
AWL 3M Drawing

Senior Course Outline

Lead Writer: Jeannie McCarroll, Writer: Nazy Sakhavarz, Reviewer: Bob Phillips

Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

Lead Editor: Terry Reeves, Project Editors: Jane Dewar, Susan Daugherty, Rick Gee, Mari Nicolson,
Bob Phillips, Pat Rocco, Margot Roi, Joanna Swim, Kathy Yamashita, Contributing Editor: Mervi Salo
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Course Description

This course will focus on the development of the individual artist's self identity through personal reflection, community connections and global perspectives. In building a stronger artistic identity, students will be encouraged to locate themselves within the larger global context and explore how their artistic contributions can have impact beyond their own immediate situation.

Students will develop their own creative process, with emphasis placed on artistic tools and strategies for visual planning of the sketchbook. In addition, students will be challenged to further expand their skills with traditional drawing media and explore how new media are changing the definition of drawing. Using non-traditional surfaces and tools, in conjunction with technology, students will be challenged to create drawings in both two and three dimensions, for personal expression and public appreciation.

NOTE: This course has been written with a dual emphasis on thematic development and conceptual (critical) thinking, which aligns with contemporary art and art education practice. Teachers may want to augment these units with stronger technical skill-building exercises, as they introduce students to new media or techniques.

Unit 1 - The Sketchbook - Emphasizing the Creative Process (approximately 20 hours)

Unit 2 - The Artist At Large - Public versus Private Art (approximately 35 hours)

Unit 3 - Locating Oneself - Maps & Mapping (approximately 35 hours)

Unit 4 - I Draw Therefore I Am - The Self-Portrait (approximately 30 hours)

Unit 1 The Sketchbook - Emphasizing the Creative Process (Approximately 20 hours)

The sketchbook serves as an invaluable tool for artists to compile visual sources, references, ideas, and reflections that ultimately shape a body of work. In this unit, process will be the main focus as students explore all aspects of the creative process and develop their sketchbook into a viable art work in itself. Students will look at a wide variety of uses for the sketchbook, by artists exploring various genres. They will engage in art making activities that address the varied applications of an ever evolving record of ones growth as an artist. Emphasis will be placed on the integrity of the creative process, using tasks that require visual problem solving, generating new thoughts, and visual communication. Students will, in effect, cultivate a habit of documenting their ideas and their artistic lives in a sketchbook.

Overall and Specific Expectations

Creating and Presenting:

A3. Tools, Techniques, and Technologies: use a variety of tools, techniques, and technologies to create integrated art works/productions that communicate specific messages and demonstrate creativity;

Learning Goals:

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

- Apply the stages of the creative process to their planning.
- Use a variety of dry and wet drawing media to explore mark making.

A1.2 use appropriate stages of the creative process and present integrated art works, individually or collaboratively, in response to creative challenges, and revise them on the basis of reflection and peer-and self-assessment (*e.g., experiment with elements form various arts disciplines; present their work formally and informally to the class at various stages of the creative process, reflect on the insights derived form the audience response, and use valid feedback as well as self-assessment to refine their work*)

A1.3 compile and organize a portfolio that contains representative samples of their integrated art works/productions and illustrates how they have used the creative process in creating these works (*e.g., ensure that their portfolio includes evidence of how their work developed though each stage of the creative process*)

Reflecting, Responding & Analysing:

B1.The Critical analysis Process: demonstrate an understanding of the critical analysis process by applying it to study works from various arts disciplines as well as integrated art works/productions;

B3.The Arts and Personal Development: demonstrate an understanding of the interrelationship between the arts and personal development, including their own personal development;

B1.1 describe their initial reaction to works from a variety of arts disciplines, and explain the reasons for their reaction (*e.g., aspects of the work and their personal experience or values that contributed to their reaction*)

B1.3 interpret a variety of art works using the critical analysis process, and reflect on and explain how their interpretation of specific art works has changed over the course of this process (*e.g., the difference between their initial reaction and more informed interpretation; the roles of research and reflection in their ongoing critical assessment*)

B3.1 analyse how creating, presenting, and analysing a variety of art works has affected their personal values and their understanding of the values of their community and those of other cultures (*e.g., how using the newspaper as a source of ideas for an art work contributed to their understanding of the importance of an issue in their community; how analysing art works form around the globe on the Internet has contributed to their understanding of an appreciation for*

- Work individually and in groups to create works of art.
- Use the sketchbook as an integral tool for personal artistic planning.

Key Questions:

- How do we recognize creativity?
- Does our appreciation of art change if we are made aware of it's process?
- How does an artist know when their artwork is finished or complete?

Prior Learning:

Students will be expected to have some knowledge of the following from the Arts - Grade 9.

- The Creative Process
- The Critical Process
- Media selection and techniques for specific purposes

Assessment For and Of Learning:

- Drawing journals
- Student/teacher conferencing
- Anecdotal comments
- Descriptive oral critiques
- Rubric

Performance Tasks for Evaluation:

- Large scale shoe drawing

other cultures; how their understanding of issues o importance to other cultures has affected their own values)

Foundations:

C1. Terminology: demonstrate an understanding of and use proper terminology when referring to elements, principles, and other concepts related to various arts disciplines;

C1.3 Analyse similarities and differences in approaches to the creative process in various arts disciplines (e.g., how musician, a choreographer, and a sculptor might approach the planning/incubation stage; how a visual artist and a musician might experiment with the elements of their art; how a dramatist and a media artist might present their work; how the revision process differs across the various arts disciplines)

Instructional Strategies:

Activity 1: The Ordinary Turned Extraordinary

1. Introduce students to images of sketchbooks executed by various artists, using a range of subject matter and media. (See "Support Materials and Resources".)
2. Instruct students to pick a common household object (e.g., a piece of furniture; a cooking or eating utensil; an electrical appliance) used by them or other members of the family.
3. Students will use their sketchbooks to document this object's purpose, location(s), and significance in their home, over the course of one week. They are to create a drawing-a-day. The following media can be used: ink wash, pen and ink, pencil, pencil and collage, collage and wash. The teacher will demonstrate by using simple still lives, the use of wash with pen and collage; observational drawing in line (contour) with wash applied only in the negative spaces; observational drawing addressing values ranges, with hatching.
4. Students will share their drawings with the rest of the class in a gallery walk and solicit feedback from their peers.
5. Facilitate a discussion with the class about their week with the sketchbook. Guiding questions can include:

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- alternate choice of subject matter for summative drawing
- focusing on specific stages of creative process rather than entire process

Extensions

Activity 2 - students may also create a how to diagram for a specific process of choice (eg. how to assemble a peanut butter and jelly sandwich, or how to get to school in the morning)

Support Materials & Resources

Online Resources

Christo and Jean-Claude (2010). *Over the River*. Retrieved from

<http://www.christojeanneclaude.net/otr.html>

National Gallery of Art, Washington (2010).

