
AWN 4M Painting

Senior Course Outline

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AWN 4M Painting

Course Description

This course is designed to enable the senior student to experience a more in-depth approach to painting, as well as being an opportunity for portfolio building. It encourages the student to challenge the traditions of painting in form, context and content, as well as to act as a conduit of further self expression. Throughout the course, students will be engaged in activities that take on more community based and global perspectives. They will be called upon to be active participants in forming and expressing social/societal values. Students will be encouraged to create and present their work with a variety of venues in mind, keeping at the forefront responsible practices of art production. Critical analysis will play a major role in fine tuning their painting skills and appreciating the work of others. Through individual and collaborative learning opportunities, students will also be exploring further opportunities in visual arts.

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| Unit 1: Transforming the Landscape | 25 Hours |
| Unit 2: Relationships | 30 Hours |
| Unit 3: Uncertainty | 30 Hours |
| Unit 4: Transformation: Leaving Your Mark | 25 Hours |

Unit 1 Description: Transforming the Landscape (Approximately 25 hours)

Students will be enlarging a detail of a small found object and developing it into an art piece in its own right. They will then be applying the creative process and their knowledge of transformation to the creation of a specific community "space." Students will research and analyse a community environment and reflect upon the cultural values inherent in the area they have chosen. They will then create both a written and visual proposal for use of their chosen space.

Students will examine how artistic culture blends into urban settings both successful and unsuccessfully. They will learn how to design a "space" for a specific landscape/ public area that compliments the culture of the community it is made for. They will practice painting techniques that include mixed media with watercolour paint, as well as refining enlarging techniques in acrylic paint.

Overall and Specific Expectations

Overall Expectations

- A.1 Apply the creative process to create a variety of artworks, individually and/or collaboratively.
- B.3 Demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.
- C. 2 Demonstrate an understanding of conventions and techniques used in the creation of visual art works.

Specific Expectations

- A1.1 Use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of visual art works that address a variety of creative challenges.
- B1.1 Demonstrate the ability to support their initial responses to a variety of visual art works with informed understanding of the works' artistic form and function.
- B2.1 Analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies.
- B3.2 Identify, on the basis of research, and assess a variety of opportunities in their community for involvement in the arts.
- B3.1 Analyse, on the basis of self-directed research, the requirements for post secondary study and for careers of personal interest in arts-related fields.

Learning Goals:

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

- solve the visual problem of creating a specific "space" within a public venue.

- explore opportunities for careers in the visual arts such as landscape design, architecture, mural design, set and exhibit design, storyboard design, commercial and industrial design, sculptural design, etc.

- demonstrate painting skills in both acrylic and watercolour paint with the addition of mixed media.

C1.1 Extend their understanding of the elements and principles of design, and use terminology related to these element and principles correctly and appropriately when creating or analysing a variety of art works.
C3.3 Explain how art works can have both a positive and negative impact on the environment.

Instructional Strategies:

Activity #1, Unit One: Enlarging a Detail

Students will spend time enlarging a detail of a found object which they will later transform through a process of abstraction.

1. Students are to find a textured object that they find visually interesting (for example, piece of a plant, flower, bark, rock, fabric, etc.) They may use a magnifying glass to enlarge or a view finder to visually cut and crop their objects as they consider various arrangements. Students should be encouraged to think carefully about the use of positive and negative space.
2. In their sketchbook, students should draw three thumbnails of different details of their object, focusing in on the object so that the true image becomes lost and thus abstracted.
3. Students should consult with each other as to which of their thumbnails to pursue.
4. Once decided, students should recreate the detail on a small 5 inch x 5 inch piece of canvas. Students can gather items from a central depot of other collected collage type items, i.e., machine parts, wool, newspaper, shells, nails etc., whatever students can "find." These items can be collaged, stitched, or attached to form a random-like multi-layered composition onto the canvas piece.
5. Students re-create this composition using watercolour, pencil, coloured pencils, chalk pastels etc.on a much larger (30-60cm x 30-60cm) surface such as nutex paper, bristol board, watercolour paper etc. Attention should be given to re-creating textures, and exacting

Key Questions:

In changing the context of an already existing landscape, what kinds of statements might a visual artist be making?
(Responding and Analyzing)

How can a visual artist create a "space" or installation within a public area that compliments the culture of the community and does not disturb the environment? (Creating and Presenting)

What materials could be used in the transformation of a public space, especially an outdoor venue? (Foundations)

Prior Learning:

When students begin this unit, they should have a working knowledge of the elements and principles of design, as well as basic painting techniques in a variety of water based media.

special relationships of objects. Students should have a choice of colour palette.

6. As a further extension, students could transform, change, and/or exaggerate some objects to further consolidate their understanding of monumental abstract/transformation.

