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# AWN 20 Painting

**Senior Course Outline**

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**Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents**

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## AWN 20 Course Description

This Grade 10 Painting focus course provides students with the opportunity to explore the medium of paint in greater depth. Students will further develop painting skills in a variety of contexts.

In this course, students will use the creative process to make meaning of their immediate environment, community and larger global identity. Units are organized according to themes including: Personal Identity, The Evolving Environment, Alternate Reality and Our Place in the World. Students will be encouraged to make historical and contemporary connections to both art pieces and artists using a variety of approaches and concepts.

This course builds on previous learning while incorporating students' personal culture, that of their community and the layer of cultures in our world today. Students will explore and experiment a range of painting mediums/surfaces and techniques as a means of communicating concepts and emotions to a greater audience. The skill focus for this course will be on gaining a working knowledge of water based painting media using traditional and non-traditional approaches to developing compositions. Attention will be given to the critical analysis of their own work, the work of their peers and that of other Visual Artists.

Unit 1: Exploring Identity	35 Hours
Unit 2: The Evolving Environment	30 Hours
Unit 3: An Alternate Reality	25 Hours
Unit 4: My Place in the World: Culminating Activity	20 Hours

## Unit 1: Exploring Identity (Approximately 35 Hours)

The main theme of this unit is Exploring Identity. Students will develop basic acrylic painting techniques while exploring traditional and non-traditional modes of self-expression. By the end of this unit, students will have begun to develop their own painting style. Students will participate in a variety of activities aimed to develop their self awareness as both an individual and an artist, as well as develop their basic painting skills. The analysis of their own artwork, that of their peers, and the work of modern and contemporary artists will work toward igniting ideas and expanding their knowledge of art styles and techniques.

### Overall and Specific Expectations

#### Overall 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
- 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

#### Specific Expectations

- A1.1-use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works
- A1.2-use experimentation, reflection, and revision when producing a variety of art works
- A2.1-use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience
- B1.1-identify and describe their initial reactions to a variety of art works, and explain the reason for their reactions
- 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
- C1.3-identify and describe the stages of the creative process and the critical analysis process
- B2.1-identify and describe the function of various types of art works (e.g.) graffiti, propaganda art, religious art, satirical works; works

### Learning Goals:

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

- apply a range of painting styles
- develop their own style through both individual and collaborative idea sharing and experimentation
- begin to assess their own work and that of other visual artists and peers

### Key Questions:

What are some ways a Visual Artist can use the medium of paint to send a message and communicate information to a specific audience? (Creating and Presenting)

How can I improve my current painting practices?(Reflecting, Responding and Analyzing)

How can I use painting to express my emotions and personality?  
(Foundations)

that focus on personal narrative or anthropological study) in past and present societies

A3.3-demonstrate 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)

### Instructional Strategies:

#### Activity #1, Unit One: I.D. Graffiti

##### Lesson 1:

Description:

As a diagnostic task, students will create their name (or saying, words, poetry etc.) in their own style of graffiti painted on a “conceptual” wall or surface using acrylic paint on Illustration board, nutex paper, bristol board or any paper surface that will support acrylic paint.

The Teacher will:

- Ask students as they enter the classroom to visit a table where Art Cards are randomly piled (imagery from a variety of sources – magazines, books, etc.)
- Instruct students to select an image that best describes their personality and a second that reflects their day so far.
- Arrange students in groups of 4-6 for a Round Robin activity. Each student shares why they have chosen their images with their group.
- Have a volunteer from each group share their images with the class
- Ask students to retain their cards for the next activity.
- Introduce or review the Elements and Principles of Design. Possible sources for images may include; textbooks, handouts, over-heads, slides, video/DVD or postcard images, power point, magazines.
- Instruct student groups to identify the most dominant Elements and Principles of Design in 6 of the 12 images they selected earlier.

### Prior Learning:

Students should be able to identify and describe how the elements and principles are used a work of art, although they may not have been formally introduced to the terms used for the elements and principles of design.

As this is an introductory course, the teacher should assume limited to no prior knowledge of terms and painting techniques.

### Assessment for and of Learning:

#### Activity #1

1. Diagnostic Assessment of knowledge of the Elements and Principles of Design, basic drawing skills (sketchbooks/art journals)
2. Peer feedback
3. Self reflection
4. Teacher feedback

#### Activity #2

1. Written/verbal feedback on peer practice portraits
2. Peer/self critical analysis
3. Students are to submit their sketchbooks/art journals to the teacher for assessment.
4. Student’s Emotive Painting layouts assessed by the teacher giving verbal or written feedback.

## Introductory Activity #2

-In groups of 2-3, students are asked to present examples of one of the Elements or Principles using 3-5 everyday items. This can be done on bristol board with examples found in magazines or photographs (or hand drawn). These are then presented to the class. Option: If technology is available, students can create a digital presentation for the class. Students should be able to transfer/apply their knowledge of the Elements and Principles from the Art Card activity to identifying their presence in everyday objects.

### Lesson 2:

The Teacher will:

- Show a variety of graffiti images (artists and samples of their work as an introduction to the graffiti activity). This should be followed by showing a variety of historical and contemporary samples of lettering (a handout could be sufficient). As a class, compare the importance of communication through written dialogue, marks and lettering: Ask students to look at contemporary text fonts and compare them to graffiti. The teacher could also show different examples of stencil statements, poetry, and issue based street art.

1. As a class, discuss the features that make one piece more appealing than another.
2. The teacher provides a handout that includes a variety of fonts and samples by graffiti artists. This should be followed by a class discussion around favorite websites, graffiti artists, graffiti terminology, legality issues, or a class debate around the pros and cons of graffiti as an art form, etc.
3. In small groups students are to discuss their local community and the type of graffiti symbols and messages they recognize in their area, or in the surrounding cities.
4. Instruct students to create a mind map depicting their findings and possible trends. What are some reoccurring themes? What do they mean? Is the message positive or negative? What is the response/reaction of the community? For homework, (or book time in a school computer lab) students may do a web search and add to their drawn dialogue the following day.