Editions with Additions; working proofs by

Jasper Johns. Retrieved from

<http://www.nga.gov/exhibitions/2009/editions/template/index.shtm>

Artists sketchbooks online. Retrieved from

<http://www.gis.net/~scatt/sketchbook/links2.html>

Moleskinerie: the sketchbooks of Joachim Robert. Retrieved from

<http://www.moleskinerie.com/.m/2009/07/the-sketchbooks-of-joachim-robert.html>

- how did the complexity of your drawings develop over the week? (did you find that your familiarity with the object cause you to think more about how to represent it than what it looked like?)
- what ideas emerged about documenting this object? did you record them?
- if you were to now be given the task of creating a large scale drawing based on this object, how will you incorporate the recordings you have made in your sketchbook?

6. Ask students to review their object drawings from the week. Explain to them that they must now transform them into

a fictional short story that can be about anything but the object by adding text and additional contextual information

(more detail or added visual imagery).

7. Students will share their stories with the rest of the class and teacher will facilitate a discussion about the distinction

of the sketchbook as process tool and as finished artwork.

- how is the artist's use of the sketchbook different when it is for planning and experimentation instead of finished product? how much did you use text and written descriptions in your first drawings? how did adding text and description to your sketches afterwards change your ideas about the drawings and their possible uses?
- where does the sketchbook fit into your own creative process?

Activity 2: Process Becomes Product - Part 1

1. Introduce the students to images of artist Christo's process drawings of his large scale environmental pieces, as well as Jasper Johns' 'working proofs' of his 1964 "Watchman" theme. Discuss with students their initial reaction to these works which essentially act as plans, process and final product. *This delineation of the line between process and product will be the premise for this unit and the activities to follow.*

Exquisite corpse. Retrieved from <http://www.exquisitecorpse.com/definition/About.html>

Print Resources

Adamowick, E. (2005). *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse.* Cambridge: Cambridge University Press.

Brereto, Richard. (2009). *The Hidden Art of Designers, Illustrators and Creatives.* London: Laurence King.

Brotchie, A., & Gooding, M. (1991). *Surrealist Games.* London: Redstone Press.

Caputo, Tony C. (2003). *Visual Storytelling: The Art and Technique.* NY: Watson Guptill Publications.

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

DeVries Sokol, Dawn (2008). *1000 Artist Journal Pages: Personal Pages and Inspirations.* Maryland: Quarry Books.

Gregory, Danny (2008). *An Illustrated Life: Drawing Inspiration from the Private*

2. Ask students to revisit the stages of the creative process and how they personally navigate through it when creating their own art. (See ministry guidelines for "Creative Process" model)
3. Using at least two pages in their sketchbooks, have students create a graphic novel style illustration that depicts the various stages of the creative process. Show examples of graphic novel and cartoon images, and review comic conventions, including terms and techniques such as panel, frame, setting, characters, motion lines, balloons, uses of typography, and action sequences. Artist exemplars to show could include Will Eisner, Jack Kirby, R. Crumb, Chris Ware, Art Spiegelman, Winsor McCay, and Barry Blitt. They can also incorporate an aspect of collage on each page. The key to this activity is each student's visual representation of how they employ the creative process. Of course, while students work through this activity, continually make them aware of their own creative process while making these graphic novel/ comic illustrations. (See "Extensions" for other options. Consult "Print Resources" for assistance.)

Activity 3: Process Becomes Product - Part 2

1. Demonstrate three drawing techniques, using one subject: contour drawing, contour with three colours, and contour with three colours and collage.
2. Instruct students to complete the following 3 drawings using their shoes as subject:
 - Students will do an observational contour drawing of their shoes using graphite.
 - Students will do a second drawing of their shoes in oil pastels, with a limitation of three colours.
 - Students will do a third piece based on their shoes, this time combining contour, three colours and a collage element.
3. Organize the students into small groups to share their work and reflect on their process of depicting one subject three specific ways. Use the following guiding question:
 - How does your first shoe drawing differ from the third? Can you explain this difference?

Sketchbooks of Artists, Illustrators and Designers. How.

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

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

Perrella, Lynn (2004). *Artists' Journals and Sketchbooks: Exploring and Creating Personal Pages.* Maryland: Quarry Books.

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

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

Drawing Magazine. Published by *American Artist.* NY: VNU Publications. (Volumes 1-7, 2003-2010)

Flight, Volumes One-Six. Flight Comics LLC. NY: Villard Trade Paperbacks.

Activity 4: Sketchbook Exchange

This activity is loosely based on the Surrealist drawing game of the "Exquisite Corpse". Practiced by artists such as Dali, Tanguy, and Miro, during the early 1920s, this drawing game was done collaboratively and intended to inspire and stimulate creativity, while generating spontaneous, irrational imagery. Artists would create their drawing, then exchange it with another artist who would then add to the first image, creating an absurd, irrational image. The "Exquisite Corpse" was also done as writing.

1. Students are asked to bring to class a short written excerpt (e.g. from a novel, poem, letter, a newspaper article, children's story) to generate a page in their sketchbook. This page will be only text based, devoid of imagery. Students can make a collage of the text, rewrite it, or somehow transfer it onto their sketchbook page.
2. Organize students into pairs, and have designated students A and B exchange their sketchbooks.
3. Each student will then generate their own images (using media of their choice) onto the other's page.
4. Students A and B will then create a new page in the sketchbooks, this time using only images and no text (using media of their choice), and exchange the books once again.
5. Repeat the process by now adding text to the image-based pages.
6. Place sketchbooks around the room and use a walk about to view the collaborative drawings. Place a response paper or Post-it note beside each sketchbook onto which the readers/viewers can write responses.

