
Intermediate Drawing Unit

Superheroes Making a Difference

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Unit Overview - Superheroes Making a Difference - Grade 8

Curriculum: What will students learn?

Context

The Superhero genre is a cultural phenomenon that has evolved over several decades. From the early days of published fiction, to television and epic motion pictures, Superheroes are here to stay!

Through the development of this genre, fictional characters have emerged in reaction to social change and historical context. In the Golden Age of comics, characters were created during post-war periods to emphasize the aspect of good triumphing over evil. In the Silver Age (1950's and 1960's) character emerged with stereotypical and racial diversity. During the Deconstruction Age (1970's and 1980's) the "Anti-Hero" emerged. In the 1990's and beyond, characterization expanded to represent a variety of racial and ethnic backgrounds, sexuality, and religious diversity. Examples of all of the above include: "Captain Canuk" as a Canadian Icon, "Northstar" of the Canadian super team "Alpha Flight" is gay, "Dust" of the "X-men" is Muslim, "Storm" is of African decent. All of these characters, directly or indirectly, were created in response to societal change and progress.

The question we pose as a springboard for this unit is: If a character was created today, how would he/she be a reflection of contemporary society? This visual arts unit explores the hero/superhero genre and the motivation in creating an unique and original character that reflects what is important to adolescents in today's age. Students will communicate how the powers of their original character affects a positive change in our world through a written profile and original design while addressing various curriculum expectations and highlighting the key features of a comic book cover.

This unit can be taught in the first part of the school year as it addresses various curriculum expectations, while simultaneously engaging students in a genre that is engaging to a male audience, and relevant with open-ended idea generating opportunities for all students.

This unit is extensive in that it provides ample opportunities to the students for creativity and reflection, with several assessment opportunities to the teacher. As always, the unit may be scaled down to cover a shorter time frame, or expanded

Summary

An integral part of creating a superhero is the motivation of the character, and just what they can do. Students will compile their ideas through group work and individual idea generating methods in order to create an original character. Once this is established, the students will learn various design techniques for drawing the human form, complete work for perspective drawing, and identify the key features of a comic book cover. In the end, students will demonstrate their understanding and highlight their original character through a comic book cover design. A rubric will be used to evaluate the culminating task, while implementing a variety of additional assessment tools throughout the unit of study.

1. Students generate ideas and create an original superhero whose powers are directly linked to affecting a positive change in our society (i.e. environmental, political, global, etc).
2. Students produce a figure drawing of their character using various techniques and tools (i.e. facial feature, body proportion, costume design) while accompanying their drawing with a short written profile outlining the hero's motivation and origin.
3. Students learn how to create depth in space through one- and two-point perspective drawing.
4. Students examine the key features of a comic book cover and create a final product that is the sum of all lessons and explorations. The key component is to effectively and clearly communicate the motivation of their hero through design elements, symbolism, and text.

Note: This unit is organized in a manner that leads students through preliminary brainstorming and idea generating activities.

Teachers are encouraged to use parts or all of this unit depending on their time allotment and the capabilities of their students. Some lessons and sections may be used by themselves or make easy modifications and adaptations to the final product. For example: In the final comic

for further cross-curricular integration (i.e. Language - Comparison Essay, Storyboards, Narrative, Drama - Role playing, Puppet Theatre).

Overall and Specific Expectations

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;

- **D1.2** demonstrate an understanding of composition, using multiple principles of design and other layout considerations (including two point perspective) to create art works on a theme or topic
- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to complex design challenges

D2. Reflecting, Responding, and Analyzing:

apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

- **D2.2** analyze ways in which elements and principles of design are used to communicate a theme or message and evaluate their effectiveness
- **D2.3** demonstrate an understanding (and application) of how to read and interpret symbols and style in artwork, including the roles of logos, icons, and images
- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

D3. Exploring Forms and Cultural

Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and the present, and their sociocultural and historical contexts.

- **D3.1** identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted, or appropriated

cover, using only one point perspective for a bold drop shadow title or a star bust.

Unit Guiding Questions

1. What is a Superhero/Hero?
2. What are the characteristics of a Superhero?
3. What are the origins/history of the Superhero?
4. Why does society create/and or need Superheroes/Heroes?
5. How is symbolism conveyed in a Superhero?
6. If you could become a superhero who could make a positive difference, what cause or social issue would be your focus? Why?
7. What components would you choose to incorporate in the character and physical appearance of your superhero?
8. How does perspective drawing create the illusions of space and depth?
9. What are the key features of a comic book cover?
10. How does the social context affect how your idea is represented in your art?

Lesson Guiding Questions

Lesson 1

- What is a Superhero?
- What are the character qualities of a Superhero?
- What are the origins and evolution of the Superhero?
- What is a social issue or cause which you feel strongly about?
- How would you profile your character to align with this cause or social issue?

Lesson 2

- What are the relationships of the parts to the whole in the human figure?
- How can you use the system of sketching in ovals to create a basic framework for the human figure in proportion?
- What is an action line in a human figure?
- How can we learn about action lines through gesture drawing?
- How can we combine skills in figure drawing and gesture drawing to create a figure in an action pose?

- **D3.2** identify and analyze some of the social, political, and economic factors that affect the creation of visual and media arts

- How can you apply techniques to render facial features, hands, and feet?

Lesson 3

- What are the main identifying features of the costume?
- Is a symbol or logo used? How?
- What accessories does this costume have?
- What role does colour scheme play in the overall appeal of the costume?
- How can you make your Superhero's costume unique? (originality)

Lesson 4

- How can pencils, colour pencil, and markers be used in different ways to create different effects?
- How can the medium of coloured pencil be used to create rich colour, highlights and shadow?
- How can hatching, cross hatching and stippling be used to create detail and a finished effect in my character?
- What is a colour scheme and how do I create one?
- How can colours be used to create visual interest, contrast, and variety?

Lesson 5

- How can I create the illusion of space by using converging lines?
- What is my vantage point? Am I looking down at something? Looking up? Right at it?

Lesson 6

- What are the key features of a comic book cover design?
- How will you communicate your message and concept motivation through your design?
- How will I combine my Superhero character with my 2 point perspective background to complete the comic book cover?

Lesson 7

- What may be someone's reaction and/or interpretation of your final product? Why do you think that?

Assessment Culminating Performance Activity

of Learning Students will be evaluated using a rubric on a culminating activity that consists of the following parts:

1. Students will write a simple Superhero Profile which reflects their creative planning for a character as well as a mission statement for the role of the character.
2. Students will produce a superhero character which is a draft of their final product. Self, peer and teacher feedback will take place during the process of this creation, to facilitate the success of the final work.
3. Students will create a Comic Book Cover that reflects the integration of several key components drawn from the various lessons. The character's social mission must be clearly communicated.

Self, peer, and teacher feedback will support the student during the planning, drawing and presentation of final work. A four part rubric reflecting Levels 1 – 4 will be used to evaluate the final comic book cover.

**Assessment Checkpoints and Rubric
for Learning Checkpoint 1**

Students self-evaluate their profile for a Superhero and the mission statement which defines the role of their Superhero. They conference with the teacher to ensure that their profile and mission statement provide clarity and direction from which to proceed in order to visually develop their Superhero.

Checkpoint 2

Students will self-asses their progress in sketching the figure in proportion. Strengths, weaknesses and areas requiring modification will be determined. This will be followed by self-assessment of the rendering of the body in an action pose.

Checkpoint 3

Students and teachers will conference regarding the effectiveness of skills demonstrated in drawing facial features, hands and feet. Options for practice and improvement will be discussed.

Checkpoint 4

Student and peer assessment of the success of the Superhero in rough draft form. Fine tuning and changes can be made in order to enhance the work at this stage, followed by the completion of the Superhero final draft, in colour.

Checkpoint 5

Student-Teacher conferencing and feedback throughout the studio process in order to check their understanding of the concepts and approaches of perspective drawing. The "look for's" include: lines for convergence and direction.

Checkpoint 6

Student and teacher mini-conference to provide an initial approval of the preliminary design of incorporating the Superhero design into a comic book format which integrates one- and two- point perspective drawing, and the key features of a comic book. Once approved, the teacher will provide feedback to the students as requested and/or required.

Checkpoint 7

The effectiveness of composition will be discussed. Teacher assesses the final product of the Superhero, completed using fine tip marker and coloured pencil techniques, placed in an urban setting in which two point perspective has been applied.

Rubric

Unit Lessons	How will assessment and instruction be organized for learning?	Approx. Duration (1 class = 60 mins.)
Lesson 1	<p data-bbox="337 338 886 365">The Concept of the Superhero and a Profile</p> <ul data-bbox="412 373 1279 1003" style="list-style-type: none"> • Students use prior knowledge to brainstorm in groups the question “What is a Superhero?” using chart paper. Each group shares their ideas with the class. Next, groups brainstorm what they know about the origins and history of the Superhero. These ideas will be recorded on chart paper and shared with the class. • Teacher share a short overview of the origins and development of the Superhero, with an emphasis on a variety of perspectives from different cultures and eras. Further questions and discussion of this information will follow. • Groups brainstorm important social issues and record these on chart paper to share with the rest of the class. Each individual student will be given the challenge to think about themselves in the role of a Superhero and to consider and choose one particular social issue or cause which they feel strongly about, that will form the rationale/basis for the development of their personal Superhero character. • Students develop a written profile for their personal Superhero in a rough draft form. They refine their information and complete their Superhero Profile (handout) which will include a description of their character as well as a mission statement for how their character will make a positive difference. 	1 class
Lesson 2	<p data-bbox="337 1024 1045 1052">Exploring Techniques in Figure Drawing and Proportion</p> <ul data-bbox="412 1060 1279 1430" style="list-style-type: none"> • Teacher models sketching techniques and the system of using ovals for relative proportion in the human figure. Working from a chart handout, students will practise proportional figure drawings. • After practice to develop confidence in skills ability, students graduate to the animated pose in gesture drawings. They combine proportion with an action line in order to experiment with a variety of action poses for the figure. A chart handout will provide them with a template for support and experimentation. • Teacher models basic blocking in of facial feature as well as simple techniques for drawing hands and feet. Students practice. Individual or group resources can be provided to support and inspire student learning. 	3 classes
Lesson 3	<p data-bbox="337 1451 756 1478">Creating the Superhero Costume</p> <ul data-bbox="412 1486 1279 1633" style="list-style-type: none"> • Students complete the Superhero Costume Checklist to focus on specific components of the costume they wish to create. • Building on the knowledge and skills from Lesson 2, students draw a variety of small sketches of the figure in costume, to develop and refine the visual presentation of their Superhero in role. 	1 class
Lesson 4	<p data-bbox="337 1654 643 1682">Superheroes Assemble!</p> <ul data-bbox="412 1690 1279 1803" style="list-style-type: none"> • Students synthesize what they have learned to create a drawing, in pencil, of a complete figure drawing in an action pose and in full costume. This character can then be transferred to good copy in pencil, with the aid of window illumination or a light table. 	3 classes

- Teacher leads a discussion and demonstration regarding “finishing techniques.” Students experiment with fine tip marker for outlining, hatching and cross hatching, as well as coloured pencil techniques.
- After practice, students apply finishing techniques to the final draft copy of their Superhero.

Lesson 5	Creating a Cityscape: One- and Two-point perspective drawing.	3-4 classes
	<ul style="list-style-type: none"> • Students learn how perspective drawing creates depth and illusory space through the creation of a cityscape. Although for most, one-point perspective should be a review, this lesson takes students through both processes, therefore allowing the opportunity for creative choice when implementing these techniques in the final product. 	
Lesson 6	Comic Book Cover Design	2-3 classes
	<ul style="list-style-type: none"> • Students identify the key features of a comic book cover and adopt this format to create their own visual adaptation. • The comic book covers will be a culminating task that integrates various aspects of previous learning (i.e. superhero design, perspective drawing, key message). 	
Lesson 7	Critique, Feedback and Reflection	1 class
	<ul style="list-style-type: none"> • Students participate in a “gallery walk” in the classroom to view and share their artwork with their peers. The emphasis will be on creating a “non-threatening” environment for the sharing and exchange of ideas and feedback. • Students complete a Superhero Reflections form, which will provide them with an opportunity to identify their strengths, success and areas for improvement. 	

Appendix INT.D. Overview

Resources & Bibliography

Barron's Art Handbooks
"Cartoon"

Parramon Ediciones, S.A.
Barcelona, Spain, 2003

Beatty, Scott
"The Ultimate Guide to the Justice League of America"
DK Publishing, New York, 2002

Bigley, Al
"Draw Comics Like a Pro"
Watson-Guption Publications, New York, 2007

Caldwell, Ben
"Action Cartooning"
Sterling Publishing Co. Inc,
New York, 2004

Chelsea, David
"Perspective! For Comic Book Artists"
Watson-Guption Publishing, New York, 1997

Edgell, Steve
*"The Complete Cartooning Course
Principles, Practices, Techniques"*
Barron's Educational Series, New York, 2001

Goulart, Ron
*"Comic Book Culture
An Illustrated History"*
Collector's Press, Portland, Oregon, 2000

Gray, Peter
"Drawing Manga Male Action Figures"
Power Plus Books, The Rosen Pub. Group, Inc.
New York, 2006

Hart, Christopher
"Cartooning for the Beginner"
Watson-Guptill Publications, New York, 2000

Hart, Christopher
"How to Draw Comic Book Heroes and Villains"
Watson-Guptill Publishing, New York, 1995

McCloud, Scott
"Understanding Comics - The Invisible Art"
HarperPerennial, New York, 1994

The superhero Book
"The Ultimate Encyclopedia of Comic Book Icons and Hollywood Heroes"
Edited by Gina Misiroglu, with David A. Roach
Visible Ink, Detroit, 2004

Richardson, John
"Foundation Course Cartooning"
Cassell Illustrated, London, 2006

Critical Learning

Students will discuss and analyze the concept of the superhero and acquire an understanding of the historical origins of the superhero, as well as:

- analyze the components of the superhero
- study a variety of superhero images which reflect an inclusive gender and multicultural perspective
- analyze how the elements and principles of design are used to communicate a theme or message
- focus on a variety of social issues which could form the rationale for the creation of a personal superhero.

