
AWL 20 Drawing

Senior Course Outline

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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Course Description

This course will explore the role of the artist within a personal, historical, and contemporary context, through the medium of drawing. Students will begin with conventional notions of the artist as "other" and, through a wide range of drawing experiences, develop an understanding of themselves as an artist. The recognition and significance of one's artistic identity as a nomad, messenger, inventor, and maverick will be the motivating force on this journey.

- Unit 1 - The Artist as Nomad (approximately 20 hours)
- Unit 2 - The Artist as Inventor (approximately 30 hours)
- Unit 3 - The Artist as Storyteller (approximately 30 hours)
- Unit 4 - The Artists as Maverick (approximately 20 hours)
- Culminating Activity - The Artist as Self (approximately 20 hours)

Unit 1 The Artist as Nomad (Approximately 20 hours)

This unit is predicated on the notion of the artist as nomad. Students will examine the origins of drawing among Prehistoric peoples, in order to develop an understanding of the role of early mark makers and how we have come to define them as artists. Our innate need to create and decipher visual messages will be further explored by comparing and contrasting the purposes and conventions of early mark making to that of contemporary graffiti art. The current role of the nomadic artist as mark maker and messenger will be emphasized as students generate personal imagery, and discover meaningful ways of placing their art within a social context.

Overall and Specific Expectations

- **A1. The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively;
- **A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- **B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
- **B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;
- **C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- **C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations

A1.1, A3.3, B1.4, B2.1, B2.2, C1.2, C1.3

Learning Goals:

By the end of this unit students will be able to:

- Explain connections between early prehistoric mark making and current graffiti art.
- Experiment with a variety of drawing media.
- Create works of art that explore image simplification and expressive line.
- Create personal works of art that reflect nomadic techniques and imagery.

Key Questions:

- How do human beings communicate visually?
- Why do human beings make marks?
- How are the drawings of young children similar to drawings made by early or

Instructional Strategies:**Activity 1: Nomadic Tendencies**

1. Instruct students to select a drawing tool and a few pieces of paper of various sizes and shapes. (students may also opt to use their sketchbooks if available) Explain to students that they will be moving through the school to create a series of drawings. (this is simply a means of simulating nomadic movement), but before they leave the classroom, they must leave their mark behind.
2. Give students a time limit of 10 minutes to leave their mark on the the surface provided, using only the drawing tool they have at hand. Their mark must provide some visual information about who they are, what they have done or what they value (i.e. what do you think is important enough about you that it should be left in your absence).
3. Once they have completed their drawings, leave them out in the classroom and take the class to another open area of the school such as the main entry way, cafeteria or auditorium. Once again ask students to make their mark in this space, using only their drawing tool and a piece of the paper they selected from the classroom. This time, students should focus on using an aspect of the space in their drawing such as surface texture, tracing of a detail from a sign or observational diagrams.
4. Take students to a third location within the school that has a different purpose, such as a library, gymnasium or technology area. Ask students to repeat the above process of creating a mark by incorporating a part of the space.
5. Finally, have students use the same process in an outside location of the school. [An alternative plan would ask them to leave their mark using sidewalk chalk on pavement (get administrative permission, first!), drawing in sand or earth with a stick or painting with mud on a natural or human-created surface Take photos to document these temporary drawings.]
6. When you return to the classroom, arrange all the drawings around the room for viewing. Divide students into groups and discuss the following questions:
 - We just replicated a very simplified "nomadic" experience. Define the characteristics of a nomad? (DEFINITION: a solitary member of a larger group who is not rooted to one place of origin and so is characterized as constantly moving or traveling from one location to another.)
 - Give examples of nomads. (prehistoric people, tribes or small scale cultures)
 - Do nomads exist today in modern culture? If so, who are they? (the homeless, migrant/seasonal workers, business or frequent travelers, graffiti taggers and artists)

present-day small scale cultures?

- How do you leave a mark?

Prior Learning:

Students will be able to demonstrate prior use of elements and principles of design and the creative and critical processes from the *Ontario Curriculum, Grades 1 - 8: The Arts (2009) Revised*.

Assessment For and Of Learning:

- Checklists
- Student/teacher conferencing - descriptive feedback
- Use of exemplars
- Oral critiques - peer assessment
- Summative rubric

Performance Tasks for Evaluation:

- Cave art media and technique practice drawings (activity 2)
- Venn diagram
- Mixed media object drawing

Differentiated Instruction:

- Written statements can be substituted for or instead of oral presentation
- Choice of group or individual work

Extensions:

Does any part of

- life seem nomadic?
- Why is it important for nomads to leave their mark?
- What is a site-specific artwork?

Have groups share their answers to the questions with the rest of the class and encourage further whole class discussion.

Activity 2: Nomadic Now Part 1

1. Provide students with images of Paleolithic cave art (Lascaux & Chauvet, France; and Altamira, Spain) and ask them to speculate about the purposes and relevance of these markings. Have students compare and contrast the imagery, use of materials, and types of surfaces.
2. In groups, ask students to revisit their discussions about modern nomads and brainstorm the objects and/or images that common to their mark making. From the perspective of future archaeologists (say from the year 3010), ask students to think about how they might interpret meaning in these images, in a similar way that they found meanings in the Paleolithic cave drawings.
 - What would they interpret about our society from viewing graffiti artwork found at an archaeological site?
 - How would they account for our beliefs if they found examples of consumer advertisements (post cards, posters, and stickers)?
3. Invite groups to present their findings to the rest of the class. Ask them to collaboratively create a Venn diagram to compare Paleolithic artists and contemporary "nomadic" artists from our present society.

Activity 3: Nomadic Now Part 2

1. Students should select an image of a common object which they consider represents our modern society (e.g. MP3 player, cellphone, juice box, sneaker, CD, etc.). Encourage them to select simple objects by reminding them that they will have to draw it.
2. Instruct students to first, using pencil, execute a basic line (contour) drawing of their image.
3. Refer back to images of Paleolithic drawings of humans, animals and objects, and review how those images have been created with only a few marks to represent the image.
4. Challenge students to experiment by redrawing their object, this time with as few marks as possible, but it still must be recognizable. To encourage simplification of marks, have students use charcoal or conté for these drawings.
 - Can you draw it with only three or four lines?
 - Does changing the quality of the lines help emphasize details of the object? (e.g. varying line

Support Materials & Resources:

Online Resources:

I Can Fly (ICF). I can fly. Retrieved from <http://www.graffiti.org/icf/>.

Metropolitan Museum of Art (2010). *The Metropolitan Museum of Art; Timeline of art history*. Retrieved from <http://www.metmuseum.org/>

Wooster Collective (2001). *Wooster Collective*. Retrieved from [woostercollective.com/](http://www.woostercollective.com/)

Media Resources:

Hill, N. (Producer & Director). (2004). *Piece by Piece* [Motion Picture]. United States of America: Underdog Pictures.

Silver, T. (Producer), Silver, T. & Chalfant, H. (1983). *Style wars* [Motion Picture]. United States of America: Public Art Films Inc.