Activity 4: The Shoe Revisited

1. Review and revisit with students the previous drawing and mixed media activities done during this unit: reinterpretation of a single subject, using various media; collage; using text as part of the image-making process; working collaboratively to generate ideas.
2. Now ask students to look through their sketchbooks and use previous drawings and activities as process and plans for a mixed media drawing of a pair of shoes. Students should select a significant and personally relevant pair of shoes (e.g., baby shoes; shoes worn at a significant function; shoes worn during traveling; vintage or family heirloom shoes) as their final subject matter. Have them create a large scale drawing (minimum 22"x 30") which employs various technical and conceptual elements from previous sketchbook activities. (e.g., a composition using a pair of one's grandfather's shoes; parts of the shoes can be drawn, while other parts collaged with copied pieces of letters he wrote in his youth.)

Glossary of Terms

Unit 2 The Artist At Large - Public versus Private Art (Approximately 35 hours)

Students will begin the process of looking beyond themselves as artists and exploring the connections that art can foster within their local community. As part of the investigation, students will identify the qualities of public art; art created specifically to be sited either temporarily or permanently in a public space, and its impact.

The production of public art has traditionally involved sculptural works, but students in this course will explore how concepts and ideas for public art can be realized through drawing and its media. They will experiment with how to push linear media to new limits as they work collaboratively with all the stakeholders.

Overall and Specific Expectations

Creating and Presenting

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

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (*e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection*)

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (*e.g., explore,*

Learning Goals:

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

- Identify public art within their own community
- Distinguish between the purposes and processes of art for arts sake and public art.
- Identify media and processes for three-dimensional drawing.
- Instruct one another in media and techniques associated with three-dimensional drawing.
- Use media and techniques to create personal works of art intended for public space.
- Work with a group of individuals to create a collaborative work of art.

Key Questions:

- How is public art different from personal art?
- How can public art foster stronger connections between artists and their community?
- How can a drawing be three dimensional?

Prior Learning:

Students should have:

experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (*e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes*), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

A2. The Elements and Principles of Design: apply the 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 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (*e.g., explore how variations in line, value, form, proportion, and*

- An understanding of the elements and principles of design and how they work together
- A basic understanding of the creative process
- An ability to use traditional drawing media with some skill
- An openness to working collaboratively to create art

Assessment for and of Learning:

- Ongoing verbal feedback
- Student/teacher conferencing
- Descriptive oral critiques
- Checklists
- Rubrics
- Peer and personal assessment

Performance Tasks for Evaluation:

- Sketchbook documentation of public art
- Collaborative art project

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- Choice of media
- Options to work with smaller or larger groups, as well as with familiar individuals

Extensions

- Students can engage in a formal debate on the merits of specific pieces of public art deemed controversial
- Students can design, create, and erect a piece of public art for their school community.

emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and 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 media, including alternative media, and current technologies, and use them to create a variety of art works (*e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage*)

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (*e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines*), and adapt and apply them to create original art works

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation (*e.g., ensure that their work is*

Support Materials & Resources

Online Resources

- Christo and Jean-Claude (2010). *Over the River*. Retrieved from <http://www.christojeanneclaude.net/otr.html>
- City of Toronto Arts, Heritage & Culture. Retrieved from http://www.toronto.ca/culture/public_art.htm
- City of Toronto. *Moose in the city*. Retrieved from <http://www.toronto.ca/moose/home.htm>.
- Concordia University Public Art Collection. Retrieved from <http://web2.concordia.ca/publicart/>
- Halifax Public Art Program. Retrieved from <http://www.halifax.ca/cah/publicart.html>
- Keith Haring Foundation. *Keith Haring Grant Park project*. Retrieved from http://www.haring.com/cgi-bin/art_lrg.cgi?date=1989&genre=Public%20Projects&start=0&id=00107
- Newport News Public Art Foundation. Retrieved from http://nnpaf.org/what_is_art.html
- New York City Public Art Fund. Retrieved from <http://www.publicartfund.org/>
- Vancouver's Public Art Program. Retrieved from <http://vancouver.ca/commsvcs/oca/Publicart/index.htm>
- Ville de Montreal, *Art Public*. Retrieved from http://ville.montreal.qc.ca/portal/page?_pageid=1616,1979002&_dad=portal&_schema=PORTAL

signed, labelled, dated, matted and/or mounted, that their three-dimensional work can be displayed safely, that the appropriate digital presentation technology is available and in working order)

A3.4 explain how variations in where and how art works are displayed (*e.g., as public art, in private and public galleries, on the Internet, in the mass media, in virtual and traditional museums, as transient art works*) can affect the impact and meaning of the works and the size and type of audience they reach

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 analyse their initial response to art works (*e.g., describe their initial reaction to an art work and determine which specific aspects of the work and their personal experience led to their reaction*)

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (*e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare Peter*

Print Resources

Bishop, Claire. (2005). *Installation Art: A Critical History*. New York: Routledge.

de Oliveira, Nicolas, Nicola Oxley and Michael Petry. (1994). *Installation Art*. London: Thames and Hudson.

Goldberg, RoseLee. (1998). *Performance: Live Art Since 1960*. New York: Abrams.

Rosenthal, Mark. (2003). *Understanding Installation Art: From Duchamp to Holzer*. Munich: Prestel.

Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis) The Abduction of the Daughters of Leucippus

B1.3 explain, with reference to particular works, both historical and contemporary (e.g., *J.M.W. Turner's Rain, Steam, and Speed: The Great Western Railway; Maya Lin's Vietnam Veterans Memorial*), how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning
B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (e.g., *the works' ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message*)

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 both social and personal values;
B2.1 analyse the function and social impact of different kinds of art works in both past and present societies (e.g., *the use of art works for ritualistic and religious purposes; for social and/or political commentary; as propaganda; as symbols*)

of economic or social power; to commemorate people and/or historical events; to instruct)

B2.2 explain, on the basis of research, ways in which various art works are a response to and a reflection of the societies in which they were created (*e.g., how available technologies and materials affect artists' work; how artists have responded to persecution or social injustice; how changing gender roles are reflected in art works*)

B3. Connections Beyond the Classroom:

describe opportunities and requirements for continued engagement in visual arts.

