
Intermediate Painting Unit

Painting Social Change

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Painting Social Change: Creating Art with Meaning Unit Overview

Curriculum: What will students learn?

Context

Today's adolescents are living during a time of incredible social and political momentum. They are surrounded by messages about movements: the environment, anti-racist action, and anti-war movements to name just a few. They are also keenly aware of the media representations of these movements, tuned-in as they are to social networks and other forms of our ever-changing media. This unit capitalizes on this awareness and interest and brings to the students new knowledge about how artists have used paintings as a means of commenting on some of these same issues.

The lessons within this unit allow students to express ideas about contemporary issues through painting, using collections of material culture as their inspiration and as a basis for their final painting.

This unit should be taught after students have acquired a certain competence in drawing and composition and have had some experience in critiquing their own and other's artwork.

Overall and Specific Expectations

D 1. 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, 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 such as compositional triangles to create narrative art works or art works on a theme or top
- **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

Summary

In this unit, students will create a painting which presents a message on a social issue of their choosing. The painting will incorporate visual imagery and text pertaining to the chosen issue.

First, students will become familiar with artists who have used similar techniques to present their own social views.

Next, students will develop skills in water-based media (watercolour, tempera, acrylic), colour mixing and the two-dimensional representation of texture.

Students will then collect images, objects and texts that relate to their subject matter. They will spend time thinking about material culture and how objects attain significance within a particular time and place.

Using the Creative Process (p.19 The Arts) students will create a painting that clearly conveys a message about their chosen issue.

Finally, relying on the Critical Analysis Process (p. 23 The Arts) students will be able to justify their artistic decisions and discuss their peer's work and other artists' work.

Unit Guiding Questions

1. How do external factors influence the creation of artwork?
2. What are some of the important world issues and movements of today that interest and impact you?
3. How can you convey a meaningful message through art using the juxtaposition of text and images?
4. How can you use movement to capture the viewer's attention and help them understand your message?
5. Is your message effectively portrayed in your artwork? What would you change?

Lesson Guiding Questions:

Lesson 1

- What do you think influenced this artist?
- What cultural influences do you see?
- What social issues do you see?

determine solutions to increasingly complex design challenges

D 2. Reflecting, Responding and,

Analysing: apply the critical analysis process (p. 23 The Arts) to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences

- **D 2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- **D2.2** analyze ways in which elements and principles of design are used in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated by the class
- **D 2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works
- **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 present, and their sociocultural and historical contexts

- **D 3.2** identify and analyze some of the social, political, and economic factors that affect the creation of visual and media arts and the visual and media arts community.

- How has art been used to highlight or generate interest in social issues in a society?
- How can "acting out" the artwork through tableau help understand the social issue the artist is trying to convey?

Lesson 2

- What is a topic that I feel passionate about or that I want to learn more about as I create this painting?
- What objects, images, and texts can I collect that will be significant to the topic?
- How can I arrange these objects to convey my point of view about the topic to the viewer?

Lesson 3

- What objects, images, and texts can I collect that will be significant to the topic?
- How can I draw these objects to best convey their meaning and significance?

Lesson 4

- How can I arrange my found objects to effectively say something meaningful about my topic?
- How can I use the arrangement of the objects to show movement and impact the viewer's reading of the final painting?
- How does the movement enhance the viewer's reading of the final painting and help to convey the message?

Lesson 5

- How can colour affect the emotional feel of a work of art?
- How can colour affect the message of a work of art?
- What do you think is the difference between illusory texture and real texture?
- Is real texture more effective than illusory texture? Why or why not?

Lesson 6

- How will the choice of media effect the final work and its message?
- What media will most clearly convey my message?
- How can I use my chosen media to convey my message?
- What do I need to learn about the media in order to use it effectively?

Lesson 7

- How did your social context/life experience influence the work you have created?
- How is visual culture shaped by the beliefs and values of society?
- Is my painting successful? How do I know?
- What would I have done differently in approaching this project if I did it again?

Assessment and Evaluation: How will students demonstrate their learning?

Assessment of Learning

Culminating Performance Activity Throughout the unit the teacher will use various diagnostics, including checklists, observations and discussions to assess how much students know about the topics and skills found within these lessons. This will allow for ongoing Differentiated Instruction to facilitate student success.

Lesson 1: Exit Card - Meaning of Image

Lesson 3: Gallery Walk Assessment (Collection of Artifacts)

Lesson 4: Teacher - Student Conference about Collage

Lesson 6: Choice Board for Final Painting

Assessment as Learning

Students will perform self-reflection and self-assessments at various points throughout the Unit in order to monitor their own learning and guide themselves toward a successful completion of the project.

Lesson 2: Exit Card - Topic Statement

Lesson 3: Learning Contract

Lesson 4: Peer Assessment of Collage

Assessment for Learning:

At various points in the Unit, the Teacher will formally assess aspects of the project.

Lesson 1: Tableau Rubric

Lesson 5: Power of Colour Rubric

Lesson 6: Rubric for Evaluation of the Culminating Performance Task (Painting)

Lesson 7: Submission of final reflection

Unit Lessons:	How will assessment and instruction be organized for learning?	Approx. Duration (1 class = 60 mins.)
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Lesson 1	Exploring Conceptual Art - Art In Tableau Students explore art work with socially relevant themes. Using the Critical Analysis Process (p.23 The Arts), student critique several different artists' works and compare how they represent various social issues. Students view a variety of artworks and consider cultural and social issues that influenced the artist. Students respond to a student chosen piece of art work using a series of tableaux depicting scenes prior, during, and after the artwork. They consider movement within the image through the creation of a tableau. This lesson initiates the Creative Process, with the <i>Challenging and Inspiring</i> phase (p. 20, The Arts).	2 classes
Lesson 2	Students will be guided in the selection of a suitable topic for their painting. Prior to and throughout this unit, students collect objects and images (from newspapers, photographs, drawings, magazines) related to their chosen subject. Students will then use their sketchbooks and/or photography to explore and study their collections of these	1 class

artifacts. This lesson relates to the *Imaging and Generating* phase of the Creative Process (p. 20, The Arts).

- | | | |
|-----------------|--|-------------|
| Lesson 3 | Students work with their collection of artifacts (begun in the previous lesson). They explore various sketching possibilities and begin thinking about how they would like to represent these artifacts in their final painting. This refers to the early phases of the Creative Process: <i>Imaging and Generating, Planning and Focusing, Exploring and Experimenting</i> (p.20, The Arts). | 4 classes |
| Lesson 4 | Students will study options for the layout and design of their final piece. They will select the final product (media and surface) and then arrange the object on board, or photograph and manipulate in an available computer image editing program (e.g., Photoshop, Paint). Students will especially consider <i>movement</i> within the composition (lines to lead the viewer's eye, shape, value, colour). This relates to the <i>Planning and Focusing</i> phase of the Creative Process as well as <i>Producing Preliminary Work</i> (p. 20, The Arts). | 2 classes |
| Lesson 5 | Students discover how the use of colour and texture in a painting affects its meaning. Students work on skill development in colour mixing and painting. They paint a colour wheel and consider texture (including the illusion of texture). This lesson relates to the <i>Exploring and Experimenting</i> phase of the Creative Process (p. 20 The Arts). | 3 classes |
| Lesson 6 | Students will begin painting their piece, using the collage/assemblage as the source. Choice might be given in terms of which media to use: water colour, acrylic, tempera on newspaper, watercolour paper, cartridge paper, tag board, etc. This lesson brings together a number of phases of the Creative Process as students work through exploring various paint media and techniques, and as they evaluate the success of their painting throughout the painting classes. They will work through: <i>Exploring and Experimenting, Producing Preliminary Work, and Revising and Refining</i> (p. 20 The Arts). | 6 classes |
| Lesson 7 | Students write an artist statement reflecting on how their social context/life experience influence the work that they have created. They participate in a peer critique discussion. This final lesson will allow students to complete the Creative Process, using the last two phases: <i>Presenting Performing and Sharing and Reflecting and Evaluating</i> (p. 20 The Arts). | 1-2 classes |

Appendix INT.PT Overview

Artwork Resources to Consider for the Unit

Picture Books

Picture books can be used as inspiration for this painting project, both for the text and for the images. They allow an entry point for students with varying reading abilities and encourage the linking of text and image. They allow students to think about different ways of telling a story or conveying a message. The following is a list of possible books to look at, as well as a general list of themes within each.

"The Old Woman and the Wave", by Shelly Jackson

- Freedom
- Following your dreams
- Follow your passion

"Memorial", by Shaun Tan

- Peace and war
- Memorials
- Importance of remembering
- Trees/nature

"A River of Words: The Story of William Carlos Williams", by Jen Bryant

- Education
- Importance of language/words
- Following your passion

"Way Home", by Libby Hathorn

- Children's rights
- Homelessness
- Poverty

"The Wolves in the Walls", Neil Gaiman and Dave McKean

- Family
- Fear
- Bravery

"This Land is My Land", by George Littlechild

- Native history
- Strength and courage

Collage/Assemblage

Studying artists who use collage and assemblage techniques will give students a chance to consider some of the things that they might collect to support their chosen theme, as well as some knowledge of ways that they might put together these images and objects that they have amassed.

Louise Nevelson finds and collects objects that others have discarded and assembles them in boxes, stacked and painted. The significance of these objects is raised as people view them in a new light. See, for example, *Sky Cathedral*, 1958.

Joseph Cornell was an American artist who is best known for small assemblages contained in wooden boxes. Like Nevelson, he collected refuse and ephemera: once beautiful objects that others had discarded. He put collections together in a surrealist somewhat random manner to see sort of meaning they would evoke. See for example, *Hotel Eden*, 1945.