## Performance Tasks for Evaluation:

### Activity #1

Students will create their name (or saying, words, poetry etc.) in their own style of graffiti painted on a “conceptual” wall or surface using acrylic paint.

The final painting on illustration board or alternate surface should be evaluated using a rubric. The rubric could be used to evaluate the following: creation of space, development of texture, clear message/wording, use of specific elements/principles of design to communicate meaning, impact on the viewer through choice of colour/style, evidence of planning and self analysis, etc.

### Activity #2

Students will create an Emotive Self-Portrait in acrylic paint using symbolic colour to convey meaning. Student's Emotive Paintings and Artist Statement should be evaluated using the rubric designed by the class.

## DI

Anchor Activity  
Round Robin Activity  
Varied Questioning Strategies  
Small Group Discussion  
Exemplars  
Discovery Walk  
Varied Supplementary Material  
Student Involvement in Rubric Creation  
Mind Mapping

5. The class should focus on the question: "What is the purpose of a graffiti piece?" Students should post their findings around the classroom. As a class, students can do a discovery walk and read the responses of their peers (a bus trip, or walking trip could be arranged to look at actual examples in specific communities.) This should be followed by a larger class discussion to answer the question by summarizing these findings and trends.

### **Lesson 3:**

The teacher will:

- Instruct students to draw several thumbnail sketches their name (or a word or statement that relates to an issue) using three different graffiti styles in their sketchbook/art journal. Add colour using coloured pencil or marker.
- Lead a discussion about the importance of colour selection. If technology is available, students can create preparatory work using computer software or websites that offer interactive graffiti design. Images/Drawings are shared with the class. Students use sticky notes to provide positive feed back to their peers by indicating which drawing they feel is working most effectively.

### **Lesson 4:**

The Teacher will:

- Demonstrate basic acrylic painting application techniques that could be applicable to the graffiti and wall surface (use of texture, layering, impasto/thin, scumbling, scraffiti, colour mixing/modulation) and guidelines (choosing brush sizes, painting foreground/middle ground/background, cleaning techniques, proper use of water, clean edges, etc.).
- Distribute small pieces of (the intended surface) to be used to practice a variety of techniques and styles.
- Instruct students to create an 8 ½" X 11" layout in acrylic of their best thumbnail sketch of their name in graffiti style. Students complete a self- assessment before starting on their final painting.
- Circulate throughout the painting process, assessing student's work and providing feedback.
- Collect and evaluate finished paintings.

### **Extensions**

Bus Trip/Walking Trip to see graffiti art in the community.

Creating a whole class Graffiti Wall for display in the school or as a backdrop for a school play/presentation.

## **Activity #2. Unit One: Emotive Self -Portrait**

### **Lesson 1:**

#### Description

Students will create an Emotive Self-Portrait in acrylic paint using symbolic colour to convey meaning.

#### Instructional Strategies

The teacher will:

- Present a survey of portraiture as a warm up to this project comparing styles and portraiture presentations, i.e. Byzantine up to Picasso and on to Cindy Sherman etc.
- Make reference to how important lighting is to the overall effect of the portrait, for example, Baroque painting, film noir, graphic novels, etc.
- Review elements of three dimensional facial features, portraiture proportion, etc. (students may want to practice with several rough sketches first) the emphasis should be placed on capturing personality rather than on realistic representation.
- Instruct students to draw several classmates of their choice, from the shoulders up.
- Review the pigment colour wheel and value scale with the class. Students could create as practice, one value scale in black and white acrylic paint, one in a chosen colour (monochromatic), as well as one using stippled primary colours.
- Lead a class discussion as to which colours evoke a certain emotional response from individuals and why, i.e. blue could evoke feelings of sadness or depression in paintings. Perhaps this is because it is a cool colour and reminds people of isolation or loneliness. What other colours evoke similar responses?
- Introduce students to a selection of emotive self-portraiture by a variety of artists (a survey that makes sure to include Canadian visual artists). Suggestions include: Vincent Van Gogh's Self-Portraits, paintings from Picasso's Blue and Rose periods, Edvard Munch, Henri Matisse, Frida Kahlo, Peter Halley, Rosemarie Trockel, Marlene Dumas, Yayoi Kusama, Karen Kilimnik, and Susan Dorothea White, Vincenzo Rizzo, Shauno, and selected pieces of Pop Art, etc. Be sure to point out their use of colour symbolism as well as iconographic symbols used.
- Ask for student's first impressions of each piece and the possible intention of the artist to communicate meaning. Students should be involved in the creation of a rubric (teachers can provide a list of look-fors to help guide the students) that will be used to evaluate the final painting.

### **Support Materials & Resources**

#### Unit 1

Acton, Mary. *Learning to Look At Paintings* (Rutledge, New York) 1997

Banksy. *Wall and Piece* (The Random House Group Ltd., U. K.) 2005  
ISBN-13: 9781844137879

Campos. Cristian. *Graffiti. from A to Z* (Tectum Publishers/Booqs; Mul edition) 2010  
ISBN-13: 978-9460650246

Hobbs, Jack, Salome, Richard, A., Vieth, Ken. *The Visual Experience*, 3rd Ed. (Davis Publications Inc., U.S.A) 2005.  
Chapter 5 - Value and Colour  
Chapter 9 - 2-D Media, Painting

Mittler, Gene A. *Art in Focus* (Mc Graw Hill/Glencoe: U.S.A.) 2006  
Chapter 1 - Colour/The Colour Wheel  
Glossary of Art Terms

Mittler, Gene A. *Exploring Art* (Mc Graw Hill/Glencoe: U.S.A.) 2005  
Chapter 2 - Colour  
Chapter 4 - Painting  
Chapter 5 - Art Criticism and Aesthetics