Guiding Questions

- What is a superhero?
- What are the character traits of a superhero?
- What are some of the roles of the superhero?
- What are some of the powers of a superhero?
- What are the historical roots of the superhero?
- What are the relationships between superheroes of today and those of the past?
- Why does society create/need superheroes?
- What is a social issue?
- What are social issues that you feel strongly about? Why?

Curriculum Expectations

D2: Reflecting, Responding, and Analysing:

apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences

- **D2.2** analyse ways in which elements and principles of design are used to communicate a theme or message and evaluate their effectiveness

D3: Exploring Forms and Cultural

Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and the present, and their sociocultural and historical contexts

- **D3.2** identify and analyse some of the social, political, and economic factors that affect the creation of visual and media arts

Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to:

- have an awareness and understanding of what a superhero is, in terms of character traits and appearance
- have studied a variety of superhero characters which reflect the evolution of the superhero
- be able to identify and explain the use of logos and symbols, and elements and principles of design in the costumes of superheroes
- be able to identify a variety of social issues and explain why they are significant
- choose a social issue and be able to explain their rationale for that choice

Instructional Components

Prior Knowledge and Skills

Students should

- be able to work collaboratively in small groups
- know the elements and principles of design
- be aware of social issues

Terminology

- elements of design & principles of design
- superhero+ alias
- character traits and super powers
- comic book cover
- mission statement
- mythology
- logos, symbols, signs, lettering
- Golden Age, Silver Age, Bronze Age

Materials

- chart paper; markers; notebook or journal
- selection of reference and comic books
- optional: Website visuals + LCD projector
- resources - listed in Overview
- BLM Template & BLM Superhero Profile Handout

Minds On Approximately 20 minutes **Pause and Ponder**

Small Groups – Guided Analysis – Activating Prior Knowledge

Teacher asks class:

1. "What is a superhero?"

Students will be given a variety of visuals of superheroes to look at.

Complete chart (see):

- Definition of what they think a superhero is.
- Identification of at least six characteristics of a superhero.
- superhero examples which include: the name and alias of at least three superheroes, the mission/role of each superhero, and the particular superpowers possessed by each superhero that enable a positive change.

Questions to activate/facilitate discussion:

- What do you think a superhero is?
- Does everyone in your group agree?
- Who is your favourite superhero? Why?
- What are common characteristics of all superheroes?
- Are superheroes important?
- Have societies always had superheroes in them?
- What roles do superheroes play in society?
- How do these roles change?

Students share their charts with class.

Teacher Tip:

Encourage students to bring in examples of their favourite superheroes to post on a classroom bulletin board.

AfL: Teacher will circulate, observe group work, engagement in task, listening and presentation skills.

Action! Approximately 20 minutes

Whole Class – Teacher directed

Teacher asks class:

1. "Where and when do you think the first superhero was created?"

Students share their responses with class.

Teacher provides a brief overview of the history and evolution of the superhero. (see Appendix INT.D.L.1 for History of Superheroes)

2. "What were the mission statements of historical superheroes?"

Record and post student responses.

3. "What are social issues or causes which could be connected to the role a contemporary superhero?"

Students reflect on three social issues which they feel strongly about in their notebooks or journals.

Individual

Students select one key social issue which they feel committed to for effecting "positive change" for "making a difference."

Responses need to include:

- What will be your superhero's mission?
- Who will be your superhero's target audience/benefactors of your mission?
- What will be your superhero's superpowers?

Students write out their **superhero's mission statement** using template (see Appendix INT.D.L.1.1 BLM)

AfL: Teacher will circulate, observe group work, engagement in task, listening and presentation skills.

DI: Assist students with their superhero's mission statement by giving them sentence starters ;e.g, "My superhero can leap tall building in a single bound so he can . . . "

Consolidation Approximately 20 minutes

Whole Group- Class Discussion

Students read and compare their superhero's mission statements.

Teachers tells students that they will be designing their own superhero.

Distribute **Superhero Profile Handout** (see Appendix INT.D.L.1.2) which students fill out and submit at end of class.

Teacher Tip: If needed for discussion review guiding questions in MINDS ON activities

This profile includes:

- one key social issue from the student's original list of three
- description on how this issue empowers positive social change - superhero's mission
- superhero's target audience/benefactors of their mission
- superhero's superpowers

Peer /Teacher Conferencing on the **Superhero**

Profile Handout INT.D.L.1.2 BLM

- Students can peer edit and share ideas
- Feedback from peers/teacher
- Exit card from class (for further teacher feedback)

Next Lesson Connection:

The next part of this unit will springboard from the superhero Profile. Each student will learn how to create a detailed figure drawing, draw using perspective drawing strategies, and develop a comic book cover as their culminating task.

Appendix INT.D.L.1

The History of Superheroes (research by Barbara Steed)

The concept of the “superhero” can be traced back to the gods of ancient civilizations. Take Egypt, for example. As a highly evolved culture, their religion was defined by special beings who possessed incredible powers. One of the earliest of the super-normal Egyptian deities was NEPH – a ram headed God whose alias in human form was Cnouthis, the potter! Neph was credited with creating humans as well as other gods.

But Egypt was not distinct in their mythological beliefs. A great many cultures have created gods and super humans. Two thousand years ago, in ancient Babylonia, the great king of Erech was considered to be two-thirds god and one-third human. The Persian leader Husheng was chronicled as a superhuman slayer of monsters. Greek civilization featured a host of mythological beings who were endowed with special powers. India's Rama was a great archer and warrior, famous for his solid moral character. Or take for example, the arch angels Michael, Raphael, Gabriel and Uriel who were of Hebrew origin. This foursome could be interpreted as the first “league” of superheroes who possessed the powers of peace, healing, strength, and nature, respectively.

But what constitutes a superhero in contemporary society?

- They have at least one superpower whether it be physical (inherent), or derived from a tool (instrument of possession);
- They devote their role and efforts to the common good of all;
- Their values are not selfish or vengeful;
- They operate on earth;
- They have an alias or alter-ego;
- They are recognized by a distinctive costume;

From their origins in ancient mythology, religion and folklore, our present day twentieth century superheroes are a product of comic book culture. “Pulps” were magazines which were printed on inexpensive paper. They were very popular during the 1920's to the late 1940's. These pulps featured hundreds of superheroes, clad in brightly coloured skin tight costumes. This era in comic book superheroes is known as the “Golden Age” of comics and it prospered from the 1920's until the advent of television in the late 1950's. It was no accident that “Superman”, “Batman” and “Wonder Woman” were products of their generation, as they were created on the eve of World War II (1938, 1939, and 1941, respectively). These superheroes emerged in response to the crisis of the world at war and society's psychological “need” for superhero salvation.

The "Silver Age" of the superhero comic extended approximately from 1956 – 1969. The culture at this time had changed its focus to a fascination with super-science. This was in response to a growing world wide awareness of nuclear power, the possibility of UFO's and aliens and the advancement in technology, such as artificial satellites for example. superhero icons such as Spiderman and the Fantastic Four originated during this era. The Black Panther, emerging on the superhero scene in 1966 was the first Afro-American superhero.

The "Bronze Age" of comics extended between 1970 and 1979. During this time, genres expanded to include science fiction, the supernatural, sorcery, the martial arts, and automated characters (transformers and robots.) Although characters from the Golden and Silver Ages continued, themes changed. For example, in 1971, The Amazing Spider Man featured an anti-drug story line. During this era, many heroes became far more ruthless in their depiction, with weaponry and greater violence. Wolverine and The Punisher exemplify this trend.

With the advent of the 1980's the "Modern Age" of comic book heroes began. The movie industry responded to the growing popularity of superheroes and Anti-heroes, by producing a variety of films and subsequent sequels, featuring Superman and Batman (1989). This trend continues, as a host of films have been made about classic and more recent superheroes. Batman Begins (2005) was a prequel which looked behind the shadows to examine how orphaned Bruce Wayne became a masked Super Hero. The Dark Knight extended the legacy of Batman films. 2009 saw the release of blockbuster moves featuring famed heroes such as Spiderman and Wolverine. Who knows how the culture of the Super Hero will evolve over the next decade?

References:

"The superhero Book- The Ultimate Encyclopedia of Comic Book Icons and Hollywood Heroes"
Edited by Gina Misiroglu with David A. Roach
Visible Ink, Detroit, Michigan , copyright 2004

"The Ultimate Guide to the Justice League of America"
Written by Scott Beatty
DK Pub. New York, N.Y. copyright 2002

Example:

Superhero Definition Chart

(Example as generated by a small group. Chart template provided below.)

A superhero is a character who has abilities which are superhuman (they can defy physical laws for example).

These special powers or abilities can be used to benefit others, in working for the common good of all. A superhero is brave, kind, agile, could have complications in life, may have a muscular physique and has a secret identity or alter-ego.

6 Common superhero Traits

1. Has superpowers, either inherent or derived
2. Is devoted to common good (has a mission)
3. Is not selfish or vengeful
4. Operates on earth
5. Has an alias (secret identity or alter-ego)
6. Wears a distinctive costume

INT.D.L.1.1 BLM Template

WHAT IS A superhero? (In your own words, provide a definition of a superhero)
Name and Alias (The identity)
Mission / Role (What is their motivation?)
Powers (Enable a positive change)

INT.D.L.1.1 BLM SUPERHERO PROFILE HANDOUT

Name: _____

Alias: _____

Superpowers: _____

Origin of Superpowers: _____

Social Issue/Target Audience: _____

Mission Statement of Intent - How I will Use My
Superpowers For Making a Positive Difference:

SUPERHERO PROFILE

NAME:

ALIAS:

SUPERPOWERS:

ORIGIN OF SUPERPOWERS:

SOCIAL ISSUE/TARGET AUDIENCE:

**MISSION STATEMENT OF INTENT-
HOW I WILL USE MY SUPERPOWERS
FOR MAKING A POSITIVE
DIFFERENCE:**

Critical Learning

Students learn how to draw an action figure, with emphasis on features, body and movement.

Guiding Questions

1. What are the relationships of the parts of the human body to the whole body?
2. How can you use the system of sketching in ovals to create a basic human figure in proportion?
3. How does an action line create movement in a human figure?
4. How are figure and gesture drawings combined to create a figure in an action pose?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce art works in a variety of traditional two- and three- dimensional forms

- **D1.3** uses elements of design in artwork to communicate ideas, messages and understandings for a specific audience and purpose

D2. Reflecting, Responding, and

Analysis: apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understanding in response to a variety of art works and art experiences

- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

Learning Goals**(Unpacked Expectations)**

By the end of the lesson students will be able to

- apply proportion to basic figure drawing
- apply an action line to my figure drawing to create an animated pose for their superhero character
- incorporate facial features, hands and feet in the rendering of their superhero character

Instructional Components**Prior Knowledge and Skills**

Students should:

- have some experience and/or practice in constructing objects, using the system of ovals
- have experience in sketching with the soft side of a lead pencil
- know the elements and principles of design

Terminology

- Elements of Design
- Principles of Design
- anatomy
- proportion
- scale
- sketch line
- ovals
- contour
- gesture
- action line
- animated/action pose
- framework

Materials

- soft lead pencils and erasers
- white cartridge paper or 8.5 x 11" bond paper
- drawing boards (small or larger for tilted drawing support during gesture drawing)
- crayons or markers for gesture drawings
- selection of visuals – Superheroes in action poses – comic books, posters, trading cards
- variety of books on superheroes and teacher sourced websites (LCD projector, if available, for viewing)

- **Visual Resources**
Folders (see Appendix INT.D.L.2.1 BLM) proportion charts and practice sheets, action pose charts and practice sheets, examples of facial features, hands, feet.

Minds On

Approximately 100 minutes

Pause and Ponder**Whole Group - Shared Practice - Teacher Directed****THREE COMPONENTS****Component 1 – Body Awareness (20 min)**

- Students stand up and start bending all the jointed areas of their bodies for body awareness during figure drawing. Optional: While bending the joints, teacher lead students in traditional song "Dry Bones" (see Appendix INT.D.L.2)
- Students measure body parts using other body parts for comparison and as measuring tools ; e.g., compare size of head to hand; measure height using size of head (See Guiding Questions)
- Compare findings with student neighbour and class. Share results.

Component 2 - Gesture Drawing/action (30 min)

Teacher demonstrates a simple action or gesture; e.g., waving "hello", "stop", as if to "run".

Students guess the 'action/gesture'.

Discuss the meaning of the word "gesture". (See Guiding Questions)

Whole Group - Modeling-

- Volunteer student to strike an 'action' pose
- Teacher leads discussion on how 'action line' is conveyed. (An "Action Line" is used to mark the direction of a pose i.e. falling, sitting, etc.)
- Teacher models "how to" do a quick gesture drawing of the student volunteer to capture the "action line" of the figure

Small Group or Pairs

- Students sketch gesture drawings from models (they can each take a turn with the teacher providing the allotment of time and cues to switch)

Component 3 – Head, Features, Hands and Feet (50 min)

Students will work in pairs, with a ruler, and record their findings about the following three explorations on chart paper of their observations and measurements. (Use Guiding Questions).

Students use the checklist to keep track of progress.

1. Measure the length of the head and discover where the eyes, nose, and mouth are located in relation to the vertical length of the head. This awareness activity can be followed by the **teacher modeling** basic proportion of the head, and placement of features.
2. Encourage students to study their hands from the palm side first. They must come up with 6 facts about the hands, based upon their observations.
3. Encourage students look at feet and shoes – from a variety of angles from profile to foreshortened frontal views. Ask students to stand up and look at the positioning of the feet in relation to a stance.
4. Class discussion/sharing of findings, comparing measurements

Measurement Checklist

- Head _____
- Eyes _____
- Nose _____

Guiding Questions/**Prompts:****Component 1:**

1. How many joints or bends do you have in your body?
2. Where does your body bend?
3. Did you know that your hand can cover your face ?
4. Did you know that the distance between your wrist and your elbow is equal to the length of your foot?
5. Did you know that your head is the standard unit of measurement of a body, which is 7.5 heads to 8 heads tall?

Component 2:

1. What is a gesture?
2. How can I capture/depict a gesture, a quick action on my page?
3. How can we use gesture to establish an action line in a character?

Component 3:

1. What do you think is the most difficult part of the body to draw? Why?
2. How can we apply the

- Mouth _____
- Hands _____ plus 6 facts
_____, _____, _____, _____, _____,
- Feet _____

system of proportion and ovals to gain success in drawing the head, features, hands and feet?