Pepon Osorio, a Puerto Rican born artist, uses large-scale installations to deal with issues such as community and family. He borrows and collects family objects, images and memorabilia in order to convey a story or message about a very specific situation. See for example, *En la Barberia no se Lloro (No Crying Allowed in the Barbershop)*.

Artwork based on Collections

The following painters create photo-realist images based on still life arrangements. Students can study these to gain understanding of issues of composition and painting style.

Audrey Flack is a well-known photo-realist painter, who paints everyday objects arranged in a still-life, to study personalized subjects. She places the objects in a place of importance and sees them as signs of something significant. See *World War II (Vanitas)*, 1976-77.

Mary Pratt also paints in a photo-realist style, choosing everyday, familiar objects for her subject matter. Her style mimics that of a magazine or an advertisement, but contains social commentary about her life. See *Supper Table*, 1969.

Text and Painting Integrated

Jaune Quick-to-See Smith is a Native Canadian artist who makes cross-cultural connections in her work, which includes painting and collage. She uses found images and text, integrated with painting to convey a message about her heritage (Salish, French, Cree and Shonshone) and political and social issues. See *Where do We Come From?*

Faith Ringgold is best known for her painted story quilts, which often deal with issues of race in the United States of America. Her work combines written text, paintings and sewn elements. See *The Dinner Quilt*, 1986.

Carl Beam is a well-known Canadian artist of Ojibway descent. His work is a juxtaposition between complex images and text, between Native and non-native culture, between history and the present. He uses appropriated images combined with painting and text to convey his messages about social and political issues. See *The North American Iceberg*, 1985.

Critical Learning

Applying the critical analysis process (p.23 The Arts), students analyse and respond to various artwork created by artists with intent to convey a statement about a social issue. In response to their findings, students will combine their knowledge of the artist's work and intent to create a dramatic piece; a tableaux interpreting what was taking place prior, during, and after the artwork was created.

Guiding Questions

- What is conceptual art?
- What do you think influenced this artist?
- What cultural influences do you see?
- What social issues do you see?
- How has art been used to highlight or generate interest in social issues in a society?
- How can "acting out" the artwork through tableau help understand the social issue the artist is trying to convey?

Curriculum Expectations

D 1. Creating and Presenting: apply the creative process 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

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Learning Goals

(Unpacked Expectations)

By the end of the lesson students will be able to

- demonstrate an understanding of how the artist used images to make a statement about an issue that the artist wants the viewer to know/think about through performance of a series of tableaux (p. 172, The Arts)
- form conclusions
- explore the elements
- make connections between the image and cultural, historical, global, social and/ or environmental contexts (p. 32 The Arts)
- understand the meaning of the term *Conceptual Art*
- make connections between visual art and drama

Instructional Components

Prior Knowledge and Skills

Students should

- be familiar with art terminology
- know the elements of design
- know the principles of design
- have an understanding of the critical analysis process (see Appendix INT.PT.L.1.1)

- understand the terms social issues, bias, and point-of-view

- have an understanding of how to create tableaux and how to transition smoothly between each tableau(see Appendices for instructions)
- contribute to a Word Wall with Visual Arts Vocabulary (See Appendices)

Note: The Word Wall will be easily visible throughout the duration of this unit so that students can see the words and incorporate them into their discussions.

Terminology

- elements of design
- principles of design
- mixed media
- visual metaphor
- mood
- societal values
- world issues
- individual values
- juxtaposition
- tableau(x)
- transition

Materials

- dictionaries
- sticky Notes
- markers
- card stock
- tape
- Critical Analysis Worksheet INT.PT.L.1.1 BLM
- Exit Card INT.PT.L.1.2 BLM
- Optional: Computer, Internet, LCD projector
- Artwork (picture books, art cards, posters, projected images)

Resources:

See Appendices in Unit Overview
Suggested Picture books may include:

"The Old Woman and the Wave", Shelley Jackson, 1998; *"The Day I Swapped my Dad for Two Goldfish"*, Neil Gaiman and Dave McKean, 2006; *"Memorial"*, Sean Tan, 2000.

Artworks may include images like those of Canadian artists Jane Ash Poitras "The Contrary" and Carl Beam, and as well as Jaune Quick-to-See Smith, Faith Ringgold, Audrey Flack and Rene Magritte.

Meret Oppenheim's "Fur-Lined Teacup", works by Canadian artist, Oscar Cahén, paintings by the Dutch painter, Vincent Van Gogh, and multi-media art work by Asbestos, a contemporary artist from Dublin, Ireland.

Minds On

Approximately 20 minutes

Pause and Ponder

This activity is based on a teacher chosen artwork that portrays a message/ meaning about a social or cultural issue (see Resources)

Whole Group Discussion - Guided Analysis

"What is Conceptual Art?"

Teacher guides students through the analysis of a book or art work using prompts from the Critical Analysis Process

- What does this work remind you of?
- What emotions does this work make you think about?
- What connections can you make between this work and your own experience?
- What grabs your attention?
- In what ways do you think this work is successful?
- What was the artist's intent?
- Was the social issue clearly stated in this art work?

Students comment on the social issue artist wished to convey/the intent of artist's work.

Teacher records these issues on the board. Define the term, Conceptual Art (add to word wall)

Small Group - Tableau

Teacher reviews dramatic elements and tableau technique (include reference to "levels" and transitions).

Divide class into three groups:

- Group I - decides, interprets, depicts what is going on prior artwork
- Group II - decides, interprets, depicts what is going on in the artwork
- Group III - decides, interprets, depicts what is going after the artwork

Each group performs their part in front of the rest of the class. (see *Appendices for optional assessment - tableau rubric*)

Whole Group Discussion

Class Discussion on different interpretations, artist's intention/social issue

Teacher Tip: During discussions acknowledge and respect students' prior experiences and the cultural context of the artwork.

Additional Prompts/ Questions:

The Critical Analysis (p.23)

1. What is your first impression? What does this illustration bring to mind? What puzzles you? What connections can you make between this work and your own experience or other art forms?
2. How are the elements organized, combined, or arranged? How does the work evoke ideas, feelings, and images? What do you think is the theme or subject of the work? What is the artist's view of the world? How does this view match or contrast with your own view of the world?
3. How effectively does the artist select and combine elements to achieve an

intended effect
in this work?

Have your
thoughts or
feelings about
the work
changed since
your first
impression?

Model tableau
technique with
transitions.
Circulate amongst
groups providing
necessary clarification/
feedback as the students
participate in the
strategy.

Action!

Approximately 30 minutes

This activity is based on various examples of art images that convey a message about a cultural/social image to small groups.

Small Group Activity

Divide the students into collaborative groups of 3 to 5 students

- receive an art image - art card/page from storybook
- apply the Critical Analysis Process (Critical Analysis Worksheet INT.PT.L.1.1 BLM)
- discuss the issue/meaning the artist wished to convey in the art image
- create a tableau (see Appendix INT.PT.L.1) with transitions of **before** the image, then a tableau **of** the image and then a tableau of what they believe comes **after** the image. Tableau positions should be held for 5 seconds with smooth transitions between each tableau
- practice tableau several times in preparation for a class performance

Prompts:

1. How can you incorporate different types of levels in your tableaux that work with the image you have been given?
2. What kinds of facial expression and body language can you use to emphasize the message the image is trying to make?
3. Does your performance relate to the social issue that the artist is intending to convey?

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

Consolidation

Approximately 60 minutes

Each group will perform their tableaux **after** their image has been viewed by the audience.

Have a short discussion after each tableau performance to answer the following question:

"How did acting out the image in tableaux help you to understand the image?"

After all the performances have been completed, completing Exit card (INT.PT.L.1.1 BLM), students respond to the question:

"What is the artist's message or the meaning conveyed through the artwork?"

Collect the Exit Cards from each student as they leave the classroom.

Use the Exit Cards (See Appendix INT.PT.L.1.2 BLM) to gauge each student's learning.

Next Lesson Connection:

Students will be asked to bring in images, objects, and text related to their personal/ cultural experience. Being exposed to the various images in lesson one will hopefully broaden the scope of artifacts brought in by each student.

Appendix INT.PT.L.11

Teacher Tips:

*Artworks used may be found in picture books and/or artist works (art cards, posters, projected images)
If using a picture book, it is easier to do this lesson if the picture book has been disassembled and then laminated into separate pages as then the teacher can give each drama/tableau group an image which is durable and can be reused.*

If possible have the images accessible by computer/Internet and project them - that way the whole class can view them easily and it will take less time than passing around the image.

Visual Arts - Word Wall/Anchor Chart

Materials Needed:

- markers
- sticky notes
- tape
- card stock
- copies of Visual Arts Terminology (p. 187-207 The Arts)
- dictionaries

Instructions:

1. Give each student a handout of the Visual Arts Vocabulary/Terminology
2. Ask students to read over the words and check off 5 unfamiliar words/phrases.
3. Divide students into groups of 2 or 3.
4. Provide sticky notes, markers and card stock for each group.
5. Students compare "unfamiliar words/phrases" lists with each other, making a group master list using the sticky notes.
6. Ask each group to place their sticky notes on the board, in alphabetical order.
7. After going through the class list of "unfamiliar words/phrases" assign words to each group to find meanings.
8. Group writes the word and its meaning on the card stock.
9. Post the words and their definitions on the wall in alphabetical order.
10. Groups share the definitions they found with the class.

INT.PT.L.1.1 BL

Name: _____

Critical Analysis Worksheet

Initial Reaction

- What did you think when you first looked at this work of art?
- What do you feel? Name the emotions this artwork brings out in you.
- What does this artwork remind you of?

- Can you connect what you see to anything in your own experience/life?

Description

- What grabs your attention in this artwork?
- What senses (see, hear, feel, smell, taste) does this artwork invoke in you?
- What art elements do you see in this artwork?