Activity #2, Unit One: Creating a Proposal

Description

Students will produce a visual and written proposal for a theme-based cultural addition to a specific space in their community through mural art or monumental art.

1. Teachers present a visual survey of site-specific and mural based art works, for example, Christo and Jeanne-Claude, Claus Oldenburg, Andy Goldsworthy, Robert Smithson, Otavio and Gustavo Pandolfo, Kamal Dollah, Anna Arnold, Brian Jones, Steve Cruz, Gillian Bradshaw-Smith, Rik Erickson, The Bogside Artists, Nikki Sainte-Phalle, Maya Lin, Diego Rivera, Richard Serra, Barry McGee, Pepón Osorio, Corey Barksdale, Scott Tobin, Steve Hornung, the National Society of Mural Painters, etc.
2. Students should brainstorm ideas about specific locations they would like to see transformed by a sight-specific arts project. The areas could range anywhere from a location in the school, to a site in their local community, to a setting in the greater Toronto area. Students should choose a space that they would like to personally transform and begin making notes in their sketchbooks/art journals about how to make this transformation a reality. Students are to research and analyse the community environment surrounding their site and reflect upon the cultural values inherent in the area they have chosen. They will then create both a written and visual proposal for use of their chosen space. It should be made clear that the expectation is that they complete a proposal only, so that they can 'think large.'
3. Students should then examine samples of grant applications for various levels of government, including the Canadian Arts Council, Ontario Arts

Assessment for and of Learning:

Activity #1

Teachers are to provide verbal and written feedback on the enlargement of student's found object

Activity # 2

Written self reflection
Student/Teacher conference.

Performance Tasks for Evaluation:

Activity #1

Final painting should be evaluated using a rubric.

Activity #2

Written proposals, presentations and visual depictions should be evaluated with a rubric which the students have helped design.

DI

Round Robin
Traffic Lights
Conversation Partners
Think, (Write), (Draw), Pair, Share

Council and Municipal agencies if applicable. They should begin to consider what information is required to complete a proposal for a sight-specific project. If possible, a local representative might be able to provide further insight into the proposal process.

4. Time should be spent developing a formal written proposal, which should include a description of the project, the specific location, dimensions, materials, time frame, costs and the overall concept (cultural, environmental).
5. Throughout this unit, the teacher can provide information outlining the careers that match what students are studying, i.e. landscape design, architecture, mural design, visual artists, etc.
6. Included in the completed proposal should be visual representations of the proposed art work. Initial planning and drawings should be done in their sketchbooks. Students should use watercolour paints to complete the final visual plans, and should include three points of view (8 ½ X 11 “minimum for each of the three perspectives) of the proposed art installation.
7. Proposals should be presented to the class. Student options: power point presentations (if technology is available), handouts, coloured drawings on foam core board, etc.

Extensions

Proposals can be formally presented to persons outside the classroom environment. A 'panel' of judges would be an effective learning experience for the students. The panel might include a school administrator, a teacher or guidance counsellor and/or an appropriate community member.

Support Materials & Resources

Art 21 Video Series, Season 1 (2001) “Place and Contemporary Art.” (PBS, U.S.A.) Educator's Guide available.

Bishop, Claire, *Installation Art* (Tate Publishing, New York) 2005. ISBN: 0-415-97412-7

Brommer, Gerald, Gatto, Joseph. *Careers in Art: An Illustrated Guide* (Davis Publications, U.S.A) 1999.

O' Connor, Birgit, *Watercolour Essentials: Techniques for Exploring, Painting and Having Fun* (North Light Books) 2009. ISBN-13: 978-1600610943

Glossary of Terms

Abstraction: Reducing elements/details to their most basic shapes or essential characteristics

Grant Application: An application for funding and/or permission to erect an art project in a public space. It includes a detailed project description, objectives and benefits to the community in which it is proposed to be placed or take place in.

Mural: A painting created directly on a ceiling, wall, furniture, or other permanent surface

Viewfinder: A focusing tool used to crop out excess detail

Unit 2 Description: Relationships (Approximately 30 Hours)

Students will be exploring their relationship with the community and world around them, making artistic statements as participants (rather than mere observers) in the larger community/world environment. They will be researching, and commenting on political, spiritual, socio-economic, innate and learned cultural values embedded in art pieces of the past and present, as well as of their own creation.

The activities in this unit require students to clearly express their perspectives of the immediate school community around them, as well as the larger global community. They will be asked to research, observe, and examine these environments, providing both a contrast as well as a comparison of gifts/injustices happening in both arenas. Students will learn about the ethical and legal appropriation of resource materials, and have the opportunity to talk about appropriation as a vital part of post-modern work, i.e. "borrowing" images and re-using as in music sampling. They will practice correct art terminology in their communication of ideas, and description of various artistic conventions.

