
AWU 20 Cultural/Historical

Senior Course Outline

Lead Writer: Jane Dewar, Reviewer: Terry Reeves

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
OSEA - Ontario Society for Education through Art - 2010

www.osea.on.ca

Course Description "Urban Art for Social Change"

Unit 1 - The Monster Within

Unit 2 - Artistic Insurrections

Unit 3 - No Identity Crisis Here!

Unit 4 - Aesthetic Surgery - Comics and Sequential Art

In this course of study, students will examine the changing technological aspects of visual culture in a contemporary setting. They will study and create a variety of types of urban or street art and find ways to express their own views on a social justice theme. Designed to speak to the student's own interests, the course is constructed to marry things that appear hip and exciting with activities that are hands-on and tactile. Students will learn to expand their understandings of the purpose of making art by examining art produced by young artists throughout history, and find their own ways to create art with social responsibility. Aspects of this course overlap with media, science and technology, pop culture, global studies, etc.

The course includes lessons, journal and studio activities, and a variety of assessments and performance tasks.

Unit 1 - The Monster Within (Approximately - 30 hours)

Students will examine the ways in which art can express emotions. Under the theme of The Monster Within, students will identify and reflect on their own unique qualities and abilities, and they will begin to understand their role in a greater community. They will be encouraged to take risks with their art-making through a variety of individual and collaborative creative challenges. Using their acquired knowledge of the expressive qualities of the elements and principles of design, and of the creative process, students will create a personalized tattoo design.

Overall and Specific Expectations

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

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

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

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

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

A3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

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

B1.3 Explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used and the meanings the work convey

C1. Terminology: demonstrate an understanding of, and use correct

Learning Goals:

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

- identify how a work of art can express mood and/or emotion
- use a variety of the elements and principles of design to interpret various sounds and feelings
- understand that learning comes from taking risks and going through the process of art making
- understand how an idea evolves from imagination into reality

Key Questions:

- Who am I? Where do I belong?
- How does the world around me affect who I am?
- How can I affect the world around me?
- How can a work of art express how you're feeling about yourself today?
- How can line be used to express emotion?
- How can colour be used to evoke a memory?
- What is the Creative Process?
- How can I apply this process to create effective art works?

terminology when referring to, elements, principles, and other components related to the visual arts;

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

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

Instructional Strategies:

Lesson 1 - How To Wreck a Journal

Activity 1 - Art & Emotion

Teacher will:

- provide a variety of 60-90 postcards, reproductions, images from magazines etc. (any source of images)
- select one of the cards and show it to the students
- model through a 'think aloud' why you chose the image you did, and how it expresses your feelings (eg. I'm feeling excited about this first day, so I found an image that had a lot of movement and the subject matter wasn't symmetrically balanced; the colours are bright and bold and that makes me feel happy)
- instruct the students to select a card from the ones available; they should select one image that best represents their own feelings that day
- explain to students that they should study their image so that they will be able to explain how the image's use of subject, colours, shapes, lines, etc. represent their mood
- explain to students that they will have an opportunity to create their own quick, expressive drawings using line
- instruct the students to use a 'think, pair, share' to exchange information about each other with an elbow
- lead a discussion: Were there many similar moods? Did students with the same or similar mood choose similar works?

Prior Learning:

- elements and principles of design

Assessment for and of Learning:

Diagnostics; share and clarify learning goals and success criteria; provide descriptive feedback; exit cards; thumbs up, thumbs sideways, thumbs down; peer assessment; observation and monitoring

Support Materials & Resources

Performance Tasks for Evaluation:

Lesson #4 - students share their personalized tattoo designs which will be evaluated using a co-constructed rubric

DI

- If students are uncomfortable or unable to share their responses orally, they could write them, draw them, or have someone speak for them.
- Structure the physical environment to facilitate paired groupings

Activity 2 - Right Where You Are Sitting

Teacher will:

- Introduce the use of the process journal or sketchbook by describing it as a "land of mistakes"
- encourage students to use their journal as a place where anything is allowed, risks are taken and where they should try new things
- ask students to write (or illustrate) a list of ten things they notice about where they're sitting that they hadn't noticed when they sat down; do NOT censor
- Use Checkpoint for completion - Thumbs Up Thumbs Down
- lead a discussion: what things did you notice that you've never noticed before? what is the point in revealing things that are always before us? what is the point in making note of the familiar?

Extensions

Creative Process -

- teachers can use a large scale poster of the Creative Process cycle to use as a "parking lot" for post-it notes; students can demonstrate their awareness of various stages by writing their observations on post-it notes and adding them to poster

Post Secret Books by Frank Warren:

- Post Secret: Extraordinary Confessions from Ordinary Lives
- A Lifetime of Secrets: A Post Secret Book
- My Secret: A Post Secret Book (Teens)

Website:

postsecretcommunity.com
postsecretblogspot.com

Lesson 2 - Strangers to Friends

Activity 1 - Sound of Line

Teacher will:

- demonstrate the various ways in which a non-mechanical pencil can be used to create a variety of lines (use edge, tip, more pressure or less, etc)
- facilitate a discussion to clarify how a dark, hard line might imply strength, or a straight line may imply boredom, or death, etc.
- ask the students to fold a sheet of blank paper into four sections and then open it flat, or divide a page in their journal into four equal parts
- explain that they will use a single, non-mechanical pencil line to create a simple drawing, with NO symbols, to respond to three different sounds
- provide / create sounds for the responses in each of the first three sections. These may be pre-recorded or just a verbal description provided by the teacher (eg. the first sound is a soft gentle breeze blowing through tall grass; the second sound is a rhythmic sound such as a bird call; the third sound is the cry of an angry, hungry baby)
- invite students to share their results with their table-mates, looking for similarities and differences
- facilitate a full class discussion on the most common ways in which line was used to interpret the sound: what common kinds of line do we see used to describe this sound? what makes this type of line most suited to describe this sound? which lines best reflect rhythm, anger, etc.?
- reinforce how line has been able to reflect certain types of sounds, and how the use of line in this way is universal
- explain that in the next section, instead of relying on a sound, students will use a single line to describe how they're feeling that day (eg. bored may be a flat line, confused may be a spiral, excited may be agitated, etc.) They should keep this line drawing SECRET from their classmates
- have the students reveal their lines to their elbow partners and have them interpret the emotion that they were trying to express
- ask students to share how successful they were in understanding someone's mood and having their mood interpreted by others

- facilitate a discussion as to why they were able to understand somebody's emotions through the use of line; what would the use of colour or other elements add to this understanding?