Analysis and Interpretation

- How are the art elements used in this art work?
- What principles of design are used in this art work?
- How is movement used in this artwork?
- What do you think the artist was trying to say in this artwork?
- In your opinion, what is the artist's view of the world?
- Do you agree or disagree with their world view? Explain.

Expression of an Informed Point of View

- Is this an important work of art? Why?
- What does not work and why?
- Does the artist use the art elements successfully? Explain.
- Have your thoughts or feelings about this artwork changed since you first saw it? If so, how?

Cultural Context

- How does this view match or contrast with your own view of the world?
- How might the work be understood differently by different people in the same time period or by people in the past and in the present?
- Why might different audiences view a work in a way that is different from the artist's intention?
- Were you surprised by anything that you discovered? If so, what?

Tableau and Transition

A Tableau or a series of Tableaux are created frozen pictures based on an idea, a story or an artwork.

Instructions:

Tableau is a technique that allows students to demonstrate their understanding of an idea, story or artwork. Using their bodies, small groups create an image or "human statue" that communicates an idea or a single moment of action from the idea, story or artwork. When done well, a tableau consists of bodies frozen in the midst of strong action suggesting what the characters are doing, how they are interacting with other characters, and how they are reacting to the situation. A tableau should have a strong point of focus and consist of a variety of levels (high, medium and low), actions, and character intentions.

Transitions between one Tableau to another are to be smooth and choreographed. The whole group must practice moving from the first Tableau to the second and then to the third. Usually, each Tableau is held for about 5 seconds. There can be a leader within each group that signals to change to the next Tableau, although this should be done inconspicuously.

Optional Assessment Tool: Rubric for Tableau Activity:

TABLEAU RUBRIC: Artist's Intent / Social Issue

Name: _____

	1	2	3	4
Uses facial expression and body language to communicate the message the image is trying to make.	Very little body language and facial expression are used to communicate messages.	Communicates somewhat clear messages shown through body language and facial expression.	Communicates clear messages shown through body language and facial expression	Effectively communicates clear messages shown through body language and facial expression.
Incorporates different types of levels in the tableaux that work with the art image.	Uses a limited variety of low, medium or high levels to vary tableaux scenes.	Uses some low, medium and high levels to vary tableaux scenes.	Uses low, medium and high levels to vary tableaux scenes.	Effectively uses low, medium and high levels to vary tableaux scenes.
Tableau positions are held for 5 seconds in a 'frozen' state with smooth transitions between each tableau.	Tableau positions are never in a 'frozen' state and transitions are rough between each tableau.	Tableau positions are sometimes in a 'frozen' state and transitions are sometimes smooth between each tableau.	Tableau positions are held for close to 5 seconds, usually in a 'frozen' state with fairly smooth transitions between each tableau.	Tableau positions are held for 5 seconds, always in a 'frozen' state with smooth transitions between each tableau.
There is a clear correlation between the tableaux and artist's intent/social issue.	The correlation between the artist's intent/social issue is unclear.	The correlation between the artist's intent/social issue is somewhat clear.	The correlation between the artist's intent/social issue is clearly demonstrated.	The correlation between the artist's intent/social issue is very effectively and clearly demonstrated.

INT.PT.L.1.2 BLM

Exit Card

Fill in the following and submit to your teacher before you leave the room.

Name: _____

Class:

EXIT Card			
List <u>four</u> keywords that express the message found in the image.			
Write a <u>single</u> sentence that describes the message as you understand it.			
Sentence:			

Critical Learning

Students brainstorm possible topics for their painting which will convey a issue/meaning/ message that is important to the student. Students will collect resources such as newspaper and magazines and artifacts that are pertinent to their topic. They will use their sketchbooks or drawing paper to explore their collections of artifacts.

Guiding Questions

- What is a topic that I feel passionate about or that I want to learn more about as I create this painting?
- What artifacts (objects, images, and texts) can I collect that will be significant to the topic?
- How can I arrange these objects to convey my point of view about the topic to the viewer?

Curriculum Expectations

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- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
- **D3.2** identify and analyse some of the social, political, and economic factors that affect the creation of visual and media arts and the visual and media arts community

Learning Goals

(Unpacked Expectations)

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

- identify a topic that they are committed to and are interested in pursuing
- explain what message they want to convey in their final painting in a concise way.
- show evidence of a collection of objects that will be reproduced in their final painting.

Instructional Components

Prior Knowledge and Skills

- Students should have
- aware of current events and socially and politically relevant issues
 - some skill with drawing
 - some painting techniques

Terminology

- artifacts (objects, images and texts)
- political, social and cultural issues
- message in artwork

Materials

- chart paper
- post-it notes
- selection of artifacts (newspapers, magazine, photographs, articles, flyers, buttons, bumper stickers, etc.)
- storage for artifacts (shoe box, cubby)
- optional: possible topics list copied

Minds On

Approximately 10 minutes

Whole Group-Introduce the Topic & Brainstorming-

Tell students that they are going to create a final painting on a topic of interest to them, that also says something about a socially or politically relevant issue.

Hand out resources to students to assist them with brainstorming and to come up with some possible topics - newspapers, magazines, carefully selected photographs or articles, flyers, buttons, bumper stickers, etc. Put a selection of resources on each table. *Note: Teacher can assist in the selection of topics somewhat by controlling the resources given to students. Provide relevant newspapers and magazines. Cut out a selection of photographs and articles that might spark interest.*

Small Groups -Think - Pair - Share

Students comb through the resources and think to themselves the possible issues that come up. Jot these on note paper. Have students discuss possible issues in pairs.

Whole Group Discussion

As a group, teacher leads a discussion/brainstorm session listing possible topics and grouping them visually on the board or chart paper.

Pause and Ponder

Shared Practice

Teacher provides explicit instruction and feedback as students participate in the strategy. While students are combing through the resources the teacher will circulate and discuss possible topics with them. Guide students as necessary.

1. What topic does this article make you think of?
2. What is your opinion about this topic?
3. How does it relate to your life?
4. Do you feel positive or negative about this topic?
5. Is there an action that can be taken in relation to this topic?

Modeling

Teacher models the brainstorming session and coming up with a succinct statement about the topic.

Action!

Approximately 40 minutes

-Selecting a Topic-

- Guide students in consolidating their topic into a specific idea. Use some example topics to guide students in coming up with a succinct statement about their topic. (see Appendix INT.PT.L.2)
- Students write a single sentence stating their thesis. "**What do I want to say about my topic?**" For example, rather than simply saying that the topic is the environment, have students articulate it in specific terms: "I want to show the destruction of the Canadian rain forest due to logging practices". Rather than simply being about culture, say "My work will show how my personal Sri Lankan culture has strengthened my sense of identity". Rather than being generally about racism, say "My painting will show how young people have fought against racism in Toronto using music".
- Resources available (newspapers, images, magazines, etc.) to inspire students in choosing their topics. Once students have clarified their topics, they can spend the rest of the class collecting relevant information and working on sketches and brainstorming about images they might like to include.
- Student write a personal statement about their topic indicating why they feel a connection to the topic and why this connection is important to them.
- Collect all student statements and work with students who are having difficulty coming up with a topic.

Prompts/Guiding Questions:

1. What political and/or social topics do I feel passionately about?
2. What resources can be found that will express something about these topics?

DI: For students who are really struggling with deciding on a topic, the teacher should prepare some topics ahead of time, along with a selection of images and texts from which the student can choose.

AfL: Ongoing peer feedback, self-evaluation, teacher feedback during process.

Consolidation

Approximately 10 minutes

Post topics/messages on board and give students time to look at and discuss all topics.

Give students post-its to put on other student's topics/message: "This topic is important because . . ."

Exit Card (see Appendix INT.PT.L.2.1 BLM)

- In one clear sentence, my topic is:
- This topic is important to me because:
- This topic is important to the world because:

~Artifact Collection~

Students spend some time building a collection of objects, images and texts related to the topic, from which they will work. These collections should be housed individually, depending on what is available: portfolios, cubbies, shoe boxes.

Timing of this will rely on the scheduling of classes. For example, if there is one class per week, students might be given the homework assignment of collecting all the objects for the next class. The studying and arranging of objects can then begin. If classes are more frequent, students might be expected to collect a few objects for each class - the collecting/studying and arranging will be more integrated and ongoing. (See Teacher Tips)

Once the students have assembled a collection of objects, they will begin to study them. This will involve sketching them in sketchbooks or on paper, and/or photographing them and manipulating the photographs on the computer.

AfL: Student submit topic on Exit Card (INT.PT.L.2.1 BLM)

DI: Depending on available resources and student initiative, the collection activity can use **scaffolding** as follows:

1. Students independently bring in a collection of objects, images and texts to work from.
2. Students independently bring in some objects, images and texts, but the teacher also provides a supplemental selection for the student to work from.
3. The teacher provides a collection of objects, images and texts for the students to choose from.

Depending on student reading levels, they may select greater or lesser amounts of text.

Students who speak languages other than English may collect texts in other languages.

Next Lesson Connection:

Students will now be ready to sketch their objects and begin to think about the arrangement that will best convey the intended message.

Appendix INT.PT.L.2

Possible Topics to Consider

Child labour	Music	Eco-cars and transportation
Children's Rights	Peace	Youth culture
Women's Rights	Global Warming	Disability rights
Human Rights	Environment	Terrorism
Civil Rights	Gender	Privacy issues
Racism	Politics	Security
Starvation	Culture	Graffiti
Food Security	Water	Native Rights
Pesticide Use	Justice	Gang violence
Local food	Clear-cutting/deforestation	Dating violence
Gardening	Clean Water	Friendships
Education	Poverty	Bullying
Health	Homelessness	Family
Relationships	Sports/Fair play	Racial Profiling
Media		Religion

INT.PT.L.2.1 BLM

Exit Card

Exit Card	Name:	Class:
In one clear sentence, my topic is:		
This topic is important to me because:		
This topic is important to the world because:		

Critical Learning

Students continue to collect artifacts related to their chosen topic. These artifacts will be explored through various drawing opportunities in preparation for the final painting.