Print Resources:

Banksy. (2007). *Wall and Piece*. London, UK: Random House.

Ganz, N. (2004). *Graffiti World: Street Art from Five Continents*. NY: Abrams.

Ganz, N. (2006). *Graffiti Women: Street Art from Five Continents*. NY: Abrams.

Juxtapose magazine

Lazzari, Margaret and Dona Schlesier. (2005). *Exploring Art: A Global Thematic Approach 2e*. Belmont, CA: Thomson Wadsworth.

thickness can infer shadow and highlights

5. Engage in a mini critique in small groups and have individuals discuss their use of line, attention to perspective, accuracy, and quality of mark making about the two drawings.

6. Invite students to view the work of Banksy, specifically work on the Israeli/Palestinian wall (a graffiti artist who makes extensive use of stencils) and compare his silhouette stencil graffiti to the work the students have just created. Focus on both the image simplicity and how the images can represent social values or issues.

7. Engage in a discussion by first having students react to the graffiti using Post-It Notes on large chart paper. Analyse the statements as a class, then focus the discussion on some of the following ideas:

- Graffiti as art versus graffiti as vandalism.
- Graffiti artists as modern day nomads: a comparison between graffiti art and prehistoric cave art.
- Graffiti 'tagging': its purpose and function.
- The significance of location and surface.

8. Ask students to take their simplified drawings and consider how they might be transformed into a graffiti stencil similar to those used by

Banksy. Teacher can demonstrate how to modify an image for a stencil. Provide students with a piece of acetate and an x-acto knife to create their own stencil. See Resources for reference about creating graffiti stencils.

MacPhee, J.(2004). *Stencil Pirates*. New York, NY: Soft Skull Press.

Mittler, G. (2000). *Art in Focus*.NY: Glencoe/McGraw Hill.

Nothiger, A. (2010). *World History Chart*.Vancouver, BC: Andreas Nothiger.

Roth, E. (Ed.). (2008). *Stencil 101: Make Your Mark with 25 Reusable Stencils and Step-by-Step Instructions*. San Francisco, CA: Chronicle Books.

Sale, Teel and Claudia Betti. (2004). *Drawing: A Contemporary Approach*. 5e. Belmont, CA: Thomson Wadsworth.

White, Randall. (2003). *Prehistoric Art: The Symbolic Journey of Humankind*. NY: Abrams.

Activity 4: Nomadic You

1. Instruct students that they will take on the role of the contemporary Nomadic artist. They will create a drawing of an image or object that they feel represents a current social norm, value or need. (e.g. music cultural images, tattoo images, computers, currency, vehicles, clothing items etc.). Using a sketchbook, students will begin to record ideas and document plans for a large-scale, mixed media drawing
2. They will record text found on the object (i.e bar codes, logos, instructions), and collect text or generate their own writings regarding the social significance of their object. In their plans, students should explain the significance, form, and function of the object. The following guiding questions will help focus their planning:
 - How and why is this object used?
 - Does the use of this object benefit society or individual lives?
 - Would the absence of this object have a positive or negative effect on society or individual lives?
 - How does the form of the object reflect its function?

Students will be creating the final drawing on a transparent/translucent surface so further planning should involve a consideration of the

surface onto which the final drawing will be mounted. Due to the transparent quality of mylar or tracing paper, textures, patterns, and

other markings behind the drawing must be considered as a crucial part of the final work.

3. Teacher will demonstrate and students will experiment with four different drawing techniques to be used in the mark making of their final work. Have students practice these techniques, using some of their possible object ideas for the final drawing to help determine a final selection. Refer back to the simplified drawings from Activity 3. Students should consider how the quality of line can

communicate both information about the object and the artist's ideas about that object (e.g. quick and jagged lines can convey tension

while brushy lines that go from thick to thin can convey calmness and strength.). Encourage them to consider this while they work

with the following media and techniques:

- Observational line and value drawing, using pencil or graphite stick;
- Contour drawing using conté;
- Gesture drawing using charcoal (emphasis on employing a minimal number of marks to capture the overall mass and key details);

- Ink wash drawing, using a variety of brush sizes and tonal values.

Activity 5: Nomadic Me

Students will create a large-scale drawing of the object selected in Activity 4. They will incorporate the following:

- employ the graffiti practice of choosing a relevant and effective location/surface on which to place their artwork (context);
- possible media: graphite, conté, charcoal, and ink wash.
- incorporate conventional drawing methods such as contour, value studies, and cross-hatching, as well as more non-traditional approaches like wiping, erasing, and stenciling. The teacher will need to demonstrate these techniques and allow practice time.
- use a translucent surface (i.e. mylar, velum, or tracing paper). This will allow students to be conscious of the underlying wall surface which must naturally be incorporated into the appearance of the final drawing.

Display the completed drawings in the classroom, on appropriate surfaces throughout the school, or on public surfaces. Works displayed publicly will be affixed, documented with photographs, and later presented to the class. Students will orally present their final work to their peers, explain their process and intended meaning, and reflect on their final results.

Glossary of Terms

graffiti tag - a stylized signature or personal logo for the graffiti artist.

Unit 2 The Artist as Inventor (Approximately 30 hours)

In this unit, students will see the artist as a creative problem solver and inventor. By exploring the work of Leonardo Da Vinci, Frank Lloyd Wright, Christo and Jean Claude, H.C. Westermann, and Rube Goldberg, students will identify characteristics of the artist-inventor. Students will also explore the Creative Process, and how each artist-inventor's process varies, based on their intentions. Students will explore their own creative process by experimenting with the media of the artist-inventor (technical illustration), engaging in a collaborative drawing experience, and inventing images that address local issues. (Approximately 20 hours)

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations:

A1.1, A1.3, A2.2, A3.1, B2.1, B2.2, B3.1, C1.1, C1.2, C2.1

Instructional Strategies:

Activity 1: Examining the Creative Process

1. Examine the stages of the Creative Process and discuss/analyse each stage for greater understanding.
 - Give students 20 minutes to complete the following visual challenge:
 - *A new student at your school needs help navigating the building and getting to their classes. Create a diagram, map, or set of instructions that they can use on their first day. The catch - this student is the first inter-galactic exchange student from the planet Zurf and usually communicates telepathically (this means they have no need for oral language).*

Learning Goals:

By the end of this unit, students will be able to:

- Document stages in the creative process as they apply to their work and the work of other artists.
- Identify and explain characteristics of the artist-inventor.
- Demonstrate three different approaches to technical drawing.
- Create art using media and techniques associated with the artist/inventor.
- Identify and creatively explore solutions to local issues.

Key Questions:

- What is an inventor?
How is an inventor like an artist?
- What are the qualities or characteristics of an artist/inventor?
- How do your creative intentions affect your choice of media and style?
- Are you an inventor?

Prior Learning:

Students should be able to:

- demonstrate a basic understanding of the elements and principles of design and the

The only way to communicate with him/her is through visual images! They arrive soon, and you must have your instructions ready.

