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# Intermediate Division

## Mixed Media Unit

**Visionscape**

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Resource to Support the 2009 Revised Ontario Arts Curriculum Policy Document

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# Intermediate Mixed Media

Grade 7/8 Visual Arts

Unit Overview: Intermediate Mixed Media: Visionscape

**Curriculum:** What will students learn?

## Context:

This unit supports inclusion of ideas and of mixed-media:

Artists make choices and all students can be artists if they can become aware of the choices they make. Discussion and critique encourage students to think about the meaning in their choices.

The Surrealists found precedence to include any subject matter in their artwork from the Dada artists, no matter how random. They found inspiration in their dreams, and in the world around them. Students are encouraged to do so as well. Since we are surrounded by an image rich society and everyone dreams, everyone can find inspiration from these sources.

As a reaction to the atrocities of war, Dadaists found inspiration in the illogical and the random. Students can embrace chance and let the creative process validate their end product. We must respect each other's visions, even if those visions seem strange to us.

The historical background for mixed media experimentation is introduced as students begin to explore the role of the artist as 'choice maker'.

Teachers are asked to have a disposition of openness and tolerance for ambiguity throughout this unit. It is encouraged to emphasize play and to delay closure. When the student says, "I'm done.", the cycle of reflective questioning, addition, subtraction, and rearrangement of material and subject matter can begin again.

Teachers should model and verbalize this creative process. ("The Creative Process" p.24, The Arts).

Suggestion: This unit can serve as the underpinning of all future art making and can be used as a jumping off point for discussions about inclusion, context, equity, social justice, creativity, literacy, meaning and intent.

## Summary:

Visual arts and media literacy expectations can effectively be implemented by using this unit.

This Visual Arts unit asks students to create a personal *Visionscape*; a landscape that represents the self using mixed media and any choice of imaginative subject matter.

Students will create a mixed media work depicting the most fantastic landscape, fill it with random images or objects, and unify it using conventions of landscape, perspective, and colour.

Though this can be a basic pencil on paper drawing activity, as the foundation for mixed-media, the potential for experimentation is boundless. The unit includes colour, collage, and other techniques using a variety of drawing and painting materials.

Stop motion animation techniques can be used to capture the movement of characters and elements in the landscape. Instead of attaching pieces to the background, they can be moved through a storyline or pattern and photographed.

If emphasis is placed on watercolour painting, the unit lessons may directly support a grade 7 example:

- *painting: make a cityscape that will serve as a background in an animated short movie, using experimental watercolour techniques such as wet on wet or salt resist (...Arts, 2009. p.144)*

Students begin exploring Surrealist and Dadaist concepts and combine these to create their own mixed media collage of their Visionscape. Students' written and visual work will be assessed along with the final evaluation of their culminating mixed media collage. This Unit empowers students to include aspects of their world in a structured setting and gives them the tools to do it successfully.

## Overall and Specific 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;

- **D1.1** create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view
- **D1.2** demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” to create narrative art works or art works on a theme or topic
- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose
- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges

## **D2. 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;

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- **D2.2** explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

## Unit Guiding Questions:

1. What risks do artists take with visual art media and why do they get away with it?
2. What are some ideas behind artwork? ie. randomness, collage, perspective, colour value, and interpretation.
3. If I group random images on a colour background with lines of perspective, does that make me an artist?
4. How will you use colour to unify your art work and convey your message?
5. How can you create unity and harmony in your landscape painting by repeating shapes and selected analogous colours?
6. How can you lead the eye through the painting using implied directional lines along a diagonal axis? (p. 144, The Arts)

### 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** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

**Principles of Design** to be emphasized:

Unity, proportion, contrast, variety, emphasis, balance, and harmony. Within unity and harmony the following characteristics will be explored: continuity (e.g., treatment of different elements in a similar manner); alignment (e.g., arrangement of shapes to follow an implied axis); proximity (e.g., grouping of related items together)

*Suggestion: Make references to these principles in Guiding Questions throughout unit.*

### Lesson Guiding Questions:

#### Lesson 1

- What are the main ideas of Surrealism? (unconscious expression, imagery based on dreams, reaction to war)
- How can you connect to this art form on a personal level? (I can connect to and represent my dreams)

#### Lesson 2

- What are the main ideas of Dada? (Automatic writing, use of found objects and Readymades (Duchamp), beauty/aesthetics based on intellectual ideas instead of visual characteristics, separation of form/function. Questions the role of the critic/museum/art gallery in the valuation of art.)