Overall and Specific Expectations

Overall Expectations

A.2 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.

B.1 Demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works.

C.1 Demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

Specific Expectations

A1.2 Apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two-dimensional art works using a variety of traditional and contemporary media.

A2.2 Apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues.

B1. 2 Deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own work and the work of others.

Learning Goals:

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

-investigate meaningful ways to voice their opinions through research, analysis and art production.

-apply the creative process with greater skill and thoughtful application of knowledge.

-learn how to use and explain a variety of art conventions.

-skillfully deconstruct their own work and that of others to assess various uses of the elements and principles of design, and to interpret meaning.

B1.3 Explain in detail, with reference to a variety of historical and contemporary art works, how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning.

B2.2 Assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works.

C2.2 Extend their understanding of the variety of conventions used in visual art and explain in detail how they are used in a variety of art works.

C3.1 Demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property, and apply legal and ethical practices when creating and displaying art works.

Instructional Strategies:

Activity #1, Unit Two : Scratching the Social Surface

Description

Students will be creating a Social Justice painting in acrylic that sends a clear visual message to viewers. Their information will be based on prior research.

The teacher will:

1. Review elements/principles of design through a talk about the "Principles of Post- Modernism" by Olivia Gude.
2. As a class, brainstorm on the board issues in our world today considered morally and ethically wrong/ unjust, i.e. war, poverty, global warming, spousal abuse, child abuse, drug addiction, alcoholism/drunk driving, pollution, deforestation/rain-forest destruction, etc.
3. Assign students the task of researching one of the issues that you've brainstormed as a class. Issues should be limited to two students per topic. In their research, students should locate three sources of information: one newspaper article, one journal article and one magazine article or any internet source on their chosen topic. Using the knowledge gained from their research, students are to write a one and a half page reflection about their findings. Remind students to properly cite sources.

Key Questions:

How can the medium of paint be manipulated to reinforce emotion?
(Creating and Presenting)

How does visual arts affect the way that people view social issues? (Responding and Analyzing)

How have both past and contemporary visual artists contributed to the realization of social change? (Foundations)

Prior Learning:

Students should have had some practice writing artist statements. They should be familiar with planning/ building an art piece around a specific concept or idea. They should be actively applying the elements and principles of design in their paintings.

Assessment for and of Learning:

Activity #1

Peer Critiques

Activity#2

Students are to hand in their sketchbooks/art journals so the teacher can assess their thumbnail sketches

5. The teacher should present a visual survey of Social Justice paintings and installations, sculptures, art performances, etc. and discuss with the class how the artists conveyed their message about the social issue at hand. Suggestions include: Goya, Picasso, Kirchner, Nolde, Gwyneth Leech, Kathleen Dugan, Aaron Douglas, Garth Erasmus, Henry O'Tanner, Jacob Lawrence, Robert Adams, Mark Dion, Inigo Manglano-Ovalle, Ursula von Rydingdvard, Jenny Holzer, Alfredo Jaar, An-My Le, and Nancy Spero, etc.

6. In their art journals/sketchbooks, students are to produce a visual statement in colour about their feelings/opinions about the social issue they chose. The message of this layout should be easily interpreted by the viewer or explained in an artist statement. The teacher should provide specific guidelines: i.e., figures should be included, and a list of possibilities: i.e., is it realistic/abstract, will it include text, what message does the gaze send, are you going to juxtapose images, etc.

7. Students are to leave their sketchbooks/art journals on their desks, open to their layouts. The teacher should present students with three post-its each (scrap paper can be used alternatively). The class is to randomly circulate and each student chooses three classmate's layouts to view. On their post-its, classmate's are to write down two things they like about each layout, and two areas they think can be improved (i.e. attention to detail, clarity of message,) then stick it under the work. Students could use these peer assessments to make any improvements.

8. Students will transfer their improved layout image to pre-stretched canvas, canvas board, or masonite, etc. in pencil, then paint it using acrylic paint. Prior to painting, the teacher should review acrylic layering techniques, blending/colour mixing, space strategies, creating texture, and choosing brush sizes.

10. The completed paintings should be displayed in a public area of the school (i.e., main office, library, student services/guidance, or framed in hallways for the statements to be effective.

Performance Tasks for Evaluation:

Activity #1

Research Summaries and Personal Opinion paragraph should be evaluated using a rubric
Students should be tested on information presented about social justice artists
Final painting should be evaluated using a rubric

Activity #2

Layout and Stuffed Painting should both be evaluated using a rubric

Artist Statement should be evaluated using a rubric

DI

Scaffolding
Brainstorming
Exemplars
Rotating Groups
Jot Thoughts

Activity # 2, Unit Two: Stuffed Paintings

Description

Students will be creating painted sculptures out of cotton fabric that tell a story about relationships in their school community.