3. Do you know of any techniques for drawing facial features?
4. How can we show foreshortening in the feet and shoes?

Action!

Approximately 60 minutes

Modeling

Teacher models the following techniques for student practice.

Face/Features

Working with an oval for the head, students sketch in the vertical and horizontal axis of the head and then “block in” (position) the eyes, nose and mouth, referencing the handout (see Appendix INT.D.L.2.1 BLM) that will provide a support guide. They can experiment with features and various hair styles. .

Hands and Feet

Students practice sketching the hands and feet from different angles. Draw them without gloves, shoes or boots, to understand the form of the hand and foot from a variety of angles, then they can do a variety of drawings of the hand and foot in costume - gloves, shoes, boots, etc. Examples are provided in the visual resource section below.

More ideas can be gleaned from providing a variety of Superhero books in the classroom, which should not be copied but used as a visual source of inspiration.

Students set up their "Visual Resource Folders" (see Appendix INT.D.2.1 BLM)

Prompts:

1. What do you remember about the measurement of the facial features?
2. How can you use that knowledge in your own work?

DI : Prepare face/feature templates

AfL: Ongoing feedback and drawing tips provided by teacher.

Consolidation

Approximately 30 minutes

Creation of Superhero Figure.

Using the practice drawings from Lesson 2 and the Superhero Profile Handout from Lesson 1, students begin to design their contemporary superhero. Students create several thumbnail sketches from which they choose through ongoing teacher/student/peer consultation, one sketch to base their final superhero sketch on.

- What makes for an interesting pose in a Superhero?
- Do I want to portray my character standing, jumping or flying?
- How can I make my figure dynamic in pose?

Teacher Tip: Superhero sketch and thumbnails will be stored, along with all other process work in the student's personal portfolio.

- How can I combine my skills in drawing the body in proportion with animating the body through the use of gesture or action line?
- What size or height is the requirement?

Students enlarge their chosen design on a piece of 30 x 45 cm cartridge paper, in pencil.

The height of the character should be approximately 25 cm. This will be the rough draft of their Superhero's body, in preparation for Lesson 3 which will focus on the development of the Superhero costume. This is a rough draft of the superhero in oval stage.

Next Lesson Connection:

The composite figure drawing will be used as the body clothed in the Superhero costume developed in the next lesson.

Appendix INT.D.L.2**Resources + Bibliography** - Listed in Overview**Visual Resource Folder**

Using 11 x 17 construction paper (or file folders) students create a means (portfolio) to house their visual resources. The cover of the folder can be personalized (if time permits). In this folder, students can house all materials from the "Minds On" activities, as well as additional visual sources and materials generated throughout the unit (i.e. costume design, perspective notes, etc....). The Visual Resource Folder is fluid and a work in progress throughout the unit.

Note: Depending on your class, this might be a fun song to sing as class indicates where the body parts are related to the whole. . . . bend + joints!

Dry Bones (or Skeleton Bones)

Written By: Unknown, Copyright Unknown

With the toe bone connected to the foot bone,
and the foot bone connected to the ankle bone,
and the ankle bone connected to the leg bone.
Oh mercy how they scare!

With the leg bone connected to the knee bone,
and the knee bone connected to the thigh bone,
and the thigh bone connected to the hip bone.
Oh mercy how they scare!

With the hip bone connected to the back bone,
and the back bone connected to the neck bone,
and the neck bone connected to the head bone,
Oh mercy how they scare!

With the finger bone connected to the hand bone,
and the hand bone connected to the arm bone,
and the arm bone connected to the shoulder bone,
Oh mercy how they scare!

With the shoulder bone connected to the back bone,
and the back bone connected to the neck bone,
and the neck bone connected to the head bone.
Oh mercy how they scare!

**REPEATED Chorus . . . between Verses*

Oh those bones, oh those bones,
oh those skeleton bones.

Oh those bones, oh those bones,
oh those skeleton bones.

Oh those bones, oh those bones,
oh those skeleton bones.

Oh mercy how they scare!

INT.D.L.2.1 BLM Visual Resource Drawing (Set of 8 Drawings)

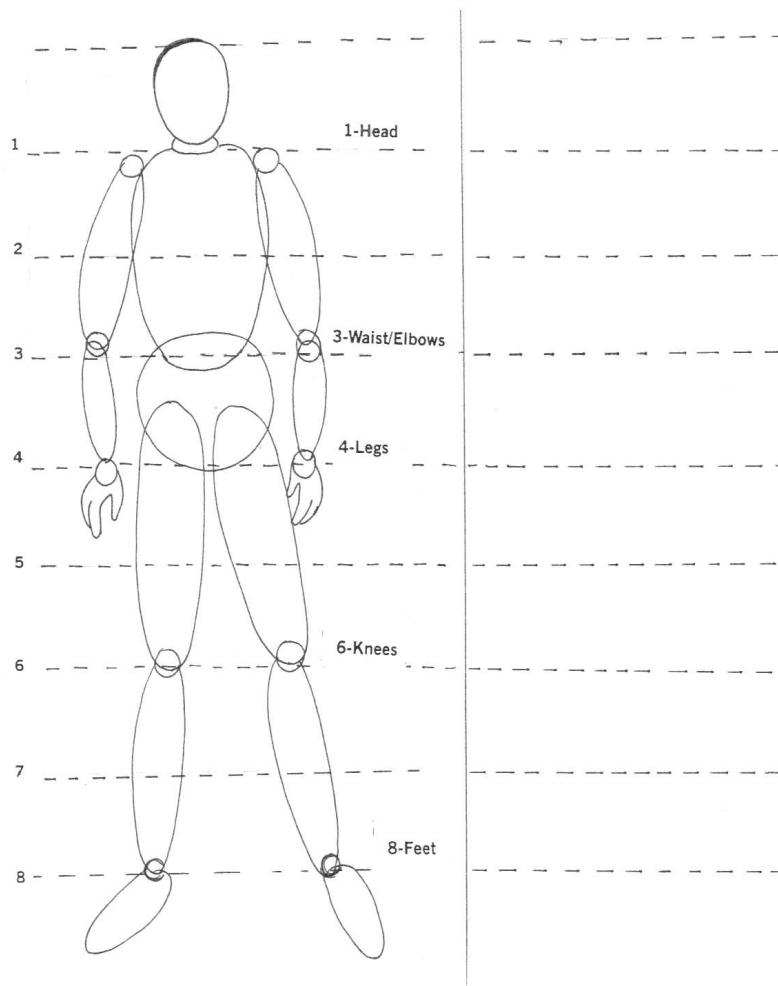
Teacher generated hand-outs: *hand drawn by Barbara Steed*

(download, print and reproduce copies of these handouts for student use and reference.)

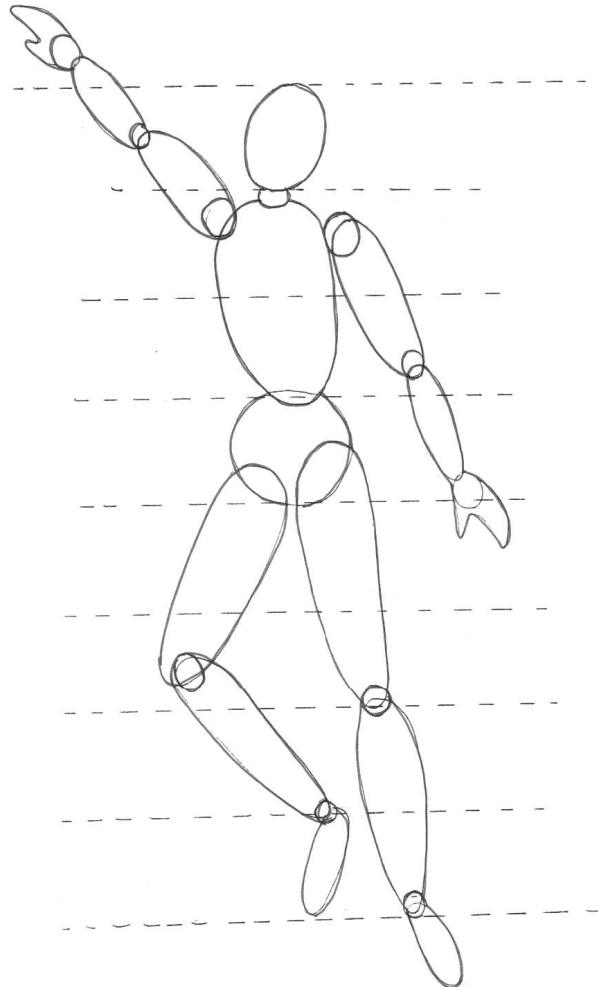
Reproduce a set of 1 of each illustration for each student. Paper clip them together and put them into a folder made out of construction paper to measure 21 x 28 cm which aligns with the paper size. This folder will be kept in the student's individual portfolio. If your photocopy budget is limited, simply give each student one handout of the illustration entitled "Drawing the Figure in Proportion" which they will complete the right side of and keep for proportion reference in their portfolio. The remaining illustrations can be copied as a set. They can be put into another construction paper folder and shared amongst 2 - 4 students, then collected at the end of the period, for use with other classes. Students can practice drawing images which are in these illustrations, which will help them in their rendering of hands, feet, features, etc. Their practice drawings can be stored in the portfolio and can become part of the assessment of process.

DRAWING THE FIGURE IN PROPORTION

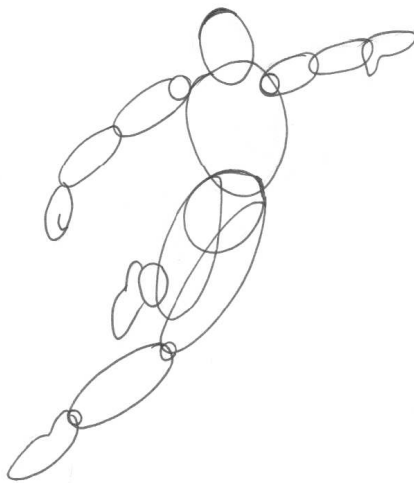
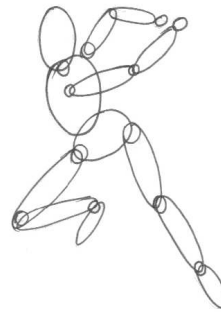
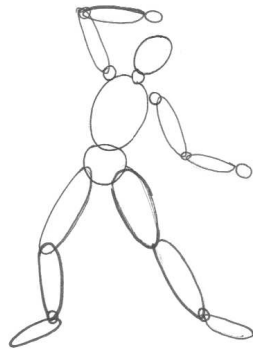
Draw Figure Eight Heads High



THE FIGURE IN MOTION

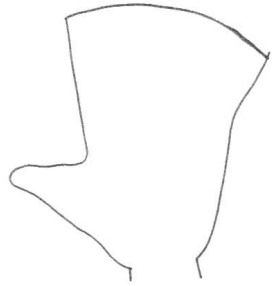


FIGURES IN MOTION

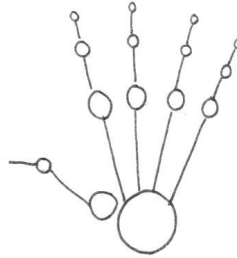


STEPS IN DRAWING THE HAND

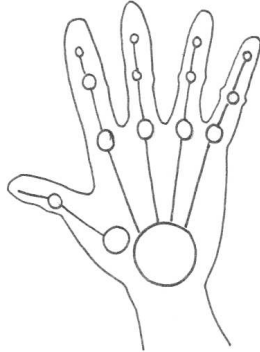
1) Draw a Fan Shaped Contour



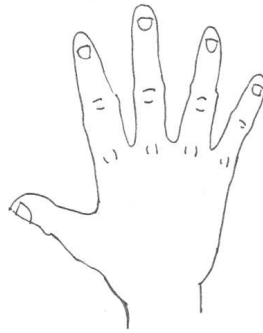
2) Identify Joints and Connect With Lines