- Have students brainstorm in their sketchbooks/art journals different facets of their personality and symbols that represent these traits (using a mind map).
- Instruct students to create a layout for their Emotive Self-Portraits in their sketchbooks or on cartridge paper etc. in coloured pencil or marker, expressing those facets of their personality that they mapped out through symbol, colour and contrast. Mirrors and enlarged self photos can be used as guidelines. Paintings are not expected to be lifelike or realistic; however correct facial proportions should be evident. Emphasis should also be placed on the use of symbolic colour rather than naturalistic/traditional colour, i.e. the students should be translating their emotional colours not necessarily a pre-conceived colour palette. Students are encouraged to collage objects of personal significance into their composition. They can incorporate stereotypes, represent emotion through colours, and express personality through fashion, backgrounds of pattern, or the inclusion of other cultural icons and their chosen pose. As an option, teachers can have students create their paintings using a monochromatic colour scheme etc.
- Have students display their layouts in the classroom. As a class, students are encouraged to view one another's work. The teacher will then visit each individual piece with the class and ask for volunteers to provide positive and constructive feedback about each work.
- Revisit and demonstrate layering techniques, use/creation of texture, and the creation of space when using acrylic paint, as well as selection of brushes.
- Instruct students to lightly sketch their portraits in pencil on canvas board (possible substitutions: pre-stretched canvas, gessoed or primed masonite, gessoed or primed wood, loose canvas that has been pinned down and primed, etc.).
- Make suggestions as to proportion, use of space, etc. as they draw.
- Have students begin applying acrylic paint to create their final piece. Attention must be paid to light source, shading, detail, colour blending, texture, and the creation of space (background imagery). Half way through the students' creative process, students should display work for a group critique.
- Have students use their mind mapping notes to create an artist statement that describes their choices in colour, symbols and the meaning they meant to convey to the viewer. Statements should also include their areas of difficulty and how they overcame them or wish to overcome them in the future.

Ragans, Rosalind. *Art Talk* (McGraw Hill/Glencoe: U. S. A.) 2005

Chapter 6 - Colour

Schlee, Saggi. *Fadings: Grafitti to Design, Illustration and More* (Gingko Press) 2005  
ISBN-13: 978-3980990905



## Glossary of Terms

**Artist statement** – a written description of the specific creative intentions of the individual artist

**Gesso:** A primer used in painting that makes a surface stiffer and prevents bleeding and soaking of paint into surfaces.

**Impasto:** Thick, paste-like paint application.

**Monochromatic:** One colour system. Using tints and shades of one colour only.

**Sgraffito:** Scratching off a top layer of colour to reveal another layer underneath.

**Scumbling:** To soften edges by using an opaque glaze. Can also be achieved by rubbing.

**Symbolic Colour:** Using colour to express emotions, reveal cultural, historical or religious meaning.

### Elements of Design

**Colour** is a reflection of light off of an object/surface. The characteristics of colour are: hue, value and intensity.

**Form** refers to three-dimensional shape. Examples of forms include: Spheres, cones, cylinders and cubes.

**Line** is a continuous mark on a surface. Lines may be thick/thin, horizontal, vertical/diagonal, curved/straight/wavy, etc.

**Shape** refers to an enclosed line. Shapes can be geometric, organic, or free-form.

**Space** is the area between, above, below, behind, beside and around objects, it also refers to depth. Negative space refers to the space around objects. Positive space resembles a silhouette.

**Texture** refers to the quality of a surface, both tactile and visual.

**Value** refers to the lightness or darkness of a subject. It is used to create (3-D)space and texture.

### Principles of Design

**Balance** refers to the way visual weight is distributed throughout the picture plane. Balance can be symmetrical, asymmetrical and radial.

**Emphasis** refers to an area that stands out, as it contrasts with other elements.

**Movement** can be both physical (i.e. a person running) and visual (the viewer's eye is lead around the picture plane).

**Pattern** the repetition of an object or symbol.

**Repetition** when an element is repeated in order to create pattern or movement.

**Proportion** refers to the size relationship between one part and another.

**Rhythm** when elements of design are repeated to generate a feeling of movement.

**Unity:** when the elements and principles of design work together to create a feeling of completeness.

## Unit 2 : The Evolving Environment (Approximately 30 Hours)

In this unit, students will expand their understanding of water-based paints by using watercolours. Environmental concepts will be explored, including green and urban spaces, perspective, architectural design, landscape design, and shelter. These should be linked to career options in the arts throughout the unit. The theme for this unit is, 'the evolving environment', which encompasses both interior and exterior spaces, and how we as humans interact with our constructed environment. This unit should also challenge students to think about the impact humans have had on the environment, with specific reference to the use and manipulation of resources in architecture and landscape.

### Overall and Specific Expectations

#### Overall Expectations

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.

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.

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

#### Specific Expectations

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

B3.1 identify types of knowledge and skills acquired in visual arts, and describe how they could be applied in a variety of careers

B3.1 Identify types of knowledge and skills acquired in visual arts and describe how they could be applied in a variety of careers and in various areas of study

C1.1 use appropriate terminology related to elements and principles of design when creating and analyzing art works

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

### Learning Goals:

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

- Identify important building methods (post and lintel, cantilever, load bearing walls, buttresses, arches, concrete, and steel framework)
- demonstrate an understanding of historically important structures from various regions of the world.

- Recognize different styles of architecture and landscape design. Skills in drawing using linear perspective (atmospheric and 1 and 2 and 3 point) will be developed and applied.

- Use a variety of watercolour techniques effectively, and how to render complete art works with this media.

- Demonstrate an awareness of some careers related to visual arts, including architecture, landscape design, structural design, interior design etc.

## Instructional Strategies:

### Activity # 1, Unit Two: Virtual Tour

#### Description

Students will create small drawings and watercolour paintings that demonstrate various ways of achieving space, through 1, 2, and 3 point perspective.