#### Lesson 3

- In what ways do the elements (space, line, value and perspective) and principles (movement of the eye to create flow, colour unity of background) of design help an art work look good, feel complete, or resemble a dream?

#### Lesson 4

- Can meaning be created by the random grouping (juxtaposition) of images?
- How can we group images to communicate a personal or social issue?

#### Lesson 5

1. What new knowledge of process, techniques, materials or meaning have I learned from doing this project?
2. What special skills did I bring to this project?
3. What might I have done differently?
4. What are the strengths of the final art and writing?
5. How can I contribute to creating a bulletin board of exemplars for other students?
6. In what ways has this project taught me to take risks with visual art media?
7. How has this project helped me understand the ideas behind artwork? ie. randomness, collage, perspective, colour value, and interpretation.

## Assessment and Evaluation: How will students demonstrate their learning?

### Assessment Culminating Performance Activity

**of Learning** Students will be evaluated using a rubric for a culminating activity that consists of two parts:

- Part I - Students produce a mixed media work of their Surrealist landscape that demonstrates an understanding of the concepts introduced in the lessons. The final product should be a landscape that includes a horizon and 1 or 2 point perspective. The landscape acts as a visual metaphor for the diversity of identity, including the dream world. The landscape is an important part of the work as it serves to unify and tie the collage together. The final piece should contain seemingly random drawn images or elements of collage scattered around their dream landscape on a field of colour. It should contain a graphic representation of themselves (they should have the freedom to represent themselves anyway they wish).
- Part II - Students create the collage artwork in the Part I and use it as a rough copy for a final painted and /or collage artwork. The option to assess the rough copy as a final work, addresses time limitations.

Students write an Artist Statement that reflects on their creative process and final Surrealist landscape.

### Assessment Checkpoints and Rubric

#### for Learning Check Point 1

Students may answer one or more of these questions:

- What three things do the Surrealist examples have in common with your colour background?
- Where does this activity fit in the creative process?

Students complete their colour blended landscape. This work may be handed in to teacher for formative assessment.

#### Check Point 2

Students explain, in their own words, the main ideas of Dadaist art. This work may be handed in to teacher for formative assessment.

#### Check Point 3

Teacher assesses examples of students' understanding of the visual art drawing techniques (perspective, value shading of shapes and colour blending) and gives feedback as formative.

#### Check Point 4

Students self-assess the Surrealist Dreamscape throughout its creation using the 'Self-assessment Checklist' that includes reference to the creative and critical analysis processes. It also refers to their artist statement, created in lesson 4. Optionally, a paired peer review of this checklist can be used to share understanding of the requirements. Teacher reviews the checklist to ensure students are on track.

#### Final Rubric

Teacher assesses the final collage using a rubric. Criteria will include: use of the creative process, use of the critical analysis process, application of perspective and colour blending, artist statement clarity, reflection and depth of understanding.

#### Student Sketchbook, Notebook, Folder or Portfolio

Teacher periodically checks for evidence of practice of drawing skills learned in class and evidence of note-taking in class and research of artists and art works.