- Display completed visuals around the room for student viewing.
- Guide students through a critique of their plans, focusing not on their finished works, but rather on their process. Post stages of the Creative Process and ask them to identify which stages they to produce their drawing.
 - on a sticky note, students record how they used a particular stage and post it on a larger diagram, provided by the teacher. This will indicate which stages are frequently used and which stages are skipped.
 - ask students to explain how each stage could be incorporated into their drawing activity, to ensure an understanding of all stages.

Activity 2: The Artist/Inventor's Creative Process

1. Divide students into small groups to investigate five different artist-inventors (one artist per group). Suggested artist-inventors and their artworks to investigate:
 - Leonardo DaVinci's sketchbooks
 - Christo and Jean Claude's plans for *The Gates* in Central Park
 - Frank Lloyd Wright's architectural plans
 - Rube Goldberg's illustrations
 - H.C. Westermann's sculptures and drawings

Provide students with images or image sources associated with each artist and ask them to respond to the following guiding questions:

- Why might these artists be considered inventors?
- Describe their use of media and techniques (form of communication).
- What is the intent of this art and how does it differ from the art of the Nomad? (content)
- Based on Activity 1, identify stages of the Creative Process one might experience in creating works like those of the artists/designers above. Create a visual map that illustrates these processes on large chart paper.

3. Students share their findings by posting their Creative Process maps and recording group responses to the guiding questions.

4. Facilitate whole class discussion to define the drawing qualities of the artist/inventor. These can include:

- technical drawing - diagrams, schematics, blueprints, etc.

creative process from the Ontario Curriculum, Grades 1 - 8: The Arts (2009) Revised.

- produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms (Grade 8 Visual Art)

Assessment For and Of Learning:

- Checklists
- ICE development rubrics
- Rubrics – student and teacher created
- Descriptive feedback, with suggestions for improvements
- Student/teacher conferencing
- Critiques – oral and written

Performance Tasks for Evaluation:

- Preliminary sketchbook brainstorming, media and technique experimentation drawings
- Finished Technical Drawing of solution to personal or community need. (media and technique – student choice)
- Personal Creative Process presentation

Differentiated Instruction:

- Choice of group or individual work
- Option for different media and technique choices

- organized, orderly and conventional - use of predetermined rules and conventions about size, symbols, and sequence
- problem solving - providing solutions and ideas; forward thinking
- style - very linear, simplified images; concerned with proportions and placement; easily interpreted imagery (nothing hidden or suggested)
- media - pencil, pen & ink, CAD

- Written work can be substituted for visual maps and diagrams to explain the creative process
- Student involvement in creation of assessment tools
- List of alternative artist-inventors: Frank Gehry, Jean Tinguely, Krzysztof Wodiczko, Mel Chin, etc.

Activity 3: Exploring Technical Illustration - Media & Processes

1. Introduce students to the media and techniques associated with the artist-inventor, using teacher demonstrations. Students will focus on the following examples of technical illustration and their associated media. At the teacher's discretion, and based on student comprehension of the described techniques, students may attempt one or all of the drawings listed below.

- Drawing #1 - Two-point Perspective drawing of an architectural structure (their future dream home or the school's exterior), inspired by Frank Lloyd Wright. Use pencil or graphite. Where available students might use CAD software.
- Drawing #2 - An Exploded Diagram view of a simple object (e.g. classroom pencil sharpener, computer mouse), inspired by Leonardo DaVinci's notebook drawings. Use pen & India ink. Where available students may use CAD software.
- Drawing #3 - Collaborative drawing in the style of Rube Goldberg. Use mixed media. Students will work collaboratively to investigate the Rube Goldberg Maching Challenge and draw a fictional machine which meets the requirements of this international challenge. (See <http://www.rubegoldberg.com/>). The premise of the Rube Goldberg Challenge is to have students design a machine that can complete a simple task in the most steps possible. (e.g., making toast using thirty-two steps, rather than the usual two or three). Have a discussion about the machine's purpose, then assign each student to create a diagram for one stage of that process (the machine will therefore have one stage for every student in the class). Before creating their drawings, students will have to establish how their pieces will connect with those of the students before and after them in the machine's process. *(Suggestion: use a linear process with sheets lined up side by side and create marks where sheets join to indicate the location that the stages of the machine much connect to one another. Students can then design their stage with the*

Extensions:

Support Materials & Resources:

Online Resources:

Guggenheim Museum. *Frank Lloyd Wright; From within outward*. Retrieved from http://web.guggenheim.org/exhibitions/exhibition_pages/flw/index.html#/overview.

Museum of Leonardo Da Vinci. Retrieved from <http://www.leonet.it/comuni/vincimus/invinmus.html>.

Rube Goldberg. Retrieved from <http://www.rubegoldberg.com/>

Print Resources:

Norling, E. (1999). *Perspective Made Easy*. Mineola, NY: Dover Publications.

Rockman, Deborah. (2009). *Drawing Essentials: A Guide to Drawing from Observation*. NY: Oxford University Press.

Roukes, Nicholas. (1988). *Design Synectics*. Worcester, MA: Davis Publications.

Shadrin, Richard L. (1992). *Design & Drawing: An Applied*

understanding that it must begin and end at the marks indicated as joints in the machine.)

Approach. Worcester, MA: Davis Publications.

Activity 4: Re-Inventing My Community

1. Challenge students to explore their own inventiveness and discover their personal Creative Process. Through class discussion, have students identify a particular need in their own lives or their community. To help provide context for determining what constitutes a needs within the community, students can watch the episode about Krzysztof Wodiczko's work in the documentary ART:21, "Power and Contemporary Art." Needs can be categorized as:
 - buildings/structure (e.g. a new student lounge in school, new community centre, new bedroom design, skateboard/bmx riding park, etc.)
 - products/machines (e.g. things that improve the daily lives of others such as recliner chair with built in TV/gaming system; portable shelter for the homeless; etc.)
 - Systems/services (e.g., public transit maps; local park beautification; product recycling program)
2. Provide students with an outline of instructions for their summative project, requiring:
 - documentation of stages in their Creative Process;
 - A finished drawing or series of drawings in the media and technique of their choice;
 - A short oral, written or visual presentation for the class that displays their own creative process from idea generation to finished artwork.
3. Engage students in the process of creating a collaborative rubric based on their knowledge of the task, its parameters, and expected outcomes.

Slafer, Anna & Kevin Cahill. (1995). *Why Design? Activities and Projects from the National Building Museum*. Chicago, IL: Chicago Review Press.

Wilde, Richard & Judith Wilde. (1991). *Visual Literacy: A Conceptual Approach to Graphic Problem Solving*. NY: Watson-Guptill.

Winters, Nathan B. (2005). *Architecture is Elementary: Visual Thinking through Architectural Concepts*. 2e. Salt Lake City, Utah: Gibbs Smith.

Glossary of Terms

Exploded View - a drawing that shows separately but in order or correct relation, all the parts of the assembly of a piece of equipment.

Unit 3 The Artist as Storyteller (Approximately 30 hours)

Students will explore the role of the artist as a storyteller, throughout history. This unit will begin by examining narrative conventions and how these compare across cultures. Students will practice drawing, using media associated with traditional and contemporary illustration. As students gain expertise with different media, techniques, and narrative conventions, they will be challenged to create their own stories which effectively communicate to a wider audience of their peers.