Instructional Strategies

1. Teachers are to invite students to go for a walk around the school. Students will be assigned specific corners of their school community as the class passes by. Suggestions include: the cafeteria, various hallways, near lockers, the music room, stairwells, the gymnasium, just outside the school doors, and other places where students congregate. In their sketchbooks/art journals, students are to create five thumbnail sketches showing their fellow students "in action." They are to capture the good, the bad, the ugly and the humorous. Students will have to be reminded that this activity requires them to be invisible, so socializing would defeat the purpose. The teacher will be circulating as they sketch. Students are to be reminded to pay attention to important details, facial expressions and action poses. Students are to return to class with sketches that tell a variety of stories about their school community. This may take 1-2 class periods.
2. When the sketches have been completed, students are invited to share their findings with their classmates by describing what types of relationships they found and demonstrate what they managed to capture on paper. After each student has shared their sketches, their classmates are to offer suggestions as to how to improve upon their initial drawings.
3. The teacher can do a survey of fibre art and contemporary landmarks, concentrating on the work of Jane Zweibel. Suggestions include: the work of Susan Shie, Susan Whalen, a sampling of Mesh Art, a sample of Liverpool's Superlambananas, and the city of Toronto's more creative Moose landmarks.
4. Using their thumbnail sketches as inspiration, students are to create a layout (in coloured pencil, on a piece of white bristol board) that involves connecting or overlapping images of their school community. Emphasis should be placed on the fact that they want to contrast the good with the bad, and the ugly with the humorous

Extensions

Activity #1

Social Justice Paintings and Artist Statements can be displayed as part of an Art Show in the community as a comment on the need for community initiatives.

Activity #2

Students can work in Groups to create longer relationship statements that can be displayed in public areas of the school.

(i.e., two people fighting beside an image of a girl playing the guitar). Attention should be paid to exaggeration, distortion, abstraction, etc. to make a visual statement.

5. Students are to be given a large piece of stiff cotton fabric or canvas. They are then to transfer their layout image onto the fabric using either fabric paint or regular acrylics, utilizing all of the space provided.
6. Using an overhead or LCD projector students are to pose in various action stances, creating silhouettes that can be traced onto half a piece of white bristol board. Light should be adjusted to shrink the silhouettes to size.
7. When the fabric of their paintings is dry, the painting is to be folded inside out (plain side out, painted side in), then pinned tightly. Students are to cut out the silhouettes they made on bristol board and trace them onto one of the plain halves of the fabric. Pins should be adjusted to be inside the silhouette image.
8. Using fabric or sharpened scissors, students are to cut out their two piece fabric silhouette image, leaving a little extra room around the edges. Straight pins should remain tightly in place. The teacher should demonstrate on a scrap piece of fabric ahead of time.
9. The teacher should then demonstrate basic stitching techniques using a needle and thread. Those students who have sewing machines at home are invited to use them if they so choose. Students are to sew 90% of the contour of their silhouette, leaving an 8-10 inch opening. Then they are to turn their fabric pocket inside out again so that the painted side is visible.
10. Paintings can be stuffed with cotton batten, fabric scraps, tissue, etc.
11. After stuffing, teacher should demonstrate how to fold the extra fabric under around the opening and create invisible stitches to finish off the piece.
12. Students are then to write a one page artist statement detailing the stories their stuffed painting tells about the relationships in their school community, their perspective on the school community in contrast with the social justice issues studied and why they chose their particular action shape to fit their images. Alternative Option: students could work in groups to create a larger relationship statement.

Support Materials & Resources

Unit 2

Art 21 Video Series. Season 4 (2007) "Protest and Contemporary Art," "Ecology and Contemporary Art." (PBS, U.S.A.) Educator's Guide available.

Barron, Gill. *Acrylic Secrets: 300 Tips and Techniques* (Reader's Digest) 2009. ISBN-13: 978-1606520338

Dunnewold, Jane. *Art Cloth: A Guide to Surface Design for Fabric.* ISBN: 978-159-6681-958

San Miguel, David. *Complete Guide to Materials and Techniques for Drawing and Painting* (Barron's Educational Series) 2008. ISBN-13: 978-0764161117

Glossary of Terms

Juxtaposition – The act of placing contrasting images near one another

Layout – The design and arrangement of elements as part of the planning stage of a finished product

Silhouette – A black or shadow-like outline detailing the positive space of a person or object

Social Justice – working towards an ethical way of living where equal rights, empathy, and justice for all humans is the goal

Stuffed Paintings – Textile or fabric art where a painting has been sewn and stuffed and takes the form of a sculpture of sorts

Unit 3 Description: Uncertainty (Approximately 30 Hours)

In this unit, students will explore various ways of representing themselves, in a 'Self Portrait that Isn't'. Students will examine different self portraits – both historical and contemporary – to gain insight into the various ways visual artists have represented themselves. Students should explore a variety of paint media, including acrylics, and gouache, as well as different surfaces, with particular emphasis on transparencies and layers (mylar, tracing paper, gauze, transparencies). A formal artist's statement will be completed with the summative task.