Unit Lessons	How will assessment and instruction be organized for learning?	Approx. Duration (1 class = 50 mins)
<b>Lesson 1</b>	<p><b>Setting the Scene - Challenging and Inspiring</b></p> <ul style="list-style-type: none"> <li>Students view and discuss the characteristics of Surrealist art and discuss the characteristics of artists' work such as: Yves Tanguy, Salvador Dali, Giorgio De Chirico. Highlights and commonalities are discussed and recorded for student reference. Differentiation: teacher records notes for the class using available technologies (chart paper, chalkboard, overhead projector, data projector) otherwise, students use sketchbooks or notebooks.</li> <li>Teacher prepares materials and demonstrates a painting lesson on brush techniques and shows how to paint a horizontal blended colour wash on paper. Atmospheric perspective is discussed and illustrated. Students paint a background wash using colour blends in landscape form. This may be used to create a sense of atmospheric space as a metaphor for their inner dream world.</li> </ul>	2-3 classes
<b>Lesson 2</b>	<p><b>Dada Energizer - Imagining/Generating</b></p> <ul style="list-style-type: none"> <li>Students participate in one of two energizer activities: <ul style="list-style-type: none"> <li>Dada poetry stream of consciousness activity with words on cards or student created slips of paper.</li> <li>Collage Image Poetry similar to Dada word poetry but with images of nouns and word cards.</li> </ul> </li> <li>Students view and discuss the characteristics of Dadaist art and discuss the relevance of artists' work to their project such as Duchamp's <i>Fountain (1917)</i>, or Oppenheim's <i>Object (1936)</i> or Man Ray's <i>The Gift (1921)</i>, as the beginning of their exploration of how to appropriate imagery from many different sources.</li> </ul>	2-3 classes
<b>Lesson 3</b>	<p><b>Review of Basic Drawing Techniques - Exploring and Experimenting</b></p> <ul style="list-style-type: none"> <li>Teacher models review and practice of basic perspective drawing techniques: one and two point perspective, 3-D platonic solids (cube, prism, sphere), the basic landscape with horizon and vanishing point, the Rule of Thirds, converging lines and size relationships. Extension: draw a street scene using 1 or 2 point perspective.</li> <li>Students participate in collaborative "Readymades" sculpture from found objects (broken toy parts, doll parts, etc, that students or teacher had brought in previously.) They</li> <li>Using chalk, pastel or other media, students draw their "Readymades" sculpture with an emphasis on highlights, shading and shadows</li> </ul>	2-3 classes
<b>Lesson 4</b>	<p><b>Producing Preliminary Work - Revising/Refining</b></p> <ul style="list-style-type: none"> <li>Students review what stage they are at in the Creative Process and apply the Critical Analysis process to write about their work so far.</li> <li>Students create their final Surrealist Dreamscape for evaluation. The final products are mixed media and may include any combination of drawing, painting, collage, photo montage, and other surrealist techniques of composition.</li> </ul> <p>Extension:</p> <ul style="list-style-type: none"> <li>Students may choose to make a three dimensional collage.</li> <li>Students may wish to animate their collage using stop motion or cut-out/collage animation.</li> </ul>	2-3 classes
<b>Lesson 5</b>	<p><b>Writing My Artist Statement - Critique, Feedback and Reflections - Presenting/Performing/Sharing - Reflecting/Evaluating</b></p> <ul style="list-style-type: none"> <li>Students will reflect on their final art work and in both oral and written form, explain choices, strengths, and areas for improvements.</li> <li>Students display the work, either on desks, floor or wall space.</li> <li>Students also reflect on the art work of others and explain strengths and areas for improvement using a Post-it notes strategy where students make "descriptive" and "positive suggestion" comments and attach them to specific pieces.</li> </ul>	1 class

## Appendix MM.O

### Resources:

*Art Revolutions: Surrealism* by Linda Bolton (2000), American edition by Peter Bedrick Books (ISBN 0872266125) is a great age appropriate resource on Surrealism.