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations

A1.2, A2.1, A2.2, A3.1, A3.3, B1.1, B1.3, B2.1, B2.2, C1.1, C1.2, C1.3, C2.1, C2.2

Instructional Strategies:

Activity 1: Seeing Feelings

1. Students are given a sheet of 18" x 24" newsprint and asked to fold it in half three times to create eight sections.
2. In each section students must write down a different emotion, very lightly in pencil, and without letting their peers see. Brainstorm a list of emotions prior to starting the activity. (OR teacher provides the same seven emotions and students pick an eighth one of their own. These can be written on the back of each square section.)
3. Provide students with a selection of drawing media. Instruct them to illustrate the specified emotion in each section, **using only lines, shapes, textures, and colours by themselves, without resorting to any recognizable symbols, words or images. They can**

Learning Goals:

By the end of this unit, students will be able to:

- Identify and use conventions of narrative illustration, including character/cast, allegory, and symbolism.
- Explain meaning in various forms of illustration
- Create personal illustrations, using traditional and new media and techniques

Key Questions:

- How do drawings evoke emotional responses? (Form)
- How does visual storytelling, or narrative art, differ from other forms of art? (Content)
- What is the relationship between an artist-storyteller and his/her culture? (Context)

Prior Learning:

Students should be able to:

- Produce two- and three-dimensional works of art that communicate a variety of ideas for specific purposes and to specific audiences, using a variety of art forms. (Grade 8 Visual Art)
- Define the principles of design (emphasis, balance, rhythm, unity, variety, proportion), and use them in ways appropriate for this grade

only make simple non-objective marks. Have them complete all eight sections individually, without any sharing.

4. Have students cut-up the newspaper sheet into the eight sections (ensuring that the emotion is written on the back). Have signs prepared in advance for each emotion word and place on bulletin board or white board, or lay out on tables. Students are to place each of their emotion images under the corresponding heading. Do a walk-about and ask students to examine their classes ways of illustrating these emotion words.
5. In small groups, or as a class, students will review their drawings and observations of their peers. Use the following guiding questions:
 - What similarities did you notice among the various images for each specific emotion? Why do they look this way?
 - What differences can you identify among designs that represent the same emotional state?
 - How were the art elements used to convey each emotion?
 - Are there any learned associations that we have with certain shapes, colours, lines or other art elements, when it comes to interpreting these drawings?

Students record observations in their sketchbooks. Share findings with the whole class and discuss how this exercise demonstrates an ability to visually communicate emotions, using only abstract art elements.

6. View examples of abstract artworks by painters such as Wassily Kandinsky, Mark Rothko, Joan Mitchell or Karen Davie. Ask students to explain how these artists have employed similar techniques to visualize emotions.

Activity 2: Show & Tell: Visual Narrative

1. Divide students into groups and assign each examples of historical artworks that convey culturally significant stories. Possible cultural examples may include:
 - Illuminated manuscripts from early European Christian and Islamic artists
 - Native Canadian Totem Poles
 - The Bayeaux Tapestry
 - Quilts of African American slaves
 - Greek pottery decorations
 - Ancient Egyptian, Mayan, and Aztec hieroglyphs
 - The Column of Trajan
 - Giotto' Arena Chapel frescoes
 - 19th century Romantic paintings like *Raft of the Medusa* (Gericault) or *Watson and the Shark* (Copley)

when producing and responding to works of art (Grade 8 Visual Art)

- Explain how an artist has used the expressive qualities of the elements and principles of design to affect the viewer, and support their analyses with evidence from the work (Grade 8 Visual Art)

Assessment For and Of Learning:

- Guided question responses
- Student and teacher conferencing
- ICE development rubrics
- Use of exemplars/ achievement criteria
- Peer assessment checklists
- Oral and written critiques
- Rubric

Performance Tasks for Evaluation:

- School Culture Story drawing

Differentiated Instruction:

- Choice of media and techniques
- Options for oral or written responses to questions
- Choice of group or individual work

Extensions:

- Create abstract images to various musical selections as an alternative to Activity 1.
- For Activity 1, students could be asked to guess which image represents which emotion by grouping them.
- Have students experiment with other traditional illustrative media in Activity 2 such as pottery decoration,

Provide guiding questions to focus their analysis and interpretations. Questions may include:

- *What do you see? How do you feel?*
- *What does this image bring to mind?*
- *What puzzles you? What are your questions?*
- *How does this artwork communicate a story or narrative? What imagery does the artist use?*
- *What is this artwork about? What does it mean?*

Solicit feedback, focusing on how these examples convey narrative meaning.

2. Invite students to consider a story from their own history (e.g. stories told in childhood, stories from their own culture) and how they

might visually retell this. To facilitate narrative choice, the teacher could provide students with narrative examples (short nursery

rhymes, poems or song lyrics).

3. Have them produce four sequential, rough sketches, focusing on the key elements of the narrative (character, setting, conflict/action

and symbols) in the style of an illuminated manuscript or clay relief (3D drawing, of sorts).

- for illuminated manuscripts, have students using calligraphic text to re-write the story. (Computer fonts of Old English or other calligraphy can be used as reference or text can be word-processed and pasted into the illustrations.) Teacher may choose to demonstrate pen and ink calligraphy, and gouache for colour enhancement. Students can also use watercolours and drawing inks.
- for clay relief, students can carve into wet clay using a combination of ceramic tools, including compass points, block printing tools or x-acto knives. Relief panels can be arranged in a row or integrated into some other configuration (similar to the Column of Trajan or the clay reliefs of British sculptor Brian Day).

Activity 3: Contemporary Narrative Art Forms

1. Show examples of artworks by various artists (both historical and contemporary) who have used narrative as a convention for meaning making using contemporary media and/or concepts. As a class or in smaller groups, create a Venn diagram that compares the illustrations of historical and contemporary storytellers using the guiding questions listed below. The following are examples of various contemporary artists and media:

- **Animation (moving images)**
 - "Ryan" by Chris Landreth (available online at <http://www.nfb.ca/film/ryan/> or on DVD from the NFB) (**NOTE: teachers should preview this film to**

totem creation or quilting/ embroidery (tapestry).

- Have students experiment with other contemporary illustrative media in Activity 3 such as visual projection or animation.

Support Materials & Resources:

Online Resources:

Eisner, W. *Will Eisner*. Retrieved from <http://www.willeisner.com/>.

How to draw comic cartoon faces with the oval method. Retrieved from

<http://drawinghowtodraw.com/stepbystepdrawinglessons/2010/02/how-to-draw-comic-cartoon-faces-heads-with-the-oval-method-of-drawing/>

Jack Kirby Museum and Research Centre. *Jack Kirby Museum and Research Centre*. Retrieved from <http://kirbymuseum.org/>.

Michael Robinson. Retrieved from <http://www.michaelrobinson.ca/>.