Guiding Questions

- What objects, images, and texts can I collect that will be significant to the topic?
- How can I draw these objects to best convey their meaning and significance?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process 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

- **D1.4** 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:

- show evidence of the collection of artifacts that will be reproduced in their final painting
- draw a number of collected artifacts using a variety of drawing techniques

Instructional Components

Prior Knowledge and Skills

Students should

- thought about current events and socially and politically relevant issues
- have some skill with drawing
- have some painting techniques

Terminology

- contour drawing
- blind contour
- gesture drawing
- shading
- hatching
- cross-hatching
- stippling

Materials

- drawing paper
- pencils, erasers
- other drawing material: pastel, charcoal, ink, pens.
- storage for collections and studies - portfolios, cubbies, shoe boxes
- selection of artifacts (newspapers, magazine, photographs, articles, flyers, buttons, bumper stickers, objects, etc.)
- other material options, see Appendix INT.PT.L.3
- examples of different types of sketches
- Learning Contract INT.PT.L.3.1 BLM
- Gallery Walk Handout INT.PT.L.3.2 BLM
- Optional: Computer paint programs such as Photoshop

Minds On

Approximately 50 minutes

Pause and Ponder

Whole Group - Discussion + Modeling

Display around the classroom examples of different types of drawing for students to review.

Lead students in a series of drawings using one of their chosen artifacts as subject. These should be quick drawings meant to expose the students to various drawing techniques and media. Students will then compare the results, how a single artifact can look different depending on how it is drawn.

~**Quick Sketches** ~ *Definitions from Glossary of The Ontario Arts Curriculum, 2009*

- **contour drawing** - an outline drawing that represents the edge of a form.
- In "**blind**" **contour drawing**, the artist slowly draws each bump and curve on the edges of an object without looking at the paper
- **cross-hatching** - drawing technique for shading using numerous crossed sets of parallel lines, and usually resulting in darker values. The darker values are created by frequency rather than thickness of line: fewer lines create a light image, while more lines, closely spaced, create a darker image
- **gesture drawing** - drawing done quickly to capture the action and movement of the subject. It is most concerned with the essence of the pose and economy of means in representing it rather than careful depiction of anatomy or form. Artists use gesture drawing as a warm-up of the full arm, to prepare themselves mentally and physically for a figure-drawing session
- **hatching** - drawing technique used to create a sense of depth or three-dimensionality on a flat surface. Areas of darker value and shading are created by using numerous repeated strokes of an art tool (e.g., pencil, marker) to produce clustered lines. The lines are usually parallel, but may also be curved to follow the shape of the object. Fewer lines create a lighter image, while more lines, closely spaced, create a darker image, since less white paper shows
- **stippling** - drawing technique that uses patterns of dots to create shadows, values, and value gradations. Darker tones are created by using more dots close together rather than larger dots

Comment on how different techniques and media allow artifacts to look different and therefore have different meanings, greater or lesser prominence.

Modeling Select a few drawing techniques to model to the students, using the chalkboard, chart paper or overhead.

Shared Practice

Walk around and give students feedback as they draw. Demonstrate specific techniques to individual students as necessary.

Guiding Questions for Students

Comparing a single artifact drawn using different techniques/styles:

1. What mood does each drawing convey (serious, happy, lighthearted, sad, angry)?
2. Does this change the meaning or message that the object might convey?
3. Is one technique/style better able to convey your intended message?

Action! Approximately 2x50=100 minutes

Individual

Studied Drawings -

Students will spend some time building a collection of artifacts (objects, images and texts) from which they will work. These collections should be housed individually, depending on what is available: portfolios, cubbies, shoe boxes.

- assemble a collection of objects and begin to study them
- draw the objects on paper, and/or photograph them and manipulating the photographs on the computer (using a program such as Photoshop).
- fill out a Learning Contract (see Appendix INT.PT.L.3.1 BLM) which clarifies assignment and focuses learning
- work for several class periods on these individual studies, collecting them in their portfolios or cubbies.

DI: Depending on the resources available to the students and the initiative that students show, the collection activity can

be **scaffolded** as follows:

1. Students independently bring in a collection of objects, images and texts to work from.
2. Students independently bring in some objects, images and texts, but teacher also provides a supplemental selection for the student to work from.
3. Teacher provides a collection of objects, images and texts for the students to choose from.

Teacher

Tip: Depending on the reading levels of the students, they may select greater or lesser amounts of text. Students who speak languages other than English may collect texts in other languages.

AfL: Assess and provide oral feedback on effectiveness of students' choice of artifacts and while they are sketching.

Consolidation

Approximately 30 Minutes

As students near the end of collecting and studying their images, objects and texts, a gallery showing should be arranged.

Each student assembles their artifacts and the sketches, along with the concise statement of their message to display to classmates. Conduct a Gallery Walk, where each student has a chance to show their collections and discuss their topic. Complete Gallery Walk Assessment Checklist INT.PT.L.3.2 BLM as students are engaged in the Gallery walk.

AsL: Students will hand in Learning Contract INT.PT.L.3.1 BLM, to be kept by the teacher until the completion of the unit.

AfL: Submit completed Gallery Walk Assessment Checklist INT.PT.L.3.2 BLM

Gallery Walk Procedure

1. Divide students into groups of 4 or 5.
2. Have these students place their work, including sketches, studies, statement of message on a table.
3. Next to each student's work place a paper with the following questions, allowing space for students to write responses.
 - *How does each images or object relate to the central message?*
 - *What keywords do these objects and images bring to mind?*
 - *Which object or image stands out as most significant?*
4. Each group of students start at a table that does not contain their own work.
5. Give them about 5 minutes to respond to the questions for the work on the table. They should do this as a group, in discussion with each other.
6. On a signal, students rotate to the next table, where they will add their ideas to the ones already there.
7. Continue until all groups have seen all artwork.

Next Lesson Connection:

Students will now be ready to arrange their objects into a compelling composition and begin painting.

Appendix INT.PT.L.3.

Optional: Additional Resources/Materials

- newspapers
- magazines and journals (or specific articles and images cut out)
- maps
- envelopes
- labels
- music paper
- paper of various colours and textures
- fabric
- string
- letter stamps
- stickers
- stencils

INT.PT.L.3.1 BLM

Name: _____

Learning Contract

Single concise sentence describing your topic and message:

Non-negotiable

- Draw at least 2 of the objects using pencil.
- Collect at least one piece of text.
- Collect at least one found image.

Negotiable

Select one of the following:

- Photograph some of the objects
- Use Photoshop or similar software to manipulate the photographs
- Create studies of some objects using media other than pencil (pastel, charcoal, ink)
- Do a rubbing of a textured object

As you collect your images, objects and texts, list them here:

INT.PT.L.3.2 BLM

Name: _____

Gallery Walk Assessment Checklist

Student Names	PARTICIPATION Student actively participates in discussion with classmates and records information during gallery walk (ALWAYS - SOMETIMES - RARELY)	LISTENING Student respectfully listens to classmates opinions and facilitates discussion during gallery walk (ALWAYS - SOMETIMES - RARELY)

Critical Learning

Students work on layout and design as they create a composition that will evoke a powerful response to their chosen topic relating to a social issue important to them. Using their sketches and other found two-dimensional material, students create a collage that will be the rough draft from which they will work for their final painting. Students will pay particular attention to movement (lines to lead the viewer's eye, as well as shape, value, colour).

Guiding Questions

- How can I arrange my found objects to effectively say something meaningful about my topic?
- How can I use the arrangement of the objects to show movement? How will this movement impact the viewer's reading of the final painting?
- How does the movement enhance the viewer's reading of the final painting and help to convey the message?
- How will I use collage and my artifacts in combination to effectively create a rough draft for my painting?

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

- **D1.2** demonstrate an understanding of composition, using multiple principles of design and other layout considerations such as compositional triangles to create narrative art works or art works on a theme or topic
- **D2.2** analyse ways in which elements and principles of design are used in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated by the class

Learning Goals**(Unpacked Expectations)**

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

- organize their objects, images and texts into a pleasing arrangement that conveys their message to the viewer
- apply the design principle of movement in a composition
- demonstrate and understanding of how movement impacts the reading of an image, how artists use shape, line colour, etc. to lead the viewer's eye and assist in the reading of the image

Instructional Components**Prior Knowledge and Skills**

Students should be familiar with

- the Elements and Principals of Design, especially movement
- collage skills
- preparations from previous lessons: topic clearly defined, artifacts collected and studied

Terminology

- movement
- directional lines
- rough draft

Materials

- coloured crayons
- support material for collage
- glue
- collected collage material (images, texts, drawings)
- images that clearly show movement, that the students can write on (cut from magazine, newspaper, photocopied)
- INT.PT.L.4.1 BLM Collage Arrangement: Peer Assessment
- INT.PT.L.4.2 BLM Collage Arrangement: Conference
- optional: digital camera, computer

access to paint editing software (e.g., Photoshop Elements, Appleworks Paint)

Minds On

Approximately 50 minutes

Pause and Ponder**Analysis of Movement in Images**

Select a variety of images - artworks from book, postcards, photographs from magazines, newspapers, advertisements. (see Appendix INT.PT.L.4)

Note: These images will be written on so photocopies are advised.

Student selects an image that interests them.

Using a bright coloured crayon students analyse the movement of the image. Draw on the image and write comments. (See example in the appendix)

- What lines can you identify in the image? Where do these lines lead?
- What is the focal point in this image?
- What else seems to lead our eyes to the focal point (colours, shapes, gestures)

Students post images and comments around the room. Travel around and read other students' analyses. Keep these posted for future reference.