### Materials:

*For the whole unit you may find it useful to provide students with a sketchbook, folder or notebook to keep track of all research, note taking and classroom activity, as well as process work and recollection of their dreams.*

OSEA MIXED MEDIA INTERMEDIATE Appendix Overview
Appendix MM 0.1 - Project Outline Appendix MM 0.2 - Final Project Assessment Rubric Appendix MM 1.1 - Colour Blending Instructions Appendix MM 2.1 - Dada Poetry Energizer Word List Appendix MM 2.2 - Summary of Surrealist Techniques Appendix MM 3.1 - Exploratory Art Techniques Worksheet Appendix MM 3.2 - Painted Cut Outs Worksheet Appendix MM 3.3 - Circles to Spheres - Shading and Perspective Review Appendix MM 3.4 - Perspective Shadow Techniques Worksheet Assignment Appendix MM 3.5 - Rule of Thirds Grid Appendix MM 5.1 - Artist Statement Sample Questions

**MM.0.1BLM - Project Outline**

<b>VISIONSCAPE - Surrealist Landscape Collage</b>	Visual Arts, Mixed Media, Grade 7/8
Project Outline	Student Handout
Thinking about it.....	Doing it....
<p>The Surrealist art movement began in the 1920s as a reaction to war and ideas of irrationality. This means that anything random, "non sequitor", dreamlike, was accepted and included in imagery for artworks. In today's world, we are exposed to all kinds of random imagery, including our own dreams.</p> <p>In this project, you'll create a landscape that has perspective and surrealist qualities. You'll be able to include image sources from dreams, literature and our media society. You'll learn about and use the creative process to create and revise your work. You'll use the critical analysis process to interpret and write an artist statement that explains your studio techniques and thoughts.</p> <p><b>Creative Process</b> Several stages experienced in sequential and random order:</p> <ul style="list-style-type: none"> <li>• challenging and inspiring</li> <li>• imagining and generating</li> <li>• planning and focusing</li> <li>• exploring and experimenting</li> <li>• producing preliminary work</li> <li>• revising and refining</li> <li>• presenting, performing, and sharing</li> <li>• reflecting and evaluating</li> </ul> <p>Use this Project Outline and the Project Assessment Rubric as checklists for staying on track with your learning and hands on studio work. Keep your paperwork in an art folder.</p>	<p>Inspiration Lessons: 1. View and respond to Surrealist artwork 2. Make Dada Poetry or Dada Image Poetry</p> <p>Exploration Lessons: 3. Try Mixed Media Techniques:</p> <ul style="list-style-type: none"> <li>• Composition, drawing and tonal shading</li> <li>• Linear perspective and illusion</li> <li>• Colour blending - one colour and black, mixed colours</li> <li>• Collage</li> <li>• Drawing and text overlays</li> </ul> <p>Studio Production Lessons: 4. Create a rough and/or final Surrealist landscape using mixed media and any combination of drawing, painting, collage, and photo montage, etc.</p> <p>Reflection and Evaluation Lessons: 5. Write an artist statement that explains your techniques and ideas. 6. Present your art and artist statement, receiving "post-it" positives.</p> <p>Extension: 1. Students may choose to make a three dimensional collage. 2. Students may wish to animate their collage by not gluing it down, creating a storyboard and using stop motion or cut-out/collage animation to tell a short story.</p>
<p><b>Critical Analysis Process</b></p> <ul style="list-style-type: none"> <li>• initial reaction &amp; description - "What's happening in the picture?"</li> <li>• analysis &amp; interpretation - "How did they do that? What does it mean?"</li> <li>• your informed point of view - "After some research, I think...."</li> <li>• consideration of cultural context - "Is this referring to a theme, time, place event or artist? What do the visual clues tell me?"</li> </ul>	<p><b>ARTIST STATEMENT</b> After some research, and some creative studio work, you'll be able to write about what you did in an artist statement. It's basically a way to express some of the critical and creative processes you went through in an organized way.</p>

**MM.0.2 BLM - Final Project Assessment Rubric**

Artwork shows some variation and an original composition with reference to other artists, culture, media or ideas.