### Lesson 1:

The teacher will:

-Demonstrate basic techniques in watercolour painting, including wash, glaze, masking, salting, blending, bleeding, splattering, dry brush. Encourage student experimentation. Smaller painting exercises could include radiating: repeated shapes that are blended using the colour spectrum, to help master control and blending.

-Review important aspects of the element of "space" (overlapping, placement, perception of depth etc.) and perspective (atmospheric, 1,2 and 3 point perspective).

Options: use slides, overhead, power points, websites, or work through handouts at an individual pace.

-Instruct students to practice using the various types of creating space in their sketchbook/journals or rough paper.

For example, a) they can make a drawing of several overlapping forms, ensuring that there is enough volume for each object; b) they can draw a word or phrase in block letters using one point perspective; c) they can draw the exterior of a row of buildings and structures as 3-D forms using two-point perspective; or d) students can sketch a still life structure made from stacked multi- sized and angled cardboard boxes.

-Present a visual survey of architecture throughout the world. Emphasize various architectural features and styles from a variety of time periods.

### Lesson 2:

The teacher will:

-Instruct students to combine their knowledge of watercolour techniques and the element of space into a set of two or three small paintings (around 6" x 8" or 15.24 cm X 20.32 cm) on watercolour paper. They can go back into their drawings and develop one of the earlier space drawings into

## Key Questions:

1. How have architects (both landscape and structural) enclosed spaces to evoke different effects? (Responding and Analyzing)

2. What are the important factors to consider when designing and building an exterior public space? (Foundations)

3. In what ways can a visual artist present green and urban spaces through the medium of paint and beyond? (Creating and Presenting)

## Prior Learning:

Students should have some experience with basic painting techniques (from acrylic painting in Unit 1) and basic knowledge of the Elements and Principles of Design.

## Assessment for and of Learning:

### Activity #1

1. Self Assessment – students should make creative decisions on which paintings/experiments to submit.
2. Checklist – students are accountable for providing an appropriate demonstration of techniques.

### Activity #2

1. Teacher/student conference - formative assessment of thumbnails

a more complex painting, for example painting their overlapping objects and/or the two-point perspective buildings, incorporating texture techniques. In their paintings, they should include more details, including landscaping to scale.

-Co-construct a rubric with the class for their series of 2-3 paintings. The rubric should include proportion, perspective, and use of watercolour techniques.

-Have students write a reflection on their experience. The reflection may include the answers to one or more student questions such as:

- a) What is my favorite way to create space? Why?
- b) Which space technique do I find the most difficult to master? Why?
- c) Which combination of space techniques do I find to be the most effective?
- d) What have I learned about painting buildings and landscapes in watercolour?

How does it differ from using acrylic paint?

- e) Which texture technique do I enjoy using the most with watercolour paint?

## **Activity #2, Unit Two: 3-D Construction Painting**

### Description

Students will create a three-dimensional painting of a structure and/or environment using watercolour on paper which will be cut and assembled into a three-dimensional 'model'.

### Lesson 1

The teacher will:

- Provide a visual survey of combined architectural buildings and green spaces (For example: The Forbidden City, The Parthenon, The Hall of Mirrors, Chartres Cathedral, Hagia Sophia, Fallingwater, Sydney Opera House, An ecological habitat, design plans by Zaha Hadid, The Serpent Mound, Central Park, Ryoanji Zen Garden of Contemplation, Spiral Jetty, The Hakone Open-Air Museum, Scotland's Garden of Cosmic Speculation, Inhabit-at, etc.).
- Have students choose one structure or green space to research and write a two paragraph summary about the

## **Performance Tasks for Evaluation:**

### **Activity #1**

Students will create small drawings and watercolour paintings that demonstrate various ways of achieving space, through 1, 2, and 3 point perspective

Formal evaluation should include both the class developed rubric and formal assessment of Student Reflection.

### **Activity #2**

Students will create a three-dimensional painting of a structure and/or environment using watercolour on paper which will be cut and assembled into a three-dimensional 'model'. Formal evaluation should include both a rubric and student presentation

## **DI**

Exemplars  
Experimentation  
Scaffolding/Tiered Lessons  
Group Investigation

## **Extensions**

Students can build a computerized model using computer technology.

Class can arrange their projects to form a model city or town.

## **Support Materials & Resources**

### Unit 2

Lazzari, Margaret and Dona Schlesier. *Exploring Art: A*

important historical and stylistic features of their chosen building/space (i.e. green spaces usually include natural vegetation and places to walk). This report can be shared in small groups of four the following day.

- Introduce the assignment to students and explain that students will be designing and building their own original building or space in pairs. Students begin by making a small sketch (blueprint) of their construction model to troubleshoot any problems before beginning their painting. Option: If technology is available, students may create a computerized model. Their designs for an architectural form or a green space will then be completed in watercolour to scale. In order to make their architectural designs and green space ideas into 3-D structures, student's watercolour paintings can be glued onto foam core boards, cut to size and assembled.

Completed models should be presented to the class individually, and if time permits, could be arranged into a model town or city/habitat.

#### *Global Thematic*

*Approach* (Thomson Learning/Wadsworth, U.S.A.) 2002.

Chapter 3: The Language of Architecture

Chapter 7: Food and Shelter

Lewis, Richard and Susan I.

Lewis. *The Power of Art* (Harcourt Brace & Company, U.S.A.) 1995.

Chapter 8: Architecture

Stevenson, Neil. *Architecture Explained* (DK Books, London), 2007.

Irving, Mark. *1001 Buildings You Must See Before You Die* (Quintessence, London) 2007.

Foster, Viv. *Watercolour Handbook* (Grange Books, Kent) 2004.

Shearer, Janet. *The Artist's Guide to Perspective* (New Holland Publishers, London) 2009.