B3.2 describe, on the basis of research and investigation, a variety of personal opportunities in their community in cultural or other fields related to visual arts (*e.g., opportunities within their school or community to promote the arts by finding new venues for visual arts displays; opportunities to organize or create an art installation in a public space; the availability of grants, funding, or sponsorship for public or school-based art works that explore a social theme*)

B3.3 describe, on the basis of investigation, a variety of local, national, and global arts-based organizations, and identify ways they could become involved with one or more of these organizations (*e.g., community art councils; websites that promote the arts*)

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 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (*e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement*)

C1.2 explain terminology related to a variety of techniques, materials, and tools (*e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs*), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter 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 wide variety of techniques that artists use to achieve a range of specific effects (*e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects*)

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (*e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art*), and explain how they are used in different types of art works

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

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts (*e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; an awareness of appropriate precautions to take when exposed to physical and chemical hazards*), and apply these practices when creating and/or presenting art works

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment (*e.g., in small groups,*

prepare a role play to illustrate the environmental consequences of improper use or disposal of hazardous or toxic materials), and apply environmentally responsible practices when creating, presenting, and promoting art works

Instructional Strategies:

Activity 1: Public Art versus Personal Art

1. Provide students with examples of public art and ask for their initial responses to these artworks. Suggested samples could include:

- "Tilted Arc" by Richard Serra (now destroyed)
- 4th Plinth in Trafalgar Square - Marc Quinn's "Alison Lapper Pregnant"
- Olafur Eliasson's waterfalls, installed in New York City;
- Antony Gormley's "Angel";
- Maya Lin's Vietnam Veteran's Memorial, in Washington, D.C.

2. Pose the following questions to the students to initiate a discussion about the purposes of public art and record key responses for later comparison. (*Will these responses change after they have experienced the process of creating public artworks?*)

- Should the public be involved in selecting the artwork?
- If the majority of a community find something offensive or in poor taste, should it be removed?
- Should public art be subject to community censorship?

3. Ask students to research a definition for public art. Websites listed in the Resource section provide a starting point for

student research. Require students to explore their local community to find examples of public art. (This can be done on a field trip, or individually on their own time.) Teachers may need to assist students with locating public artworks. These may include sculptures, murals, installations, etc., both inside and out-of-doors at public sites.

4. Instruct students to collect information about the public artwork they have viewed. Document the title, artist's name, date, and an artist's statement (where possible), as well as information about location/site and how it is integrated within its setting. Students should also create documentary drawings in their sketchbooks.

5. The discovery of public art within the community should be followed up with a class discussion of their findings.

Guiding questions can include:

- What types of locations are suitable for works of public art?
- What media are used in the creation of public art?
- Where else might you expect to find public art in your community?
- Did you locate artworks that you felt were unsuitable? Why? Are there any "controversial" public artworks in your community? What makes them so? Is controversy good or bad in public art?
- What are the potential impacts of public artworks on their location? Could the media/techniques, placement, and public access have an impact on the local environment? What is the artist's responsibility in connection with any negative impact and what should they do to change it?

Teachers may choose to use a debate format to process the findings from the public art hunt. Students can be presented

with a resolution: "That public art, especially controversial pieces, encourage greater appreciation for artworks by bringing them out of the galleries and into public spaces." They are divided into two groups to argue the "for" and "against"

positions, using concrete proof from their research and experiences with public art.

Activity 2: Three Dimensional Drawing

1. Introduce the question: "How can a drawing become three-dimensional?" and have students brainstorm possible ways of creating 3D drawings. Suggestions might include:
 - drawing as "sculpture in the round" (wire contour sculpture; wrapping of string/yarn/thread dipped in glue around forms; toothpick or Popsicle stick forms; etc.)
 - drawing in relief (carving into soft surfaces; including clay and wet plaster; sand mandalas; etching into hard surfaces like glass, Plexiglas, stone, wood, etc., and layering of drawn elements onto surfaces such as glaze on pottery, glass on glass, and metal on wood etc.). See the clay relief murals of British artist Paul Day.
 - illusions of three-dimensionality, (tromp l'oeil murals; illusionary sidewalk chalk drawings of Julian Beever; etc.)
 - technologically aided three-dimensional drawings (visual projection of traditional drawing on multiple surfaces, CAD created designs, animation, etc.) See

projections by Jenny Holzer, Tony Oursler or Krzysztof Wodiczko.

Have students explore and experiment with various forms of 3D drawing. (Media stations can be created and students can

rotate through various forms, or students can focus on a single medium of their choice).

2. Have an informal walk about to view the 3D drawing experiments displayed in the classroom.

Ask students to consider

how these different media might be used in a particular public space, within their school.

3. Students individually select a medium and technique to create a maquette or model for a piece of public art, designed

specifically for a public space in the school.

They must remain conscious of their own creative process, and include an

artist's statement, as well as a rationale for their choice of location and explanations about possible public interactions

with the artwork. An extension of this activity might introduce students to formal project proposals and public calls for artists.

Activity 3: Participatory Public Art

1. Introduce students to participatory public art (performance art). Discuss how they differ from other forms of public art.

Participatory public art brings together

artists and local community members in a process of collaboratively creating works. They often result in permanent pieces, installed in a particular site, with an emphasis on the collaborative process that is involved. In these instances, the final piece may be temporary, fragmented and distributed amongst the participants or remain nonexistent. Examples include:

- Keith Haring's 1989 Chicago Mural with participation from 500 elementary schools.
- Moose in the City - Toronto Public art project
- Buddhist mandalas, collaborative murals and assemblage sculptures made from contributions of many people working together on one larger design.
- Fluxus group
- 1960's Happenings
- Christo and Jean-Claude's installations

2. Students will create a plan for a Participatory Public Art project that includes the following things;

- target audience (another class in the school, an elementary class in another school, a local seniors group or community group)

- media
- process
- location
- timeline

Suggestions for possible projects are:

- hockey puck mural done with junior hockey team (hung in local arena)
- mobile of clay relief tiles made by local seniors for their community centre
- seasonal glass drawing on classroom windows with an elementary class
- illustrated timeline of important Canadian historical figures made with a history class
- a commemorative quilt which documents a family's history or the interactions of community groups

In circumstances where execution of this collaborative project is difficult, the teacher may instead have students execute

their projects on a small scale, using classroom peers to test the efficacy and viability of their project plans.