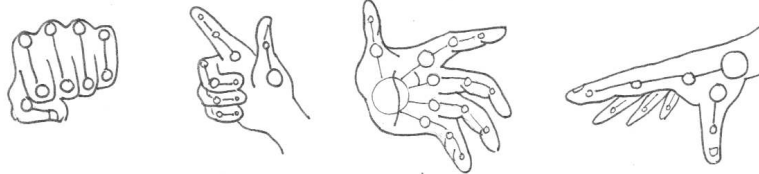
3) Draw a Contour Around the Framework



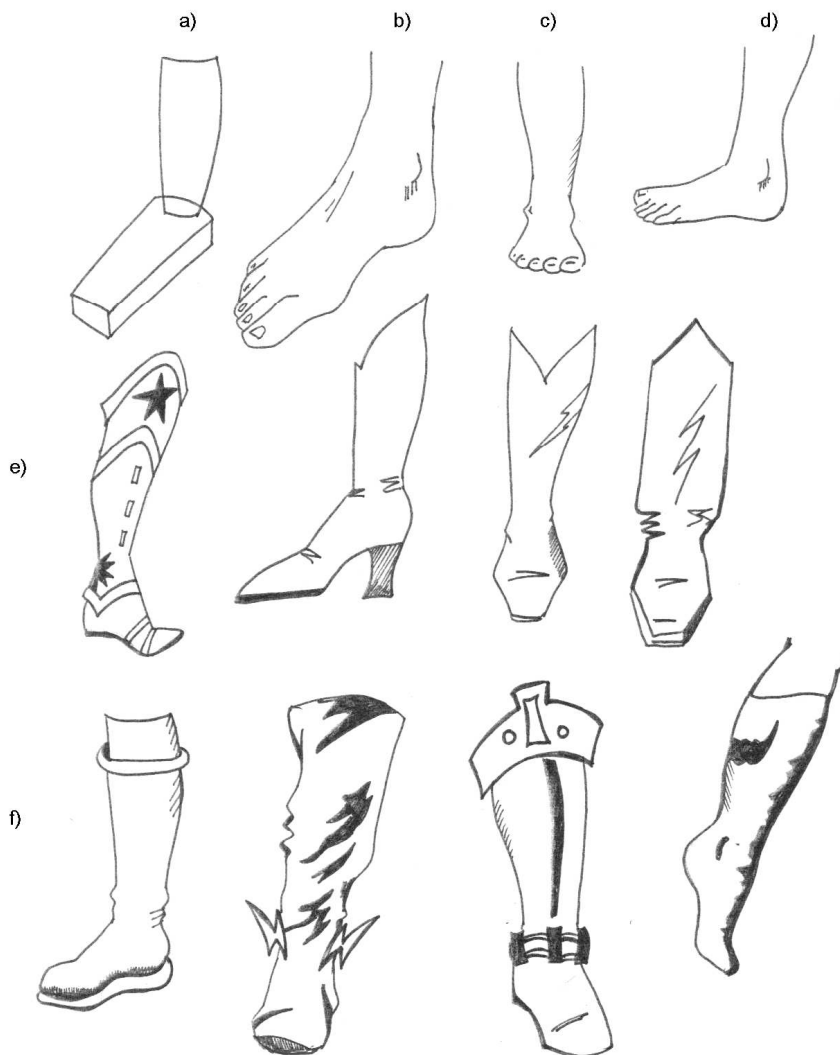
4) Erase the Framework, Add Detail



5) Experiment With Variations of Hand Motion



DRAWING THE FOOT

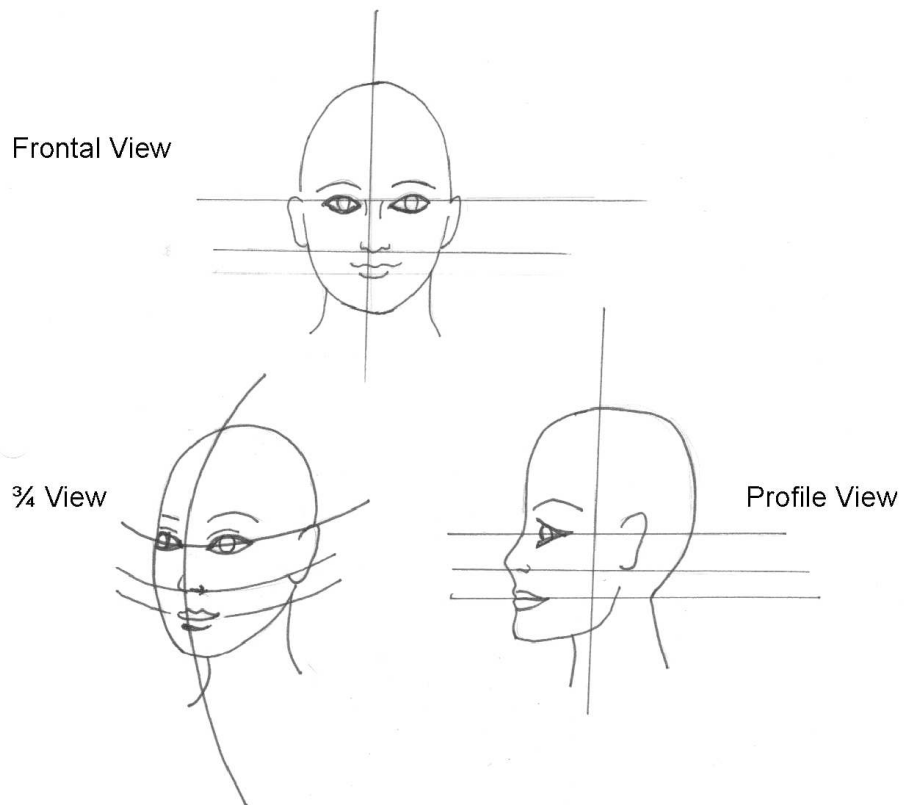


Basic Wedge Shape

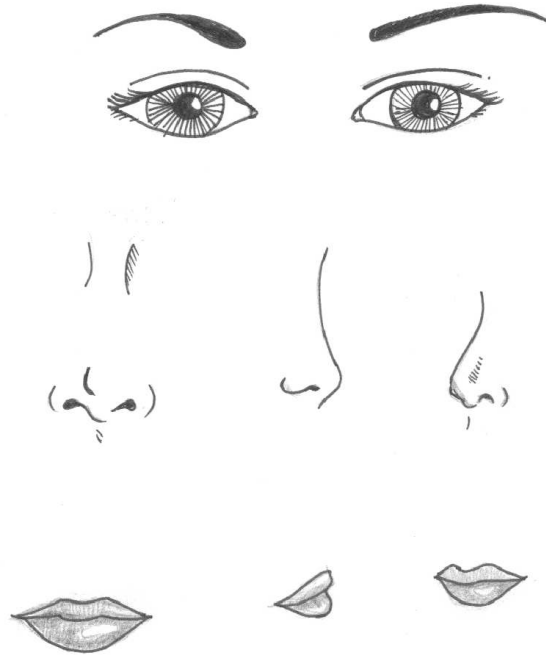
- a) Foot with Foreshortening
- b) Right Foot Frontal
- c) Right Foot in Profile
- d) Examples of Female Boots
- e) Examples of Male Boots

PLACEMENT OF FACIAL FEATURES

- 1) Eyes at mid-point of head
- 2) Tip of nose $\frac{1}{2}$ way between eyes and chin
- 3) Lip line $\frac{1}{2}$ way between nose and chin



FEMALE FEATURES



MALE FEATURES



Critical Learning

Students examine, compare, contrast and analyze a variety of superhero costumes from the Golden Age (circa 1938) to the present. They design and draw a costume for their own Superhero character, which reflects the personality and role of their character. The costume may incorporate symbols and logos (i.e. the "S" for Superman, lightening bolts for electricity, etc.). Students will use appropriate art terminology as they write a description of their costume.

Guiding Questions

- What does a superhero wear?
- Is the superhero costume different than any other type of costume?
- Why is the superhero costume important?
- What makes up a superhero costume? Why?
- Are there any cultural/ethnic considerations when creating a superhero costume?
- How can we be sensitive to cultural stereotypes when creating a costume?
- Who would create a superhero costume?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process (see pages 19-22) to produce art works in a variety of traditional two-and three-dimensional forms, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts;

- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose.

D2: Reflecting, Responding, and

Analyzing: apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters and viewers of art

D3: Exploring Forms and Cultural

Contexts: demonstrate an understanding of a variety of art forms, styles, and techniques from the past and the present, and their sociocultural and historical contexts;

- **D3.2** identify and explain some of the ways in which artistic traditions in a variety of times and places have been maintained, adapted, or appropriated

Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to

- use a Costume List to select components for a superhero costume.
- design and draw a costume which consists of a variety of components reflecting the role and identity of their Superhero.
- apply their Superhero costume to their figure, to reflect a synthesis of skills learned in lessons 2 and 3.
- apply different cultural considerations when creating a costume.
- incorporate symbols/logos in their work
- learn how to design and draw a superhero costume for their particular superhero
- write a descriptive paragraph or ad describing the superhero costume
- recognize the emotional appeal of different colours and colour schemes
- recognize and explore different careers in the arts; such as, clothing and fashion designers

Instructional Components

Prior Knowledge and Skills

Students should

- be asked to discuss their favourite superheroes and identify key features of their costumes.

Terminology

- costume
- logos, symbols
- accessories
- exaggeration
- unified design
- colour scheme

Materials

- pencils
- erasers
- paper – cartridge or white bond, tracing paper
- markers

- be expected to explain which elements of design have been used in the costumes and how they have been applied.
- recognize some symbols and logos from their own and different cultures
- recognize different colour schemes
- visual resources – selection of Superhero images in costume
- reference materials: comic books, posters, website images, etc.
- student/group resource costume folders- featuring a variety of visuals for costume components and ideas
- optional: overhead projector, light board
- INT.D.L.3.1 BLM Superhero Costume Checklist

Minds On

Approximately 20 minutes

Pause and Ponder

Small Group

Students will work in small groups (3- 4) to view, discuss, and analyze a variety of Superheroes in costume.

- students create a Venn Diagram that compares and contrasts the similarities and the differences between two costumes.
- students present their observations to the class, and approach it as a live impromptu commentary of "Who wore it better?" (similar to the red carpet of a high profile awards show). Students can describe the differences, the similarities, and then decide upon one of the costumes as their personal preference (choice) of who wore it better.
- list any cultural details that indicate which country or nation that superhero belongs to (e.g., Captain Canuk wears red + white, Captain America and Wonderwoman are in red, white, + blue, the League of Nations' superheroes each have customary details in their costumes)
- list details to indicate environmental power sources (i.e. Storm from the X-men has lightning bolt motif on cape, The Human Torch of the Fantastic Four is enveloped in flame).
- while entering an imaginary world, students discuss who would design the costume of a superhero and what education they would need to be trained for this career (note: Superman's mother, a talented seamstress, is said to have designed his costume; Batman's assistant Alfred designs his costumes; Spiderman, a student of photography and the arts, made his own costume; The New Incredibles have an entire fashion department working on costume innovations)

Teacher Tip: Use dramatic techniques such as Improv as students pretend they are costume designers and fashion columnists.

- What are the main identifying features of the costume?
- Who would design the costume of a superhero?
- Is a symbol or logo used? How?
- What accessories does this costume have?
- What role does colour scheme play in the overall appeal of the costume?
- How can you make your Superhero's costume unique? (originality)

Action!

Approximately 10 minutes

The teacher models "how to" dress a character by working lightly in pencil over the framework which has been created during lesson #2. This could be done with an overhead projector, on a white board, with a document camera, or in smaller groups on paper.

Given a Superhero Costume Checklist (see Appendix INT.D.L.3.1 BLM) students will be challenged to consider which components they wish to incorporate into their Superhero costume and check them off as a guideline for the development of their character's costume. Students can also add to this list.

Extension: Each student writes a descriptive paragraph about their superhero's costume for an imaginary superhero magazine or the fashion section of the newspaper.

- How will my costume design provide visual cues to the nature of my powers?
- How will my powers, which affect a positive change, be represented within my costume?

Teacher Tip: In order to give students an opportunity to design several costumes,

photocopy their superhero drawing several times.
AfL: Ongoing teacher feedback on progress, suggestions for technique or effectiveness of student's choices. Student self-assessment of strengths and areas for improvement.

Consolidation

Approximately 30 minutes

Students chose one of their superhero costumes to use for their superhero.

Store costume sketch and description in Visual Arts Resource Folder.

Next Lesson Connection:

This draft will then be transferred via tracing in pencil (light box, window, or illumination source) onto good copy bond or cartridge paper, in preparation for Lesson #4 which will include finishing techniques in coloured pencil and black fine tip marker.

SUPERHEROES COSTUME CHECKLIST

TOP	<input type="checkbox"/>
BOTTOM	<input type="checkbox"/>
ROBE	<input type="checkbox"/>
FOOTWEAR	<input type="checkbox"/>
GLOVES/GAUNTLETS	<input type="checkbox"/>
HEADGEAR/HAT	<input type="checkbox"/>
MASK	<input type="checkbox"/>
SCARF	<input type="checkbox"/>
SASH	<input type="checkbox"/>
CAPE	<input type="checkbox"/>
JEWELRY	<input type="checkbox"/>
ACCESSORIES	<input type="checkbox"/>
LOGO	<input type="checkbox"/>
OTHER	<input type="checkbox"/>

Critical Learning

Students create a final rendering of their own superhero in complete costume using the drawing techniques explored in this lesson.

Guiding Questions

- How can pencils, coloured pencils, and markers be used in different ways to create different effects?
- How can the medium of coloured pencils be used to create rich colours, highlights and shadows?
- How can hatching, cross hatching and stippling be used to create detail and a finished effect?
- What is a colour scheme?
- How can colours be used to create visual interest, contrast, and variety?

Curriculum Expectations

D1 Creating and Presenting: apply the creative process (p. 19, The Arts) to produce art works in a variety of traditional two- and three-dimensional forms, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts

- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
- **D1.4** use a variety of materials, tools, techniques and technologies to determine solutions to increasingly complex design challenges

Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to

- use various drawing techniques including coloured pencil techniques such as layering, blending, colour gradation, shading, and highlights.
- refine skills in contour outlining, stippling, hatching and cross hatching, using fine tip markers
- experiment with colour combinations to devise a colour scheme which reflects the principles of contrast and variety
- conference with the teacher regarding mini-portfolio collection of specified art techniques
- identify strengths and areas which require further practice
- apply these art techniques to the superhero practice handout

Instructional Components

Prior Knowledge and Skills

Students should:

- know the elements of design and basic colour theory such as primary, secondary and intermediate colours, analogous colours, complimentary colours
- know the principles of design such as contrast and variety

Terminology

- colour – hue, monochromatic, colour scheme, intensity, analogous, complimentary, intermediate colours
- contrast and variety
- gradation, transition, blending, highlight and shade
- diagonal or curved line colouring
- contour
- stippling, hatching & cross hatching

Materials

- coloured pencils
- white cartridge or bond paper
- black fine tip markers
- Visual Resource Folder
- student portfolios/ sketchbooks
- INT.D.L.4.1 BLM Superhero Practice Handouts
- INT.D.L.4.2 BLM Finishing Techniques Checklist
- INT.D.L.4.3 BLM Superhero Checklist

Minds On

Approximately 15 minutes

Pause and Ponder

Whole Class

Review, introduce, posted examples of art techniques; such as, colour layering, colour blending, cross-hatching, stippling, etc.

Small Group

Students study a variety of superhero characters (visuals, comic books, resource books) to identify the art techniques and their effects discussed above. Art techniques could be assigned to different groups to find and results are shared with the rest of the class.

Whole Class

Review, introduce, posted examples of colour schemes

Small Group

Students study a variety of superhero characters (visuals, comic books, resource books) to identify the colour schemes and their effects. Colour schemes could be assigned to different groups to find and results are shared with the rest of the class.

Whole Class

Discuss the impact and relation of art techniques and colour schemes on superhero characters, costumes, and their environments.

Teacher Tip: Create a class bulletin board where students can contribute pictures of their favourite superheroes.

AfL: Assess and provide oral feedback on effectiveness of students' choices.

Action!

Approximately 120 minutes

Drawing Techniques

Students keep the work they do on finishing techniques including coloured pencil, hatching, cross hatching, and stippling in their portfolios.

Whole Class - Demonstration

Teacher gives background information to students on the medium of coloured pencil which could include origin, components and uses.