Activity 2 - Colour Our World

Teacher will:

- ask students to bring in a collection of paint chips in advance of this activity, or the teacher may provide these for the students
- hold up a large sheet of coloured paper, and model the activity by saying "this colour reminds me of" (eg. "this red/brown colour reminds me of the siding on my cottage when I was younger" or "this golden colour reminds me of my cousin's hair", or "my shoes", "the cover of my favourite book" etc.)
- hold up another colour swatch and ask if it reminds anyone in the class of anything from their memories
- encourage students to select at least 15 individual colour chips, glue them into their journals and make notes of what memory the colour evokes
- have the students share their results with their table-mates, looking for similarities and differences
- facilitate a discussion as to the power of colour to invoke specific memories: what common kinds of colours do we see to describe certain memories? what kinds of memories do warm colours evoke? what memories were triggered by shades of deep blue? etc.

Activity 3 - E & P Placemats (diagnostic)

Teacher will:

- arrange the students in collaborative groups so that they may share supplies
- provide each group with a selection of manipulatives (eg. coloured paper scraps, popsicle sticks, toothpicks, chenille stems, paper clips, coloured tiles, beads, string, coloured wool, tin foil, plasticene etc.)
- provide each student with a black piece of construction paper, 11 x 16 is ideal; it is also helpful to laminate this should you be doing this activity again
- place the names of each of the elements of design into a "hat", and each of the principles of design into a second "hat" (or similar container)

- randomly select one from each container and call them out loud (eg. "colour" and "movement")
- instruct students that they have 2 minutes to produce a composition using the manipulatives; this composition will demonstrate their understanding of the elements and principles of design (eg. the student might select and arrange a few pieces of string with a few pieces of coloured bits of paper)
- determine whether or not a review of the terms is necessary based on the background of the students, and will stop to explain or model the terms and incorporate words into a word wall
- may increase the complexity of the compositions by adding qualities to the type of line (for instance angry, delicate, etc.) or the qualities of space (positive or negative) etc.
- check for completion by having peer assessments (eg. "If analogous colours mean colours that are beside each other on the colour wheel, check to see if your partner's composition demonstrates this. If so, give me a thumbs up. If you think I should take a look, give me a sideways thumb.")
- ask students to form small groups and combine their placemats to form one large surface
- explain that each group will be given a different creative challenge, and that they'll each be creating an expressive composition based on an action word (eg. group 1 will create a composition of elements and principles of design to demonstrate "speed"; group 2's topic may be "dance" etc.) None of the groups know the topic of the other
- direct the students to move around the room to see each group's composition; students will predict the topics based on the effectiveness of each composition

Activity 4 - Consolidation

Teacher will:

- facilitate a discussion on how successful students were in the first two lessons to interpret sounds, emotions, feelings, memories from one form into another
- point out that they accomplished all of this with very little instruction or knowledge
- ask - what did these activities have in common? what are other ways in which we could express meaning or mood through the use of visual elements? what could you do differently next time to make yourself more clear?
- ask students to complete a journal entry as their exit card; they may respond to some of the discussion questions above; they may provide an explanation of what they were trying to achieve in the fourth square of the drawing in Activity 1 - Sound of a Line; or respond to the key questions of this unit

Lesson 3 - Creative Process

Activity 1 - With One Hand Tied Behind My Back!

Teacher will:

- draw a simple shape on the board and direct students to draw the shape in their journals as accurately as possible
- ask students to redraw the same shape with their NON-DOMINANT hand, again, as accurately as possible
- pose questions: "which drawing is more accurate? which drawing were you more comfortable creating? which drawing experience made you think more carefully about what you were drawing?"
- challenge the students to create a drawing with their non-dominant hand in order to make them more aware of the act of drawing
- introduce the use of thumbnail sketches as an idea development technique
- have students use their non-dominant hand to create a black and white thumbnail drawings of several personal objects from their pockets, backpacks, cell phones, keys, etc. in their journal
- check for completion using thumbs up
- select one or more of the students' drawings to demonstrate the initial stage of the Creative Process
- pose the following questions: "what inspired this drawing? how could you change your drawing to make it more effective? (eg. fill the space more, add more detail, emphasize the shape, etc.)"

Activity 2 - Revised Drawing

Teacher will:

- instruct the students to use their dominant hand to create three small thumbnail sketches of their object(s) which explore various viewpoints and use of space
- distribute copies of the Creative Process cycle and review the sections of the process that the students just experienced
- instruct students to work with a partner to assess each other's thumbnail sketches, and decide which composition is the most visually interesting
- have students create a second drawing, full-size, in their journal using their dominant hand, incorporating the suggested revisions

- circulate and monitor progress, provide feedback and make suggestions to further improve students' understanding and their final drawings
- have students reflect on the process in their journals: how did I apply the creative process to my art works? how did I use feedback and reflection to improve my work throughout the process? what might be the next step in developing this drawing further?
- have the students do a gallery walk and facilitate discussion about how the revisions have made improvements to the drawings, and any other observations students have made

Activity 3 - Exquisite Corpse

Teacher will:

- arrange the students in groups of four for this shared drawing activity
- use numbered heads to create the groups, and distribute blank paper
- instruct students to fold the paper (portrait orientation) into four equal, horizontal, parts, so that when it is passed from one student to the next, none of the previous sections can be seen
- provide the following instructions:
 - Student 1 - draws a head and neck on the top flap, hiding the work from the others. Student 1 marks the end of the neck on the second flap, folds the first flap over to ensure that the next artist cannot see the drawing of the head, and hands the paper to student 2
 - Student 2 - draws shoulders, arms and torso onto the second flap and marks the end of the torso on the third flap. Student 2 folds the second flap over and gives the paper to student 3
 - Student 3 - draws hips and thighs and marks the end of the knees on the fourth flap. After folding it over, he gives the paper to student 4
 - Student 4 - draws legs and feet [this instruction is for one rotation, but each member of the group will be drawing a different body part on each of the four sections of paper]
- encourage students to be as creative and unique as possible with their section of the drawing (prompts: what if your creature could see in the dark, what would it look like?)

what if your creature was made of machinery? what if your creature came from space? under water? etc.)

- share the results with the class, and reflect on the results of successful collaboration
- facilitates a discussion: what were the similarities and differences in these two drawing activities? how did the collaborative process change your initial drawing? did your creature turn out the way you originally intended? how could a drawing like this inspire you to create a new creature?