Final Project Assessment Rubric	Surrealist Visionscape	Visual Arts	Mixed Media	Grade 7/8
Achievement Chart criteria to be formally assessed	Level 4	Level 3	Level 2	Level 1
<p><b>KNOWLEDGE AND UNDERSTANDING</b></p> <p>Application of knowledge and skills and engagement in the Creative Process</p> <p>"Look fors!"</p> <ul style="list-style-type: none"> <li>- composition aligns with rule of thirds to creatively locate the self at a focal point</li> <li>- clear areas of unity in colour and groupings according to theme or action</li> </ul>	<p>The student demonstrates considerable skill with visual art techniques:</p> <ul style="list-style-type: none"> <li>- colour blending &amp; gradation</li> <li>- rule of thirds &amp; focal point</li> <li>- one or two point perspective</li> <li>- shapes with shading</li> <li>- vanishing points</li> <li>- converging lines</li> <li>- highlights &amp; shadows</li> <li>- use of size relationships</li> <li>- intentional contrast of ideas and/or art elements</li> <li>- intentional unity of ideas and/or art elements</li> </ul>	<p>The student demonstrates skills and techniques with minimal errors.</p> <p>Colour blending shows smooth transitions and brush control</p> <p>One or two point perspective used correctly</p> <p>Overall understanding and ability to use art skills and techniques.</p> <p>All of the work is complete.</p>	<p>The student demonstrates skills and techniques with major errors or a with limited application.</p> <ul style="list-style-type: none"> <li>- one or two point perspective used with a minor error</li> </ul> <p>Some understanding is evident.</p> <p>Some of the work is incomplete.</p>	<p>The student has not completed enough work to represent understanding of skills and techniques.</p> <p>Time in class needs to be focused on completing tasks.</p> <p>Participation in the creative process needs improvement.</p>
<p><b>THINKING</b></p> <p>D2.3</p> <p>Demonstrates how to read and interpret signs, symbols, and style in art works</p>	<p>Expresses an understanding of Surrealist and Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Expresses SOME understanding of Surrealist and Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Expresses SOME understanding of Surrealist OR Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Needs to focus on the ideas presented in class and practice interpreting signs, symbols and style in art</p>

<p><b>COMMUNICATION</b></p> <p>Applies the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences</p>	<p>In creating AND reflecting on artwork, demonstrates ALL of the aspects in the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>In creating OR reflecting on artwork, demonstrates MOST of the aspects in the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>In creating OR reflecting on artwork, demonstrates SOME of the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>Needs to focus on creating OR reflecting on artwork, &amp; demonstrating SOME of the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>
<p><b>COMMUNICATION</b></p> <p>ARTIST STATEMENT</p>	<p>Artist Statement clearly comments on the student's participation in the creative process. Elements, principles, techniques and challenges are explained and connected to.</p> <p>Artwork and/or the Artist Statement make connections between : cultural and historical, global, social, and/ or environmental contexts.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>
<p><b>APPLICATION</b></p> <p><b>Transfer of knowledge and skills with use of the Critical Analysis Process</b></p> <p><b>Making Connections</b></p>	<p>The student demonstrates a transfer of concepts and techniques. Techniques and ideas learned in classroom exercises and activities are applied to original artwork with critical thinking.</p> <p>Artwork shows stylistic variation and an original composition with reference to other artists, culture, media or ideas.</p> <p>If applicable, connections are strong between the artwork and other curriculum subjects.</p>	<p>Limited transfer of concepts or ideas. The work tends to be made without concern for the expectations of the assignments or activities.</p> <p>The student has some good ideas and good work, but needs to attend to details, time management and more efficient socializing.</p>	<p>The student has not completed enough work to show their ability to use previously learned skills when creating new artwork.</p> <p>Very limited understanding of skills and techniques.</p> <p>Time in class needs to be focused on completing tasks.</p> <p>Participation in the critical analysis process needs improvement.</p>	

**Notes on Assessment:**

Use the Rubric provided and consider these points:

The rubric is the same as for all 3 tiers, however tier 2 and 3 are level 4 answers as they demonstrate a personal or broader social application of the concepts presented.

tier 1- (level 3) students can be as free as they wish and include random objects without much thought-

tier 2 - (level 4) reflect on more personal issue- student is able to answer 'so what?' ie. "So what does Surrealism have to do with me?" student understand the purpose of the subversive, the silly and fantastic and can relate this to their own need to create illogical works once in a while as the antithesis to the pressures of school

tier 3 - (level 4) reflect on social repercussions of this art form - student is able to use Surrealism as revolutionary or reactionary to social issue. Student understands the Surrealists role in creating post-modern idea of tolerance by valuing individual forms of expression based on dreams or the spiritual, rather than the modernist idea of artist as genius.