National Film Board of Canada. *National film board of Canada*. Retrieved from <http://www.onf-nfb.gc.ca/eng/home.php>.

Native art in Canada. Retrieved from <http://www.native-art-in-canada.com/jacksonbeardy.html>.

Norval Morriseau. Retrieved from <http://www.norvalmorriseau.com/>.

Odjig Arts. *Daphne Odjig*. Retrieved from <http://www.daphneodjig.com/index.html>.

Media Resources:

Landreth, Chris. (Director), Hoban, S., Page, M., Smith, M. (Producers). (2004). *Ryan* [Motion Picture]. Canada: NFB.

determine if the content is suitable for their students - mature subject matter and some expletives.)

- "Walking" or "Street Musique" by Ryan Larkin (NFB).

- **Comic Book or Graphic Novel artists (sequential still images)**

- Jack Kirby
- Art Spiegelman
- Will Eisner
- Seth (Gregory Gallant)

- **Alternative Media**

- Michael Robinson - Native Canadian Illustrator
- Paolo Buroni - multi-media projections
- Barbara Kruger - text & image collage
- Dr. Seuss - children's illustrator
- Jason Salavon - 3-D computer generated images based on sociological data

2. Use the following guiding questions:

- Identify the illustration conventions used by each artist
- What types of stories are being told by these artists? (fiction, non-fiction, culturally significant, entertainment, etc.)
- How has the artist represented emotions?
- What media have they used and how does it enhance the story?
- How are their stories different from the historical stories in the previous activity?

3. Ask students to revisit the stories they used in Activity 2.

They should consider how to illustrate this same story, this time using

contemporary media and concepts similar to those used by the example artists. Students may select a medium of their choice or

have all students focus on just one medium or process such as a graphic novel or flip book animation.

Activity 4: Story of Self

1. Direct students to revisit the previous samples of historical and contemporary works of art and identify where and how the characters are illustrated in the stories. How significant are the characters to the stories being told? Highlight their prevalence in such contemporary forms as comic books, graphic novels, animation, as well as the historical forms of Egyptian hieroglyphs, medieval tapestries and Greek and Roman architectural friezes.
2. In small groups, instruct students to create a list in their sketchbooks that indicates the visual story sample along with a description (could involve sketches) of how the

Larkin, Ryan. (Director & Producer). (1968). *Walking* [Motion Picture]. Ottawa, ON: NFB.

Print Resources:

Chinn, Mike. (2004). *Writing and Illustrating the Graphic Novel*. NY: Barron's Educational Series, Inc.

Eisner, Will. (1996). *Graphic Storytelling & Visual Narrative*. Cincinnati, OH: Northern Light Books.

Janson, H.W. and A.F. Janson. (1997). *A Basic History of Art*. New York: Prentice Hall.

McCloud, Scott. (1993). *Understanding Comics: The Invisible Art*. NY: Harper Collins.

Mittler, Gene. (2000). *Art in Focus 3e*. Mission Hills, CA: Glencoe Publishing.

Seth. (2003). *It's A Good Life if You Don't Weaken*. Montreal, QC: Drawn and Quarterly.

Spiegelman, Art. (1997). *Maus: A Survivor's Tale*. New York: Pantheon.

characters are illustrated. Students should focus on methods of stylization, media, and poses of characters that make them distinct from other samples.

3. Ask students to consider the following: "If you were going to be illustrated so that people in the future would know who you were, how would you like to be portrayed?"

Prompt students with the following phrase: "Would you like to be represented as..."

- an Egyptian Pharaoh in a stylized pose, surrounded by powerful images;
- a medieval knight on horseback, embroidered on a grand tapestry;
- a heroic figure carved into marble, on the frieze of a building;
- as a character in an animated film."

4. Instruct students to use their sketchbooks and create two or three drawings considering how they might be transformed into a visual

character similar to those viewed in previous examples.

Students share their sketches with each other and offer one on one

feedback about their ideas.

Activity 5: The Super Self - Part 1

1. Provide students with large samples of full body comic book/graphic novel characters in dynamic poses or ask them to bring in copies of their own. (To reduce level of difficulty, characters examples need not be human. At the teacher's discretion, students may select animals or other character to work from.)
2. Take them through the following drawing exercises using their character sample. These will focusing on a particular element of the figure. (See comic book character designs under **Print Resources**.)
 - tracing over your character, create a line that indicates the centre line of the figure (or spine) - note its curve, bend or form and how that relates to the character's whole body pose. (extend the line through the entire torso and up through the head);
 - redraw the essential shape of the torso and head, using simple geometric shapes (triangle for pelvis, rectangular shape for waist to shoulders, oval for head);
 - using ovals or rectangles, outline the basic shapes of the thighs, calves, upper arms and forearms. Note how they are bent, especially how their proportion (size) changes when foreshortened.
 - outline the basic shape of the feet using triangles or ovals and the hands using squares or pie wedges.

3. Remove the simplified tracing and compare it with the original character drawing. Instruct students to reconstruct their character on another sheet of paper by redrawing the shapes using the same proportions as those traced from the original. Once they have the basic shapes of the figure together, encourage them to add details and connect the shapes to make the figure more human. Remind them to refer to the original character drawing for guidance.

Activity 6: The Super Self - Part 2

1. Using a similar process of simplification, guide students through the stages of creating a comic character head and face using basic shapes and proportions.
 - create the head by drawing a simple shape—usually an oval;
 - divide the oval in half lengthwise and then across its width by drawing two lines that curve gently with the oval;
 - place simple circles along the horizontal line on either side of the vertical line for the eyes;
 - below the eyes and centred on the vertical line, draw two small curved lines to indicate the nostrils of the nose;
 - below the nose, draw another horizontal line for the mouth;
 - add ears, hair, eyebrows and any other distinct facial features.
2. Have students experiment with the process of building a face by drawing several faces and varying such things as the shape of the head, the size and spacing of the eyes, length of the nose and shape of the mouth. What happens when these proportions are varied and how can you manipulate them to create interesting characters?
3. Using a mirror or photo of themselves, instruct students to create a simplified comic version of their own face using the same process as above. Remind them to observe the following characteristics:
 - the basic shape of their head (round, oval, square, triangle, etc.)
 - the size and shape of their eyes (including eyebrow shape)
 - the length of their nose, shape and width of their nostrils
 - the size and shape of their mouth (including shape and size of lips), and typical expression (smile, frown, open mouth, etc.)

Activity 7: The Super Self - Part 3

1. Review the basic construction of comic book figures and faces with students.
2. Instruct students that they must now create a full body comic book version of themselves. The finished character must be in a dynamic action pose and situated in a background that also represents something about their character. (e.g. if the student is an avid hockey player, their comic character might illustrate them scoring the winning goal, with a cheering crowd in the background) Students can select the media of their choice, but the finished piece must be in full colour. Suggestions include pen & ink with watercolour washes or marker and coloured pencil.
3. At the teacher's discretion, students may also choose to depict themselves as non-human characters that are symbolic of the artist. This may include depicting animals, fantasy creatures, inanimate objects or other unique forms, so long as they are in dynamic poses and adhere to the comic book style.