Modeling

Demonstrate the analysis of movement. Using an image on the overhead or a large poster, show students how an artists uses shape, colour etc to encourage the viewer's eye to move around the picture.

Shared Practice

Circulate and comment as students are analysing the movement in their own chosen image.

(AFL) Assessment for Learning:

Provide feedback during circulation and during big group discussion.

Action!

Approximately 50 minutes

~Assemble Collage

Students arrange the drawings of their artifacts, as well as other two dimensional pieces that have been collected, on a board or other surface. This will be the rough draft from which the students will work for their final painting. If they have collected two-dimensional material that they would like to adhere directly onto the final painting, they should save it and not use it in the rough draft.

Arrange sketches, keeping in mind the importance of movement: the viewer's eye must move around the composition in a way that will draw attention to the importance images, and that will reinforce the intended message. Before images are glued down, confer with table mates and teacher. Demonstrate how movement occurs within the collage and how this assists in conveying the intended message.

Optional: If computer time is available, students may photograph their artifacts and drawings and manipulate them in a image editing program such as Photoshop Elements or Appleworks paint. The resulting image would then be the rough draft from which they would work for the final painting.

Prompts:

1. Which images will I use in my final collage and ultimately in my final painting?
2. How can I arrange these images in a visually pleasing manner that uses movement to assist the viewer to understand my message?
3. Can I explain my choices to someone else?

(DI) Differentiated Instruction:

Students will have the opportunity to decide which items will be reproduced in the painting (painted) and those which will be actually glued on. This will allow students who have difficulty drawing to include some sophisticated images that they could not necessarily draw successfully themselves.

Consolidation

Approximately 15 minutes

Students share collage with table mates and/or teacher, demonstrating an ability to explain choices in terms of which images and texts were selected for the collage, and how movement is used to assist the viewer in understanding the message within the image.

Complete Peer Assessment INT.PT.L.4.1 and Student -Teacher Conference INT.PT.L.4.2.

(AfL) Assessment for Learning:

Peer Assessment and Student - Teacher Conference (see Appendix INT.PT.L.4.1.2. BLM)

Next Lesson Connection:

After completing this lesson, students will be ready to begin the culminating task of creating a painting that conveys a message on a socially or politically relevant topic, using movement to assist in conveying meaning.

Appendix INT.PT.L.4**Example of Movement in Image**

This photograph can be used as an example of movement analysis. The red lines show how various elements (including in particular shape and colour) within the photograph lead to the central focal point of the open door. The lines of trees, the fence, the roadway, all compel the eye of the viewer to move through the image to the focal point, thus reinforcing its importance.



INT.PT.L.4.1 BLM

Collage Arrangement: Peer Assessment

Student Name: _____

Artist's Name: _____

Message To me, the main message in this piece is . . .	
Images and Text The most significant image and/or piece of text is . . .	
Movement The visual movement in this piece leads my eye	

INT.PT.L.4.2 BLM**Collage Arrangement: Student/Teacher Conference**

Student Name: _____

Bring your collage to the teacher when asked to do so, with the answers to the following questions in mind. The teacher will assess the collage and assist with any difficulties that you are having.

	The student answers clearly and confidently	The student has difficulty answering
What is the message within the collage?		
How do my objects, images and texts relate to the message?		
How does movement help the viewer understand my message?		

Critical Learning

Students explore how the use of colour and texture influences the meaning of the painting. Students learn about colour theory and texture and have opportunities to practice this knowledge to consolidate their learning. Students create contrasting exemplars through use of their skills in the application of colour and texture.

Guiding Questions

- How can colour affect the emotional feel of a work of art?
- How can colour affect the message of a work of art?
- What do you think is the difference between illusory texture and real texture?
- Is real texture more effective than illusory texture? Why or why not?

Curriculum Expectations

D 1. Creating and Presenting: apply the creative process 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

- **D 1.2** demonstrate an understanding of composition, using multiple principles of design and other layout considerations such as compositional triangle to create narrative art works or art works on a theme or topic

D 2. Reflecting, Responding and, Analysing: apply the critical analysis process 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 in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated

Learning Goals

(Unpacked Expectations)

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

- create a colour wheel using primary, secondary, and tertiary colours
- identify and explain how emotions connect to various colour schemes
- differentiate between real texture and illusory texture
- discover how different applications of colour and texture affect the viewer's perception and interpretation of an artwork
- use visual art terminology in small group and class discussions

Instructional Components

Prior Knowledge and Skills

Students should

- be contributors to the Visual Arts Word Wall (see Appendices Lesson 1 for Word Wall instructions)
- know proper brush handling/cleaning
- know measurement skills - how to draw a circle and divide it equally into 12 wedges

Terminology

- colour wheel
- space
- colour
- illusory texture
- real texture
- value
- primary
- secondary
- tertiary
- complementary
- cool colours
- warm colours
- colour scheme

Materials

- examples of artist works listed in Lesson 1
- water-based paint (tempera, gouache, acrylic) in yellow, red, blue, white and black
- white heavy stock paper or cardboard
- brushes
- scissors
- glue
- rulers
- pencils

- analogous (also known as adjacent) colours
- rhythm
- shades
- tints
- balance
- illusory texture
- real texture
- imaginary colour
- true colour
- cans for water (for cleaning brush between colours)
- paper towels or rags (for spills)
- palettes or scrap cardboard for paint mixing
- INT.PT.L.5.1
BLM Colour Wheel
- INT.PT.L.5.1
BLM Apple (2 copies per student)
- INT.PT.L.5.1
BLM Power of Colour and Texture Rubric
- an example of an apple (could be an actual photograph, or an artist rendition) that can be easily seen by all students
- old magazines, fun fur, plastecine, other found items to add texture
- optional: computer and projector with access to the Internet
- Other Resources:

Artwork: Meret Oppenheim's "Fur-Lined Teacup", works by Canadian artist, Oscar Cahén, paintings by the Dutch painter, Vincent Van Gogh, and multi-media art work by Asbestos, a contemporary artist from Dublin, Ireland.

Books: novel Louis Lowry's "The Giver", John Light's picture book, "The Flower"

Minds On

Approximately 20 minutes

Pause and Ponder

Group Discussion

Discuss use of colour and texture in the world around us. Guiding

Questions:

- looking around the classroom, what are examples of interesting use of colour and texture?
- how would you respond if 'all of a sudden' something was not the colour you expected it to be? e.g., a blue apple
- how do you think that you would respond if there was an absence of colour?
- how would you respond if all of 'a sudden something' did not have the texture or textural feel you expected?
- how would you respond if you were served tea in a furry cup or you stepped down on a faux finished cement patio thinking it would be course and rough but found it to feel smooth (illusory texture)?

Refer back to the initial discussion in Lesson One and have a brief look at those images with emphasis on the use of colour (real and imaginary) and texture (real and illusory) is used in them (see materials for recommended artworks).

Add definitions to Art Word Wall e.g, illusory texture, real texture, colour scheme, imaginary colour, etc.

Teacher Tips:

Optional: When discussing colour absence, refer to stories such as in Louis Lowry's "The Giver" or John Light's picture book, "The Flower". Discuss the effect of colour blindness on people and how they adapt to world. Take the discussion further: for example, 'do we all really see the 'same' colour?'

Action!

Approximately 2 x 60 minutes

TWO COMPONENTS

Component 1 - Colour -

Students find images in the magazines that use colour to convey a message, for example: decorated rooms, fashion, pictures of people's faces, famous advertisements.

Whole Group Discussion about the influence of colour on our emotions and interpretation of an image.

Analyse the various images focusing on use of colour. Talk about how specific colours bring out various emotions. Discuss how colour affects the viewer's interpretation of the image. Discuss how and why colours can mean different things and bring out different emotions in people. (Use Guiding Questions/Prompts)

- What emotions does this work make you think about?
- What influence does the use of colour have on your interpretation of the painting?
- How does the artist use colour to show space and rhythm?

Remind the students to refer to the Word Wall and use art terms such as primary, secondary, complimentary, tertiary, warm colours, cool colours, shades, tints.

Skill Development - Modeling Teacher demonstrates how to create a colour wheel or use INT.PT.L.5.1 BLM

Individual

Using a limited palette of only primary colours, students create a painted colour wheel exhibiting primary, secondary and tertiary colours:

Student instructions:

1. Draw a circle that is 30 centimeters in diameter.
2. Find the centre point and mark it with a dot.
3. Draw 2 more circles inside the large circle that are 10 centimetres in diameter.

**Guiding Questions/
Prompts:**

- How do colours affect your emotions?
- Why do people experience different types of emotions/ reactions to colour?
- What are the influences that create these different types of emotions/ reactions?

Teacher Tip: Limit paint to the primary colours for the creation of the colour wheel.

DI: INT.PT.L.5.1 BLM a ready made template can be used. This template can be used by

4. Divide the entire circle into 12 equal wedges (like a pizza), starting at the dot in the centre.
5. Paint the 3 primary colours in the middle circle.
6. Mix each analogous (or adjacent) colour to create the 6 secondary colours in the middle circle.
7. Mix each analogous (or adjacent) colour to create the remaining tertiary colours in the outer circle.

Whole Group Discussion:

- What are cool colours? Why are they called cool colours? Give examples (cool ocean, ice).
- What are warm colours? Why are they called warm colours? Give examples (fire, sun, lightening).
- Think of environments where the colour scheme is important: hospitals painted a calming green, juvenile detention clam down rooms painted pink, fast food restaurants bright contrasting colours). Have students come up with examples and rationale.
- How are colours related to tradition: white wedding dresses in the western tradition, red in the eastern. What does this mean?