**Critical Learning**

Students view and discuss the characteristics of Surrealist artists' work; such as, Yves Tanguy, Salvador Dali, and Giorgio De Chirico. Critical thinking and the ability to analyze historical and contemporary works is important to the next lessons and the culminating task. Students paint a background wash using colour blends in landscape form. This can be the beginning of their exploration of how to create atmospheric space as a visual metaphor for their Dreamscape.

**Guiding Questions and Big Ideas**

The Surrealists found inspiration in their dreams, and students are encouraged to do so as well.

Since everyone dreams, everyone can find inspiration from their dreams. Everyone is subject to the randomness of their personal Dreamscape and in this way, all voices are included and accepted. Students choose which aspects of their inner subconscious they wish to communicate and gives them the tools to do it successfully.

- What are the main ideas of Surrealism? (automatic writing, unconscious expression, juxtaposition of appropriated cultural imagery)
- How can you connect to this art form on a personal level? (I can connect to and represent my world and my dreams)

**Curriculum Expectations****D2. Reflecting, Responding, and Analysing:**

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

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

**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.

- **D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations
- **D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

**Learning Goals****(Unpacked Expectations)**

By the end of the lesson students will be able to

- develop an understanding of Surrealism by looking at historical examples
- identify a horizon, whether implied or explicit
- begin to see themselves as artists and be aware of the choices that artists make
- think about Art as a tool for social commentary
- look at exemplars to gain an understanding of what their final product might look like
- paint the background for their final product

## Instructional Components

**Prior Knowledge and Skills**

Students should

- practice attentive listening
- be able to work collaboratively in small groups.
- (optionally) have a notebook and/or visual journal

*Note: For the whole unit you may find it useful to provide students with a sketchbook and folder or notebook to keep track of all research, note taking and classroom activity, and process work.*

**Terminology**

- Surrealism
- Dadaism
- landscape
- horizon
- vanishing points
- foreground
- background
- middle ground
- linear perspective
- atmospheric perspective
- colour blending
- mixed imagery
- Principles of Design: rhythm, movement, unity, harmony, emphasis, variety, balance, contrast
- Elements of Design: line, shape, colour, texture, space, value, form
- aesthetic qualities
- art history, genre, modern, contemporary, ancient styles of art
- horizontal - parallel with the floor
- charging - to dip the brush into paint, swirling or dabbing to saturate it with pigment
- stroke - pulling the brush in one direction while trailing the bristles and paint

**Materials**

- paper
- tempera paint
- 1/2" - 2" brushes (natural hair is best, synthetic is acceptable)
- 12x18 cartridge paper
- 18x24 watercolour paper or bristol board
- optional: student sketchbook
- optional: visual journal for notes and/or dreams
- examples of Surrealist art work (see Appendix INT.M.M.L.1) - ideally you will use a digital projector or smart board, or an overhead projector with overheads, or images from commercial providers like Art Image or Davis.
- envelopes for keeping collage elements together

Minds On  
minutes

Approximately 20-50

Pause and Ponder

**Whole Class - Unit Introduction**

Teacher presents image examples of Surrealist art such as that of Yves Tanguy and then Salvador Dali, Giorgio de Chirico

Students view and respond to examples of Surrealist artwork (identify foreground, middle and background as well as horizons and discuss the characteristics of each work and what they have in common for the purpose of the assignment)

- What can you describe in the image?
- Is there a horizon? Where is it? How can you tell where it is?
- What is happening in the foreground?
- Are there visual clues, like shadows, that tell if the objects are grounded or floating?
- What connections can you make between parts of this work and your own experiences?
- What images would you include if you were to use a similar background?