Lesson 4 - Tat That

Lesson 1 - Body Art

Teacher will:

- present a survey of body art with an emphasis on tattoos over a period of time (include non-western examples as well)
- facilitate a discussion during the presentation about the purpose of tattoos throughout history and a discussion of pop culture; attempt to find a rationale for the rise and fall in popularity of tattooing
- have students deconstruct the tattoo designs looking for the use of expressive line, colour symbolism (any of the elements and principles of design)
- provide students with an opportunity to research a variety of tattoo styles, images, artist portfolios (either through books, magazines, or on the web)

Lesson 2 - Personalized Tattoo - SUMMATIVE

Teacher will:

- have students brainstorm ideas in their journals; they can respond in words and/or images to the following prompts: what symbols, colours, lines, shapes, images, words ... represent YOU?; what is your greatest strength?; if you filled a time capsule with 5 objects, what would they be?; what experience have you had that you might call a "defining moment"?
- instruct students to make a series of thumbnail sketches of ideas for their own personal tattoo
- have students share their ideas with a partner and consider the following: how does your tattoo design represent you?; reflect on the size and proportion and the planned location on the body for the artwork; what enduring qualities does the artwork have? how will it withstand the test of time?
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- have students share their final tattoo drawing in any number of ways:
 - gallery walk
 - scan the drawing, take a photograph of their arm, shoulder, back ... wherever they are going to put the tattoo; put the drawing ON their body (be sure to wrap the artwork so that it forms to the body and looks as if it is really on the skin)

- use tattoo markers to draw the design directly onto their body
- have students reflect in their journals about the process:
how does your tattoo design represent YOU? how did you use the creative process to come up with this design? how has your design evolved since you first received this challenge? are you actually going to get this tattoo? Or any tattoos? Discuss.

Lesson 3 - So Ya Want A Tattoo ...

Teacher will:

- direct the students to an electronic (or paper) article about some concerns with tattooing or the body piercing industry (ie. "Body Art: The story behind tattooing and piercing in Canada, CBC News Online, August 30, 2004 www.cbc.ca/news/background/tattoo)
- have students respond in their journals about what they've learned; prepare a list of pros and cons; share something that they learned after reading the article; or complete a teacher-prepared question and reflection sheet

Unit 1 Journal Activity - Secrets Exposed

Teacher will:

- share books, reproductions or on-line resources of Post Secrets (Post Secret is an ongoing community art project where people mail in their secrets anonymously on one side of a post-card, see support materials & resources)
 - have students brainstorm types of secrets that they might be able to share in a similar format (prompts: what would someone be surprised to learn about you? what really aggravates you? what makes you want to leap for joy?)
 - remind students that their "post cards" will be displayed and shared among their classmates and teacher, so their secret should be appropriate for their intended audience
 - consider having students actually mail their post-cards to Frank Warren, the originator of this project (see support materials & resources)
-

Glossary of Terms

collaborate - *to work, one with the other; cooperate*

Creative Process - *a creative problem-solving model, cyclical and fluid in nature, comprising several stages*

Elements of Design - *line, shape, form, colour, space, texture, value*

evaluate - *to judge or determine the significance, worth or quality of*

explore - *to look into closely for the purpose of discovery*

experiment - *to try or test, especially in order to discover something*

expressive - *indicating a feeling, spirit, character; a demonstration of something meaningful*

Exquisite Corpse - *a method by which a collection of images is collectively assembled, in this case 3 or 4 sections of head, torso, and legs which make up a body*

generate - *produce*

image - *a representation, picture, artwork*

inspiration - *an inspiring influence*

plan - *to arrange a method or scheme beforehand*

preliminary - *preparatory step*

Principles of Design - *balance, contrast, emphasis, movement/rhythm, repetition, variety, unity*

reproduction - *something made by reproducing an original; copy*

refine - *to improve upon by inserting finer distinctions*

reflect - *to think, ponder, meditate*

revise - *to make corrections, improve, amend, or update*

Unit 2 - Artistic Insurrections (Approximately 30 hours)

Students will continue to examine the ways in which art can reflect the emotions, values and ideals of themselves and others. Under the theme of Artistic Insurrections, students will be introduced to Guerilla Art, and will demonstrate an understanding of the function of artwork that is meant to be temporary. They will create a number of Guerilla Artworks, scaffolded so that they will understand the power of using image and text in their own art work and the works of others. Using their acquired knowledge of the function of street art or urban art, students will create an original knitted graffiti piece, and a work of graffiti art.

Overall and Specific Expectations

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

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

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

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

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

Learning Goals:

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

- demonstrate flexibility and originality when coming up with ideas for their artwork
- demonstrate the effectiveness of using text and image in their artworks and those of others
- demonstrate the expressive use of colour and pattern when planning the knitted or crocheted art work
- demonstrate the expressive and symbolic use of colour and shape when creating a graffiti piece that addresses issues in our community

Key Questions:

What is the point of a piece that is meant to be temporary?
What have I got to say? How can I say it?
How can I impact my environment?

Prior Learning:

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

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 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques)

B2. Art, Society, and Values

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

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

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

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

C2. Conventions and Techniques

C2.2 demonstrate an understanding of several conventions used in visual art works

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

Assessment for and of Learning:

of learning
= formative assessments, Exit Cards, Gallery Walks, student teacher conferences
for learning= peer and self-assessments, reflections

Performance Tasks for Evaluation:

Lesson #3 and 4 - students share their personalized yarn-bombing and graffiti designs which will be evaluated using a co-constructed rubric

DI

- many of these activities involve leaving the classroom, so for students who are unable to leave, adapt the strategies so that the tasks may be accomplished in the classroom (eg. post-it notes in a textbook; quotes on paper and posted around the room)

Extensions

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Support Materials & Resources

Appendix:

1:1 Guerilla Art BLM

2:1 Examples

1. Post-it Notes Left to Their Fate in Public Places: (on Twitter, Facebook, Flickr, and Google Friends Connect)
<http://thingsweforget.blogspot.com>

Yarn Bombing. The Art of Crochet and Knit Graffiti

Mandy Moore and Leanne Prain
Vancouver, Arsenal Press 2009

Guerilla Art Kit

Keri Smith

New York: Princeton Architectural Press 2007

How To Be An Explorer of the World

Keri Smith

New York: Penguin 2008

Wreck This Journal

Keri Smith

New York: Penguin 2007

Going Postal, Mailing Label Street Art

Martha Cooper

New York: Mark Batty Publishing 2008

2. www.foundmagazine.com

Books by Davy Rothbart:

- Found II: More of the Best Lost, Tossed and Forgotten Items

Instructional Strategies:

Lesson 1 - Guerilla Art

Activity 1 - Public Secrets

Teacher will:

- initiate a discussion about the power of art as a tool for communication (eg. "can you think of any artworks that had a very strong message? can you think of any artworks that use text, or words, in their subject matter?")
- develop and share examples of powerful works using text
- initiate a discussion about the differences in the messages, paying particular attention to "positive" messages; think about who will be receiving these messages and the appropriateness of the guerilla art (eg. "what kind of message would you like to happen upon? what kind of thing could you say to a stranger that might really change their day?")
- ask students to use their journals to begin brainstorming a variety of text messages, fortunes, or affirmations (eg. "You look really good today", "Someone is thinking about you right now", "Embrace change", or "Lead, Follow, or Get Out of the Way")
- ask students to then consider possibilities for a simple image or drawing to accompany each message
- encourage students to work with an elbow partner to edit or enhance based on clarity and simplicity of the message
- distribute 5 post-it notes and a black fine-tipped marker to each student; they will select 5 of the thumbnails from their journal and redraw them on the post-it notes
- invite the students to do some "guerilla art" by placing their post-it notes around the school (eg. random pages in library books; on a computer screen; on a locker, etc.)

- Requiem for a Paper Bag: Celebrities & Civilians Tell Stories of the Best Lost, Tossed and Found Items From Around the World

Activity 2 - Little Notices

Teacher will:

- explain that it's time to take the guerilla art outside
- instruct students to wander around the school community and look for things of beauty, things of interest, or things that are unique (for example, part of a tree that looks like the face of an old man)
- have the students write about these things on a post-it note or a piece of paper (eg. "Notice the purple curtains on the third floor", or "Notice the sound your feet make on the pavement"; or "Notice this rock looks like the letter 'c'")
- have the students post the notices for people to read so that they draw their attention to the things people might pass by every day
- consider taking photographs of the little notices installations to share with the students later, or students can print a copy of their installations for future journal entry

Activity 3 - Quotes

(a) Nice weather version: Chalk Quotes

Teacher will:

- have students collect some quotes that they really respond to (shorter ones work best and use less chalk - consider the types of messages that they used in the post-it note activity)
- provide parameters and physical guidelines for chalk locations
- provide chalk (coloured side-walk chalk is ideal) and encourage the students to start chalking (writing on sidewalks really eats up the chalk – have a good supply on hand)
- ask the students to visit the location at another time to watch people responding to the quotes

(b) Snow weather version: Snow Quotes
As above, only quotes are written using food colour or spray paint in the snow

Activity 4 - Consolidated Discussion & Journal Entry:

Teacher will:

- provide a handout (attached at appendix AWU2O 1:1 Guerilla Art BLM) and review the key concepts of guerilla art with students
- initiate a discussion about the guerilla art-marking activities:
 - What did you like doing best and why?
 - What is the difference between watching your viewer experience your artwork (as in the chalk quotes) and leaving your artwork to be discovered at an unknown time by a stranger (as in the post-it note or little notices activities)?
 - What is the point in creating an artwork that is meant to be temporary?
 - What are the reasons for creating guerilla art? What are YOUR reasons?
- have students respond to these questions in their journals as an exit card
- provide photographs, or printed copies, of the students' guerilla activities, or students can make sketches of their installations, to support their written work
- remind students that the written submission ought to be as expressive and creative as any other journal entry - the "land of mistakes"
- as an alternative, or in addition to, ask the students to consider the following quote by Degas when they reflect in their journals:
"Art is not what you see, but what you make others see"

Lesson 2 - Time Travelers

Activity 1 - Time

Teacher will:

- ask students to think of ways that they might be able to record the passage of time based on where they are sitting and record these ways in their journal
- have students to find something in their current possession that provides evidence that they exist, and to record this in their journal (eg. student card - sketch it; piece of garbage of something they consumed - attach it or sketch it; note from a friend, etc)
- initiate a discussion about the ways in which we can prove that we exist (eg. often it is just in what we've left behind, and the great majority of this is in garbage)
- ask students what we know of cultures that have gone before us, and how do we know (eg. ephemera, artifacts, bones, archaeology etc.)
- ask students what future archaeologists might think of THIS generation? how will they be remembered? how would they LIKE to be remembered?
- have students collect evidence over a 24 hour period to prove that they exist, then bring it in to create an artwork
- consider having a class around the concepts of "Found Magazine", who collect FOUND stuff: love letters, birthday cards, kids' homework, to-do lists, ticket stubs, poetry on napkins, telephone bills, doodles - anything that gives a glimpse into someone else's life; ask students: What would your "found" items say about you?
- have students begin to think about their "evidence" in a creative way by asking them to make a pile of it on their desks and then to arrange it as follows:

- Arrange your evidence in a temporary artwork that demonstrates
 - emphasis
 - radial balance
 - rhythm or movement
 - the passage of time
- then have students create a permanent artwork from their evidence. They will decide whether it is to be affixed to a flat surface (eg. bristol board or tag board) or whether they would like it to be 3-dimensional (a sculpture, mobile, etc.); afterward they can embellish their evidence with colour, paint, texture or other collage-making or sculpture-making resources
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

Activity 2 - Changes - Andy Goldsworthy

Teacher will:

- introduce students to the concept of time and environmental art by examining the work of Andy Goldsworthy, and any other similar artist
- alternatively, have students choose from a list of environmental artists to research and share their results in a presentation to the class

Activity 3 - Found Environments

Teacher will:

- ask students to go outside (where possible) to make an art piece using things that already exist in the environment; for example, arrange discarded coloured plastic lids, decorate discarded bike frames, or make a pattern out of pebbles
- try not to give TOO many suggestions, as this artwork should be collaborative and instinctive (previous students have

decorated a chain-link fence using paper, used cups, leaves, twigs; spelled words out of rocks; created characters using things found on the street

- encourage students to experiment with different drawing methods: drawing in dirt (or dust), using soap and water to draw on a dirty wall or sidewalk, writing in snow with food colouring or tempera paint, using stones, adding colour with plastic pop lids
- tell students that they will be revisiting their artwork over time to see what happens to it
- take photographs, or have a student take photographs to document their work
- have the students to a "gallery walk" of the found environments, and encourage students to talk about the process
- ask students to respond to the following questions in their journal as an "exit card" (a print-out of their work affixed to this page is helpful)
 - what do you think someone might think or say when they come across your found environment?
 - what are you HOPING someone might think or say?
 - predict what will happen to your artwork over time (1 day, 1 week, 1 month, 1 year)
 - what would you do differently if you went out to the same location?
 - what would you do if location, time or money were no object?

