light will come from

There are a number of different techniques that could be used. Charcoal on white paper can be interesting and might allow pupils to add different tones and shades of black.

Similarly, but perhaps more challenging, pupils could use white chalk on black paper, leaving the shadows black and only depicting the light. During the workshop pupils will learn that darkness is the absence of light, so this approach could be used to reinforce this point.

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, EXA 2-07a.

### Solid black and white printing

This activity also makes use of *Tree Trunk Composition* by William McCance (number 12). Note that in this artwork there is no shading and no grey. McCance has used solid black and solid white to create his picture.

Encourage pupils to think about an artwork that uses only black and white without any different shades. Their composition might be similar to that which they did for the *Black and white with charcoal and chalk* activity above.



*Tree Trunk Composition* by William McCance

*Tree Trunk Composition* is a print. Encourage pupils to create a printing block for their picture. The black bits of their image stick up from their block, the white bits should stay flat. There are a number of different ways to create the block. Polystyrene blocks can be easily carved. Alternatively, cardboard can be layered to create the image in 3D. The most professional approach is to use lino cutting, but this requires very sharp tools and can easily lead to bad cuts. This approach is not recommended with younger groups and, if chosen, should be carefully risk assessed and closely supervised.

Once the printing blocks are finished cover them in black printing ink and press onto the paper to create the final picture. Pupils should note that the picture will be reversed.

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, EXA 2-07a.

### Creepy faces

Look at *The Age of Uncertainty* by Ken Currie (number 13). This artwork uses black and white to create very expressive faces.

Encourage pupils to look at the artwork closely and experiment with using black charcoal only to create faces with the light coming from different directions. To help them, they could experiment by looking in a mirror while shining torches on their own faces from different angles.

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, EXA 2-07a.

## Creating atmosphere



*Reprisal* by Ken Currie

For this activity it may be helpful to look at *Reprisal* by Ken Currie (number 14). Note, however, that this image explores dark themes and depicts an execution. An alternative might be to use *The Death of Archbishop Sharpe* by John Opie (number 10).

In *Reprisal*, Currie seeks to create atmosphere by using only black and white. The background is dark, mirroring the darkness of the theme, the patch of white light in the distance allows the artist to pick out some minor details. The executioner is starkly dressed and his torso stands out boldly from the background. Note that the executioner's victim has his head covered in a black bag, causing it to melt into the background, almost as if the event has already occurred.

*The Death of Archbishop Sharpe* by John Opie (number 10) shows the scene immediately before the murder of

Archbishop Sharp in 1679. Note how the light is focussed on the centre of the scene, drawing the viewer's eye. Men lurk in the background. The painting is almost theatrical in its use of a spotlight-like technique.

Encourage pupils to consider one or both of these works and create their own scene depicting a dramatic event. They should carefully consider the choice of light and dark colours to create mood and to focus the viewer's eye.

Curriculum for Excellence: HWB 2-01a, EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, EXA 2-07a.

## Good and evil

Light and dark are often used symbolically to represent evil.

This activity can look at one or both of *The Death of Archbishop Sharpe* by John Opie (number 10) and *Reprisal* by Ken Currie (number 14). Note that the latter explores dark themes and depicts an execution.

*The Death of Archbishop Sharpe* shows Sharpe and his daughter depicted in white, almost as though they are angels. They are shown to be innocent in the face of their murderers, who are surrounded by darkness and wear either red or dark colours.



*The Death of Archbishop Sharpe by John Opie*

In *Reprisal* the whole image is very dark. Although we don't know the country or story behind the image, Currie has said that it explores injustice and intolerance. The darkness of the image conveys the evil of what is happening in the scene.

After considering these works pupils might like to explore depicting good and evil characters or events using light and dark colours.

An element of English can be added by considering how light and dark symbolism are used in literature. A further element of RME could be included by considering how Jesus is described as the light of the world (John 8:12). With older groups you could consider the first chapter of John, verses 1 to 13, and

Isaiah chapter 9, both passages from the Bible that are commonly read at Christmas and play on the symbolism of light and dark.

Curriculum for Excellence: HWB 2-01a, LIT 2-04a, EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, EXA 2-07a, RME 2-01a, RME 2-02a, RME 2-09c.

### **Art with a difference!**

Light lends itself to exploring a more contemporary approach to art and to the use of film and installations.