- Demonstration of how to layer colour gradually to create a rich body colour which lends itself to blending, shading, etc.
- Monochromatic blending which shows colour transition from dark to light
- Feathering techniques which blends colours from the outer edges in to the middle, to merge colours on outer edges into a lighter highlight in the middle.

Individual Practice

Students practice these techniques on white paper. Specific ideas for practice of these techniques is included under the "Definitions And Activities" (see Appendix INT.D.L.4). Students apply these colouring skills to the Superhero Practice Handout.

Students experiment with colour schemes. Using coloured pencils, they generate three colour schemes which reflect variety and contrast, and then select the one which they feel is the most dynamic. Students can consider using colour contrast in order to make various components of the costume stand out (for example a white logo on a black costume).

Whole Class - Demonstration

Teacher demonstrates finishing techniques using fine tip marker, including contour, stippling, hatching, and cross hatching (see Appendix INT.D.L.4 "Definitions and Activities")

Modeling: Teacher assumes responsibility to demonstrate techniques.

Shared

Practice: Teacher provides explicit instruction and feedback as the students participate in the strategy.

Guiding Questions/ Prompts:

1. What constitutes a colour scheme?
2. Which colour schemes are highly effective or memorable and why?
3. How are complimentary colours often used in colour schemes?
4. How many colours should I have in my superhero's costume?

Students ask themselves the following:

Have I...

- practiced the coloured pencil techniques such as layering, blending, colour gradation, shading and creating highlights?
- experimented with colour combinations to devise a colour scheme which reflects the principles of contrast and variety.
- practiced and refined my skills in contour outlining, stippling, hatching and cross hatching, using fine tip marker?

Individual

Students complete the "Finishing Technique Checklist" (see Appendix INT.D.L.4.2 BLM)

When they feel confident, students can apply these techniques to the Superhero Practice Handout (see Appendix INT.D.L.4.1 BLM).

Student confers with teacher as they complete Superhero Checklist (see Appendix INT.D.L.4.3 BLM)

5. How can I use colour to communicate the role and social mission of my superhero?

6. How can I use finishing techniques such as hatching, cross hatching and stippling to make my character look more finished and three dimensional?

7. How can I improve my drawing techniques?

8. Which drawing techniques am I the strongest in?

9. How can I create the illusion of shadow by using these techniques?

10. Where exactly will I apply these techniques?

11. How have professional artists used these techniques?

AfL: Students hand in Visual Resource Folder and Finishing Technique Checklist.

AoL: Teacher completes the Superhero Checklist (INT.D.L.4.3 BLM) for each student as a means to quickly identify what may be missing.

Consolidation Approximately 60 minutes

Students will synthesize the skills they have learned thus far – which includes a rendering of the superhero figure in an action pose, complete with costume. Finishing effects will include the application of techniques learned and practiced, using coloured pencil and fine tip marker.

DI: Exit Card - Superhero Practice Handout. Teacher can assist individual students and modify expectations, based on student's fine motor capability, etc. (monochromatic shading if blending is too difficult.)

Next Lesson Connection:

The superhero character will be cut out and placed with collage technique into a setting completed in two point perspective on the superhero comic book cover. In the event that time is an issue with the completion of a 2 point perspective background, the superhero can be completed, cut out and collage onto brilliantly coloured paper (30 cm x 45 cm) along with the superhero's name as well as the mission statement, to create a comic book cover.

Appendix INT.D.L.4

Art Drawing Techniques: Definitions and Activities

- **Hatching:** a series of parallel lines which follow a contour or denote shadow.
- **Cross Hatching:** a series of intersecting lines at an angle to each other, which suggests shadow or density.
- **Stippling:** a series of small clustered dots which can suggest texture, freckles, shadow or detail.
- **Layering:** Colour is added layer upon layer gradually, to achieve a richness and allow for ease and smoothness of transitional blending.

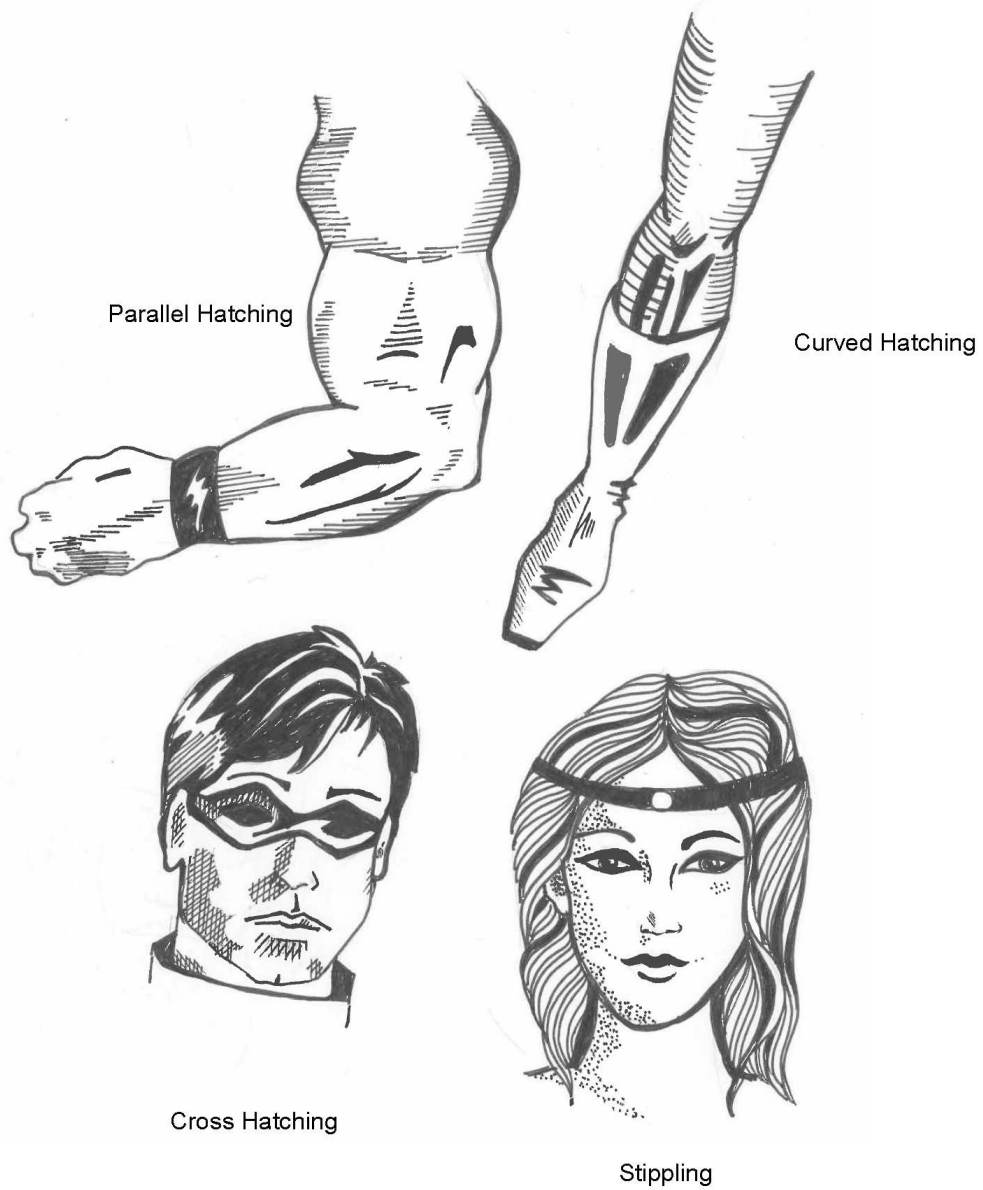
Activities:

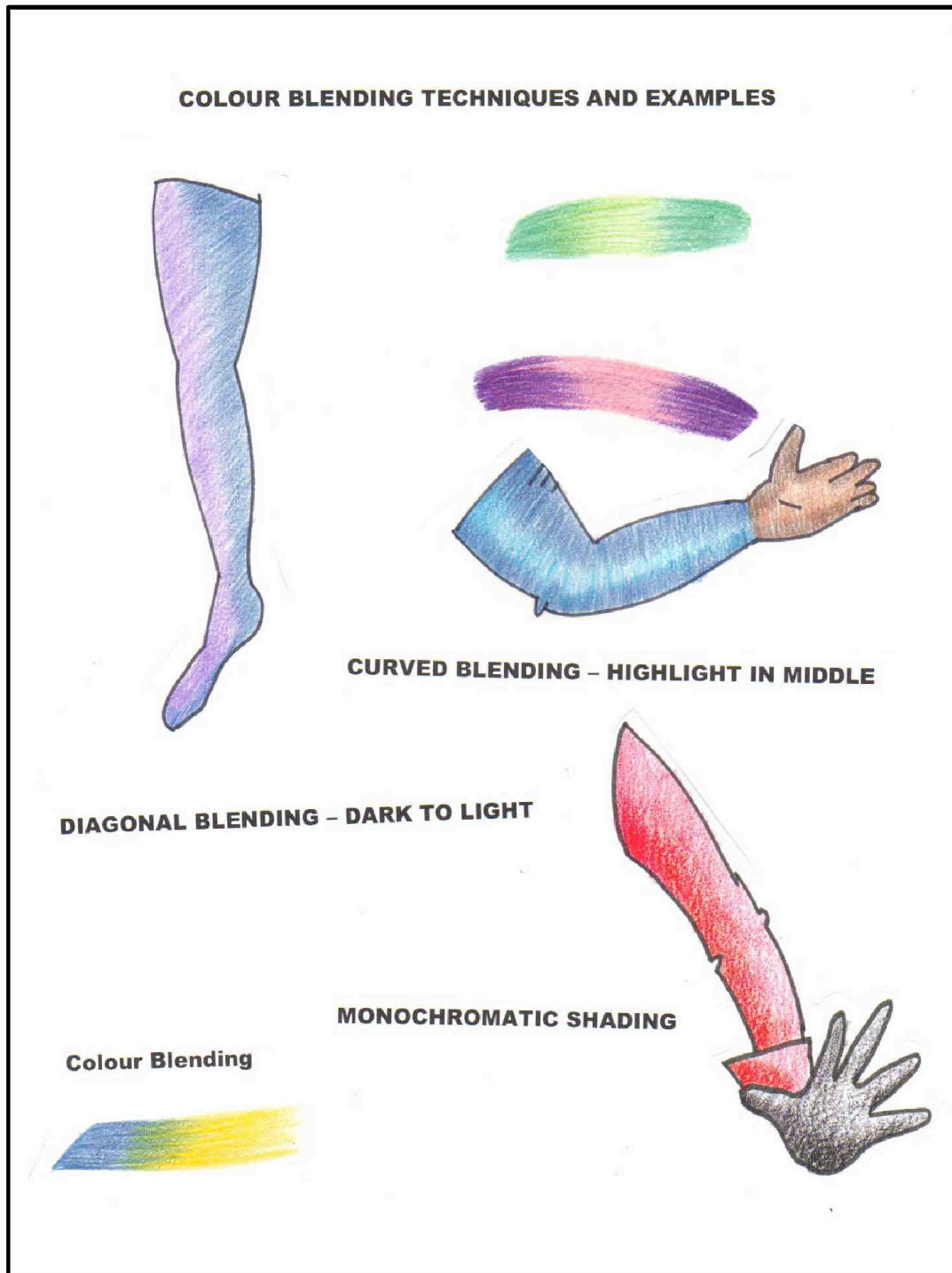
- Students practice colouring techniques on the handouts provided titled "Superhero Practice Handout" (see INT.D.L.4.1 BLM)
students can lightly sketch a variety of geometric shapes such as squares, rectangles and circles, then fill them in with layering of colour. First, try a monochromatic gradation from dark to light within a shape. Then try this by colouring diagonally in one direction. Next, work from the outside edges of a shape into the middle, and gradually blend the outside colour into a lighter highlight in the middle area. Repeat this technique inside an oval shape and use a slightly curved line to enhance the effect of highlight. The line should appear to be unbroken and the colour continuous. This helps the students learn how to handle the medium and therefore avoid solid colouring which does not lend itself to shading, blending or the creation of highlights.

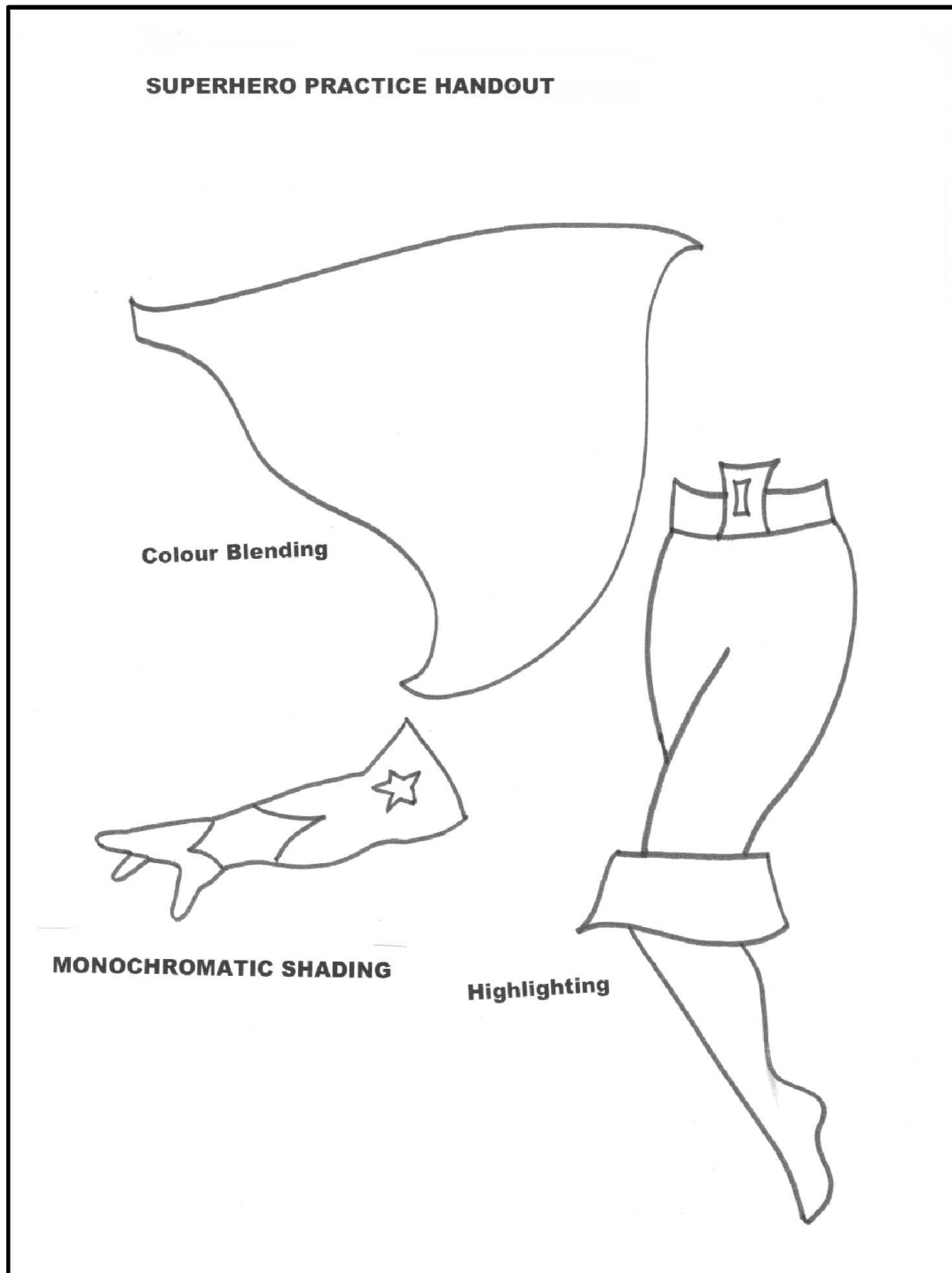
Finishing Techniques - Drawings by Barb Steed

Note: Drawings may be downloaded, photocopied and included in the Visual Resource Folder for students to see as examples of techniques which they can practice and apply to their good copy of their superhero. The checklist below may be photocopied and glued into the student's individual portfolio. Students check off what they have completed as they proceed with practice work, or the teacher can review process work and check what has been completed, and areas which require more practice.