Unit 3 Locating Oneself - Maps & Mapping (Approximately 35 hours)

This unit will focus on maps as visual tools, records of place, and sites of self, which students will explore and interpret from personal, social, and global contexts. Using both conventional and non-conventional approaches to cartography, students will tackle ideas about an individual's location in a larger global community. Students will create a large scale, map-based, mixed media drawing which reflects their unique point of view about a socially-relevant issue. They begin the unit by examining their place in a smaller social context, and extend their perspective to the broader community and, ultimately, a world view.

Overall and Specific Expectations

Creating and Presenting

A1. The Creative Process: apply the creative process to create integrated art works/Preston's, individually and/or collaboratively;

A1.2 use the appropriate stages of the creative process to produce and present integrated art works, individually or collaboratively, in response to creative challenges, and revise them on the basis of reflection and peer-and self-assessment (e.g., experiment with elements from various arts disciplines; present their work formally and informally to the class as various stages of the creative process, reflect on the insights derived from the audience response, and use valid feedback as well as self-assessment to refine their work)

A3. Tools, Techniques, and Technologies: use a variety of tools, techniques, and technologies to create integrated art works/production and communicate specific messages and demonstrate creativity;

Reflecting, Responding, and Analysing

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by applying it to study works from various arts disciplines as well as integrated art works/productions;

B3. The arts and Personal development: demonstrate an understanding of interrelationship between the arts and personal development, including their own personal development;

Learning Goals:

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

- Analyze the purposes of mapping and how humans navigate through their world.
- Use a variety of multimedia/multidisciplinary approaches to personal map making
- Create personal works of art based on the conventions and techniques of maps and map making.

Key Questions:

- What is a map and what can be mapped?
- Can a map be considered art?

B1.1 describe their initial reaction to works from a variety of arts disciplines, and explain the reasons for their reaction (e.g., aspects of the work and their personal experience or values that contribute to their reaction)

B1.2 identify and describe the elements and principles used to create integrated art works, and analyse the methods used to combine these elements and principles into unified art works (e.g., write a review of an installation that describes how the artist combined elements from various arts disciplines; create a mind map of the artistic elements in a music video by contemporary First Nations, Metis, or Inuit musicians, and analyze how they have been combined into a cohesive whole)

B2.2 assess, on the basis of research, the ability of the arts to inform and instruct and to contribute to social change (e.g., the impact of works intended to manipulate, didactic works, propaganda, works of social or political protest; the influence of artists such as Augusto Boal, Bertold Brecht, Miriam Makeba, Anis Obomsawin, Pablo Picasso, John Hearfield, Bruce Mau; the impact of contemporary products or random access web videos on politics or cultural issues)

Foundations

C1. Terminology: demonstrate an understanding of, and use proper terminology when referring to, elements, principles, and other concepts related to various arts disciplines;

C1.2 demonstrate an understanding of elements, principles, and other key concepts associated with all the arts disciplines, and identify those that are common to more than one discipline (e.g., in small groups generate a list of concepts from all arts disciplines for a word wall; create a Venn diagram to determine common concepts; explain terms such as line, point of view, time, balance, interactivity, and variety with reference to specific arts disciplines)

Prior Learning:

Students should have:

- Familiarity with maps and their conventions
- An understanding of the creative and critical processes
- An understanding of the art elements and principles of design
- An ability to select media for specific purposes

Assessment For and Of Learning:

- Checklists
- Descriptive oral critiques
- Walk-Abouts
- Student/teacher conferencing
- Peer and self assessment
- Portfolio assessment
- Rubric

Performance Tasks for Evaluation:

- Personal space map
- Collaborative school map
- Personal navigation map
- Mixed media drawing based on the map

Instructional Strategies:

Activity 1: Defining Map

Instruct students to bring in a map of any kind. Maps can be collected from various departments in the school and brought in by the teacher. Examples of maps: subway maps, street maps, atlases, maps of the body, maps of the solar system, and globes. In groups, students will examine the variety of maps and record (in their sketchbooks) as many map conventions as possible. Teacher prompts:

- Identify key elements that all maps share. (e.g. legend, scale, title, colour, measurement, perspective)
- What visual prompts or symbols are used by cartographers to aid in navigation? (e.g. How do scientific maps differ from geographical ones?)
- What role does colour (if any) play in mapping?
- What role does text (if any) play in mapping?

Following this process, students will engage in a class discussion, sharing their findings. Consider other ways that we make and use maps in our daily lives. Do you read a map like you would read written directions?

Activity 2: Mapping Personal Spaces

1. Students will use the map conventions from Activity 1 to create a map of a personal space (exterior or interior) which they regularly inhabit (e.g., their house, their bedroom, their street). Their maps should include the following:
 - a title
 - a legend
 - possibly a scale or a compass
 - colour

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- Options to work individually or in groups
- Written or oral responses to reflection questions can be substituted for the other.
- Option of in-situ drawing of personal mapping and navigation drawings

Extensions

- text

The scale of the map and choice of drawing paper will be determined by the student (e.g. street map format that is folded; world map format that is large scale). Add landmarks and objects of significance which indicate the students' personal connection with the space. (e.g. in the home; shared versus private spaces; the kitchen table, the television, computer, a favourite chair, the bedroom). These objects can be listed in their legend.

2. Facilitate a descriptive oral critique of these personal maps, focusing on media choices, the significance of individual space, and the role of their map as a signifier of one's place in the larger society or culture. Guiding question: How does the space represented by this map inform us about the artist?