Take a look at some of the ways that light has been used in these ways. You could look at *Waldella* by David Batchelor, on display at Dundee's McManus, or Bruce Munro's light installations, which can be found online.

During the workshop pupils will have had a brief opportunity to explore how art can be created using light, mirrors and prisms. This should be an opportunity to explore in greater depth. Pupils can consider how a theme can be represented, perhaps linking it to the ideas explored in the *Good and evil* activity above.

The installation could be videoed, particular if it involves flashing lights, light moving or light changing colour. Videos can be submitted to the competition.

Curriculum for Excellence: EXA 2-02a, EXA 2-03a, EXA 2-04a, EXA 2-05a, EXA 2-06a, SCN 2-11b, TCH 2-15b.

## Creating and submitting your entries

All your entries must reach us by **Thursday 29<sup>th</sup> March 2018**.

Entries should be posted to:

Matt Sheard  
Learning & Access Curator  
Museum Collections  
University of St Andrews  
87 North Street  
St Andrews  
KY16 9AE.

Alternatively you can drop off entries at MUSA. Please phone us in advance to ensure that somebody is available to meet you. You can call us on 01334 46 1663.

### Format of entries

Entries can be in any medium at all, from painting to pastels, sculpture to photography, textiles or anything else you can think of.

**2D entries** should be submitted unmounted on A4 or A3 paper. You should send us the original.

**3D entries** should be no bigger than 35 x 35 x 35cm (13.8 x 13.8 x 13.8 inches).

For **3D entries** please do not send the original creation. Instead send a **printed photograph**. Unfortunately we cannot accept photographs digitally, either by email, memory stick or any other way. If your 3D entry wins a prize we will require the original for display, so please don't send it home with the pupil.

### Labelling your entries

It is vital that you attach all the information we require to each of your entries. Entries that are not properly labelled may not be accepted.

Please attach the following information:

- Category entered: A (Nurseries), B (P1-P3), C (P4-P5), D (P6-P7), E (S1-S3) or F (ASN).
- Object that artwork is in response to (name or description)
- Pupil's name
- Class and age
- Name of teacher / school contact
- School name, address, email and telephone number
- Whether the work is to be returned.

You can download printable label templates from the MUSA Young Artist Award website.

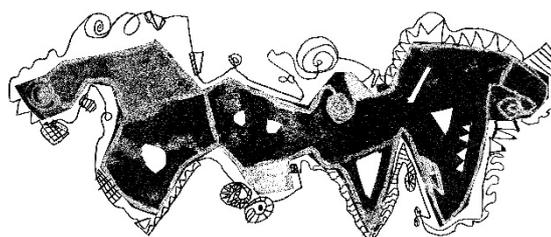
### Creating an excellent entry

You can either submit the artwork created during your MUSA workshop or create something completely different in the classroom, the choice is entirely up to you.

Here are some of our top tips for creating an artwork that will wow the judges. You'll find a fuller version of this advice in the *Hints and tips for producing artworks* resource on the MUSA Young Artist Award website.

#### 1. Make sure that there's a clear link to the collections of the University of St Andrews.

- Take a look at the images on the Teachers' Resources page of the website and consider how these can influence your pupils' work.
- Consider the objects that pupils looked at during workshops and the connections to the theme that were discussed.
- Pupils don't need to represent the whole of an object. They can take part of it, or even an idea that it represents, and use this as inspiration for their work.



#### 2. Allow pupils to be original and creative.

Ensure that pupils are able to add their own personal touch to their work. There's nothing wrong with setting a theme, technique, approach or style, but pupils should be given the chance to be different and add their own flourishes.



#### 3. Be bold and look to create an impact.

- A winning artwork won't always be the most refined or be the work that shows the most natural artistic talent. Often it will be one that has shown boldness, where the pupil has tried something new or has taken a risk.
- Don't be afraid to create 3D entries. They often stand out from the crowd more easily and can appeal to the talents of less "arty" pupils.
- Have a go at trialling different materials and techniques.

#### 4. Don't forget to link your artwork to the theme.

### Getting artworks back

Entries will be ready to return to schools in September 2018. You can either collect them from the museum or arrange for them to be posted back to you.

*Collecting entries*

Entries can be collected from MUSA during the month of October. Please phone in advance to ensure that someone is available to meet you. You can contact us on 01334 46 1663.

*Having your entries posted back*

If you wish your entries to be posted back to you please include a self-addressed envelope with the correct postage when you submit your work.