## Glossary of Terms

**Arches** – a basic building technique that allows for opening within structures. Arches might be rounded or pointed, depending on style. (example: Flavian Amphitheatre)

**Atmospheric perspective** – creating a sense of depth in a two-dimensional artwork by having objects get smaller, lighter in colour and with less detail as they recede into the background

**Bleeding** – painting technique to create back runs or textures – in watercolour, wet an area of the paper and apply paint; should be very wet

**Blending** – painting technique to merge tones or colours together – in watercolour, dampen the paper with a clean brush and then apply tones or colours in sequence

**buttresses** – an architectural feature used to fortify and distribute weight from upper areas of a building. Buttresses are exterior fortifications used in specific points to help hold up the structure. (example: Hagia Sophia)

**Dry brush** – painting technique to create details and textures – in watercolour, use lightly dampened brush and paint and apply on surface so that brush catches on the tooth of the paper, creating an inconsistent texture

**Cantilever** – an architectural feature in which a section of a building juts out beyond the wall, leaning beyond the structure's boundaries (examples: roofs in the Forbidden City in China and *Fallingwater* by Frank Lloyd Wright)

**Linear perspective** – using vanishing points and the horizon line in order to create a sense of depth and space in a two-dimensional artwork

**Load bearing walls** – a basic building technique in which the weight of a structure's roof is distributed through certain walls (which are specifically 'load bearing')

**Masking** – painting technique used to block out areas of surface – in watercolour, first apply tape or masking fluid to areas designated to remain white, paint over top of masked area and peel away masking material once paint has dried

**Post and Lintel** – fundamental, ancient building technique that consists of two vertical posts with a horizontal lintel spanning the top (example: Stonehenge)

**Salting** – painting technique to create textured effect – in watercolour, coarse table salt onto a still wet surface to create a simple but effective reaction

**Splattering** – painting technique to create small dots in a random manner – in watercolour, apply wet paint onto a brush and gently tap with finger while holding above the paper (or use a toothbrush)

**Steel framework** – modern building technique that uses metal/steel grided frames to achieve flexibility and height; a very strong yet relatively thin building material. (example: Hong Kong Bank of China)

**Wash** – painting technique used for backgrounds or light areas – in watercolour, first wet the paper with a clean brush and then apply paint on dampened paper

### Unit 3: An Alternate Reality (Approximately 25 Hours)

This unit explores the idea of "alternate realities" through a study of artistic styles in contemporary culture, messages embedded in artistic mediums, and paint based mixed media explorations. It is an opportunity for students to identify and examine the impact and effects of music, video games, movies, graphic novels/magazines and computer technology on their lives and that of their peers, as well as society/contemporary culture as a whole. In exploring "alternate realities," students will reflect on contemporary society and the impact of technology on the world. They will use paint to experiment with a variety of surfaces and textures. Students will learn how to critically analyze the images presented to us through a variety of media, re-invent already existing forms and synthesize ideas to create new meaning.

#### Overall and Specific Expectations

##### Overall Expectations

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

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

##### Specific Expectations

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.

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

C2.1 Demonstrate an understanding of a variety of techniques that artists use to achieve specific effects

#### Learning Goals:

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

-Develop an understanding of the relationships between artists from the past and their aim to re-create meaning, and artists in the present and their acts of re-creation.

-Use appropriate art terms when communicating meaning and describing visual art works/styles verbally and in written form.

-Amalgamate a variety of styles and techniques in the creation of an art work with an altered meaning.

-Investigate and explore the impact of visual arts on society.

## Instructional Strategies:

### **Activity # 1, Unit Three: Morphed Marketing and Contemporary Culture**

#### Description

Students will create a collage of music, video game, computer, graphic magazine and movie images. They will transfer some of this collage imagery, along with their own, onto a surface of their choice through the medium of paint. This will create a painting that morphs one image into another and overlaps images for impact. It is also a conceptual exercise in recognizing what drives consumerism and messages embedded in popular culture. For greater visual impact, this painting will be done on an altered surface.

#### **Lesson 1:**

The teacher will:

- Ask students to bring to class a collection of movie magazines (from theatres), video game, anime and popular magazines (i.e. Cosmopolitan, Glow, Shape, etc.) to share. They are then to collect images from these magazines that they find appealing.

- Instruct students to reflect on what they find engaging about the images (i.e. perfect body shapes, clothing, bright colours, etc.) in their sketchbook/art journals.

- Lead a discussion about what the artist/company are trying to sell or promote. The teacher should map student responses on the board. The questions should be asked: "How are people manipulated and seduced by the media, even cartoons/anime?" "What is wrong/right with what these images promote?" "How is it affecting the way in which people view the world?" Students should break into smaller groups and make a list (on chart paper) of the positive and negative effects of the images they all have chosen. They are then to present their findings to the class.

Keeping in mind their class discussions, students will be creating individual "anti-ads" that exposes the advertisements for what they are on an 8 1/2" X 11" piece of paper. Students should arrange/ manipulate their chosen images to send a message about what these images represent, then glue them down overlapping in collage format. Option: If there is student access to computer technology, then this can be done by scanning images and manipulating them

## Key Questions:

1. How can visual art affect the personal values of a society or a generation? (Responding and Analyzing)
2. How can emerging technology become paired with traditional mediums to communicate a new message or re-make meaning? (Creating and Presenting)
3. How does context alter meaning in art? (Foundations)

## Prior Learning:

Students will have developed their basic painting skills in both acrylic and watercolour mediums. They will have a working knowledge of a variety of painting techniques. They will already have applied the Elements and Principles of Design to their art pieces to date.

## Assessment for and of Learning:

### **Activity #1**

Art journals/sketchbook reflections require both verbal and written feedback from the teacher

## Performance Tasks for Evaluation:

### **Activity #1**

The rubric designed by the class should be used to evaluate the Altered Surface Collage. The artist statement should be evaluated using a rubric similar



on a computer, in which case students must print their collage in colour and bring it to class the following day or save on a memory stick to be shared.