In sketchbook or notebook, students summarize the discussion by answering the following questions:

- What makes these artworks Surrealist?
- What do these works have in common?
- How do they look like dreams?

**Teacher Note:** An effective way of leading students through a discussion or analysis of any art work is to retell, relate, and reflect on it verbally.

Retelling asks students to describe the art work in as much detail as relevant, including subject matter and the elements and principles of design.

Relate means to connect the art work to the student's personal experience by using prompts like "this reminds me of..." or "this art work makes me feel..."

Reflecting involves asking questions about the art work, but not necessarily having to answer them at that moment.

**AfL:** Observe discussions-in-progress to assess readiness and prior knowledge; engagement, correct use of terminology and active listening.

**DI:** *Flexible Grouping, Varying Questions*

## Action!

Approximately 30 minutes

**Session 2 - Painting with One Colour**

Materials:

- 12 x 18 cartridge paper (Acceptable for testing technique if the corners are taped to the table surface. Acceptable for rough collage and drawing, though it is too thin for larger final work)

- 18 x 24 watercolour or 2 ply bristol board paper is best (must be taped down)

Start with: black, purple, blue, or green

Variations: any one colour and black for above and below the horizon

Procedure:

Teacher models the use of brushes and paint on 12" x 18" paper and demonstrates the instructions below.

**Exploring the Media**

1. Tape a sheet of paper to the table or surface with short bits of tape, paint, various sizes and qualities of brushes. This will be called the "exploratory paper".
2. Use a standard 1" hog bristle round brush or a 1" hake, or a large chinese watercolour brush. Wet the tip, charge with paint by dabbing or swirling so it well saturated with pigment. Draw a horizontal line across the paper. Ask students to describe some characteristics of the line. (horizontal, wavy, etc. ) Paint another line and repeat the questioning. Ask, "How would a detective describe that line?"
3. Verbalize the pulling of the brush, trailing the paint, leaving a line that is less saturated as the bristles empty. Discuss the characteristics of brushes: capacity and shape. Write "capacity" and "shape" on the paper using the brush.
4. Demonstrate how different shapes of brushes can create both thick lines and very thin lines, depending on the pressure, the material and the shape.
5. Since different bristle materials hold different amounts of paint, show how colour can be stretched by adding more water only to the paper in wet areas where colour already exists.
6. Demonstrate and encourage the use of the brush to make various markings on this exploratory paper. Make lines that are: thick, thin, wavy, jagged, straight, squiggly, short and fat, long and woven, etc.
7. Create a smooth value scale from dark to light by blending in water.

**AfL Opportunities in Action!**

Teacher Assessment – Observes engagement, correct use of terminology, and active listening.

Students are able to work in groups cooperatively and formulate their own evaluative criteria by group consensus. Assess posted group responses.

Students enjoy the autonomy of painting and may wish to explore various techniques and subject matter. Another class period can be set aside for more exploration.

**DI:** An extra session actually saves time if students learn to experiment more freely, manage materials with greater confidence and learn better brush control.

### **Creating monochrome colour blends in landscape form**

Remove the exploratory paper and tape a new 18x24 sheet of thicker paper to the table surface.

The goal is to create a colour blend from the top that gets less saturated at the horizon.

1. With a very light touch, draw a loosely wavy horizon across the paper 1/3 of the way up from the bottom edge or 1/3 of the way down from the top edge of the paper.
2. Charge the brush with paint. Use only one colour or black.
3. Apply paint in saturated horizontal bands across the top of a paper from the left edge to the right edge.
4. As the paint thins out, charge the brush with only water and blend to "stretch" the flow to the horizon line.
5. Blend the strokes towards a less saturated area in the middle along the horizon.
6. Repeat this from the bottom towards the horizon using the same colour.