Glossary of Terms

Narrative - a story or the artistic process of telling a story

Panel - one of a number of frames in a comic book or graphic novel that contain images that tell part of the whole story.

Unit 4 The Artist as Maverick (Approximately 30 hours)

This unit will highlight the contemporary artist as a maverick, someone who acts as an agent of cultural change. Students will explore the work of a maverick artist from the 20th century. By employing unconventional mark making tools and devices (i.e. technologies, house hold objects, and natural materials), students will explore intentional, random, and accidental methods for mark making.

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

Specific Expectations

A1.2, A3.1, B1.3, B1.4, C1.3, C2.1

Instructional Strategies:

Activity 1: But... Is it Art?

1. Provide students with drawing ink, pens and thick paper. Use the ink to create random blobs on the paper, many small or a few larger ones. Encourage them not to use too much ink so that it will dry before the next step.
2. Have students share their blobs with the students closest to them and ask them if they think it is art? Engage in a short discussion about their responses as to whether they think it is art or not. Is it a drawing? What qualities or characteristics are essential for a drawing?
3. Instruct students to consider their blobs and using the pen and ink, extend the blobs into drawings of

Learning Goals:

By the end of this unit students will be able to:

- Reflect on their understanding of a work of art, based on contemporary definitions
- Combine collage techniques with drawing
- Use a variety of drawing tools and media to visually communicate a personal belief or ideology

Key Questions:

- What are the qualities of an artwork?
- How can one identify a drawing?
- What's more important: the drawing or the idea behind it?
- How can one change or transform an image?
- Who is a maverick?
- Am I a maverick artist?

Prior Learning:

In addition to knowledge of the expectations from the Ontario Curriculum, Grades 1 - 8: The Arts (2009) Revised, students should be able to:

- Demonstrate understanding of the stages of the creative process;

anything that seems to emerge from their blobs. (*This is a surrealist technique called "declamomania." The process is similar to looking at clouds in the sky and seeing images in them. We often impose meaning on things we don't readily understand.*) Drawings need not be representational, merely an extended idea that emerges from the shape and direction of the initial blobs.

4. Have students share their drawings again with the students closest to them and ask them again if they think it is art.
 - Has their original response changed now that more definition has been added? Can they explain why?
 - Are there fundamental qualities required to transform any mark into an artwork?
5. Engage students in a discussion that focuses on opinions about what constitutes an artwork.

Activity 2: Art from Art

1. Provide historical background about art and ideas of artists Marcel Duchamp and key characteristics of DADA art as well as Salvador Dali and the Surrealists and Andy Warhol and Pop Art. Show students images of DADA art, including the "readymade" sculptures, collages, and drawings, as well as Surrealist works, and 1960s Pop Art. Engage the class in a discussion expressing their initial responses to and thoughts about these images. Pose the question: "Can someone create art that is not art?" Ask students to create a personal response in their sketchbooks.
2. View Duchamp's image of *LHOOQ* (Mona Lisa with a moustache) produced in 1919. Ask students to comment on the following:
 - Why is Leonardo Da Vinci's painting so famous?
 - Is this art or vandalism or plagiarism?
 - Why would Duchamp do this? What was he attempting to communicate?

Activity 3: Media Manipulation

1. Provide students with an advertising image, or media image (such as the front page of a newspaper, old magazines, flyers, old posters).
2. Ask students to do a short analysis of the image.
 - What is the purpose of the image?
 - For whom is the message intended?
 - Are there any other messages being conveyed by the image?
 - How might an artist question or visually challenge this message through

- Select and manipulate drawing media for a specific purpose;
- Have experience with the critical process.

Assessment For and Of Learning:

- Checklists
- Student/teacher conferencing
- Oral critiques - peer assessment
- Summative rubric
- Artist's statement

Performance Tasks for Evaluation:

- mixed media drawing involving image manipulation

Differentiated Instruction:

- Written statements can be substituted for or instead of oral presentation
- Choice of group or individual work

Extensions:

Support Materials & Resources:

Online Resources:

Adbusters. Retrieved from <https://www.adbusters.org/>.
Dadart. Dada and dadaism. Retrieved from <http://www.dadart.com/dadaism/dada/>.
 Guggenheim Museum. *Guggenheim museum*. Retrieved from <http://www.guggenheim.org/>.
Streetwriter and Graffitiwriter at Institute of Applied Autonomy. Retrieved

from <http://www.appliedautonomy.com/isee.html>

Media Resources:

Jacobs, L. (Director), (1982). *Marcel Duchamp: In his own words*. [Motion Picture]. United States of America: Museum of Modern Art.

Print Resources:

manipulation, similar to Duchamp's *LHOOQ?*

3. Using media of their choice, have students manipulate the image to change the initial message or intent to something different (e.g. an ad for beauty products can be

changed to advertise the arrival of aliens on Earth or an ad for a car can become a statement about air pollution). See spoof ads from *Adbusters* magazine.

4. Demonstrate additional image manipulation techniques of:

- collaged photographs and photocopied images to create one single image. (i.e. using several different images of females to create one portrait);
- text collaged into existing images (like ransom notes);
- transparency overlay and drawn on with marker or acrylic paint;
- surface texturing with collage images and gel medium or transparent glue.

Instruct students to experiment with those techniques on their previous image to enhance their new drawing.

Activity 4: Maverick Concepts Part 1

1. Using their sketchbooks, students will begin planning for a large mixed media drawing based on the maverick-artist strategy of visual manipulation. This work will combine drawn and collaged imagery, created from existing images or objects that the student locates, in order to produce a new, personal meaning or intent.
2. Students will select a current social issue that is represented in popular print media. (suggestions include the environment, consumerism, politics, technology school issues such as bullying, drug abuse, poverty, etc.) Students then collect images, text and other print resources connected in some way to their chosen topic (from newspapers, magazines, flyers, posters.) Students will use this collection of images to create a drawing that conveys a personal statement about their chosen topic. They may chose to collage several images together, or select one image on which to do extensive manipulation. The drawing must accomplish the following:
 - manipulate existing imagery to creatively communicate a unique personal statement about a particular issue. (e.g. collaging images of toxic smoke to make a statement about air pollution is predictable - collaging images of people, then drawing in elements to represent the amount of toxic smoke all their "stuff" creates is creative manipulation)

Arnason, H.H. & Elizabeth C. Mansfield. (2010). *History of Modern Art*. 5e. New York: Prentice Hall.

Audette, Anna Held. (2004). *100 Creative Drawing Ideas*. Boston, MA: Shambhala Press.

Barrett, Terry. (2008). *Why is That Art? Aesthetics and Criticism of Contemporary Art*. NY: Oxford University Press.

Hoptman, Laura. (2002). *Drawing Now: Eight Propositions*. New York: MOMA.

Kaupelis, Robert. (1980). *Experimental Drawing*. New York: Watson Guptill.

Mink, J. (2000). Marcel Duchamp: *1887-1968; Art as Anti-Art*. Koln, Germany: Taschen.