FINISHING TECHNIQUES

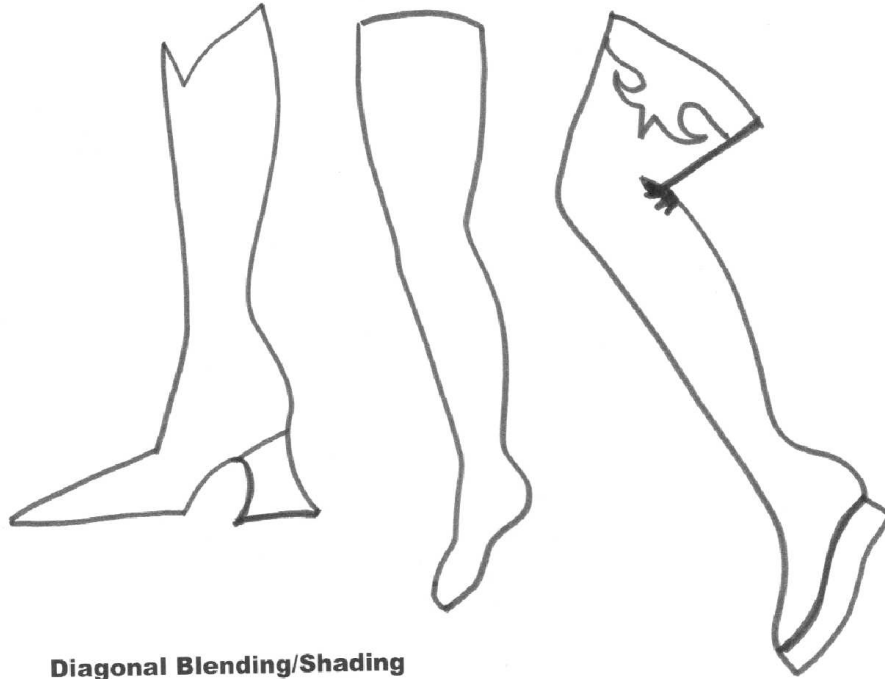






SUPERHERO PRACTICE HANDOUT

Colour Blending



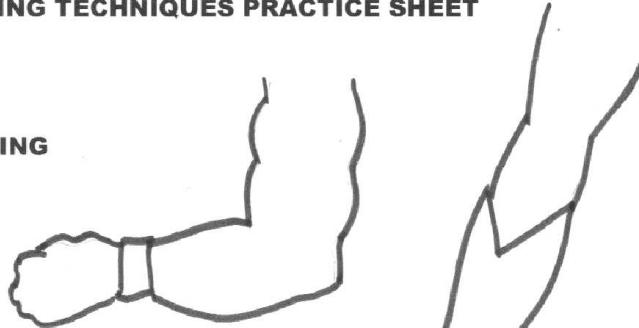
Diagonal Blending/Shading

Curved Blending with Highlight in Middle

SUPERHERO PRACTICE HANDOUT

FINISHING TECHNIQUES PRACTICE SHEET

HATCHING



CROSS- HATCHING



STIPPLING



INT.D.L.4.2 BLM Finishing Techniques Checklist

must include samples of:

- experimentation with 3 different colour schemes in coloured pencil
- selection of 1 effective colour scheme in coloured pencil
- examples of blending (monochromatic and analogous) in coloured pencil
- examples of hatching using fine tip marker
- examples of cross-hatching with fine tip marker
- examples of stippling with fine tip marker
- practice application of above techniques on a portion of the rough draft of your superhero

INT.D.L.4.3 BLM Superhero Checklist

Superhero CHECKLIST				
Superhero Profile Criteria				
Name & Logo included	YES	NO		
Neatly printed/presented	YES	NO		
Identifies meaningful social issue	YES	NO		
Mission Statement states role and target audience	YES	NO		
Superhero Figure Criteria				
Figure reflects proportion study/application	YES	NO		
Figure has contour/shape	YES	NO		
Figure is in animated pose	YES	NO		
Features are established	YES	NO		
Superhero Costume Criteria				
Costume checklist is completed	YES	NO		
Costume is imaginative and original	YES	NO		
Costume reflects role of superhero	YES	NO		
Colour scheme is established	YES	NO		
Superhero Finishing Techniques Criteria				
Colouring includes blending	YES	NO		
Details include hatching, cross-hatching, stippling	YES	NO		

Critical Learning

Students will learn how perspective drawing (both one- and two-point) creates the illusion of space by using converging and directional lines.

Note: The lesson is set up in two parts: Session 1 for one-point perspective and Session 2 for two-point. Depending on the previous knowledge, Session 1 may be only be a review or used as the whole lesson as this unit can easily be done using only one-point perspective. The directions given for two-point perspective, Session 2, may be used for the background or just lettering in the Comic Book Cover (lesson 6). The lesson is set up so that teachers can use either or both sessions independently.

Guiding Questions

1. How can I create the illusion of space by using converging lines?
2. What is my vantage point? Am I looking down at something? Looking up? Right at it?

Curriculum Expectations

D1: Creating and Presenting: apply the creative process (see pages 19-22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies;

- **D1.2** demonstrate an understanding of composition, using multiple principles of design and other layout considerations (including two point perspective) to create art works on a theme or topic

Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to

- distinguish between one- and two-point perspective drawings
- create the illusion of depth and space using line and shading techniques.

Note: Perspective, in itself, can be an extensive exploration. However, this lesson will approach perspective in a paired down manner so that everyone can achieve success in learning (and success in teaching!).

Instructional Components

Prior Knowledge and Skills

Students should:

- know the elements of design
- know the principles of design
- know shading techniques in pencil and pencil crayon (i.e. hatching, cross-hatching, stippling, deep shadow)

Terminology

- Elements of Design: line, shape, form, space, texture, value
- Principles of Design: movement, repetition
- one- and two-point perspective
- bird's eye view and worm's eye view
- shading and deep shadow
- hatching, cross hatching, stippling
- depth illusion
- distance, horizon line and vanishing point
- converging
- above and below

Materials

- pencil
- eraser
- 1 x 1 cm grid paper (if available)
- exemplars (Appendix)
- 8 1/2 x 5 1/2 white paper, 2-3 sheets (or use sketchbooks if available)
- INT.D.L.5.1 BLM Student Checklist
- INT.D.L.5.2 BLM One Point Perspective
- INT.D.L.5.3 BLM Two Point Perspective

Minds On

Approximately 20 minutes

Pause and Ponder

Session 1: One-Point Perspective (15 min) see Appendix INT.D.L.5.2 BLM

Whole Class Activity

Using the visual example of a road seemingly converging to a point. Teacher asks students whether or not the sides of the road will ever come together, and prompts students to explain how this illusion has been created.

Teacher then shows an exemplar of a simple city scape created in one-point perspective and prompts students to provide oral feedback as to how this artwork demonstrates the illusion of space and depth.

- What do you see?
- Where are the converging lines taking your line of vision?
- What happens when we have two vanishing points?
- What may be different with two vanishing points from when there is only one?
- What differences do you see between the angles of vision of these two buildings?

Note: Images of both examples have been provided. Additional examples can be attained through an online search for images using the key words "one point perspective". This will provide additional and varied images that can be used as examples of the illusion of depth and convergence.

Session 2: Two-Point Perspective (5 min) see Appendix INT.D.L.5.3 BLM

Using the visual example of "Comparing Angles of Vision" on an overhead, teacher asks students what differences they see between the two building. Both are of equal "size", but there is a main difference when looking at the angles of vision as the side(s) of the buildings slope to one, or both, vanishing points.

Note: An image of comparing 1-point and 2-point has been provided to assist in the comparison. An online search of both one- and two-point perspective images can be undertaken to gather further examples and make comparisons.

Prompts:

- What is an illusion?
- What is an illusion of depth?
- How is the three dimensional illusion of space created on the two dimensional paper?

AfL: Assess and provide oral feedback on effectiveness of students' choices.

Action!

Approximately 2x60 = 120 minutes

Note: For both one-point and two-point perspective, a step by step process is detailed below in a teaching/re-teaching approach as well as an anchor chart is provided for each of the proceeding steps.

Session 1: One-Point Perspective

Whole Group

Students follow each step in tandem with the teacher. All students have a paper, ruler, eraser, pencil. If grid paper is available, this will facilitate keeping lines parallel. Teacher may work on the overhead projector, chart paper, or chalk board, and circulate around the room to provide on the spot feedback and direction.

- **Step 1** With the paper in landscape (horizontal) format, line up the edge of your ruler to the edge of the left side of the page. This will help in making a straight line. Using your pencil, draw a horizontal line across the page. This is our **horizon line** - almost like when the sky meets the ocean when looking out in the distance.
- **Step 2** Using your pencil, place a dot in the centre of our horizon line. This is our **vanishing point**. All lines that converge (move on an angle) will meet at this vanishing point.
- **Step 3** We are now ready to begin adding in our buildings. Let's all work in the same area of our page so that we all create the same

Modeling: Teacher assumes and demonstrates the use of, and the thinking, behind the strategy.

Shared Practice:

Teacher provides explicit instruction and feedback as the students participate in the strategy.

AfL: Teacher makes visual observations on how each student is succeeding at perspective drawing, to determine who may require additional small

drawing. Let's work to the left side of our vanishing point, and we'll begin by drawing a rectangle. The horizon line will end up going through our rectangle but we'll erase that afterwards. Remember that the top and bottom of our rectangle are parallel to the horizon line. Let's all aim for a similar size of rectangle, but nothing too big, and nothing too small. This is now the front of our building.

group/one on one support.

- **Step 4** Let's determine which side of the rectangle is closest to the vanishing point. Now that we know that it's the right side, let's show how the side of the building will slope. Place your ruler at the top right corner of the rectangle, and angle your ruler to the vanishing point. Draw a line from the corner to the vanishing point. This is now the slope of the top of our building. Repeat this with the bottom right corner to show the slope of the bottom of our building. These are our **converging lines**. Within these two converging lines, place a vertical line to show the end of our building (it shouldn't stretch all the way to the vanishing point). Erase the horizon line going through our building, and now we have it!
- **Step 5** Let's repeat this same process using the same converging lines you have already drawn as our guide for additional buildings. These converging lines represent the side of all additional buildings as they get smaller in the distance. Further away from your first rectangle, draw two vertical lines parallel to each other. This is the side of our new building. And now, let's draw the front rectangle of the building. Notice how the first building gets in our way? Therefore we don't really see the rest of it, but only a piece of the front of our building.
- **Step 6** Let's keep repeating this process, and use the same approach on the opposite side of the vanishing point. At this point in our exploration, please take the time to practice one-point on your own, and I'll come around to make sure you are on the right path.

Teacher circulates for feedback and guidance. Once satisfied, we are ready to move to two-point perspective.

Session 2: Two-Point Perspective

Whole Group

The students follow each step in tandem with the teacher. All students have a paper, ruler, eraser, pencil. If grid paper is available, this will facilitate keeping lines parallel. The teacher may work on the overhead projector, chart paper, or chalk board, and circulate around the room to provide on the spot feedback and direction.

- **Step 1** With the paper in landscape (horizontal) format, line up the edge of your ruler to the edge of the left side of the page. This will help in making a straight line. Using your pencil, draw a horizontal line across the page. This is our **horizon line** - almost like when the sky meets the ocean when looking out in the distance.
- **Step 2** Using your pencil, place a dot on the far left of the horizon line. Repeat this on the far right. These are our **two vanishing points**. We will have lines converging to both of these points.
- **Step 3** We are now ready to begin adding in our buildings. We will be doing this between both vanishing points. Together, let's use our ruler to place a vertical line on our paper. This line will begin under the horizon line, pass through it, and end above it. A measurement

of about 6 cm is fine for this. This will end up being the corner of our building.