The theme for this unit revolves around the concept of 'uncertainty', which links well with self-portraiture, as an individual identity changes and fluxes in different times and spaces. Uncertainty as a theme for students emerging as artists allows them to show vulnerability and complexity of self; it acknowledges that the individual is not a static entity. This will be manifest in the completion of a smaller, more traditional self-portrait, and then through a more deconstructed self portrait that uses painted layering as the tool to demonstrate the growth and connections of the self.

Overall and Specific Expectations

Overall Expectations

A.3 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 work and the works of others.

B.2 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.

C. 3 Demonstrate an understanding of responsible practices in visual arts.

Specific Expectations

A2.1 Apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions.

A3.1 Use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes.

A3.2 Use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and

Learning Goals:

By the end of this unit students will be able to:
-create a large-scale self-portrait that allows them to reconsider traditional methods of representing the self. Students will gain experience using a wide variety of materials, tools and techniques in order to demonstrate the complexity of the self.

-examine other artists' self portraits and gain insight into why artists have traditionally used themselves as subjects.

-articulate their creative processes, concepts, and influences in a formal artist statement.

tools to create original art works for a variety of purposes and audiences.

B1.4 Describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria.

B2.3 Assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society.

C2.1 Extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects.

Instructional Strategies:

Activity #1, Unit Three: The Emerging Artist At Work

Description

Students will create a small self portrait of themselves in the act of creating visual art.

Teacher will:

1. Students should be introduced to a variety of images of artist self portraiture, either through individual/small group research or slide show presentation. Examples should include a sampling of historical portraits to post modern pieces. Examples could include: Rembrandt, Vincent van Gogh, Pablo Picasso, Frida Kahlo, Kathe Kollwitz, Cindy Sherman, Chuck Close, Kiki Smith, Laurie Simmons, Tim Hawkinson, John Feodorov, Krzysztof Wodiczko, Cindy Sherman, etc. Discussions about the different reasons why visual artists create self-portraits should take place.
2. Students should then consider how visual artists show what is important about themselves as artists in their self-portraits – are they shown painting, drawing, sculpting, reading, etc.
3. In their sketchbooks, students should draw thumbnails to develop their own self portrait that shows them in the act of creating visual art.
4. Working on smaller paper, around 15" x 15", students should create their self portrait. They can use any appropriate media, including acrylics, watercolours or gouache.

Key Questions:

How can I make the creative process and my understanding of my self visible when including layers of process in my actual art work? How can my self-portrait reveal and conceal parts of my self? (creating and presenting)

How does the reflective work of other artists inform, challenge and inspire my own ability to create? (reflecting, responding and analysing)

Which mediums/media do I find most effective in conveying personal feeling and emotion? (foundations)

Prior Learning:

Students should have knowledge of various painting techniques and media in order to successfully create their art works. They will also need to understand how historical and contemporary artists have used the subject of the self in different ways and why.

Activity # 2, Unit Three: The Self Portrait That Isn't

Description

Students will create a layered self portrait that includes distinct representations of themselves, their ideas, thoughts, dreams, and 'inner' concept of who they are.

1. Students should begin to brainstorm and mind map what is important to them, what makes them distinctly themselves.
2. To help with the collecting of personal information, students might be asked to keep a record of a day in detail: specific times for various events, what they ate, who they interacted with, how and where they traveled, etc. They also might look through their photographs and sketchbook for insight, or speak to friends and family.
3. Students should then look at the work of Shahzia Sikander, Ann Tracy, Luigi Benedicenti, Paul Caranicas, Hilo Chen, Don Jacot, Charles Jarboe, Guy Johnson, Hubert de Lartigue, David Parrish , Jock Sturges, Bernardo Torrens, Luciano Ventrone, Chuck Close, Franz Gertsch, Antonio Lopez, Andy Warhol, Jill Mackie, Tom Wesselmann, Mel Ramos, Andres Castellanos, Amy Hill, Peter Maier, Sergei Marshennikov, Julie Harvey, Cynthia Westwood and other post-modern visual artists for ideas about incorporating layers, imagery and text in large scale art works that relate to the self.
4. Students should be given a checklist or suggestions to guide their imagery. Suggestion examples: students could paint in a particular style, students may choose to include a body part or two, their painting could be the response to a question that each student individually has posed relating to their life experiences. Students should be encouraged to include collage, words, abstract and realistic imagery, in order to build up enough material to work with when constructing the final installation.