Lesson 3 - Yarn-bombing

Teacher will:

- be surprised at the reaction of their students to this project - often they are skeptical at first, but typically this becomes a lunch-time club where students crochet hats and scarves for their friends or as a community service endeavor
- introduce the concept of yarn-bombing, or knitted graffiti, to the students ("Yarn-bombing" book is terrific - see Support Materials & Resources); may show images, or bring in work that has been completed so that the class can find a spot to "tag" with the knitted piece together
- review colour symbolism and pattern with students, and have them make decisions about what colours would represent themselves, and why?
- teach students how to crochet and/or knit, or have a guest instructor
- provide the following instructions:
 - Materials – knitting needles or crochet hooks; wool or yarn (preferably of different colors); measuring tape; large needle (to sew ends together)
 - measure the length or diameter of the item you want to tag. For example, a "No parking" sign post's tag should be 5 inches wide
 - cast on enough stitches for the width you desire. Knit several rows until you reach the necessary length, changing colors as desired. (Crochet can also be used)
 - sew the knitted piece onto the object, binding the ends using the basting stitch
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- share alternate versions for this activity:

- knitted garlands for trees or fences
 - knit a long thin piece using many colours of wool; weave it through chain-link fence
- knitted ornaments hung from trees

Lesson 4 - Graffiti

Activity 1 - What is Graffiti?

Teacher will:

- understand the critically important role of the teacher to discuss issues of illegality and consequences in relation any street art project; can initiate a discussion on law, police, power dynamics, and age/ social/economic/racial inequalities; social justice themes will be explored; an opportunity to bring in a police officer exists here, especially to have an open dialogue
- introduce the concept, function, purpose and examples of this art form
- lead a discussion as to why graffiti is worth the attention of art historians, social scientists, policy makers, artists, citizens
- introduce vocabulary and variety of forms
- lead a discussion as to the intended audience of graffiti
- introduce the concept of propaganda and lead a discussion as to the function of graffiti as propaganda; have other regimes or cultures used propaganda in their art? is graffiti a form of propaganda? is propaganda just for official parties? who can use it?
- collect and share examples of how some communities deal with graffiti: Pro (Rush Lane, Toronto; free walls; galleries); Anti (anti-graffiti campaigns; brochures; www.graffiti911.com is a graffiti removal company based around Toronto)
- ask students to read a "Pro-" graffiti article and an "Anti-" graffiti article: identify the source of the articles; summarize the main arguments in a T-chart; discuss the bias of the author; alternatively, students may select a particular graffiti artist to research and share their results with the class
- give consolidation reflection questions:

- will graffiti still be as popular 10 years from now?
- should it be illegal?
- describe a time when graffiti might be considered acceptable
- is there a difference between "good" graffiti and "bad" graffiti?

Activity 2 - Throw-Up

Teacher will:

- have students create samples of some of the key graffiti lettering styles: bubble,
- instruct students on the following techniques:
 - colour blending with pencil crayon, marker and paint
 - create a drop shadow
- ask students to choose one of the styles to do a drawing using their name, nick-name, or short message
- determine a suitable location or installation for the final work (ideas include: a graffiti wall mural; on panels which are lashed to a chain-link fence; at a local skatepark; on a "free wall" provided by a local merchant)
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

Journal Entry for Unit 2: "Inchie" Calendar

Teacher will:

- distribute a blank calendar month for the month around this unit (may extend before or beyond); see example at Appendix AWU20 2:1 Examples
- explain the concept of "inchie" - a piece of art that is typically 1" x 1" - and that each student will create a separate artwork for each day in each space on the calendar (even weekends!); the purpose is for students to "document" their life
- instruct that the artwork can be a drawing (pencils, pens, markers); a collage (words and text cut from magazines looks great); a painting etc.
- trigger a variety of ideas by asking students to:
 - think of a word might represent an important memory for you today?
 - think of what made you laugh today, where you went, what you ate, what surprised you, or what saddened you?
 - look through magazines to see if there are words or phrases that capture your mood
- instruct that at the end of the month, they will unify their page by filling in blank squares with colour or pattern; filling in the background with a colour that conveys the mood of the month; and accenting certain words, days, or images with texture or pattern (stamps are effective)
- ask students to respond to this question in their journal: how does your "Inchie" Calendar represent you this month?

Glossary of Terms

ephemera - *items designed to be useful or important for only a short time, esp. pamphlets, notices, tickets, etc.*

evidence - *proof; something that makes plain or clear*

graffiti - *markings, initials, slogans or drawings, written, spray-painted or marked in public places (ex. wall of a building)*

graffiti forms - *bite, bomb, bubble, burn, character, computer style, crew, fade, fat, fill, hit, piece, stickers, tag, tagger, throwup, wildstyle, writer*

inchie - *a work of art 1" x 1" in size*

propaganda - *information, ideas or rumors deliberately spread widely to help or harm a person, group, movement, institution, nation etc.*

social justice - *the distribution of advantages and disadvantages within a society*

yarn-bombing - *knitted graffiti*

Unit 3 - No Identity Crisis here! (Approximately 25 hours)

Under the theme of No Identity Crisis Here!, students will continue to reflect on their own unique qualities and abilities, the value of their own opinions, and the power of personal expression. They will look within to find the criteria to create their own logo, and they will look without to determine the ways in which they can represent themselves to a broader audience. Through a variety of hands-on activities including journaling, creating a stencil, t-shirt design and finally a skateboard design (or, where applicable, building their own skateboard deck!), students will demonstrate the power of visual literacy.

Overall and Specific Expectations

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

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

A1.3 document their use of the creative process in a portfolio

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

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

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

A3.1 explore and experiment with a variety of materials/ media, including alternative media, and traditional and/or

Learning Goals:

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

- demonstrate a variety of innovative journaling techniques
- apply their knowledge to demonstrate their personal views
- create a number of thumbnail sketches of their personal logo before they select one to develop
- apply their knowledge to create a design for a skateboard

Key Questions:

How can I use art to discover things about myself?
What art would I make if no one were looking?
What does my art say about me to a greater audience?