Activity 3: Mapping Human Connections

1. Have students view the installation projects executed by Analogue Art Map, an artistic collaborative which employs mapping to create installations that address the significance of social connections among community members.
2. Using one of artist/curator Hugh Davies' installation models entitled "Pro-Tribute," students will make a collaborative artwork, based on their personal connections to a mutually shared environment—the school.
3. Provide students with a floor map of the school mounted on large paper or on a classroom wall, coloured string or yarn, pins, recipe cards, and a variety of writing and drawing tools. Students will be asked to :
 - locate a specific area on the floor map which is of particular significance for them (e.g., a classroom, a locker area, the gym, the office) and record a personal story or remark on their card which places them in that location, at a specific time.

Support Materials & Resources

Online Resources

Analogue art map. Retrieved from <http://analogueartmap.blogspot.com/>

Artabase. *Hugh Davies*. Retrieved from <http://artabase.net/artist/387-hugh-davies>

Domanovic, A., Priglinger, C., Schnitzer, G., Laric, O. *VVORK*. Retrieved from <http://www.vvork.com/index.php?s=map>

Murmur. Retrieved from <http://murmurtoronto.ca/>

Southern, J. & Hamilton, J. (2006). *Landlines*. Retrieved from <http://www.landlines.org/>.

Media Resources

Sollins, S. (Director), Moros Ortega, E. (Producer). (2009) *Art:21 - Art in the Twenty-First Century*. [Motion Picture]. NY: PBS.

- pin their cue card somewhere on the perimeter of the map and connect it to their location of choice using the coloured string.

The completed map will constitute a record of individual stories, memories, and reflections as they ultimately connect to one another via a common space. Public space is reinterpreted as private space, and vice versa.

Activity 4: Mapping Personal Navigation

1. Provide students with access to view images of non-representational pieces created by using a drawing application that relies on a Global Positioning System (GPS) enabled mobile phone. (Landlines.org) Colours and lines are generated in real time as individuals track their movement and send it in using their phones. Students can also view a work of Sandra Rechico's, entitled "Road Maps" in which line images are realized by tracking the artist's movement through a particular geographical location. Students may also view the work of Julie Mehretu from the PBS documentary *Art:21*, Season 5.
2. Engage students in a class discussion about the use of new technologies for the purposes of mark making and locating oneself in space.
3. Students will create a line drawing on cartridge paper (18" x 24"), using a chosen drawing medium. This drawing will mark their movement over a specific period of time (to be determined by the students), from one location to another. Unlike the previous activity, students need not create the space first, but instead define it by locating themselves. Students should be encouraged to employ a variety of lines to not only track where they move, but how they move (e.g. How would the quality of their line change when representing a sluggish walk up the stairs verses running down a set of stairs to make it to a class on time? What does line movement look like as they walk towards a friend or walk away from an argument?). The specifics of this activity can vary based

Print Resources

Harmon, Katharine. (2004). *You Are Here: Personal Geographies and Other Maps of the Imagination*. New York: Princeton Architectural Press.

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

Storr, Robert. (1994). *Mapping*. New York: MOMA.

on the interests of the class. For example, students are given the locations from which they will collectively begin tracking their movement (e.g., on a specific day, beginning at the entrance of the school and arriving at the entrance of the classroom or beginning at the doorway of their house and arriving at the school's entrance.). Another option would be to allow students to select their departure and arrival locations, and provide a rationale for their choice. Following this activity, all drawings should be displayed for a group discussion, to examine similarities and differences, as well as compositional and technical choices made by the students.

Activity 5: Final Piece: Mixed Media Drawing Based on the Map

Students will plan and create a map-based drawing to be executed using a scale and surface of their choice. Give them the option of creating a map through mark making or using existing maps to mark on. Allow them to investigate new and conventional tools (including technologies) to convey their ideas. As a part of their process, they will need to identify and explore the following in their sketchbooks:

- **Subject Matter:** what is being mapped and why? Students can approach their subject matter from a social, political, or global perspective. (e.g., mapping signifiers of environmental change in their communities or globally; mapping the development of housing in their communities; mapping activities of social relevance in their daily lives; mapping their families' movement from their country of origin to their current location; mapping connection of individuals through technology; mapping political events unique to certain regions of the world)
- **Research & Resources:** these can be accumulated from cameras, camera phones, Internet, magazines, newspapers, gallery visits, interviews, etc.

- Media: various methods of mark making, using both traditional and non-traditional tools, techniques, and technologies. (e.g., graphite on tracing paper, graphite and wash on Mylar, drawing and collage on paper, drawing and wash on primed paper for surface texture, adding found objects like tickets and transfers, string, natural materials and fibres affixed to paper)

Students may choose to create and display their maps digitally or as an outdoor installation; incorporate the environment and/or community, as a performance piece, or an interactive model.

Activity 6: Portfolio and Artist's Statement

All pieces completed during this unit, along with the sketchbook (as planning process) will be evaluated as one body of work. Students will organize finished work, as well as process sketches, notes and/or research into their portfolios. Students will write an artist's statement containing the following: their overall understanding of maps as a relevant visual medium; their exploration of mapping as a way to define their own place within a social and global context; their artistic choices made to convey personal interpretations of space and place.

Glossary of Terms

Unit 4 - I Draw Therefore I Am - The Self-Portrait (Approximately 30 hours)

In this culminating unit, students will be challenged to explore their global identity. By focusing on the self-portrait, students will develop their understanding of anatomy and figurative art while exploring expressive techniques to represent personal identity. How can the artist's own concepts and ideas, personality and emotions be expressed through processes and choices of media and techniques. In reflecting on such ideas, students will also be challenged to explore how their artistic identity is both impacted by and has an impact on the larger environment. Students will also work collaboratively to host a gallery show of their self-portraits based on a common theme of global self identity by drawing upon their experiences creating works for personal expression, collaborative art, and art for public participation. The culminating task (practical exam) for the course concludes this unit.

Overall and Specific Expectations

Creating and Presenting

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

A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (*e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection*)

A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (*e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback*)

Learning Goals:

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

- Identify and explain the various jobs associated with art galleries and museums;
- Organize an exhibition based on a collective theme;
- Recognize and analyze the structure of the human body;
- Explore media, techniques, and images that express emotion and convey personality in figurative art;

Key Questions:

- How do artists reflect the world in which they live?
- How do choices of subject, media and techniques express emotion and deeper meaning?