- **Step 4** Let's create our **converging lines**. Line up your ruler from the top of our vertical line to one of our vanishing points and draw a complete line. Do the same for the second vanishing points. You now have a triangular drawing. Repeat this process with the bottom of the vertical line converging to both vanishing points. Now it looks like a diamond on its side. We are ready to make our buildings, most of whom will slope within these lines.
- **Step 5** Now for the sides of our first building. Place a vertical line on either side of the original vertical line (the distance of each does not need to be equal). These lines remain with the slope of our converging lines. In the end, we will now have three vertical lines, and since we already have drawn the converging lines, we also have our building bases and tops.
- **Step 6** To add more buildings, place a new vertical line within the converging lines (these will be shorter than the original since we are now moving away from the centre). If we place one on the left, add a second line to the left of this new line to create the "left" side of the building. Now go to the first line of this second building and line up the top and bottom to the opposite vanishing point on the right. Draw the new converging lines to create the slants and stop when you meet up with the first building. Repeat this process on either end always making sure that whichever line you draw first for each new building always slopes to both vanishing points. Practice!
- **Step 7** Drawing skyscrapers in behind the shorter buildings is easy! Start with a vertical line that goes from the top of a building to a height of your choice. Create the converging lines to both vanishing points from the top of this line and then place vertical lines on either end until they meet a point of contact with another line of a building (or the horizon). Keep repeating this process and see how easy it is!

Consolidation

Approximately 30 minutes

Allow students to practice and learn through trial and error. The culminating task will be integrated into the final lesson.

As an extension, students may also integrate their shading technique knowledge from previous lessons as a means of creating shadow, adding value and texture to their works.

AfL: Students complete the Checklist as a Self Assessment (see Appendix INT.D.L.5.1 BLM)

Next Lesson Connection:

The skills in this lesson will be integrated into the final product of a comic book cover.

Appendix INT.D.L.5

INT.D.L.5.1 BLM

Student Checklist

1. My work demonstrates the illusion of space by using converging lines. Yes No
 Uncertain
2. My work contains a vantage point that is a: Bird's Eye View Worm's Eye View
3. My work demonstrates the illusion of depth Yes No Uncertain
4. My work contains a vanishing point (s) Yes No

This lesson does not get into the detailing of creating windows and doors since the entire unit is quite extensive. Additionally, with the amount of time spent on the figure design and concept in previous lessons, creating an equally detailed background would not provide adequate contrast and emphasis for the final comic book cover. If a teacher chooses to create windows and doors, the process is possible by always following the same sloping methodology. Visual links are provided below as reference.

On-line Visual Exemplars and Step-by-Step process in Images

By performing an online search for images, one can arm oneself with a plethora of examples and step by step methods in perspective.

On-line Video Tutorials

By performing an online search of "one-point perspective" and "two-point perspective", video tutorials can be found to assist in honing one's teaching practice, and/or using it for lesson demonstration.

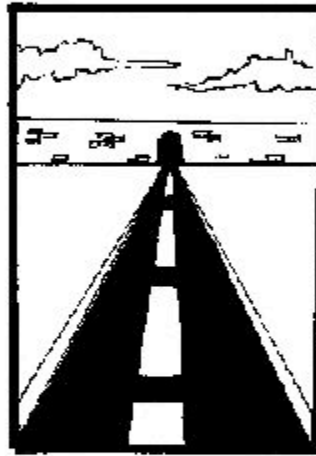
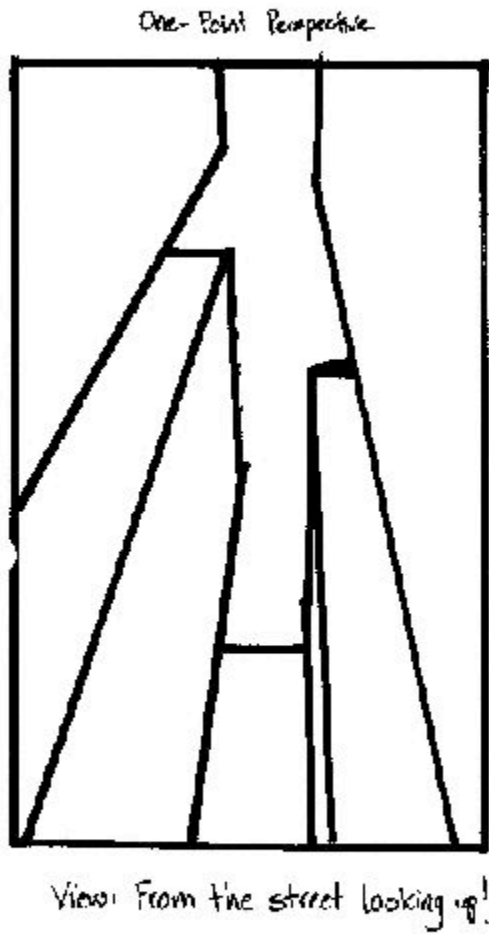
Resources

Phil Metzger
"Perspective Without Pain"
March 1992
ISBN 0891344462

David R. Morin
"Perspective Made Easy"
August 1999
ISBN 0825100186

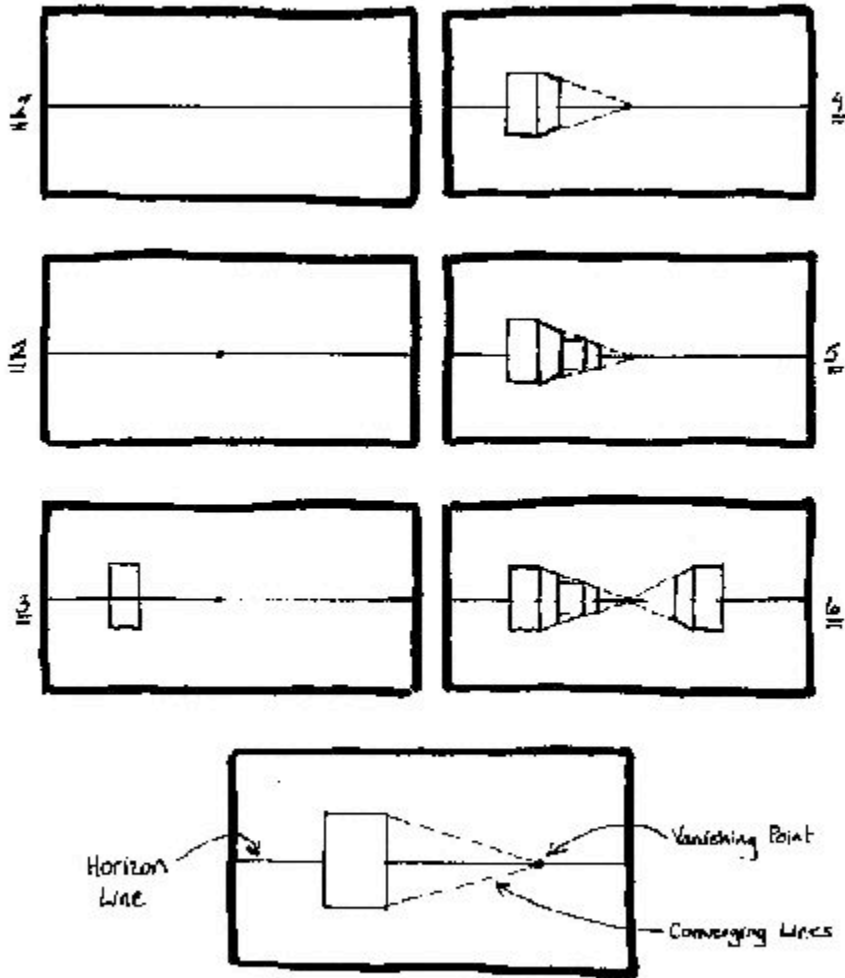
Anchor Charts

(Prepared by Christos Pantieras, and used with permission)
INT.D.L.5.2 BLM One Point Perspective



ONE-POINT PERSPECTIVE

(Anchor Chart)

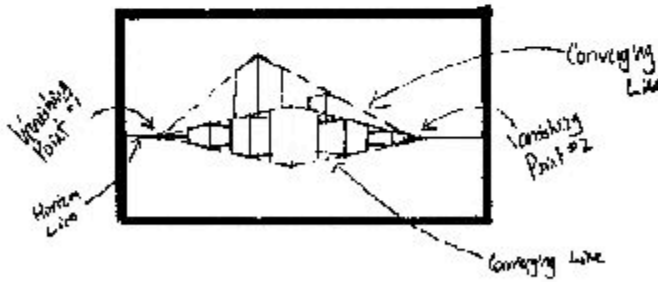
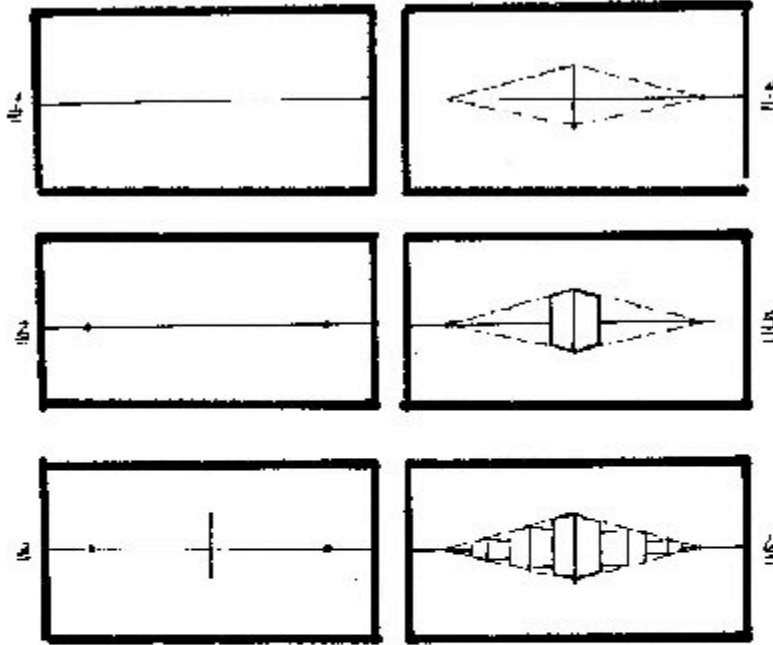


Prepared by: Christie Pothoms

INT.D.L.5.3 BLM Two Point Perspective

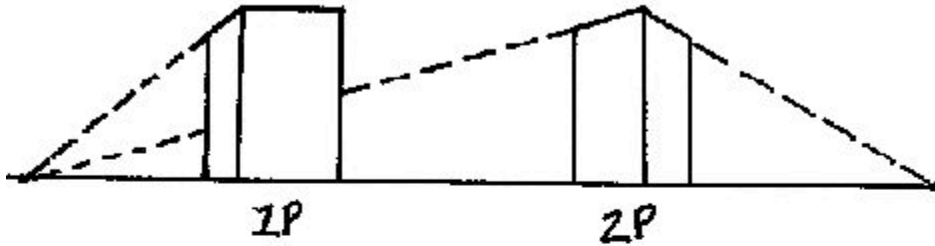
TWO-POINT PERSPECTIVE

(Anchor Sheet)



Prepared By: Carisha Williams

Comparing angles of vision!



Critical Learning

Students will identify the key features of a comic book cover as a means to emulate for the creation of an original cover design. The design will also highlight the motivation of the superhero by communicating how the Superhero's powers affect a positive change. The project is a culminating task and features a simple and accessible approach for all students and student success.

Guiding Questions

1. What are the key features of a comic book cover design?
2. How will you communicate your message and concept motivation through your design?
3. How will I combine my superhero character with my 2 point perspective background to complete the comic book cover?

Curriculum Expectations

D1: Creating and Presenting: apply the creative process (see pages 19-22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies

- **D1.2** demonstrate an understanding of composition, using multiple principles of design and other layout considerations (including two point perspective) to create art works on a theme or topic
- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to complex design challenges

D2: Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences

- **D 2.2** analyse ways in which elements and principles of design are used to communicate a theme or message and evaluate their effectiveness
- **D2.3** demonstrate an understanding (and application) of how to read and interpret symbols and style in artwork, including the roles of logos, icons and images
- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

Learning Goals

(Unpacked Expectations)

- By the end of the lesson students will be able to
- identify the key features of a comic book cover and apply to their final comic book cover design
 - create eye-catching font to attract readers
 - use text creatively to convey a message
 - recognize the power of text and image combined
 - synthesize all they have learned and experienced from the previous five lessons into a final product

Note: This artwork will feature the superhero they have created, demonstrate their application of two-point perspective drawing, and clearly communicate what the motivation of their character is through text.

Instructional Components

Prior Knowledge and Skills

Students should:

- know the elements and principles of design through previous exploration within this unit of study
- know their superhero characteristics (appearance, superpowers, mission)
- know how to use one- and two-point perspective drawing

Terminology

- Elements of Design (line, shape, form, colour, space, texture, value)
- Principles of Design
- comic cover
- key features
- text
- title
- logo
- perspective
- character
- message
- superhero
- collage

Materials

Teaching Materials

- overhead projector or LCD projector
- overhead markers
- chart Paper
- markers for students
- overhead of a comic book cover (Whole Group)
- photocopies of a comic book cover (Small Group)
- exemplars (teacher and/or student generated, from online sources)

Student Materials

- 11x17 white cartridge paper (or photocopy paper)
- sketchbook
- rulers
- coloured pencils
- pencils (various gradations if available)
- black fine tip markers
- markers
- superhero design to use as a collage element
- INT.D.L.6.1 BLM Comic Book Cover Sample
- INT.D.L.6.2 BLM Comic Book Cover Check List
- INT.D.L.6.3 BLM Comic Book Cover Rubric

Minds On

Approximately 20 minutes

Whole Class - Discussion

Comic Book Cover - Identification of Key Features (see Appendix INT.D.L.6.1 BLM Comic Book Cover Sample)

- Class records initial brainstorming of key features of a comic book on chart paper for future reference.
- An example of a comic book cover is displayed on an overhead projector or LCD projector
- Class identifies contributions in initial brainstorming in reference to what they see and record what may have been missed.
- Key features to identify through guided instruction (Look For's):
 - an eye-catching title
 - a company logo (which sometimes includes head busts of the current cast of the comic book)
 - text that provides clues as to the content of the comic book
 - the character(s), and background design.
 - two-point perspective (not necessarily an obvious observation, but it shall be added in as a connection to the previous lesson
- These key features will be recorded on chart paper to create an **anchor chart** of the teacher "Look For's".

Alternative Minds On Activity

As an alternate introductory approach or in addition to, split students into small group (2-4 per grouping) and provide with a photocopy of a comic book cover. It is recommended that each group be provided with a different example in order to further enhance the consistency of the key features throughout a variety of titles.

Students record their thinking directly on the paper, and then contribute their findings in whole group discussion led by the teacher. At this point, the teacher would record their findings, think aloud about the commonalities, and create the anchor chart through this process.