Prior Learning:

Assessment for and of Learning:

emerging technologies, tools, and techniques, and apply them to create art works

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

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 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

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

B2. Art, Society, and Values

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

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

B3.2 identify, on the basis of research, a variety of secondary and post secondary pathways and careers related to visual arts

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

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

of learning
= formative assessments, Exit Cards, Gallery Walks, student teacher conferences etc
for learning = peer and self-assessments, reflections

Performance Tasks for Evaluation:

Students share their:

1. soundtracks cd design
2. personal logo
3. t-shirt
4. skateboard designs which will be evaluated using a co-constructed rubric

DI

-a brief description of any Differentiated Instructional strategies that may be used

Extensions

Support Materials & Resources

Journal Revolution, Rise Up and Create

Linda Woods and Karen Dinino

Cincinnati, Ohio: North Light Books 2007

Not Quite What I Was Planning: Six Word Memoirs

From SMITH Magazine
Edited by Rachel Fershleiser and Larry Smith

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

New York: Harper Collins
2008

C1.3 identify and describe the stages of the creative process and the critical analysis process

Going Postal, Mailing Label
Street Art

Martha Cooper
New York: Mark Batty
Publishing 2008

C2. Conventions and Techniques

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

Roarokit Skateboard
Company
www.roarokit.com

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

TED: ideas worth
spreading
www.ted.com

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Instructional Strategies:

Lesson 1 - Journal Revolution

Activity 1 - The Revolution Begins

The teacher will:

- remind students that their journals continue to be places where they should "have no fear!"; they should feel free to be themselves with tools and techniques as they are unconventional with their thoughts
- initiate a discussion about the term: Revolution; what is a revolution? how might it apply to our journals/sketchbooks? how might it apply to artwork? what does a revolution in art look like? (revolutions challenge conventional thought - conventional wisdom is that you do not paint on a photo, do not tear pictures; do not have crooked lines etc.)
- set up a variety of stations to demonstrate new techniques:
 - sanding (can imply weathered, irritated, softened);
 - scratchy line making (movement, discord, shift, static, surface noise);
 - tearing (urgency, fragmentation);
 - distressing with tape (physically removing some of the layers - vulnerability, depth);
 - stamping (rubber stamps, or stamping with objects - textures, pattern);
 - faux spray paint (bristle brush)
 - drippy paint (overflowing, overpowering, urgency, time passing)
 - text blocks (place three strips of tape down on the paper; use a bristle brush to pounce in ink and then around and on top of the tape; peel off the tape to reveal the "bricks" where you can write your words)
 - clipped text (ransom style from magazines, book passages, past-due electric bills!)
- Use Checkpoint - Thumbs Up Thumbs Down - for completion to have students rotate through the stations

- demonstrate that art breaks language barriers, and remind students of the power of combining art with words; the slant and shape of letters, punctuation, font, size - all must match the message; also, combining colour with words is powerful, students may want to revisit their colour memories from the first unit
- instruct students to create a journal entry every day for the next week - they'll have to work quickly; the purpose is to demonstrate a variety of journaling techniques, and to be able to identify a variety of moods and themes when the week is over
 - CHOOSE ANY FIVE:
 - pick a line from a favorite song - one that targets your emotions exactly - and journal it
 - write a free-form list of words that come to mind when you think of the following phrase; then choose words and images that you can use for your journal inspired by that list:
 - I cried ...
 - lost and found
 - escape
 - 8 things missed
 - e-mail
 - sweet
- invite students to continue journaling and to consider taking it outside of their books - they can journal on large canvases, or in 3-d sculptures; journal entries are already great works of art, and they can become monumental
- instruct students to complete an exit card on which they: reflect on the process; comment on which of them they consider to be most successful and why; and ask a peer the same question and record their results

Activity 2 - Soundtrack of Your Life

The Teacher will:

- initiate a discussion about favorite songs: what are yours? what does that say about you? what

songs do you listen to to pump you up? wallow in?

- continue the discussion: if you had to make a list of songs that would be the soundtrack of your life, what would they be? (it could be your whole life, or just one segment of it; should capture a variety of moods; a little drama, romance, tearjerkers, action and comic relief)
- instruct students that once they have a list of the soundtracks of their lives, they need to create covers that match the music; they need to make decisions about colour, pattern, image
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- decide whether this is a low-tech, hands on project, or something done on the computer
- use blank cd cases if they are available to exhibit the artworks

Lesson 2 - Word Up (I've got something to say!)

Activity 1- Six Word Memoir

The teacher will:

- introduce students to the concept of the 6 word memoir
- instruct students to create and illustrate their own 6 word memoir

Activity 2 - Revolutionary Careers

The teacher will:

- ask students to research possible career opportunities for revolutionaries; what kinds of careers are there for creative thinkers and doers?
- provide a handout for students outlining the parameters for their research
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- alternatively, ask students to research the career path of a successful creative thinker and doer (eg. Kat Von D, Bruce Mau, also ingenious ideas at www.TED.com)

Activity 3 - Found in the Library: A Poem

Teacher will:

- instruct students to go to the library and list the titles of random books as seen on their spines
- bring the students back to the classroom to edit their titles to create a found poem
- ask students to illustrate their found poem as a journal entry

Lesson 3 - No Rules Logos

Activity 1 - Developing Your Personal Logo

The teacher will:

- initiate a discussion about visual literacy and visual rhetoric; what are they? how do you recognize it? where is it?
- extend the conversation to focus on logos: can anyone think of a logo that is known around the world? what do you think are the essential qualities of a logo?
- provide examples of a variety of logos (students love to identify them, get progressively more difficult) - what do they have in common?; instruct students on the essential components of a logo: simplicity and clarity are key; few lines, shapes, colours; consider positive and negative spaces
- have students develop their own personal logo through a series of thumbnail sketches; they may consider working on their monogram as a logo design; can use books and the internet to look for font samples
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

Activity 2 - Going Postal

Teacher will:

- instruct the students to turn their logo into a small stencil that can be used again and again; demonstrate proper and safe stencil cutting techniques:
 - create an image (pencil & paper, photocopier, digital camera or scanner)
 - trace, simplify and create layers (tracing paper, white-out)
 - cut (x-acto knives, file folders, acetates work well)
 - print (any free surface; use paint & sponges or stippling brushes; spraypaint in well-ventilated area or outside)
- explain that students will incorporate their stenciled logo into a design which will fit onto a label; add a message or text to their logo