A1.3 document their use of each stage of the creative process, as well as varied and extensive research, in a portfolio that includes art works created for a variety of purposes (*e.g., ensure that their portfolio includes evidence of idea generation and elaboration, research, investigation, planning, exploration, experimentation, and revision; include a variety of works created for different purposes*), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process

A2. The Elements and Principles of Design: apply the 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 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (*e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work*)

A2.2 apply elements and principles of design as well as art-making conventions to create art works that comment and/or communicate their personal perspective on issues related to social justice or the environment (*e.g., use line and value in a drypoint etching that integrates satire or symbolism to comment on an issue such as poverty, child labour, or discrimination*)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and 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 media, including alternative media, and current technologies, and use them to create a variety of art works (*e.g., use media such as digitally enhanced photographs, transparencies, and/or found objects when creating a collage; create a mixed-media image reflecting their personal identity or cultural heritage*)

- How can the organization of an art display affect how the audience interprets the art?
- What specific jobs and roles are available for artists in galleries, museums and advertisement?

Prior Learning:

Students should have:

- An understanding of the creative and critical processes
- An ability to work collaboratively to organize an activity
- An understanding of the importance of planning and process in creating personal works of art
- An ability to manipulate media to achieve desired effects

Assessment For and Of Learning:

- Walk-Abouts
- Student/teacher conferencing
- Descriptive oral critiques
- Ongoing verbal feedback
- Checklists
- Peer assessment & self-assessment
- Written critiques
- Rubrics

A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., *Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines*), and adapt and apply them to create original art works

A3.3 describe appropriate standards and conventions for the presentation of different types of visual art works, and apply these standards and conventions when preparing their art works for presentation (e.g., *ensure that their work is signed, labelled, dated, matted and/or mounted, that their three-dimensional work can be displayed safely, that the appropriate digital presentation technology is available and in working order*)

A3.4 explain how variations in where and how art works are displayed (e.g., *as public art, in private and public galleries, on the Internet, in the mass media, in virtual and traditional museums, as transient art works*) can affect the impact and meaning of the works and the size and type of audience they reach

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;

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., *identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis*) *The Abduction of the Daughters of Leucippus*

B1.3 explain, with reference to particular works, both historical and contemporary (e.g., *J.M.W. Turner's Rain, Steam, and Speed: The Great*

- Exhibition of artworks

Performance Tasks for Evaluation:

- Culminating activity includes:
 - self-portrait
 - artist's statement
 - art exhibition display
 - written critique

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- Division of roles for art exhibition based on learning styles and personal preferences
- Choice to work in groups or independently
- Student input on developing assessment tools
- Options to use written work or oral presentation for artists statements, gallery presentations, and self-reflections.

Extensions

Western Railway; *Maya Lin's Vietnam Veterans Memorial*), how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (*e.g., the works' ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message*)

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 both social and personal values;

B2.1 analyse the function and social impact of different kinds of art works in both past and present societies (*e.g., the use of art works for ritualistic and religious purposes; for social and/or political commentary; as propaganda; as symbols of economic or social power; to commemorate people and/or historical events; to instruct*)

B2.2 explain, on the basis of research, ways in which various art works are a response to and a reflection of the societies in which they were created (*e.g., how available technologies and materials affect artists' work; how artists have responded to persecution or social injustice; how changing gender roles are reflected in art works*)

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (*e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality*)

Foundations

Support Materials & Resources

Print Resources:

Bell, J. (2004). *500 Self-Portraits*. London: Phaidon Press.

Bond, A., Woodall, J. (2005). *Self-Portrait: Renaissance to Contemporary*. London: National Portrait Gallery.

Gibson, Robin. (1993). *The Portrait Now*. London: National Portrait Gallery.

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

Landau, Terry. (1989). *About Faces: The Evolution of the Human Face*. New York: Anchor Books.

Mullins, Charlotte. (2006). *Painting People: Figure Painting Today*. London: Thames and Hudson.

Rebel, E. & Wolf, N. (Eds). (2008). *Self-Portraits*. Köln, London, Los Angeles: Taschen.

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

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (*e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement*)

C1.2 explain terminology related to a variety of techniques, materials, and tools (*e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs*), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter 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 wide variety of techniques that artists use to achieve a range of specific effects (*e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects*)

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (*e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art*), and explain how they are used in different types of art works

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

Rideal, L., Chadwick, W., Borzello, F. (2002). *Mirror, Mirror: Self-Portraits by Women*. New York, NY: Watson-Guptill.

Vesalius, A., Saunders, J., O'Malley, C. (1982). *The Anatomical Drawings of Andreas Vesalius*. New York, NY: Bonanza Books.

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts (*e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; an awareness of appropriate precautions to take when exposed to physical and chemical hazards*), and apply these practices when creating and/or presenting art works

C3.3 demonstrate an understanding of how the production and presentation of art works can affect the environment (*e.g., in small groups, prepare a role play to illustrate the environmental consequences of improper use or disposal of hazardous or toxic materials*), and apply environmentally responsible practices when creating, presenting, and promoting art works.

Instructional Strategies:

Activity 1: Showing Ourselves

1. Explain to students that as part of their culminating activity, they will be staging an exhibition of their final works.
2. Engage the students in a discussion to consider the parameters of their group show by posing the following questions for consideration. (For theme discussions it is important that students know that they will be asked to create a series of self-portraits that may convey their physical appearance, their personality, and personal beliefs):
 - Where can the show be displayed? In the school, community or local art gallery?
 - How can we create a coherent display with so many different artists?
 - What possible themes could emerge about self-portraits?
 - What things must be considered in order to make decisions about where and how to hang the show? (size, dimensions and quantity of works)

- Who should be invited to see the exhibit and how will we promote it?
- 3. Brainstorm as a class the jobs and professions associated with working in galleries and museums, and have students research those jobs in small groups. (Other options include inviting a curator or other gallery professional as a guest speaker.)
- 4. Identify the roles and responsibilities associated with mounting an art exhibition and collaboratively delegate those to students or groups of students based on the details of the show. Basic duties will include:
 - Arranging for display space (if a community space or gallery is to be used, the teacher should assist in the co-ordination of contracts and agreements)
 - hanging the artworks
 - labels and documentation
 - advertisement, invitations, and press releases
 - food and beverages
 - entertainment
 - agenda for speeches or presentations
- 5. Revisit exhibition details frequently as students develop their final artworks to ensure that details about number of pieces, sizes and display needs are considered.