Students will sketch lightly in pencil and then paint their collages on an alternative surface such as: stone, plastic, wood, glass/mirrors, furniture, clothing, metal, concrete, ceramic tile, mylar, clay sculptures/vases, etc. Students should try to match their layout image to the surface they are painting on, either stylistically, conceptually or literally. They should look for ways to use the texture of the surface they have chosen to paint on to their advantage. Thought should be given to the placement of different components of their image on this surface. This should accentuate the message they have chosen to send.

- Revisit proper choice of brush sizes, creating space (by painting the background first), attention to detail, and how to match/layer skin tones and create highlights. Once drawn, students are to paint their collage ideas using acrylic paint. Some surfaces may need to be primed, or require another painting medium depending on student choice.

- Instruct students to write an artist statement commenting on the attractiveness of mass media to adolescents, messages embedded in popular culture and the consumer mentality, keeping in mind their art journal/sketchbook reflections, class and small group discussion.

As a class, create a rubric (after students have chosen their altered surface) for the painting inviting student input. Attention should be paid to conveying a message, transferring an image, use of texture and chosen space, etc.

Altered Surface Collages should be displayed in a public area in the school or community (i.e. the library, school office, student services/guidance area, etc.) with their artist statements.

to the one provided in Appendix A.

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Varied Homework  
Small Group Investigation  
Traffic Lights  
Exemplars  
Class Created Rubric

## Extensions

Students can create and manipulate collages using computer technology.

Altered Surface collages can be displayed publicly with their artist statements.

## Support Materials & Resources

### Unit 3

Duncan, Barry; D'Lppolito, Janine; Macpherson, Cam; Wilson, Carolyn. *Mass Media and Popular Culture* (2<sup>nd</sup> Edition) (Harcourt Brace Canada) 1996

Teacher's Resource Binder  
Available with Book

Mittler, Gene A. *Art in Focus* (Mc Graw Hill/Glencoe, U.S.A.) 2006  
Glossary of Art Terms

Sterken, Marita; Cartwright, Lisa. *Practices of Looking: An Introduction to Visual Culture* (Oxford University Press, New York) 2001

## Glossary of Terms

**Collage:** A composition created by overlapping pictures, objects and/or materials onto a surface.

**Conceptual Art:** An art piece where the meaning or idea behind the work is more important than the actual physical piece.

**Mass Media:** Large scale exposure of information by radio, internet, video, television, newspapers, podcasts, magazines, blogs, etc.

## Unit 4: My Place in the World, Culminating Activity (Approximately 20 Hours)

This is a culminating unit that allows students to showcase their conceptual and technical development throughout the course. Students will create a diptych that expresses their individual sense of place within a larger context, using a variety of surfaces, techniques and media. The theme for this unit is, My Place In the World, which encourages students to situate themselves literally and metaphorically into a larger community. This allows students to gain insight into their own biography and experience, as it relates to external factors in the larger world. The students will demonstrate an ability to incorporate the various skills acquired in the course in the final assignment, as well as the ability to document and reflect upon their individual creative process.

### Overall and Specific Expectations

#### Overall Expectations

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

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

#### Specific Expectations

A1.3 document their use of the creative process in a portfolio and refer to this portfolio to reflect on how effectively they have used the creative process.

A3.2 demonstrate appropriate ways to prepare their art works for presentation

B1.4 use a variety of strategies to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works.

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works.

### Learning Goals:

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

-demonstrate their understanding of the concepts, materials and techniques studied throughout the course. (students will be able to bring together)  
-apply a variety of skills that they have developed and present their work in a formal way, which incorporates documenting their individual creative process, as well as using accurate vocabulary and terminology.

## Instructional Strategies:

### **Activity #1 Unit Four: Personal Diptych**

#### Description

Students will create a mixed-media diptych that expresses their ideas of their individual place within the larger world. This could be the individual within a family, community, nation, artistic style, or group of peers, etc. Students can use a variety of media for the assignment, including: foam core board, plywood, canvas board, plexi-glass, fabric, acrylics, water colour paints/pencil crayons, gouache, and collage. They are encouraged to draw on prior assignments done throughout the course for inspiration and to create a knowledge base.

The teacher will:

- Review with students the various painting techniques, use of surfaces and materials learned about throughout the course. This could be done through brainstorming in small groups, revisiting sketchbooks/art journals, artist statements/reflections of self and peers, or by asking students to review their portfolio of work.
- Provide examples of historical and more contemporary triptychs, diptychs, and assemblage-based art works should be shown to the students to help them gain insight into the concept of using panels. Examples could include: Hieronymus Bosch, The Garden of Earthly Delights; Max Beckmann, Departure; Francis Bacon, Three Studies of Figures at the Base of a Crucifixion, The Poet and Muse Diptych at Monza, Consular Diptychs, religious icons, etc. Teachers should revisit/reflect on highlights from the works studied in this course that express self, community and culture.

## Key Questions:

1. How can I express my creative self in relation to the greater world around me?  
(Responding and Analyzing)
2. In what ways can I create an artwork that effectively and creatively demonstrates my understanding of the materials and techniques important to water-based painting?  
(Creating and Presenting)
3. Which visual artists serve as a source of personal inspiration for me? (Foundations)

## Prior Learning:

Students should have a working knowledge of:

- the elements and principles of design,
- basic painting styles, techniques and applications,
- how to plan layouts, and
- how to write artist statements.

## Assessment for and of Learning:

1. Checklist – for process work, that monitors the creative steps the students completed in order for the piece to be successful.
2. Small group brainstorming
3. Self/peer reflection

- Instruct students to create a mind map about their place in the world in their sketchbooks/art journals starting with self in the center and branching off into the different communities/cultures they belong to, incorporating images/symbols that represent each of each of these branches. As students will be creating diptychs that express their individual place within the larger world, various shorter activities should be planned to help students develop ideas for the imagery they will use, for example: they should take part in small group brainstorming, think-pair-share, collect self- portrait and group photographs, interview family/important people, make lists of objects/ideas of personal relevance, include symbols of their communities, and incorporate these and possibly their I.D. graffiti, Emotive Self-Portrait, Virtual Tour, Alternate Surfaces, etc. into their visual mind map.