Individual Practice I - Distribute the blackline master of two apples to each student (see Appendix INT.PT.L.5.2 BLM)

- Apple I - Paint using 'real' colours (i.e. red or green apple)
- Apple II - Paint using imaginary or 'unreal' colours (i.e. a purple apple, or rainbow coloured)

Component II - Texture -

Whole Group analysis of an art work focusing on texture using the following questions to prompt discussion:

- What type of texture was used in this piece? (real or illusory)
- Describe how the artist used this type of texture.
- Does the use of this type of texture help you to better understand this art work? Explain.

Individual Practice II - Distribute the blackline master of two apples (see Appendix INT.PT.L.5.2 BLM)

- Apple I - Create real texture by using covering the apple with a textured surface (for example, fake fur, textured fabric, squished tissue paper, cotton balls, string). The result is an apple that has a real, tactile texture, one you can feel with you hands.
- Apple II - Draw illusory texture by copying the first apple, but using pencil and/or paint only. The result will be an apple that looks like the first, but is flat, not textured but just *looks* textured.

all students if you are pressed for time.

Shared Practice:

Provide explicit instruction by drawing out the colour wheel template on the white/black board and give time for the students to complete each step of the instructions.

Teacher Tip:

Remind students to be connective about light source, applying appropriate shadows.

Consolidation

Approximately 60 minutes

Individual - Pair/Share

Students compare all four of their Apple pictures .

On the back of each artwork, indicate which one they liked the best and least and how it made them feel.

Student asks a peer to write the same on the back of the artwork.

Whole Group Discussion

Students place all four of their apple pictures in front of them for referral during this discussion.

Teacher directs class discussion:

- which drawings do you like best, least? why?
- how did real texture compare with illusory texture?
- how did real colour compare with imaginative use of colour?
- how effective was the use of the collage technique in indicating texture?
- how could you use what you discovered in this exercise in your painting?

Referring back to the initial discussion in this lesson (Minds On) and lesson one, discuss any changes in responses to students' reactions to the artworks.

AfL: Assess and provide oral feedback on apple compositions.

Put these compositions into sketchbook/ portfolio.

Each student will complete a self evaluation using the 'Power of Colour' Rubric INT.PT.L.5.3 BLM

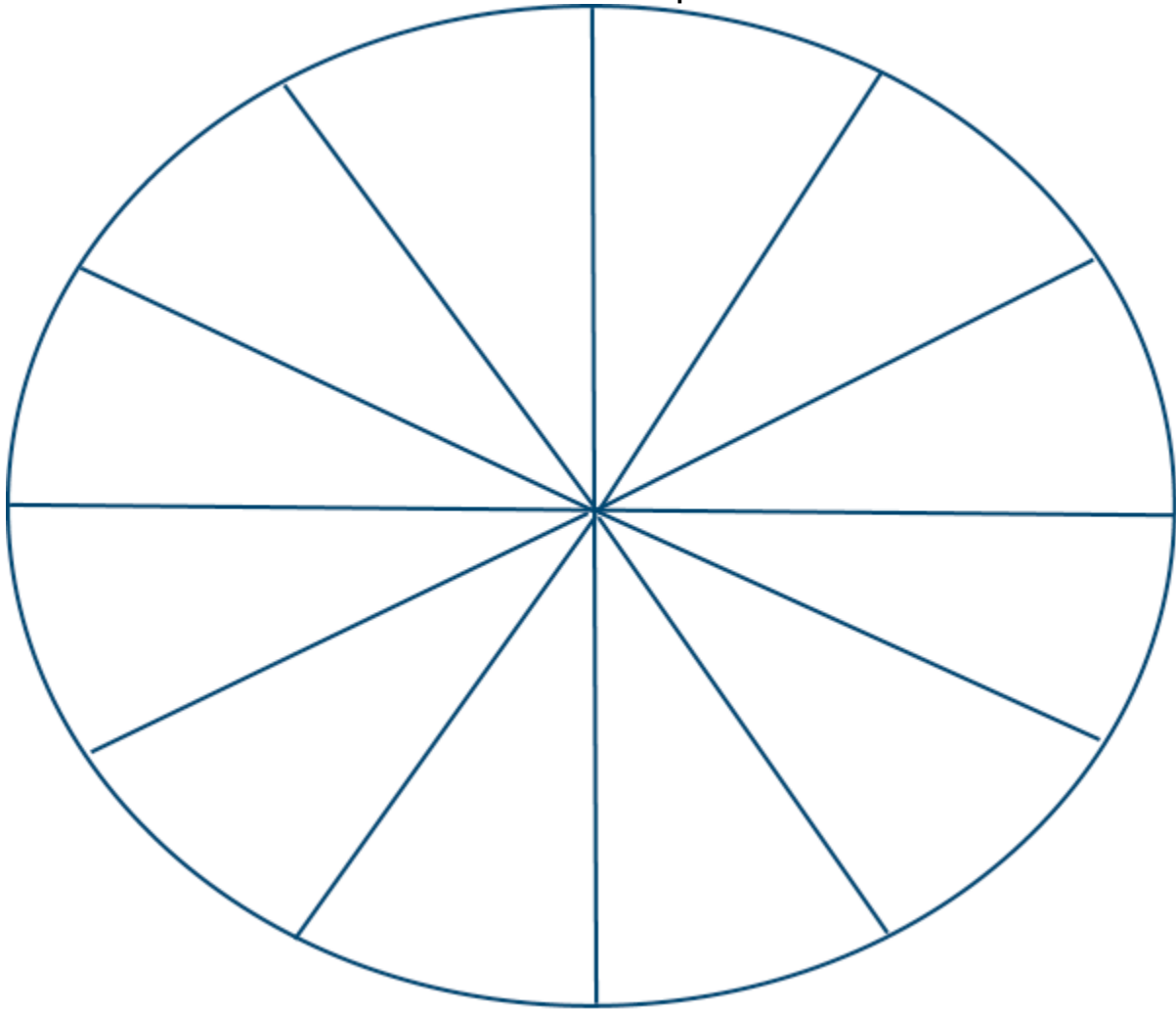
The teacher will grade the completed colour wheel and illusory and real texture apples using This can be sent home for a parent's signature.

Next Lesson Connection: This lesson allows for practice in the colour mixing skills, painting and collage techniques. This leads into the next lesson which incorporates all of these skills in creating a personal art piece.

Appendix INT.PT.L.5

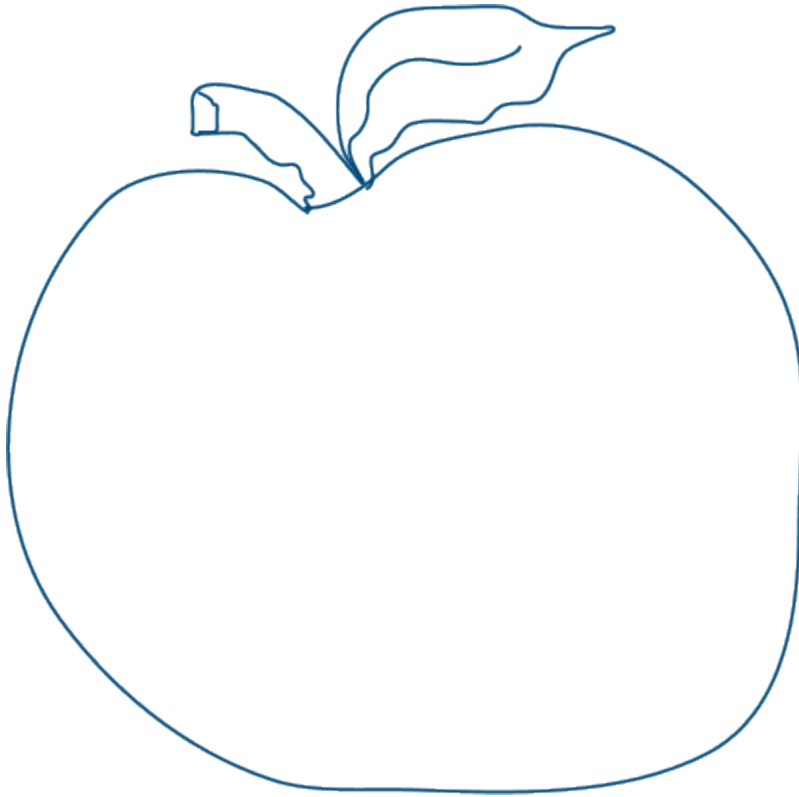
INT.PT.L.5.1 BLM

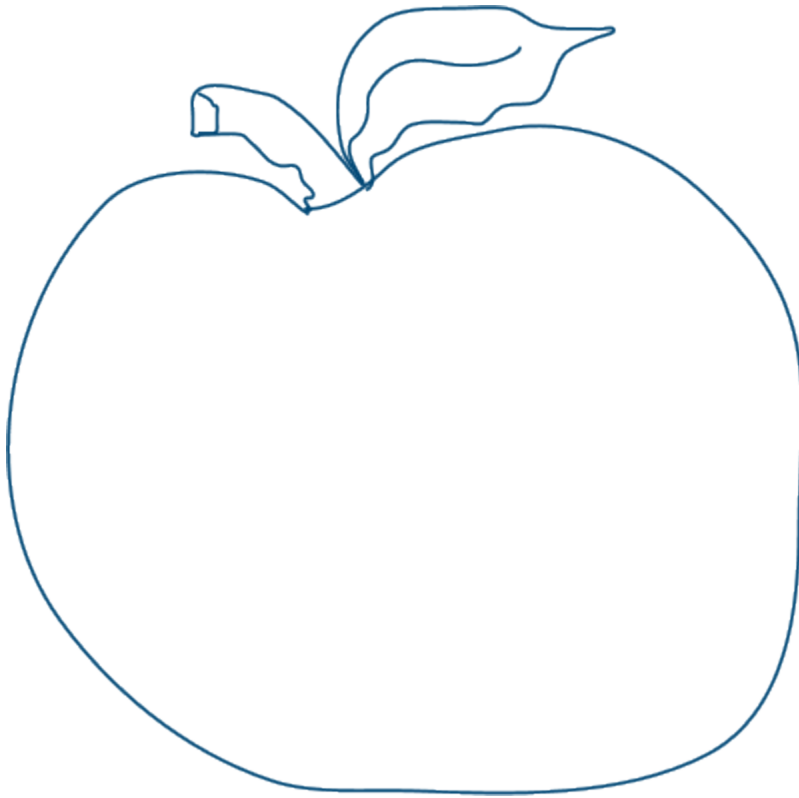
Colour Wheel Template



INT.PT.L.5.2 BLM

Apple Template





INT.PT.L.5.3 BLM

Power of Colour + Texture Rubric

Name: _____

Lesson Objectives:

- To complete a colour wheel
- To complete 4 renderings of an apple using:
 - (i) real colour (ii) imaginary colour (iii) real texture (collage picture) (iv) illusory texture (shaded drawing/painting)
- To compare all renderings in terms of viewer's emotional response.