Activity 2: "Me, Myself and Eye"

1. Introduce the self-portrait by providing multiple examples from various artists. It will be important to not only offer samples of physical representation, but also emotional and conceptual self-portraits.
Suggested pieces:
 - Frida Kahlo
 - Vincent Van Gogh
 - Andy Warhol
 - Francis Bacon

- Chuck Close
 - Salvador Dali
 - Pablo Picasso
 - Jean-Michel Basquiat
 - Paul Klee
 - John Coplans "feet frontal"
 - Gilbert and George
 - Felix Gonsales-Torres
 - Chris Jordan
 - Charlie Isoe
 - Dale Grimshaw
 - Martin Kippenberger
 - Tim Hawkinson
 - Lucas Samaras
1. Divide students into groups and ask them to create a chart that allows them to indicate for each self-portrait whether it represents any or all of the following characteristics; physical representation, personality presentation, emotional representation, conceptual/intellectual presentation of the artist. The teacher should analyze a sample self-portrait with the whole class and discuss how its content might possibly fit the four categories.
 2. Share the findings of the groups with the whole class and divide up the portrait samples into the categories. Some portraits might belong in multiple categories, but can be assigned to one for the purpose of the next exercise.
 3. Divide students into four different groups based on the four categories (physical, personality, emotional, conceptual) and give them samples of the self-portraits that were most strongly associated with one of the four categories. Ask them to create an inventory of "characteristics" associated with that type of self-portrait. Students should consider media choices, techniques, art elements and design principles, subject

choices (i.e. Is it the face, another part of the body or something else representing the artist?), and any other important factors.

4. Share the findings with the whole class. These characteristics can then be used as criteria for self-assessment of the finished products.
5. Students should then experiment with media, techniques, and concepts in attempting to sketch a variety of self-portraits ideas, attempting at least two of the categories considered above (physical, personality, emotional, conceptual).

Activity 3: The Rendered Self

1. Provide students with images of the human skeletal system and muscular system created by Andreas Vesalius and review the basic structure of the human anatomy in art. For classes that have had little exposure to figure drawing, teachers may opt to have students copy these Renaissance drawings using pen & ink or pencil.
2. Have a student volunteer or arrange for a model to pose for the class. Start by taking students through a series of figure drawing warm-ups including:
 - gesture drawings
 - blind contour drawings
 - cross contour drawings
 - mixed media value studies
3. Spread drawings around the classroom. Have students do a walk-about and make descriptive comments (written or oral) about the figure drawings.
4. View examples of master drawings and demonstrate drawing accurate anatomical proportions using a relative measuring technique (straight arm with vertical pencil and thumb to establish first how big the head is, then how many heads are stacked in the torso, limbs, etc.). Use the head to establishing length and width of the rest of the figure. Have students use a relative

measurement technique to do an extended figure drawing using accurate proportions.

5. After students have demonstrated an understanding of accurate figural proportions, have them again experiment with more expressive drawings, with the model striking action and poses. Challenge them to simultaneously capture the physical and expressive image of the model.

Activity 4: "The Face that Launched a Thousand Drawings"

1. Diagram for students or provide them with references of ideal human facial proportions.
2. Divide students into pairs and have one student pose while the other student draws. They should create simple line drawings of their model's face, locating the facial features in proportion to one another. (Assist students with proportions by adapting the relative measurement technique from activity 3, but in this instance use the width of one eye to determine placement of the other features). Students should switch roles. Have them work on both full-front and profile views.
3. Display drawings around the room. Have students do a walk-about and make descriptive comments (written or oral) about the figure drawings.
4. After students have demonstrated an understanding of frontal and profile facial proportions, have them repeat the partner portraits, but this time the model should hold an exaggerated expression that the artist must capture. Students should switch roles so that each student is model and artist at least once.

Revisit the portraits of artists from Activity 2 and challenge students to create a mixed media portrait of their partner that captures both their physical and expressive identities.

Culminating Task: Selves-Portrait (Part 1)

1. Students will create a self-portrait that not only represents them in some physical form, but also provides insight into who they are, what they value, and how they see themselves as an artist. They should employ some or all of the techniques associated with the self-portraits studied in Activity 2, paying particular attention to the list of characteristics associated with different categories.
2. Review with students the units studied throughout the course and engage them in a discussion about how their identity might be connected to the larger environment. Students should consider how their perception of themselves is influenced by their place in the world and how they, in turn, impact the world. Revisit Unit 2 - Public Art and Unit 3 - Mapping to highlight ways in which they interconnect.
3. Engage students in group and individual discussions to identify aspects of themselves they wish to share with a spectators and which media, techniques, and styles they will use to accomplish this. (To assist students who might be struggling with ideas, invite them to identify self-portraits from Activity 2 that they preferred. They can substitute themselves for the original subject and allow them to manipulate the medium or technique to change or enhance the image.) Insist that students explore various media and surfaces for their drawing, including using serial images or an assemblage. ***Encourage students to take risks and suggest, if necessary, that their self-portraits need not include a representation of their face or physical selves.***
4. In addition to the completed drawing (or series), students must also provide the following:
 - documented evidence of their creative process, including planning and research through sketches and documentation in their sketchbook;
 - an artist's statement, accompanied by a photo portrait;

- a plan for using the exhibition space and displaying their work (this will need to be submitted early in the process when decisions about the exhibition's layout are made);
- necessary information about themselves as the artist and drawings for labels, an exhibit description, and other publicity information.

Culminating Task: Selves Portrait (Part 2)

1. Students will collaboratively assemble the exhibition and attend the gallery opening.
2. Students should be prepared to present their self-portraits by either giving a short presentation to the spectators, providing a written artist statement for display or engaging in small group Q&A with patrons.
3. Students will conduct a formal class oral and written critique of the whole exhibition and specific works. (This should only be carried out with the class present, and would ideally happen after the opening so that spectator comments can be considered.)

Glossary of Terms