Assessment for and of Learning:

Activity #1

Group critique and individual reflection

Activity #2

Peer evaluations and presentations

Performance Tasks for Evaluation:

Activity #1

Painting should be evaluated using a rubric.

Activity #2

The "Self Portrait That Isn't" can be evaluated with a rubric which students have helped to design.

DI

Brainstorming
Exemplars
Checklist
Conversation Partners
Jot Thoughts

Extensions

A "Portrait Gallery" can be designed in an area of the school where people are given tours of the artist's work, or an artist's "soiree" can be planned for parents and family members.

5. Freely, students should begin drawing and painting their layered portrait by using different types of transparent and translucent surfaces (including mylar, transparencies, plexiglas and tracing paper, photo transfers).
6. Students should choose an appropriate space in the classroom or school in which to reconstruct the images of themselves. A discussion on aesthetics would be beneficial at this point. Students might choose to use thread, clips, glue, or they might allow others to interact with the piece or keep things more structured.
7. Students should complete an artist statement that explains the process of creating and some of the concepts included in their “Self Portrait That Isn’t.”

Support Materials & Resources

Barber, Barrington. *The Fundamentals of Drawing Portraits* (Barnes and Noble, U.S.A.) 2006.

Golden, Thelma. Herbert, Lynn M. Siegel, Katy. Storr, Robert. Sollins, Susan. *Art:21 --Art in the Twenty-First Century* (Harry N. Abrams, Inc., New York), 2001.

Art:21 Video Series, Season 1 (2001)
 “Spirituality, featuring Shahzia Sakinder” (PBS, U.S.A.) Educator’s Guide available.

Glossary of Terms

Blending – painting technique – in acrylic, the merging of tones or colours together. With smooth blending, the gradation between tones or colours should be as seamless as possible and with rough blending, the brushstrokes and gradations are more visible

Impasto – painting technique – in acrylic, apply thick paint onto the surface; adding an acrylic medium, like modeling paste, will help the paint keep its form

Mylar – a transparent plastic paper suitable for drawing and painting

Wash – painting technique – in acrylic, use watered-down paint to cover surface with a light coat

Unit 4: Transformation: Leaving Your Mark (Approximately 25 hours)

This is the culminating unit for the course and thus allows students to demonstrate the knowledge, skills and concepts learned throughout the course. This unit requires students to work collaboratively in smaller groups in order to create a sight specific installation of three-dimensional, painted houses (or structures that represent the meaning of "community"). Each house is constructed using painted surfaces that showcase the variety of techniques, media and philosophical ideas the students have developed through their experiences in the course.

The theme for this unit is, 'Leaving Your Mark', which acknowledges both the individual students' growth as a person and a visual artist, as well as the collectives' story as a group of students. It also allows the students to create an artwork that could remain a permanent part of their school community.

Overall and Specific Expectations

Overall Expectations

- A. 1 Apply the creative process to create a variety of artworks, individually and/or collaboratively.
- A. 3 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.
- B.2 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.
- C1. Demonstrate an understanding of, and use correct terminology when referring to the elements, principles, and other components related to visual arts.
- C3. Demonstrate an understanding of responsible practices in visual arts.

Specific Expectations

- A1.3 Document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes.
- A3.3 Demonstrate an understanding of the appropriate standards and conventions for presenting art works for a variety of purposes

Learning Goals:

By the end of this unit students will be able to:
-showcase their development as artists through: their technical progress; their understanding of materials, paints and surfaces; their understanding of the connections between art and community; and their individual and collective philosophies on the meaning of art at this moment.

Key Questions:

1. How can I use the creative process collaboratively in order to communicate a specific and meaningful idea about visual art?

A3.4 Demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements can have on a collection of art works.

B1.4 Describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria.

C1.2 Explain in detail terminology related to a wide variety of techniques, materials, and tools and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works.

C1.3 Explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works.

C3.2 Demonstrate appropriate health and safety procedures and conscientious practices in the selection and use a various materials, techniques, tools and technologies when producing or presenting art works.

(creating and presenting)

2. What does visual art mean to the individual who creates, to the collective group, and to the larger community? (reflecting, responding and analysing)
3. What is the importance of creating a monumental art work (a statement piece that is not designed to last)? (Foundations)

Instructional Strategies:

Activity #1, Unit Four: Individual and Collective Philosophies

Description

Students will work individually and collectively to think, develop and write about their philosophy of art.