Students should create a larger layout on cartridge paper or bristle board dividing their visual mind maps into each of their panels. The panels should be either interactive (one leading into the other) or interrelated. Use of space, texture, emotive/symbolic colour, and styles should be taken into consideration. When completed, students are encouraged to leave their work on display and take part in a class round robin where students use post-it notes to make suggestions or comment on each other's pieces. Teachers are to survey the notes to make sure that comments remain positive.

### Performance Tasks for Evaluation:

1. A Rubric should be used to evaluate the choice of artist statement or class presentation
2. The diptych and documentation should be evaluated using a rubric

### DI

Mind Mapping  
Varying Organizers  
Think-Pair-Share  
Exemplars  
Round Robin/Gallery Walk  
Independent Study

### Extensions

Public Display of Diptychs  
  
Formal Presentations of Diptychs

Taking into consideration the critiques of their peers, students are to begin painting their panels. Throughout the creative process, the students should be documenting their progress on the diptych. They should take digital photographs (if possible) of the work in different stages, and also reflect in writing in their sketchbook about ideas and processes as they are working. When both panels have been painted, students can assemble their diptychs with fastenings of their choice. Hinges are recommended if using masonite or wood.

When completed, diptychs should be displayed in a public space in the school (i.e. library, student services, main office, etc.). Students must create an artist statement to accompany their work. Option: students can present their art work more formally to classmates and/or teacher.

## Support Materials & Resources

### Unit 4

Kay, Ann and Lynne Nazareth, eds. *An Introduction to Acrylics* (DK Books, London) 1993.

Tauchid, Rheni. *The New Acrylics* (Watson-Guption Publishing, New York) 2005.

Stokstad, Marilyn. *Art History* (Prentice Hall, U.S.A.) 2009.

Chapter 18: 15th Century Art in Northern Europe

Chapter 20: 16th Century Art in Northern Europe

Chapter 31: Modern Art in Europe and the Americas

Chapter 32: The International Scene Since 1945.

## Glossary of Terms

**assemblage** - a collection of found objects used to create a three dimensional composition.

**diptych** – a two-dimensional artwork consisting of two panels connected together

**gouache** – a type of water-based paint in liquid form with an opaque quality

**triptych** - a two-dimensional artwork consisting of three panels connected together comes from the Greek "triptychos," meaning "three" and "layer." It is a painting or carving that has three side-by-side pieces (panels or canvas) hinged in order to fold inwards. These were used for altarpieces in the Middle Ages and Renaissance.

## Appendix A: Artist Statement – Morphed Marketing and Contemporary Culture

<b>Categories</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<b><u>Communication</u> Organization and conveying of ideas</b>	Student has multiple spelling or grammar errors Ideas need to be organized for clarity  Student describes the process, reason for and meaning of their art piece with limited effectiveness	Student has 2-3 spelling or grammar errors  Ideas are somewhat organized  Student describes the process, reason for and meaning of their art piece with some effectiveness	Student pays attention to spelling and grammar  Ideas are logically organized  Student describes the process, reason for and meaning of their art piece	Student pays attention to spelling and grammar  Ideas are clearly and logically organized  Student describes the process, reason for and meaning of their art piece with a high degree of effectiveness
<b><u>Knowledge and Understanding</u> Understanding of the Role of Art in Society</b>	Student demonstrates limited understanding of how art works reflect the societies in which they were created, and how they can affect personal values. Student does not clearly demonstrate the reasoning behind image selection and message their work is trying to project.	Student demonstrates some understanding of how art works reflect the societies in which they were created, and how they can affect personal values. Student touches on the reasoning behind their image selection and what message they are trying to project.	Student demonstrates an understanding of how art works reflect the societies in which they were created, and how they can affect personal values. This can be seen through their written explanation of the message their work is trying to project as well as an explanation of their image selection.	Student demonstrates considerable understanding of how art works reflect the societies in which they were created, and how they can affect personal values. This is clearly outlined in their written explanation of the message their work is trying to project as well as sound reasoning for their image selection.
<b><u>Thinking</u> Use of critical/creative thinking processes</b>	Student reflects on and critiques the messages embedded in popular culture, mass media's effect on society and the consumer mentality with limited effectiveness	Student reflects on and critiques the messages embedded in popular culture, mass media's effect on society and the consumer mentality with some effectiveness	Student reflects on and critiques the messages embedded in popular culture, mass media's effect on society and the consumer mentality with considerable effectiveness	Student reflects on and critiques the messages embedded in popular culture, mass media's effect on society and the consumer mentality with a high degree of effectiveness
<b><u>Application</u> Making connections within and between various contexts</b>	Student describes in a limited way how they have arranged their chosen images to send a message  Student makes connections within and between various contexts with limited effectiveness	Student describes to some extent how they have arranged their chosen images to send a message about what these images represent  Student makes connections within and between various contexts with some effectiveness	Student describes to some extent how they have arranged their chosen images to send a message about what these images represent  Student makes connections within and between various contexts with some effectiveness	Student effectively describes how they have arranged their chosen images to send a message about what these images represent Student makes connections within and between various contexts with a high degree of effectiveness