Robertson, Jean & Craig McDaniel. (2010). *Themes of Contemporary Art: Visual Art after 1980*. 2e. New York: Oxford University Press.

Sale, Teel & Claudia Betti. (2004). *Drawing: A Contemporary Approach*. 5e. Belmont, CA: Thomson Wadsworth.

Simblet, Sarah. (2005). *Sketchbook for the Artist*. London: DK Publishing.

- use various drawing media (such as pen, pen and ink, charcoal, pastel, marker) to create a unified composition.
3. Instruct students to maintain notes in their sketchbooks, to document their ideas during the project.
 4. Brainstorm ideas for potential ways of presenting their final piece (i.e. using personal photography, drawings, experimenting with materials that generate colour).

Activity 5: Maverick Concepts Part 2

1. Students will orally present their final artwork. Presentations will address the following:
 - Intent: How does your own drawing manipulate the original intent of the existing image?
 - Process: What forms of manipulation did you employ in creating your art?
 - Outcome: Why do you consider your drawing art? Would you consider it to be exemplary of a maverick artist?

Viewers will provide feedback to presenters at the end of each presentation. The information presented and gathered will be compiled by the students to write an artist

statement about their final piece. The artist statement will be based on the above structure of intent, process, and outcome.

Glossary of Terms

Culminating Activity: The Artist as Self - Approx 20 hours

In this culminating activity, students are asked to make connections between the various roles of the artist and their own and maverick, they will be asked to explore their identities as an artist. As a bridge to this process, students are asked to recognize and be able to explain the range of media, compositions, and conceptual thinking used by other artists in representation that their artistic identities might include aspects of their physical, emotional, and intellectual selves.

Overall and Specific Expectations

A1. The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (*e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment*)

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (*e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work*)

A1.3 document their use of the creative process in a portfolio (*e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision*), and refer to this portfolio to reflect on how effectively they have used the creative process

Teacher prompt: “Does your portfolio show evidence of experimentation? How did this process influence your choices with respect to your finished art work?”

A2. The Elements and Principles of Design: apply elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (*e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience*)

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (*e.g., use colour, line, shape, contrast, and emphasis when*

Learning Goals:

By the end of this unit students will be able to:

- Reflect on their experiences in the course, and attempt to describe their identity as an artist.
- Identify critical tasks involved in curating an art exhibition.
- Design an exhibition that showcases artistic self-portraiture.
- Explain the role of media and technique, concept, and expression in portraiture.
- Document the stages of their creative process.
- Create a drawing which represents physical, intellectual, and emotional aspects of themselves.
- Apply their knowledge of media/technique, conceptual thinking, and expression to their personal artwork.
- Document their work (photograph, scan, video etc.) to include in their portfolio.

Key Questions:

- What is one's identity?
- How do we know we are artists?

creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works (*e.g., use recycled, found, and/or handmade objects to make a mosaic or assemblage; experiment with technology such as scanners or digital cameras; use appropriate techniques when working with media such as plaster, paint, charcoal, or clay; combine photo transfers with watercolour and graphite*)

A3.2 demonstrate appropriate ways to prepare their art works for presentation (*e.g., mat, mount, frame, label, sign, date, and/or number their work, as appropriate; provide an artist's statement explaining their approach to the work*)

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences (*e.g., in a classroom display, in a sculpture garden or other outdoor space in the community, on the sides of buildings or in bus shelters, mounted on the walls or on stands in the lobby of a public building such as a library, in a real or virtual gallery*)

REFLECTING, RESPONDING AND ANALYSING

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (*e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent*)

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (*e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement*)

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey (*e.g., compare medieval and Renaissance art or architecture with respect to their style and purpose and the media/materials they use; describe the style and meaning of the works of Roy Lichtenstein*)

B1.4 use a variety of strategies (*e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays*) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

- How is one's artistic identity communicated through our "mark making" (media, technique, process, concepts, expression)?

Prior Learning:

In addition to knowledge of the expectations associated with the Ontario Curriculum, Grades 1 - 8: The Arts (2009) Revised, students should also be able to:

- demonstrate understanding of the stages of the creative process
- select and manipulate drawing media for a specific purpose;
- have experience with the critical process.

Assessment for and of Learning:

- Checklists
- Student/teacher conferencing
- Oral critiques - peer assessment
- Summative rubric
- Documented creative process
- Written critique

Performance Tasks for Evaluation:

- Dream Team Gallery Show - curatorial statement
- Dream Team Gallery Show - gallery model/presentation
- Self Portrait Drawing

Differentiated Instruction:

- Written statements can be substituted for the oral report .

Extensions:

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify and describe the function of various types of art works (e.g., graffiti, propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study) in past and present societies

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values (e.g., with reference to their self-concept, their awareness of stereotypes, their approach to fashion, their attitudes towards objects associated with particular cultural groups, their ability to express their emotions)

FOUNDATIONS

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works (e.g., when comparing the use of line, colour, shape, and contrast in African textiles with those in medieval illuminated manuscripts; when demonstrating or describing how to create an area of emphasis using colour, contrast, and shape)

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)

C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality)

C2.2 demonstrate an understanding of several conventions used in visual art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical

Support Materials & Resources:

Online Resources:

Powell Peralta. *Rip the Ripper*. Retrieved from <http://www.powell-peralta.com/features/rip-the-ripper/>.

PBS. *Art:21 Barbara Kruger's installation at Mary Boone Gallery*. Retrieved from <http://www.pbs.org/art21/artists/kruger/card2.html>.

Media Resources:

Sollins, S. (Director), Moros Ortega, E. (Producer). (2001) *Art:21 - Art in the twenty-first century*. [Motion Picture]. United States of America: PBS.

Print Resources:

Kelly, Sean & Edward Lucie-Smith. (1987). *The Self-Portrait: A Modern View*. London: Sarema Press.

Mullins, Charlotte. (2006). *Painting People*. London: Thames & Hudson.

Nairne, Sandy & Sarah Howgate. (2006). *The Portrait Now*. London: National Portrait Gallery.

West, Shearer. (2004). *Portraiture*. NY: Oxford University Press.

and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment, and apply environmentally responsible practices when creating and presenting art works (e.g., use recycled materials where possible; separate recyclable and hazardous materials from their waste; limit the use of environmentally hazardous substances or non-sustainable resources)

Instructional Strategies:

Activity 1: The Artist "Dream Team" Gallery Show

- Similar to the popular sports games where individuals select athletes to create a "dream team" for a particular season, students will engage in a similar artistic endeavour as a means of exploring portraiture, specifically self portraiture, in art. Individually (or in groups) students will research and select a minimum of six artist self-portraits to appear in an imaginary group exhibition. Six of the works will be drawn from the art of other artists, but the seventh portrait must be a self-portrait created by the student artist. (See Activity 2 for details)
- While the overarching theme for this exhibition is artist self-portraits, students may select a more particular sub-theme (e.g. "the Tortured Artist", "The Artist Clown: Humorous Self-portraits", etc.)
- Before selecting themes and pieces, students should be reminded of the importance of considering media and technique, artistic concepts, and subjects, as well as expression, in determining if an artwork is a portrait or self-portrait. Do portraits always have to include an image of the individual and do they have to look like the subject? Can a self-portrait be an emotional representation of a subject rather than just a physical likeness? Can a self-portrait be a conceptual representation of the subject?
- After selecting a specific theme and representative artworks, the student-curator should write a brief description of their group exhibition. It should include the following:
 - a description and explanation of the chosen theme;
 - descriptions of the selected artworks, explaining why they were included in the display;
 - an artist statement of their own work connecting it to the theme of their virtual show
- As reference students should look at major gallery exhibitions online, and their curatorial notes.
- Students must then consider how to assemble their collection and present it to the rest of their class. Students should consider the following:

- What space will be used for the exhibition? (formal gallery, public area, place in your school, outdoors)
- How will spectators move through the space? (will it be like a maze or one large open space, with art on all surfaces?)
- How will you communicate information about the exhibits theme and artworks? (will you hang signs; use technology as in recorded audio descriptions, a performance?)
- For examples of different forms of exhibition students should also reference major gallery online sites. additional resources:
 - Rip the Ripper art show at <http://www.powell-peralta.com/features/rip-the-ripper/>
 - Barbara Kruger exhibition at <http://www.pbs.org/art21/artists/kruger/card2.html>
 - students are strongly encouraged to visit local galleries and speak with curators to gain further insights.
- The solutions to these questions must be included in the final presentation of the project. Depending on available time, students may orally present with visual display boards, construct 3D models, use miniature reproductions, or transform a space within the class or school. ***Students must, however present their finished self-portrait to the class within the context of their proposed group exhibition.***

Activity 2: Portrait of the Artist

- After spending time investigating the self-portraits of other artists, students will create a visual representation of themselves as an artist. The artwork must communicate not only aspects of their physical appearance, but also insights into their character and personality. These decisions will also help to inform the selection of the exhibit theme started in Activity 1.
- Students must consider drawing media and surface choices and how they reflect their intended message about themselves. In reviewing the various roles of the artist from previous units, students should consider which characteristics of those artists they most strongly associated with. What media did they feel an affinity for or perhaps struggle with the most, and how might that relate to their own artistic identity? Did the expressive or conceptual aspects of the studied artists' works appeal more to the student than the technical rendering or realism? While their portrait must have an element of physical resemblance, does it have to include their entire face or can it be a portion of it or another part of themselves?

- Students must provide evidence of their creative process, including initial sketches, visual research, and media experiments.

Activity 3: The Critique

- Students will engage in a formal written critique of a selected work created by a peer.
- After presenting the final pieces and exhibit details, students will select one piece completed by a classmate and write a critique of the work. This will be included in the final evaluation for the culminating task. ***While the written critique is focused on the work of another student, it should only count in the assessment of the writer and should not have an impact on the assessment for the artist being critiqued.***

Glossary of Terms

Appendix AWL 20 2;3 I.C.E. Rubric

Student Developed Rubric using the ICE Approach

Time: 1 hour

Description

The students will have the opportunity to assist in the creation of the rubric that will be used to assess their learning as they progress through each unit. The rubric is based on the ICE model developed by Sue Fostaty Young and Robert Wilson (2000). The ICE approach focuses on a developmental scale that helps students identify and track what stage of learning they are at for a particular unit. Rather than using Levels of assessment, the ICE approach uses three stages of development represented by the following:

- **I** stands for **Ideas** (the stage at which students convey the understanding of basic knowledge, skills and media)
- **C** stands for **Connections** (the stage at which students understand and can make connections between the basic knowledge, skills and media and what they already know)
- **E** stands for **Extensions** (the stage at which students can apply the knowledge, skills and media to new challenges and experiences). (adapted from Fostaty Young & Wilson, 2000, p.5)

Collaborative development of the rubric will enable students to demonstrate their comprehension of the expectations for the unit and complete the summative assignment with the assessment expectations in mind.

It is recommended that for the first unit of a course where students are unfamiliar with the process, teachers create the ICE rubric for the class and familiarize students with its use. After students become familiar with the distinction in levels and focus on learning process, they can be engaged in collaboratively creating the rubric for subsequent units. With experience, students will become very adept at creating authentic rubrics and accurately tracking their own development.

Instructions to create an ICE rubric with the class.

After completing the introductory research and practice exercises, the students should have some understanding of what they believe are the characteristics of a successful drawing for the particular purpose. They will have the opportunity to create a rubric that will identify the criteria on which their summative assignment will be evaluated. The rubric creation will be done as a class, directed by the teacher, to create one common rubric. The following questions should help guide them:

1. Based on the information and techniques gathered through their research, what are the main categories or criteria to look for when making a judgement on a piece of art with the identified purpose (eg. What are the characteristics of a

successful illustrator/illustration?). The teacher can gather all suggestions and write them on the board. The teacher can use curriculum expectations to focus prompting of student responses. (eg. Is media selection important to an artist/inventor?, What is the intent of an artist/inventor?, and What technical skills are important to the artist/inventor?)

2. Ask students to review the suggestions and see if they can narrow them down to a few key categories. (teachers can opt to use the expectation strands to frame the categories)
3. Give them a copy of the blank Rubric Template, and ask them to fill in the categories down the first left hand column. (The teacher can refer to Appendix A-2 as a sample of possible categories and characteristics to guide the rubric creation process.)
4. The other 3 columns have the headings, Ideas, Connections and Extensions. This is to indicate the level of development of hard edge painting techniques and creation that the piece of work exhibits. Discuss with students the three terms. Ideas refers to work that shows the artist is still developing the knowledge, skills and media associated with the particular art form. The term Connection means that the art displays an understanding of the foundational knowledge, skills and media associated with the particular art form. The Extensions column identifies works of art that takes the foundations knowledge, skills and media and applies them in a new and original way.
5. Once these terms have been discussed, ask students to begin listing the characteristics for Connections in each of the categories. Take extra time to ensure that everyone is satisfied with the listed characteristics and that they are reasonable. A sample of a rubric for this activity is provided in Appendix A – 2.
6. They should next list the characteristics in the Ideas column. Referring to the Connections column will help identify the distinction between the levels of assessment. Again, it is important that everyone is satisfied with the list and the characteristics are suitably different than the Connections column.
7. Finally, create the list of characteristics for the Extensions column, following the same guidelines as used in the previous columns.
8. Have the class review and edit the rubric until it satisfies the findings from their research and is applicable to all forms of visual art. As a final test of its utility, have the students use the rubric to assess their first formative tests. While the students are doing the rubric test ask them the following questions: Are all the key areas that distinguish your art covered by the rubric criteria? Are the characteristics for each column reasonably spaced to allow for clear discernment of level? Are the characteristics in each column achievable?
9. Make any changes or modifications to the rubric. Once these are done, the rubric will be typed up in good and distributed to all members of the class.

ICE RUBRIC TEMPLATE

Using the following template, create a rubric of assessment **for** learning.

<i>Categories</i>	<i>Ideas</i>	<i>Connections</i>	<i>Extensions</i>
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