## Competition Rules

By entering the competition, schools and entrants confirm that they have read, understood and agree to be bound by the following competition rules:

### 1. Eligibility

The competition is open to all schools and nurseries in Fife, Scotland. Teachers shall be entitled to pre-select pupils' work before submitting entries from the school. Entries will not be accepted from immediate children or relatives of employees of the Museum Collections Unit at the University of St Andrews or any other person who is directly concerned with the organisation of the competition.

### 2. Format of artwork

Work may be created in any medium including painting, sculpture, drawings, collage, prints, photography, pottery, textiles, etc.

**2D work:** *Please use either A4 or A3 paper (any colour) and submit your original artwork unmounted.*

**3D work:** Maximum size 35 x 35 x 35cm (13.8 x 13.8 x 13.8 inches). *Please submit a colour photograph (or printout) showing the original work. We regret that we cannot accept entries digitally, either on CD, memory stick or by email.*

All entrants agree to make their original artwork available for display at University of St Andrews from May to October 2018.

### 3. How to submit your entry

Entry must be made through the relevant school. Entries submitted directly by pupils will not be accepted and only one entry to the competition per pupil shall be accepted.

Selected entries must be delivered by post or in person to:

Matt Sheard  
Museum Collections Unit  
University of St Andrews  
87 North Street  
St Andrews, Fife  
KY16 9AE

If you wish to hand deliver entries, please arrange this in advance with the Museum Collections Unit by calling 01334 461699 or 461663

### 4. Labelling work

Each individual entry must have the following information marked clearly on the back (preferably as a typed label) otherwise it will not be considered:

- Category entered: A (Nurseries), B (P1-P3), C (P4-P5), D (P6-P7), E (S1-S3) or F (ASN).
- Object that artwork is in response to (name or description)
- Pupil's name
- Class and age
- Name of teacher / school contact
- School name, address, email and telephone number
- PLEASE STATE CLEARLY IF WORK IS TO BE RETURNED

Such information will only be used by the University of St Andrews for the purposes of the competition and for acknowledging receipt of entries.

### **5. Return of entries**

Works that are to be returned should be submitted with a self-addressed envelope including postage of the appropriate amount. Alternatively teachers can collect entries from the museum by appointment.

### **6. Judging and announcement of winners**

The winner of the competition shall be decided by a panel of judges (consisting of a representative of the University's Museum Collections Unit and two independent representatives) who shall decide, in their absolute discretion, the winner. The decision of the judges shall be final and binding and no correspondence shall be entered into by the University of St Andrews.

Winning schools will be informed of the results by 10<sup>th</sup> May 2018 and results will be posted on the University of St Andrews' website [www.st-andrews.ac.uk/museum](http://www.st-andrews.ac.uk/museum). The relevant school will be responsible for informing the relevant pupil of any win.

### **7. Prizes**

All schools who enter the competition will receive a specially designed certificate in acknowledgement and recognition of their participation. In addition, winning pupils will receive:

#### **Categories A & B (Nurseries – P3)**

1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> places: MUSA Young Artist Medal and selection of art materials

#### **Categories C, D, E & F (P4 – S3 and Additional Support Needs)**

1st place: MUSA Young Artist Medal and £40 token for art materials

2nd place: MUSA Young Artist Medal and £25 token for art materials

3rd place: MUSA Young Artist Medal and £10 token for art materials

No alternative to any prize is available and the prizes shall be non-transferable.

### **8. Reproduction**

The copyright of any image entered in the competition shall remain with the entrant. However, entrants consent to the University of St Andrews using any of the artwork entered to the competition for any publicity and / or promotional activities. In particular, if an entrant is a winner of the competition, the entrant consents to their name and their winning work being exhibited in the University of St Andrews' premises and being used on the Museum Collections Unit pages of the University of St Andrews website [www.st-andrews.ac.uk/museum](http://www.st-andrews.ac.uk/museum) and appropriate social media outlets.

### **9. Liability**

Artwork is sent at the entrant's risk. The University of St Andrews is not responsible for late, lost or delayed entries or damage to artwork whilst in transit or on display.

### **10. Competition Closing Date**

Entries must be received no later than **5.00pm on Friday 29<sup>th</sup> March 2018**.

The MUSA Young Artist Award 2018  
Light and Dark  
Primary 5 – Primary 7  
Resource Pack

Front cover image by Duncan Stewart

p.13 Entries by Evie Young and Grace  
Kinnear

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