	Level 1	Level 2	Level 3	Level 4
Knowledge and Understanding: <i>How do different colours represent emotions?</i>				
	little understanding Has difficulty giving examples during the discussion	some understanding A few examples given during the discussion	considerable understanding Specific examples given during the discussion	thorough understanding Sophisticated examples given during the discussion
Application of Knowledge and Skills: <i>How can I create a colour wheel using the three primary colours?</i>				
	limited effectiveness A few colours mixed and applied accurately	some effectiveness Some colours mixed and applied accurately	considerable effectiveness Colours mostly mixed and applied accurately	a high degree of effectiveness Colours all mixed and applied accurately
Application of Knowledge and Skills: <i>How can I use paint to contrast between "real" and "imaginary" colour?</i>				
	limited effectiveness One or two apples have been attempted and show a marked contrast between "real" and "imaginary" colour	some effectiveness One or two apples have been attempted and show some contrast between "real" and "imaginary" colour	considerable effectiveness Two apples have been painted and show a clear contrast between "real" and "imaginary" colour	a high degree of effectiveness Two apples have been painted and show a marked contrast between "real" and "imaginary" colour
Use of critical/creative thinking processes: <i>How can I represent the illusion of texture?</i>				
	limited effectiveness Needs a little more work to look like the real thing!	some effectiveness Satisfactory – it's beginning to look like the real thing!	considerable effectiveness Good texture – looks almost real!	a high degree of effectiveness Excellent texture – looks real!

Critical Learning

Students will experiment with different types of water based paint and with collage techniques in order to prepare for their final painting. Students will then work from their collage applying the creative process (p.20, The Arts) to create a final painting.

Guiding Questions

- How will the choice of media effect the final work and its message?
- What media will most clearly convey my message?
- How can I use my chosen media to convey my message?
- What do I need to learn about the media in order to use it effectively?

Curriculum Expectations

D1. Creating and Presenting: apply the creative process 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

- D1.4 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 this lesson the student will be able to:

- convey a socially or politically relevant message in a painting
- develop skills in a water based media of their choice
- explored how to use movement within a painting in order to guide the viewer's eyes, and strengthen their message.

Instructional Components**Prior Knowledge and Skills**

Students should

- have completed the previous lessons
- refer to their completed collage completion
- understand colour theory
- understand different texture techniques
- have some paint handling experimentation
- know brush and paint care and clean-up routine

Terminology

- watercolour
- tempera
- acrylic
- wash
- wet-on-wet
- resist

Materials

- paints - available water-based (watercolour, tempera, acrylic, etc.)
- paint brushes in various sizes
- water containers
- palettes and mixing trays
- painting surfaces - watercolour paper, cartridge paper, other "unusual" papers that might be interesting to paint on such as newspaper or maps
- glue sticks
- student sketchbook/ journal
- BLM's: 6.1 Watercolour Experiments Handout, 6.2 Acrylic Experiment Handout, 6.3 Tempera Experiment Handout, 6.4 Choice Board, 6.5 Painting Assessment Rubric

Minds On

Approximately 3x50=150 minutes

Painting Preparation:**Component I - Experimenting & Exploration! (1 class)**

Teacher set up painting exploration stations up throughout the classroom (see Appendices).

Review art room safety and etiquette (e.g., proper use of brushes, clean up, etc.)

Group students into chosen media groups. Allow students to go to stations to explore the various media before they begin to work on their painting. If they are unfamiliar with some of the media, then the teacher should demonstrate some of the painting techniques so that the students can make an informed choice.

- Watercolour
- Acrylic
- Tempera (liquid or pucks)

At each station place a worksheet for the student to use to experiment with the specific water-based media. (See Appendix INT.PT.L.6.1 BLM, INT.PT.L.6.2 BLM, INT.PT.L.6.3 BLM) Encourage students to use these worksheets and, if time permits, to explore painting options on other surfaces (different kinds of paper, board, etc.)

Post completed work around the classroom so that students can view each others' experimentation.

Group Discussion followed by Individual Reflection

In sketchbook/journal, students reflect on their experiments

- What experience do you have with this particular medium?
- What do you feel that you need to learn or need more experience with?
- What do you like about this particular medium?
- What do you find frustrating?
- What "look" do you want your completed painting to have? Have you seen any examples of artwork that you really like, that inspire you stylistically or in terms of medium?

Component II - Composition (1-2 classes)

Using the Choice Board (see Appendix INT.PT.L.6.4 BLM), students will indicate their choice of media (as decided at the stations above) and their choice of painting surface.

Students will draw their images based on their collage, deciding which images will be painted and which will be glued on.

- How much detail do I need in my drawing in order to proceed?
- Does my drawing/painting continue to reflect my message
- Do I need to change areas?
- Am I on track to finish on time?

Pause and Ponder

Modeling: Small group instruction and demonstration as necessary in specific media.

Shared Practice: Allow student time to experiment and practice specific media in stations, providing feedback as necessary.

DI: A Choice Board (see Appendix INT.PT.L.6.4 BLM) is used which allows students to select the medium and support that they want, based on interest/skill/level of difficulty.

Teachers can guide students to where they feel they will be most successful, or to where they will be the most challenged, depending on the needs of the particular student.

Teacher Tip: If a variety of paint types are not available, this lesson can very easily be limited to tempera paint.

AfL: Assess and provide oral feedback on effectiveness of students' experimentation. Assess reflections on experimentation in sketchbook/journal.

Action!

Approximately 3x 50=150 minutes

Painting!

Students will paint and collage their final piece. As they work, continue to monitor progress, including the success of the message/topic, as well as paint technique, brush handling.

Clean-up from painting usually takes approximately 10 minutes. Be clear and consistent in the routine!

Consolidation

Approximately 10 minutes

At the close of each painting session, the teacher will review the goals (conveying message, showing movement) in order for the students to continue to be focused during subsequent lessons. Student will refer to final assessment rubric for review and submit it to the teacher for assessment.

Rubric for Final Assessment (see Appendix INT.PT.L.6.5 BLM)

Next Lesson Connection: Completion of this lesson will allow the student to move on to the final lesson of presentation and critique.

INT.PT.L.6.1 BLM

Watercolour Experiments!

Name: _____

- In each of the boxes below, experiment with the technique suggested.
- After this is dry, try adding some collage items (use a glue stick) and then painting, drawing or using pen on top.

<p>Paint a flat wash by evenly painting across the surface with a consistent amount of paint</p>	<p>Paint a graded wash by gradually adding a little more water as you go down the page.</p>	<p>Paint using the wet-on-wet technique by wetting the paper, then painting onto it.</p>
<p>Paint wet-on-dry by simply painting a design on the dry paper.</p>	<p>Try lifting colour. First paint a wash, and then remove some of the colour using a clean wet brush, a tissue or sponge.</p>	<p>Using resist - draw a design with a white pastel or wax crayon and paint over it.</p>

INT.PT.L.6.2 BLM

Acrylic Experiments!

Name: _____

- In each of the boxes below, experiment with the technique suggested.
- After this is dry, try adding some collage items (use a glue stick) and then painting, drawing or using pen on top.

<p>Paint using the acrylic full strength. Try blending colours</p>	<p>Add some <i>gel medium</i> and see what happens.</p>	<p>Create a watercolour effect by adding lots of water to the paint.</p>
<p>Try painting with the watered-down acrylic on wet paper, for a wet-on-wet technique.</p>	<p>Lightly put down some masking tape and paint along the edge for a sharp edge. Pull up the tape with the paint it still wet.</p>	<p>Try stippling by using a stiff brush with fairly dry paint and applying it perpendicularly to the paper (for a leaves or clouds).</p>

INT.PT.L.6.3 BLM

Tempera Experiments!

Name: _____

- In each of the boxes below, experiment with the technique suggested.
- After this is dry, try adding some collage items (use a glue stick) and then painting, drawing or using pen on top.

<p>Paint using the Tempera full strength. Try blending colours</p>	<p>Create a watercolour effect by adding lots of water to the paint.</p>	<p>Using resist - draw a design with a white pastel or wax crayon and paint over it with the watered-down paint.</p>
<p>Try painting with the watered-down tempera on wet paper, for a wet-on-wet technique.</p> <p>&nbsp;</p>	<p>Lightly put down some masking tape and paint along the edge for a sharp edge. Pull up the tape with the paint it still wet.</p>	<p>Try stippling by using a stiff brush with fairly dry paint and applying it perpendicularly to the paper (for a leaves or clouds).</p>

INT.PT.L.6.4 BLM

Name: _____

Choice Board

Please indicate which media and surface you are going to use for your final painting. This is an example - please include any media and/or material that you have available and would like to use.