Instructional Strategies

1. Students are to survey notes and diagrams within their Art Journals/Sketchbooks and isolate three art works that they have found to be influential or inspiring. They are to answer the questions: Why are these pieces inspiring? What message is being sent to the viewer? Which techniques or styles of painting do I appreciate and why? Using their answers, students are to come up with a one page Personal Philosophy that explains what they believe visual art is, what visual art means to them, and the impact of visual art on society (art theory, aesthetics and social conscience).

Prior Learning:

Students should have knowledge and skills of a variety of painting techniques, including the proper use of oils, acrylics, watercolour and gouache.

Students should be able to work collaboratively with others in a small group in order to achieve a larger goal.

Students should have a deep understanding of their own thoughts about the meanings of art, and be able to articulate those in written and visual form.

2. Students should share their written philosophies using Clock Partners, as per differentiated instruction. To arrange Clock Partners, students are to make an appointment with another student every 15 minutes for the class period. During the appointment, students share their philosophies, as well as provide and receive verbal feedback.

3. Based on their sharing, students are to group themselves in clusters of four with peers who share a philosophy similar to themselves. As a group, they are to synthesize their individual philosophies to create a group philosophy of art on chart paper, which they will present to the class.

Activity #2, Unit Four- Proposal for a Painted Installation

Description

Working in their chosen groups, students will produce a written proposal that includes visual imagery for a painted installation constructed out of plywood or other materials. The painted constructions should reflect their collective philosophy of art.

Instructional Strategies

1. In their Groups, students will choose a space where they would like their installation to be displayed. Once they have chosen the space, they can plan what form their 3-D painted installation will take. Each student will be responsible for designing one area or section of their installation. Their section will be based on one to two sentences from their group Philosophy of Art.
2. Using watercolours or watercolour pencil crayons, students will create a layout of their installation from the perspective of the wall that displays their design. When placed side by side, each group members' layout should show a different perspective of the same installation, to scale. The teacher can review any two or three-point perspective techniques where needed.
3. Students will present their proposals to the teacher during a scheduled conferencing. Proposals must include: photographs of the site of the installation, coloured layouts, construction ideas, collection of

Assessment for and of Learning:

Activity #1

Teachers will observe participation in the Clock Partner Sharing Activity
Teachers will provide verbal feedback on Group presentations of their philosophies

Activity #2

Teacher provides written and verbal feedback to groups during presentations

Activity # 3

Peer reflection of group dynamic

Performance Tasks for Evaluation:

Activity #1

Teachers will evaluate Individual Philosophies of Art using a rubric

Activity #2

Individual Layouts should be evaluated using a rubric

Activity #3

Individual Artist Statements and Visual Documentation should be evaluated using a rubric
Individual panels of the Installation should be evaluated using a rubric

materials for building, proposed dimensions (suggested size: 12" x 14") and painting mediums.

Activity # 3, Unit Four: Construction of a Painted Installation

Description

Once their proposal is completed and approved, students should complete the actual creation of their painted installation which reflects their philosophy of art.

Instructional Strategies

1. As a group, students should measure and cut to scale, the various pieces of their installation. Surfaces should be primed before painting.
2. Students should transfer their individual layout designs onto their designated piece in pencil. When satisfied after viewing and critiquing each other's pieces, students should document their individual work at this stage with photographs. As a group, students can begin painting their individual pieces. As this is a culminating task, the teacher should remind students to incorporate a variety of techniques and painting styles, and that they should be visually documenting their individual contributions as they proceed.
3. When individual panels are complete, students should work together in order to attach the pieces to create their 3D painted installation. Ideas include: hinges, nails, carpenter's glue, lacing with wire or twine. Students need to test the stability of their structure; it must be freestanding. When all pieces are attached, students should complete any necessary touch-ups and put a permanent coating on if desired.
4. As individuals, students are to create an artist statement that describes the creative process that they undertook both as individuals and as a group. It should touch on the strengths and difficulties that they encountered. They are to include with their artist statement the photographs that they took of their personal contribution throughout the process, as well as a photograph of their completed Installation in its chosen site.

DI

Think, (Write), (Draw), Pair, Share

Rotating Papers

Clock Partners

Jot Thoughts

Conversation Partners

Tiered Activities

Extensions

Projects can be created on a larger scale.