- teach students the meaning of an "edition" and provide examples
- distribute 5 mailing labels, or "Hi, My Name Is" labels, to each student; they should use one mailing label to trace the proper dimensions into their journals so that they can do several designs; with a peer, select the most effective one; make an edition of 5 identical prints onto their label
- consider exchanging postal labels with another class either in the school, community, Province or beyond

Activity 3 - Plain White T's

Teacher will:

- ask students to bring in a plain, light-coloured t-shirt, new or used
- remind students of the stencil types of graffiti studied earlier (eg. Banksy et al); consider the types of images and text that you'd like to put on a t-shirt
- instruct the students to do several thumbnail sketches; get feedback from an elbow partner on which design works best; get approval from the teacher; cut out one (or more, depending on the number of colours) stencils
- demonstrate the proper techniques for using a stencil with fabric paint; and/or silk-screening techniques; and/or applying text or graphic directly on the t-shirt with a fabric marker

Lesson 4 - Sk8 Board of Education

The teacher will:

- remind students of all of the lessons they've learned to date about personal expression and symbolism and the value and importance of good design for communication
- provide a wide variety of examples of skateboard designs through books, the internet or actual boards
- ask students to create a number of thumbnail sketches for their own skateboard design; have a peer critique; select the most effective design; consult throughout with the teacher
- distribute paper for the final design (most hardware stores carry a 12" x 50' roll of kraft paper in their paint departments which is ideal for this)
- have students trace either a street deck or long board template onto their paper and begin to make their final copy
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- encourage students to paint their design on an actual skateboard (students can bring in used decks which they sand down or prime before adding their new design)

* Note: Roarokit Skateboard Company (www.roarokit.com) provides a fabulous low-tech skateboard deck making kit. You can buy a teacher kit for either street deck or long board, and buy the laminates, glue and scrapers separately. Lessons come with each teacher kit. It works out to be about \$40.00 per student. The benefits of taking the design to this stage are immense. Several educators have turned this into a money-making venture. Go to the Roarokit site for more information.

Glossary of Terms

logo - *a typographic or graphic form or image used as an emblem to identify an individual, club, organization, project, or product. Also called a logotype.*

memoir - *an account of one's personal life and experiences; autobiography*

revolution - *a sudden, radical, complete or marked change in something*

stencil - *a device for applying a pattern, design, words, etc., to a surface*

visual literacy - *the ability to apprehend or interpret pictures, symbols or other visual images*

visual rhetoric - *the theoretical framework to describe how visual images communicate*

Unit 4 - Aesthetic Surgery - Comics and Sequential Art (Approximately 25 hours)

Under the theme of Aesthetic Surgery, students will be introduced to the concepts and processes of comics and sequential art. They will understand the value and power of the art of story-telling, and begin to use the element of time in their own artworks. They will combine image and text to continue to reflect on their own unique qualities and abilities, the value of their own opinions, and the power of personal expression.

Through a variety of hands-on individual and collaborative activities, and some personal research and reflection, students will continue to explore the purpose of creating art, the role of art and story-telling in cultures throughout time, and the power of their own art-making. Students will create their own graphic story (comic, manga, zine, etc.) as a final, culminating activity.

Overall and Specific Expectations

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

A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media

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

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

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue

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

Learning Goals:

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

- tell a story with limited image and text
- understand and demonstrate the essential components of comics and sequential art

Key Questions:

How can I

Prior Learning:

Prior to beginning this unit, students should know:

- elements and principles of design
- narrative

Assessment for and of Learning:

of learning
= formative assessments
Exit Cards, Gallery Walks,
student teacher
conferences etc
for learning = peer and
self-assessments,
reflections etc

A3.1 explore and experiment with a variety of materials/ media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

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

A3.3 demonstrate an understanding of a variety of ways in which art works can be presented to reach different audiences

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

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

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

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

B2.1 identify and describe the function of various types of art works in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

B2.3 identify and describe ways in which creating and/or analysing art works has affected their personal identity and values

Performance Tasks for Evaluation:

Students share their campfire stories and superhero comic

They will share their graphic novel or "zine" pages which will be evaluated using a co-constructed rubric

DI

-a brief description of any Differentiated Instructional strategies that may be used

Extensions

Superhero is only used as a theme throughout. Other possible themes may include: theme; art history; fear; mythologies; fairy tales, etc.

Support Materials & Resources

Comic Abstraction, Roxana Marcoci, New York: Museum of Modern Art, 2007

Comics and Sequential Art, Will Eisner, New Jersey: Poorhouse Press, 1985

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

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

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

C1.3 identify and describe the stages of the creative process and the critical analysis process

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

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

C2.2 demonstrate an understanding of several conventions used in visual art works

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

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works

Instructional Strategies:

Lesson 1 - Campfire Stories

Activity 1 - Campfire Stories

The teacher will:

- kick the lesson off by telling a scary campfire story (it may be helpful to turn the lights down low, and to create a "spooky" atmosphere)
- ask students if they know of any campfire stories; students may share one or two of them with the whole class
- initiate a discussion about the art of story telling (do they have anyone in their circle of family or friends who is known for telling stories; are there any stories about you when you were little that your parents tell again and again - how does this make you feel?; what do you think your grandchildren will know about you? or your grandchildren's grandchildren?)
- deconstruct the essential qualities of a narrative (beginning, middle, end), and the qualities that make a GREAT story (setting, character, conflict, rising action, resolution)
- deconstruct the essential qualities of story-TELLING (mood, voice inflection, timing, dramatic performance, etc.)
- remind students that they've been using their art to tell stories about themselves over the last three units, and now we're adding the element of TIME

Activity 2 - Exquisite Corpse Part II

The teacher will:

- remind students of the exquisite corpse drawing activity that the students did in Unit 1, and advise that this time they're going to start with words, not pictures; explain that this is a "chain-story", where each successive writer will receive the part of a sentence to complete
- distribute blank, lined paper (alternatively, this activity may be completed using computers, or texting)

- instruct students that they will be adding lines to the shared activity so that when they pass the sheet from one student to the next, none of the previous sections can be seen; they need to fold the paper so that only the first part of a sentence can be seen
- provide the following instructions:
 - You must complete the unfinished sentence from the previous comment.
 - You must start a new sentence, but not finish it.
 - An example of the beginning might be:
As I was lifting the body out of the dumpster, I heard ...
- encourage students to be as creative and unique as possible with their section of the writing
- share the results with the class, and reflect on the results of successful collaboration

Activity 3 - Exquisite Cadaver

The teacher will:

- distribute blank paper to each student (or you may want to create sheets divided into many black, out-lined comic panels)
- instruct students that in this extension activity, they will be creating a single panel of a comic which will include a picture and some words; they'll fold the paper and pass it to the next student so that each successive artist will see only the previous artist's frame and none of the others
- initiate a discussion about the similarities and differences between creating this activity with images alone (as in Unit 1), words alone, and now words and pictures

Activity 4 - Spooky Stories

The teacher will:

- ask students to write their own campfire story (it's important to WRITE a compelling story, and then TELL it well); they may want to develop some of the ideas they used in the exquisite corpse activity, or they may want to have a fresh start
- organize the students into small groups once the students have completed writing their stories; students will share their stories; they will select one story from each group to share with the whole group (it's fun to create a "campfire" atmosphere, even if it's as simple as gathering around an overhead projector in a darkened room, with marshmallows on straws)
- lead a discussion about which stories were most spooky and what were the elements that led to the scary mood

Lesson 2 - It's in the Gutters

The teacher will:

- arrange the students into groups of 2 or 3 and provide them with a variety of magazines
- ask students to randomly select images from the magazines to satisfy the following criteria:
 - a picture with one person
 - a picture with several people, or a group of people
 - an image that is mainly about setting
 - an image that is mainly about action
 - an image that is mainly about an object, or thing, and does NOT include a person
- have students arrange the selections until they tell a story; students should affix the images to a large sheet of paper and add text (can use a word-processing programme)
- teach the students the importance of editing (sometimes it's harder to tell a story with only a FEW words than it is to use many words); the essential learning in this lesson is that the words are used to connect one image to the next (they do NOT restate the story that the image is already telling); the art is simple, so the TEXT must be simple; the gutters are the spaces between the panels and can indicate a passage of time; the words tell the story of what happens between the panels

Lesson 3 - Superhero This!

The teacher will:

- screen a movie which is based on a comic book (it's helpful to have the comic book or graphic for comparison, or rely on the special features of many of these movies for graphic to movie comparisons)
- ask students to create a t-chart as they view the movie to list the ways in which the movie is LIKE the comic, and ways in which the movie is DIFFERENT from the comic
- lead a discussion where students share some of their observations (ie. a dramatic use of limited colour; lots of images but hardly any words; an extreme low-angle shot to make the hero look really powerful)
- continue the discussion about superheroes; what are the common elements of superhero stories?
- examine a comic or graphic novel with the class; or have each student select his or her own graphic novel to examine - you may want to create a handout for this:
 - Elements of a graphic novel: storyline; main characters; conflict
 - Visual Presentation: imagery; use of colour and line; lettering and font; background detail and settings; characters; framing; angles and perspective; artist's style
 - Layout: panels (different shapes and sizes); gutters
 - Dialogue: framing speech (balloons, the nature of emotion)
- share some background information on the history of sequential storytelling (Egyptian hieroglyphics, early tapestries ie. Bayeux Tapestry, clay vessels, illuminated manuscripts, illustrated texts, more contemporary art which combines image with text)
- share examples of how other cultures use the graphic format for story-telling (such as "The 99" - superheroes based on Islamic culture and society)

Lesson 4 - Superhero ME!

The teacher will:

- instruct students to create a story with themselves as a superhero
- lead a discussion: what qualities do you have that can be exaggerated as a superhero? what super powers would you like to have and what could you do with them?
- allow students to create an authentic superhero story line, or perhaps they could create an anti-hero, or a spoof story
- instruct students to create a story outline and some thumbnail sketches in their journals; they should create at least 10 - 15 thumbnail sketches of possible panels for their comic; they should consider:
 - body proportion (exaggeration or simplification)
 - how to show emotion (facial expression, posture, shape of dialogue balloons, font, etc.)
 - drawing to show action
 - point of view
 - backgrounds; essential detail;
 - colour scheme
 - page layout (eg. use and size of panels to control time and pacing)
- arrange the students into groups of 2 or 3 students; the students share their comics and with help from a peer, will edit the panels until they have only 5 remaining - they must be able to tell their story in 5 panels
- alternatively, use a software programme such as "Comic Life" to have the students create their own 5 panel comic
- conference with students on a one-to-one basis as they go through this process and provide feedback to students

Lesson 5 - Whatcha mean, "what's a zine?"

The teacher will:

- introduce the students to the concept of a "zine"
 - "A zine is a hand-made magazine or mini-comic about anything you can imagine: favorite bands, movies, subcultures, obsessions, collections, and personal confessions. They contain diary entries, rants, reviews, interviews, poems, photos, essays, and stories. Zines have been around for as long as people have been expressing themselves on paper. You can find 'em in stores, at comic conventions, online, and at libraries. But, mostly, they are traded with other zinesters and given to friends." (From the book, "Whatcha mean, what's a zine?" - see resources)
- introduce the students to a full complement of sequential art (graphic novels, comics, manga, etc.) so that they can determine the style that best suits the story they'd like to tell
- remind students about the value of doing visual brainstorming in their journals

Lesson 6 - Culminating Activity

Activity 1 - Research

The teacher will:

- have students work with a partner to select a particular graphic, comic, manga, zine or sequential artist or writer/artist to research
- provide a variety of resources such as books or web sites for their research
- have students submit a written report; teacher may provide success criteria, or, alternatively, teacher and students may co-construct a rubric for the evaluation of this report

Activity 2 - Graphic Story

The teacher will:

- instruct the students that they will apply their knowledge of story-telling in a graphic format (comic, manga, zine, etc.) as a culminating activity
- suggest a method of sharing the process through peer-feedback, teacher-feedback, and the stages of the creative process
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task
- have students determine the appropriate method for sharing their completed work; a full class gallery walk and critique will help to provide feedback to students

Glossary of Terms

balloon - a balloon-shaped outline enclosing words represented as issuing from the mouth of the speaker

border - the part, edge, or strip around the edge of a printed page, drawing etc., that forms its outer boundary

gesture - a movement of position of the hand, arm, body, head or face that is expressive of an idea, opinion, emotion, etc.

graphic novel - a novel in the form of comic strips

gutter - the white space formed by the inner margins between panels in a comic strip

manga - a Japanese graphic novel

panel - a section or division of a comic book, usually containing image and text, surrounded by gutters

sequential art - a graphic medium which uses a train of images deployed in sequence to graphic storytelling or convey information; comics

technique - the manner and ability with which an artist employs the technical skills of a particular art

zine - shortened from fanzine; a magazine or other periodical produced inexpensively by and for fans of comic books, popular music, or other specialized popular interests