Pause and Ponder

Teacher

Tips: Exemplars are easily gathered through an online image search with the key words "comic book covers".

Prompts:

- What has the artist included on this cover?
- What has the publishing company included on this cover?

DI: Provide students with a checklist (see Appendix INT.D.L.6.2 BLM Comic Book Cover Check List) of what to look for on a Comic Book cover. Checklist attached.

AfL: Assess and provide oral feedback on effectiveness of students' choices.

Action!

Approximately 60 minutes

Modeling -Shared Practice

Teacher will model thinking and decision making process as they make an example of a comic book cover

Refers to a class generated "Comic Book Cover Key Features" anchor chart (see appendix INT.D.L.6.1 BLM) when applying features to a preliminary design

Class creates a rough sketch, providing the following direction while thinking aloud: (*Look For's*)

- **Title:** Eye-Catching - highly visible with bold lettering and font size
- **Logo:** Make it personal (i.e. "Mr. Smith's Comics")
- **Text:** word choice, font, size; direct reference to the motivation of the superhero and how the powers affect a positive change (i.e. "Can Raindance bring the rains to needy farmers? Will Wheatgrowth help to feed the hungry?"). Students should consider word choice, font and size of text.
- **Perspective:** either one point or two point perspective maybe used depending teacher choice in lesson 5 e.g.,
 - one point - block lettering or a shape, star blast, etc.

**Guiding Questions/
Prompts:**

- Does my lettering catch a readers attention?
- How will the text on my cover make a direct link to the motivation of my superhero?
- How have I communicated the effect of positive change in my cover

- two point - block lettering, shapes, or make considerations as to what type of city scape will be drawn.

- **Character:** The figure design will be integrated in to the final product. I must carefully consider my background composition.

Teacher presents the rubric to the class (see Appendix INT.D.L.6.3 BLM) and cross references a commercial comic book cover with the rubric (Rubric provided) OR class discusses the commercial comic book cover in relation to the anchor chart and creates a collaborative rubric using the "Look For's" as a springboard, in addition to consideration of the creative process. In either case, the rubric is posted in the class for the students as a reference.

Individual

Students record their ideas in their sketchbooks and create a preliminary outline of their comic book cover.

Feedback is provided by peers and the teacher, and students are given the "green light" to move forward with their culminating task once the teacher has provided approval

Student work on individual comic book covers for their superheroes.

using text and/or imagery?

- How will I consider my design and composition for my cityscape in anticipation of the collage integration of my superhero?

DI: Depending on the skills and ability of individual students, various sizes of paper may be used to minimize/maximize scale and scope for differentiation.

AfL: Assess and provide oral feedback on effectiveness of students' choices.

Consolidation

Approximately 60x3=180 minutes

Students produce their own comic book cover by integrating all the key features previously recorded, along with what they have learned from previous lessons (i.e. perspective and figure drawing). End product must demonstrate an understanding of two-point perspective, have the key features of the comic book cover integrated in their composition, and have their figure added in through collage (there is no need to redraw the figure, although any keen and able students wishing to are more than welcome).

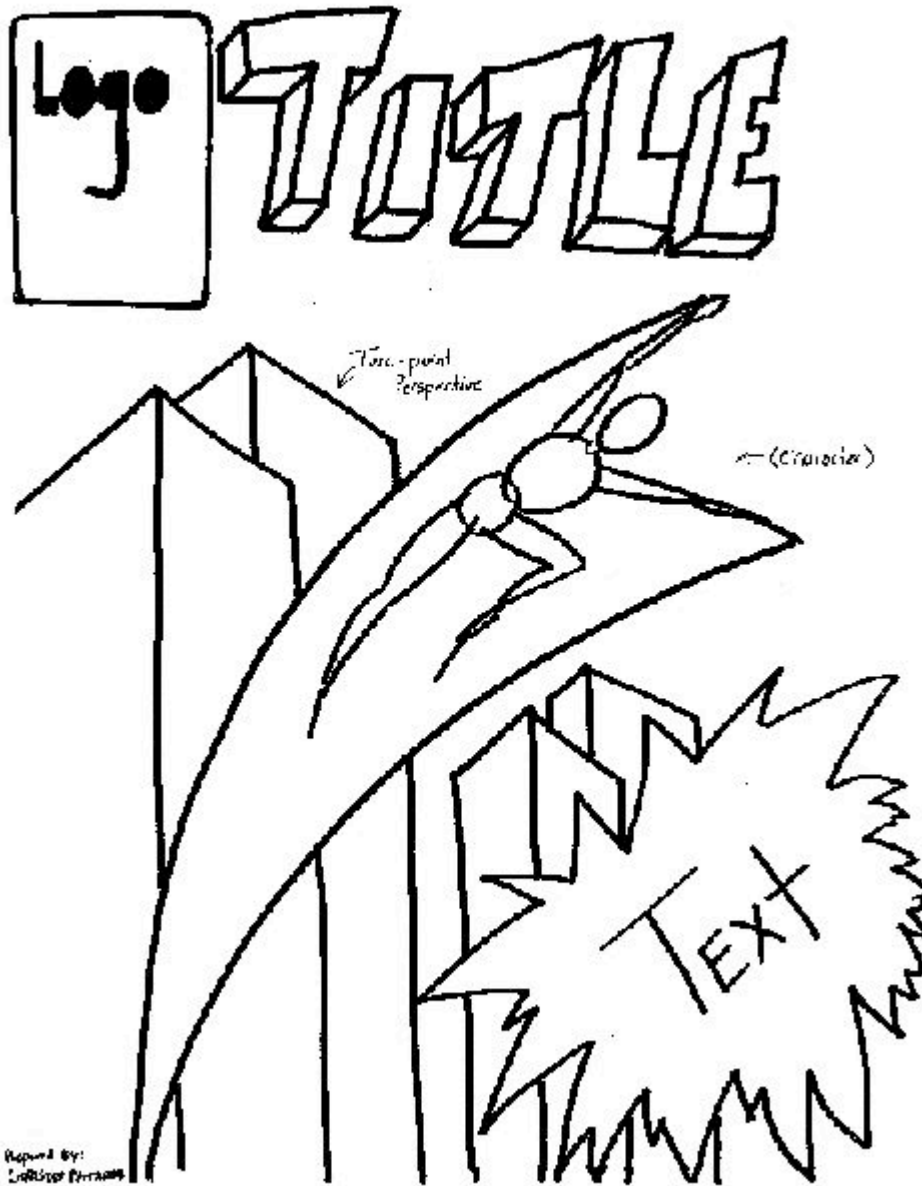
AfL: Teacher/peer feedback and teacher approval during preliminary design

Formal Rubric: Teacher or whole group generated. One example is provided (see Appendix INT.D.L.6.3 BLM)

Next Lesson Connection:

Students will reflect, in their journals/sketchbooks, about their artwork as critical thinkers.

Appendix INT.D.L.6
INT.D.L.6.1 BLM



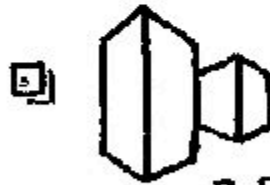
INT.D.L.6.2 **BLM** Comic Book Cover Check List

COMIC BOOK COVER CHECK LIST!

1. TITLE



4. Character



**MAKE SURE TO
INCLUDE ALL
FIVE KEY FEATURES!**

Prepared By: Christine Pantiere

INT.D.L.6.3 BLM

**Formal Rubric
Superheroes - Making a Difference**

CATEGORY	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Knowledge and Understanding (Perspective Drawing)	Demonstrates a limited understanding of the processes and procedures to create a two-point perspective drawing.	Demonstrates some understanding of the processes and procedures to create a two-point perspective cityscape.	Demonstrates a consistent understanding of the processes and procedures to create an accurate two-point perspective cityscape.	Demonstrates a thorough understanding of the processes and procedures to create an accurate two-point perspective cityscape.
Thinking (Character Design)	Used planning skills with limited effectiveness to conceptualize and create a superhero design.	Used planning skills with some effectiveness to conceptualize and create a superhero design.	Used planning skills with considerable effectiveness to conceptualize and create a superhero design.	Used planning skills with a high degree of effectiveness to conceptualize and create a superhero design.
Communication (Conveying the message)	The meaning and motivation of the superhero is communicated in the Comic Book cover with limited effectiveness through text.	The meaning and motivation of the superhero is communicated in the Comic Book cover with some effectiveness through text.	The meaning and motivation of the superhero is communicated in the Comic Book cover with a considerable effectiveness through text and word choice.	The meaning and motivation of the superhero is communicated in the Comic Book cover with a high degree of effectiveness through text and word choice.
Application (Features of a Comic Cover)	Transfers the knowledge of the key features of a comic book cover and applies the creative skills to create an original product with limited effectiveness.	Transfers the knowledge of the key features of a comic book cover and applies the creative skills to create an original product with some effectiveness.	Transfers the knowledge of the key features of a comic book cover and applies the creative skills to create an original product with considerable effectiveness.	Transfers the knowledge of the key features of a comic book cover and applies the creative skills to create an original product with a high degree of effectiveness.

Critical Learning

This is the final component to the unit of study, "Superheroes - Making a Difference", and is a summative self reflection exercise for the student. Students participate in a "Gallery Walk" to view and share their artwork with their peers. Students complete a Superhero Reflections form, which will provide them with an opportunity to identify their strengths, success and areas for improvement.

Guiding Questions

1. What may be someone's reaction and/or interpretation of your final product? Why do you think that?
2. Would you have done anything differently to your project? Explain.

Curriculum Expectations

D2: Reflecting, Responding, and Analyzing: apply the critical analysis process (see pages 23-28) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences;

- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art

Learning Goals

(Unpacked Expectations)

- By the end of the lesson students will be able to:
- identify the characteristics of a Superhero (physical/personality/motivation)
 - identify how the hero's powers are linked to effecting a positive change in the world
 - draw the human form in proportion and with detail
 - use various drawing (perspective) and shading (hatching, etc.) techniques
 - identify the key features of a comic book cover
 - review their journey through the Creative Process (p.18)
 - apply the Critical Analysis Process (p.23) to their work and their peer's work

Instructional Components

Prior Knowledge and Skills

- Students should
- have a clear idea of where they started and where they ended up in their creative process throughout the entire unit
 - have completed all lessons and explorations in order to provide a broad response

Terminology

- reflection
- Artist Statement
- curator
- gallery

Materials

- pencil
- journal/sketchbook
- exemplar
- chart paper
- Post-It Notes

Minds On

Approximately 10 minutes

Whole Group

Using the exemplar, the teacher will guide the students through a Guided Writing strategy, and record his/her reflections to create an **Artists' Self Reflection** on chart paper.

- What I like about my work:
- Areas which could be improved:
- What I learned from this unit of study:
- The visual connections I included that create a relation between the Superhero and social issue are:
- How may someone react and/or interpret to your work? Why do you think that?

Pause and Ponder**Guiding Questions/Prompts:**

1. What is your reaction and/or interpretation of my final product? Why do you think that?
2. What may I have done differently to my project?

Action!

Approximately 40 minutes

Individual -**~Self Reflection~**

Students look at their own final product and consider their responses. They complete the "Artist Self Reflection" activity either in their sketchbooks or on a piece of paper. These prompts may be put on overhead, on the board, or as an anchor chart.

- Artist Self Reflection:
 - What I like about my work:
 - Areas which could be improved:
 - What I learned from this unit of study:
 - The visual connections I included that create a relation between the Superhero and social issue are:
 - How may someone react and/or interpret to your work? Why do you think that?

Option: Students may produce a more polished version of the "Artist Self Reflection" and include it as a mini-didactic panel to accompany their work once on display.

Whole Group**~ Hall of Heroes~**

Once students have responded to their work and record their reflections, they will include this with their artwork and put both items (art and reflection) on display in the classroom, or in the hallway. This will represent a "Hall of Heroes".

~ Artist Peer Reflection~

Students are given post-it notes as a means to provide immediate feedback and response to the artwork of their peers. The students will have the time to have a "Gallery Walk" in the Hall of Heroes, record their responses on post-it notes, and place their responses on the wall under the artwork. Responses are anonymous and in point form for immediate feedback. Students may respond to more than one work of art. Responses will be focused on the following three prompts:

1. Identify the social issue that is portrayed in this work of art.
2. What attracted you to this work of art? Why?
3. List three design elements and/or principles that you can identify in this work of art.

Teacher Tip: Refer to

questions outlined in The Critical Analysis (p.23)

when student view their work and others (Initial Reaction, Description, Analysis, Interpretation, Cultural Context)

Self Reflection:**Guiding Questions/Prompts:**

1. What may be someone's reaction and/or interpretation of your final product? Why do you think that?
2. What part of The Creative Process did you enjoy the most?
3. Would you have done anything differently to your project? Explain.

**Peer Reflection:
Guiding Questions/
Prompts:**

1. How effectively have the artists integrated the social issue into their work?
2. What can draw your attention to one artwork out of several that are presented to you?

AfL: Student participation and reflective comments.

Consolidation **Approximately 30 minutes**

~Summative Reflection~

With the students, the teacher walks through the "Hall of Heroes" and reviews the responses provided by the students.

Students review their peer responses to their artwork and answer the following questions in their sketchbooks:

1. How do you feel about the responses to your artwork?
2. Were you surprised about the feedback?
3. Is there anything you did not consider before?
4. Would you have changed anything? Explain.

Little-Curator

Provide students with 5 post-it notes of a varying colour from the peer reflection. Ask students to consider the following:

If you were hired to curate an exhibition of "Comic Book Covers", what common theme can you use to connect a selection of five comic covers to include in your show?

With coloured post-it notes in hand, select a student to identify his/her five choices by marking them with the post-it notes. Once selected, have the student explain the reasoning that informed their choice. Repeat this process with a few more students.

1. What is a curator? What does he/she do?
2. What criteria may they choose to focus on when selecting artwork for a show (theme)?
3. Now that we have heard the curatorial decisions of a few students, how has their reasoning varied among them?

AfL: This lesson is a celebration of student success through peer and self assessment. Additionally, they are provided with the opportunity to extend their thinking beyond the responses by making curatorial decisions. There is no formal teacher assessment for this lesson since the focus is on the critical thinking of the students.

Next Lesson Connection:

Comic Convention ~ Display for other classes. Celebrate and enjoy! This unit is now complete.