With the school's or community's permission, some projects may become more permanently displayed pieces

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 32: The International Scene Since 1945

Glossary of Terms

Installation – a site-specific artwork that can exist in a traditional gallery context as well as in less conventional settings

Glazing – painting technique – in oils, apply layers of thin coats of paint to build up a luminosity; wait for each layer to dry before adding the next

Undercoat – painting technique – in oils, cover the painting surface with a single colour, usually a natural tone, in order to subdue the white of the gesso and help unify the painting

Under-painting – painting technique – in oils, use a natural tone (for example, ochre) to loosely map out the composition of the painting before adding details and building up. This allows the artist to make any needed compositional changes

Culminating Task Rubric - Painted Installation

| Categories | Level 1 | Level 2 | Level 3 | Level 4 |
|--|---|---|---|---|
| Knowledge (Proposal) | Coloured Layout is not in scale with the Group Design, and/or not in complete alignment with partners' layouts. Perspective techniques have been inaccurately used | Coloured Layout shows an individual perspective somewhat in scale with the Group Design, and is mostly in alignment with partners' layouts. Perspective techniques have been used with some accuracy | Coloured Layout shows an individual perspective to scale with the Group Design, and is in alignment with partners' layouts. Perspective techniques have been used well | Coloured Layout shows an individual perspective entirely to scale with the Group Design, and is in complete alignment with partners' layouts. Perspective techniques have been accurately used |
| Thinking (Proposal) | Student designed their section with minimal attention to their Group Philosophy of Art | Student designed their section with some attention to their Group Philosophy of Art | Student designed their section with attention to one to two sentences from their Group Philosophy of Art | Student designed their section with particular attention their Group Philosophy of Art |
| Application (Proposal & Painting) | Proposal is lacking two or more of the following: photographs of the installation site, construction ideas, proposed building materials, dimensions and painting mediums Student has incorporated few techniques and painting styles. | Proposal includes most of the following information: photographs of the installation site, construction ideas, proposed building materials, dimensions and painting mediums Student has incorporated some techniques and painting styles. | Proposal includes photographs of the installation site, construction ideas, proposed building materials, dimensions and painting mediums Student has incorporated a variety of techniques and painting styles. | Proposal includes a variety of photographs of the installation site, multiple construction ideas, a selection of proposed building materials, dimensions and a variety of painting mediums Student has incorporated a wide variety of techniques and painting styles. |
| Communication (Proposal, Artist Statement & Painting) | Student Layout is requires more attention to aesthetics. It needs to more clearly communicate meaning to the viewer. Artist Statement briefly describes the creative process undertook as an individual and as a team member. It does not touch on the strengths and difficulties encountered. Individual Work has been sparsely documented with photographs. | Student Layout has some aesthetically pleasing areas. It mostly communicates meaning to the viewer. Artist Statement somewhat describes the creative process undertook as an individual and as a team member. It somewhat touches on the strengths and difficulties encountered. Individual Work has been somewhat documented with photographs. | Student Layout is aesthetically pleasing. It communicates meaning to the viewer. Artist Statement describes the creative process undertook as an individual and as a team member. It touches on the strengths and difficulties encountered. Individual Work has been documented with photographs. | Student Layout is creative/inventive/original and aesthetically pleasing. It clearly communicates meaning to the viewer. Artist Statement thoroughly describes the creative process undertook as an individual and as a team member. It completely speaks to the strengths and difficulties encountered. Individual Work has been thoroughly documented with photographs. |

Culminating Task Rubric – Individual Philosophy of Art

| <i>Category</i> | <i>Level 1</i> | <i>Level 2</i> | <i>Level 3</i> | <i>Level 4</i> |
|----------------------|---|---|---|---|
| Thinking | Student demonstrates little understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values (social conscience) | Student demonstrates some understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values (social conscience) | Student demonstrates an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values (social conscience) | Student demonstrates a thorough understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values (social conscience) |
| Knowledge | Student demonstrates little understanding of and uses few correct terms when referring to aesthetics in the Visual Arts | Student demonstrates some understanding of and uses some correct terminology when referring to aesthetics in the Visual Arts | Student demonstrates a understanding of and uses correct terminology when referring to aesthetics in the Visual Arts | Student demonstrates a thorough understanding of and uses correct terminology when referring to aesthetics in the Visual Arts |
| Application | Student minimally incorporated Art Theory into their philosophy by describing what Art “is.” | Student has somewhat incorporated Art Theory into their philosophy by describing what Art “is.” | Student has incorporated Art Theory into their philosophy by describing what Art “is.” | Student has incorporated Art Theory into their philosophy by thoroughly describing what they believe Art “is.” |
| Communication | Composition: Student has described their philosophy in half a page, has multiple spelling and grammar errors, and has not cited sources where applicable. | Composition: Student has described their philosophy in less than one page, has used some correct spelling and grammar, and has cited a few sources where applicable. | Composition: Student has described their philosophy in one page, has mostly used correct spelling and grammar, and has cited sources if applicable. | Composition: Student has completely described their philosophy in one page or more, has used correct spelling and grammar, and has cited sources where applicable. |