## Culminating Task Presentation/Artist Statement

<b>Categories</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<p><u>Communication</u>  <b>Expression and organization of ideas and understanding in art forms</b> (student expresses ideas using visuals in <b>written forms</b>, clear expression and logical organization in critical responses to art works)</p>	<p>Student has multiple spelling or grammar errors            Ideas need to be organized for clarity            Student describes the process, reason for and meaning of their art piece with limited effectiveness</p>	<p>Student has 2-3 spelling or grammar errors            Ideas are somewhat organized            Student describes the process, reason for and meaning of their art piece with some effectiveness</p>	<p>Student pays attention to spelling and grammar            Ideas are logically organized            Student describes the process, reason for and meaning of their art piece</p>	<p>Student pays attention to spelling and grammar            Ideas are clearly and logically organized            Student describes the process, reason for and meaning of their art piece with a high degree of effectiveness</p>
<p><u>Knowledge and Understanding</u>  <b>Knowledge of Content</b> (e.g. facts, genres, styles, terms, definitions, techniques, elements, principles, forms, structures, conventions)</p>	<p>Student demonstrates limited knowledge of painting styles, techniques, terms. They have not referenced their use of elements and principles of design, and design aesthetics.</p>	<p>Student demonstrates some knowledge of painting styles, techniques, terms. They have referenced one or two elements and principles of design, and some consideration of design aesthetics.</p>	<p>Student demonstrates knowledge of painting styles, techniques, terms. They have referenced three or four elements and principles of design used in their work, and their idea behind their design.</p>	<p>Student demonstrates considerable knowledge of painting styles, techniques, terms. They have referenced many elements and principles of design used purposefully in their work, and their consideration of design aesthetics.</p>
<p><u>Thinking</u>  <b>Use of critical/creative thinking processes</b> (Students will objectively look at their strengths and areas for improvement)</p>	<p>Student reflects on the successes and areas for improvement in their own work with limited effectiveness</p>	<p>Student reflects on the successes and areas for improvement in their own work with some effectiveness</p>	<p>Student objectively reflects on the successes and areas for improvement in their own work</p>	<p>Student reflects on the successes and areas for improvement in their own work with a high degree of effectiveness</p>
<p><u>Application</u>  <b>Making connections within and between various contexts</b> (i.e. between art styles or media; between the arts and personal experiences and the world; between cultural and historical, global, social, and/or environmental contexts) Students are asked to describe their "place" in the world.</p>	<p>Student makes connections within and between various personal roles (communal, cultural, artistic, global) and contexts with limited effectiveness. They do not discuss the many "groups" or "cultures" (i.e. teen culture or music culture) that they belong to. They allude to their personal biography in a minimal way.</p>	<p>Student makes connections within and between various personal roles (communal, cultural, artistic, global) and contexts with some effectiveness. They speak of culture, and allude to how their personal biography is showcased in their artwork.</p>	<p>Student makes connections within and between various personal roles (communal, cultural, artistic, global) and contexts with considerable effectiveness. They refer to some of the "cultures" they belong to. They explain how their personal biography is showcased in their artwork.</p>	<p>Student makes connections within and between various personal roles (communal, cultural, artistic, global) and contexts with a high degree of effectiveness. They refer to the many "cultures" that they belong to. They effectively explain how their personal biography is showcased in their artwork.</p>

## Culminating Task Diptych

<b>Categories</b>	<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<u>Communication</u>	The student rarely documents their progress with photographs,  infrequently reflects in their sketchbook about different processes as they are working and expresses their ideas of their individual place within the larger world with limited effectiveness	The student documents their progress to some extent,  reflects in their sketchbook occasionally about different processes as they are working and expresses their ideas of their individual place within the larger world with some effectiveness.	The student documents their progress with photographs showing different stages of creation,  reflects in their sketchbook about different processes as they are working and expresses their ideas of their individual place within the larger world.	The student thoroughly documents their progress with photographs showing different stages of creation,  comprehensively reflects in their sketchbook about different processes as they are working and clearly expresses their ideas of their individual place within the larger world.
<u>Knowledge and Understanding</u>	Student demonstrates limited understanding of painting techniques and styles  Student has a limited vision of the communities to which they belong	Student demonstrates some understanding of painting techniques and styles  Student recognizes some of the communities of which they are a part	Student demonstrates understanding of painting techniques and styles  Student recognizes the various communities of which they are a part	Student demonstrates considerable understanding of painting techniques and styles  Student recognizes the diversity of communities to which they belong
<u>Thinking</u> <b>Use of planning skills</b> (e.g. formulating questions, generating ideas, gathering information, focusing research, outlining, organizing a project, brainstorming, sketching, using visual organizers, listing goals, etc.)	Student designed the panels to be interactive or interrelated with limited effectiveness  Use of space, texture, emotive/symbolic colour, and styles were not entirely taken into consideration  Student could have taken into account suggestions and comments of peers  Student needs to incorporate more images/symbols for each of the communities that they belong to, as well as works they have created during the year	Student designed the panels to be somewhat interactive or interrelated  Use of space, texture, emotive/symbolic colour, and styles were thought about  Student took into account some suggestions and comments of peers  Student incorporated some images/symbols that represent each of the communities that they belong to, as well as works they have created during the year	Student designed the panels to be either interactive or interrelated  Use of space, texture, emotive/symbolic colour, and styles were taken into consideration  Student took into account suggestions and comments of peers  Student incorporated images/symbols that represent each of the communities that they belong to, as well as works they have created during the year	Student designed the panels with a high degree of effectiveness  Use of space, texture, emotive/symbolic colour, and styles were well planned  Student reflected on and implemented suggestions and comments of peers  Student incorporated multiple images/symbols to represent each of the communities that they belong to, as well as works they had created during the year
<u>Application</u> <b>Transfer of Knowledge and Skills</b> (e.g. concepts, strategies, processes, techniques) to <b>new contexts</b> (e.g. a work requiring stylistic variation, an interdisciplinary or multidisciplinary project)	Student transferred layout image onto surface of the diptych with limited effectiveness  Diptych is assembled with some difficulty	Student transferred layout image onto surface of the diptych with some effectiveness  Diptych is assembled with fastenings somewhat successfully	Student transferred layout image onto surface of the diptych with some success  Diptych is assembled with fastenings	Student transferred layout image onto surface of the diptych with a high degree of effectiveness  Diptych is assembled securely with fastenings