Watercolour	Watercolour Paper
Acrylic	Found paper such as newspaper or map
Tempera	Mat board

INT.PT.L.6.5 BLM

Name: _____

ASSESSMENT - Final Painting**EXPECTATIONS**

D 1. 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, 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 such as compositional triangles to create narrative art works or art works on a theme or top
- **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

You use collage and painting techniques skillfully and appropriately to present a unified and visually compelling image.

	<i>Needs improvement</i>	<i>Satisfactory</i>	<i>Yes!</i>	<i>Excellent technique!</i>
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Selection of Images	Few images that relate to your topic/message and to each other.	Some images selected that relate to your topic/message and to each other.	Interesting selection of images that relate to your topic/message and to each other.	Interesting selection of images that relate to your topic/message and to each other. Very original and unusual.
Layout and Composition	Little organization and no clear sense of movement.	Somewhat organized with some sense of movement.	Well organized with a strong sense of movement.	Unique organization and striking sense of movement.
Painting	No paint or very carelessly used.	Paint is used in a competent manner, but adds little.	Paint enhances and blends the images.	Paint adds a unique dimension to the composition and unites all images.
Drawing	No drawn images.	Images relate somewhat to the collage and are adequately drawn.	Images relate to the collage and are well drawn.	Images relate to and enhance the collage and are very well drawn.

Your message is clearly communicated to the viewer, through the use of images and text (as described above).

	<i>Needs improvement</i>	<i>Satisfactory</i>	<i>Yes!</i>	<i>Excellent technique!</i>
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Teacher Comments:**Parent Signature:** _____

Critical Learning

Students write an artist statement reflecting on how their social context/life experience influence the work that they have created. Using the Critical Analysis Process (p.23, The Arts), students learn how to effectively critique their peers using a prescribed series of questions and a peer evaluation form. This final lesson allows students to complete the Creative Process. Students take a critical look at the work of their peers and learn about the factors that influenced each student's painting.

Guiding Questions

- How is visual culture shaped by the beliefs and values of society?
- How did your social context/life experience influence the work you have created?
- How is visual culture shaped by the beliefs and values of society?
- Is my painting successful? How do I know?
- What would I do differently if I did this project again?

Curriculum Expectations

D2 Reflecting, Responding, and Analysing:

the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey;
- **D2.2** analyze ways in which elements and principles of design are used in a variety of art works to communicate a theme or message, and evaluate the effectiveness of their use on the basis of criteria generated by the class;
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works;
- **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 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 and the visual and media arts community.

Learning Goals

(Unpacked Expectations)

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

- write an artist's statement for their painting
- demonstrate their understanding of painting techniques, design principles, best suited for their final artwork
- indicate how movement was used in their painting to help convey its message
- understand and describe some of the personal, cultural, and economic factors that influenced the artwork created by themselves and their peers.
- review their journey through the Creative Process (p.18 The Arts)
- apply the Critical Analysis Process to their work and their peer's work (p.23 The Arts)

Instructional Components

Prior Knowledge and Skills

Students should

- contribute to discussions using appropriate art terminology
- make reference to the Art Word Wall
- refer to the elements & principles of design
- know what an artist statement is

Terminology

- social context
- personal values
- visual culture
- influence
- economic
- impact
- artist's statement

Materials

- completed art assignment from Lesson 6
- INT.PT.L.7.1 BLM Presenting Your Artwork
- INT.PT.L.7.2 BLM Presenting Your Artwork - Checklist For An Effective Presentation
- INT.PT.L.7.3 BLM Artist Statement
- Sample artwork and Artist Statements.
- INT.PT.L.7.4 BLM Exit Card
- Art Word Wall (worked on throughout unit)

Minds On

Approximately 10 minutes

Pause and Ponder

Whole Group Discussion + Modeling + Shared Practice

Project Review and Wrap-Up:

Refer to Art Word Wall. Make any additions students feel are missing. Hand out and go over INT.PT.L.7.1 BLM: Presenting your Artwork (see Appendix INT.PT.L.7)

This page contains a list of instructions and/or questions each student should address in their presentation to their peer.

Give the students a few minutes to fill out this worksheet. Let the students know that they can refer to this worksheet as they are presenting their artwork to their peer.

1. Since we are almost finished this unit of study, are there any art words that we should add to the Art Word Wall?
2. Is there any particular activity that you enjoyed the most? the least? Why?

Modeling: The teacher will model how to complete a peer evaluation.

Action!

Approximately 30 minutes

Small Group

Divide the students into groups of two to three

Each student will take a turn presenting their work and answering questions as peers evaluate it

Each student completes copy of the peer evaluation **Presenting Your Artwork - Checklist For An Effective Presentation** (see Appendix INT.PT.L.7.2 BLM)

- What art elements are present in this piece?
- What makes this work successful?
- Which lifestyles, values or points of view are represented in this image?
- What do you think could be added or taken away from this piece to make it more meaningful? Why?

Whole Group - Class Discussion

Students share what they learned about the art work they evaluated

- What cultural influences did they learn about?
- What economic influences did they see in the artwork?
- What personal information did they learn about their peer that they did not know before?
- What was particularly effective about the art work?

Hand out the Exit Cards (see Appendix INT.PT.L.7.4 BLM) to each student and have them complete and hand them in before leaving the classroom.

AaL: While students are listening to their peer's description of their own artwork and completing the peer assessment, the teacher should be circulating to make sure that students understand what they are to do and to guide students in appropriately expressing their thoughts.

AfL: Students complete Exit Cards and submit before leaving.

Consolidation

Approximately 30 minutes

Artist's Statement

Whole Group Discussion

Discuss requirements of a well written artist's statement: An artist's statement provides insight into the artist's work and how it came about. The artist's statement is a short summary of what an artist would say if they could explain their own work in person. It focuses on the present while providing as much information from the past as is relevant. The best artist's statement is written in the artist's own voice (1st person), and in language which is always simple, straightforward and easy to understand.

Individual

Students write an artist's statement for their final piece and indicate whether or not they were successful in conveying their message within their artwork.

Use Guiding Questions (see Appendix INT.PT.L.7)

- What is my message?
- Why did I choose this? Why is it important to me and to the world?
- How did I choose the objects, images and texts to include? Which ones are most important?
- How did I use colour and texture to convey my message and to emphasize the meaning I intended?
- Where do I feel that the painting is particularly successful?

Students review and present their work.

Next Lesson Connection:

This the end of the unit. Ask the class how and where they think that their art work should be displayed to make the most impact.

Modeling

Read to students examples of Artist Statement's and show the work to which they refer.

AfL: Students submit Artist's Statement and completed work.

Presentation Rubric
INT.PT.L.7.2 BLM

Appendix INT.PT.L.7

INT.PT.L.7.1 BLM

Name: _____

Presenting your Artwork

The following is a list of instructions or questions your presentation should address.

Describe - Initial Reaction

Describe your artwork thinking about the elements of design: colour, texture, space, balance.
For example, *I used mostly dull, dark, reds that are warm.*

Analysis

Discuss how the elements of design help to create one of the following three principles of design; balance, emphasis, or rhythm.
For example, *I used the dark red colour throughout the work in order to keep it balanced.*

Interpretation

Discuss the choices you made in selecting the colours or other elements of design. What emotions do you want to convey?
For example, *I want the viewer to understand how scared the figure is in the foreground, so the dark colour helps to convey that.*

Judge - Expression Of An Informed Point Of View

Discuss your choice of title for the work. Why is it appropriate? Discuss one aspect of your project that you feel was very successful and explain why. In addition, talk about one aspect of your work that you could improve.

INT.PT.L.7.2 BLM

Name: _____

**Presenting your Artwork
 Checklist for an Effective Presentation**

Student Name: _____

Peer Evaluator's Name: _____

Criteria for an effective presentation of artwork

Content	Yes	Somewhat	No
Did the speaker include all the information required by the assignment sheet?			
· Describe - Initial Reaction			
· Analysis			
· Interpretation			
· Judge- Expression of an Informed Point Of View			
Did the speaker use art vocabulary?			
Did the speaker clearly identify how the artwork shows one of the principles of design?			

Presentation Skills	Yes	Somewhat	No
Did the presenter speak fluently without long pauses and false starts?			
Did the speaker make eye contact?			
Was the speaker's voice clear?			
Did the speaker use an appropriate and varied volume?			
Did the speaker avoid moving around unnecessarily?			
Did the speaker use the artwork effectively in the presentation?			

Additional Questions

What makes this work successful?

Which lifestyles, values or points of view are represented in this image?

What do you think could be added or taken away from this piece to make it more meaningful? Explain your reasoning.

INT.PT.L.7.3 BLM

Name: _____

Artist Statement

After the presentation, you will complete a written artist’s statements that explains the main idea and thought process behind your painting. You should include anything new you’ve come to understand about your work during your presentation and the questions that followed.

In writing your statement, consider the following questions:

1. What is my message?
2. Why did I choose this? Why is it important to me and to the world?
3. How did I choose the objects, images and texts to include? Which ones are most important?
4. How did I use colour and texture to convey my message and to emphasize the meaning I intended?
5. Where do I feel that the painting is particularly successful?

Your Artist Statement should not exceed one page, and should be written in clear, concise language, referring to examples and supporting information where appropriate.

EXPECTATION:

D2 Reflecting, Responding, and Analysing: the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences.

In my Artist Statement, I communicated ideas about my painting, referring to the process or creation, the intended meaning and the overall success.				
	Level 1	Level 2	Level 3	Level 4
	Limited effectiveness	Some effectiveness	Considerable effectiveness	High degree of effectiveness

INT.PT.L.7.4 BLM

Exit Card		Name:
<hr/>		
<p>You have heard your peers describe what factors influenced the artwork that they created. Name one or two factors for each category:</p>		
·	personal factors:	<hr/>
·	cultural factors:	<hr/>
·	economic factors:	<hr/>