Optionally - Repeat this with a different colour from the bottom towards the horizon. Also, for other versions, try blending from the horizon to the bottom.

Self Check:

Are the brush strokes horizontal and from edge to edge?

Are the colours smoothly blended?

Does the paint get less saturated at the horizon to simulate atmosphere?

This process can be repeated using two or three different colours. These blended backgrounds can be used as sketches, rough copies or one can be selected for further work as the final product. It depends on whether the techniques are sufficiently demonstrated for the teacher's comfort level.

Optionally, for a softer wet-on-wet effect, wet the paper first with a separate brush, or sponge before applying the horizontal paint strokes.



**Individually or in small groups to share resources**

Students:

1. Receive individual items: paper, brush or two, paper towel, 12cm length of masking tape for taping down the corners of paper.
2. Set up shared items: water container, paint trays, pencil
3. Start painting, according to the demonstration above.
4. They can follow instructions and discuss results with their peers.

Clean up the materials, let artwork dry in place, or transfer to drying area.

**Consolidation**

**Approximately 10 minutes**

**Whole Class**

Review the vocabulary (horizon, foreground, background, landscape, colour blending, saturation) in the examples of the work created during the session. Review the common elements from the works studied in the Minds On section to remind the students what their compositions should contain. For the purposes of the final Visionscape, what the Surrealist art works have in common is the sense of linear and atmospheric perspective, the colour blending of landscape background, and the mixed imagery. These elements should all be included later in the final product.

Teacher provides and gives feedback on sketchbooks and notebooks or folders so students can begin to self-assess and collect evidence of their learning

**AfL:** Project Assessment Rubric in Lesson 4

**Check Point #1/Lesson 1**

- students have started a painting
- students have a sense of purpose and direction for their next steps

**Home or Next Lesson Connection:**

1. Introduce envelopes for each student to keep their collage elements together. These can come from various sources including photographs, newspapers, magazines, store catalogs, photocopies etc.
2. Encourage students to start a dream diary (their sketchbook is fine) and have them keep it by their bedside to record their dreams as they wake up.
3. You may wish to give each student the paragraph from *Art Revolutions: Surrealism*; by Linda Bolton (2000), American edition by Peter Bedrick Books (ISBN 0872266125). Ask students to read it for homework and make T-chart of words they know and words they need to find out.
4. If possible, students are asked to Google "Surrealism" and find 2-5 images of past and/or contemporary Surrealist Artists and record the web URL address and record the names of the artist and art work

*Here are some other questions to consider while doing research:*

- Why were the Surrealists mostly European men?
- What were women doing during this period?  
(See *Women Artists and the Surrealist Movement* by Whitney Chadwick, Thames and Hudson, New York, 1985. With 220 illustrations, 20 in color.)
- If the Surrealists were in revolt against everyday reality, what was it like for your ancestors in your countries of origin?
- Why are we still creating in Surrealist styles today?
- Is Surrealist art being made in your countries of origin?
- Can we connect Surrealism with spiritual imagery, ritual, or dreamworlds in aboriginal art?
- Can we connect Surrealist ideas of randomness with postmodernist ideas of referencing and critical commentary?
- How do Surrealist ideas transcend cultural gaps to become inclusive? (through dreams and fantasy?)



### Exploring the Media

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2. Use a standard 1" hog bristle round brush or a 1" hake, or a large chinese watercolour brush. Wet the tip, charge with paint by dabbing or swirling so it well saturated with pigment. Draw a horizontal line across the paper. Ask students to describe some characteristics of the line. (horizontal, wavy, etc. ) Paint another line and repeat the questioning. Ask, "How would a detective describe that line?"
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5. Since different bristle materials hold different amounts of paint, show how colour can be stretched by adding more water only to the paper in wet areas where colour already exists.
6. Demonstrate and encourage the use of the brush to make various markings on this exploratory paper. Make lines that are: thick, thin, wavy, jagged, straight, squiggly, short and fat, long and woven, etc.
7. Create a smooth value scale from dark to light by blending in water.



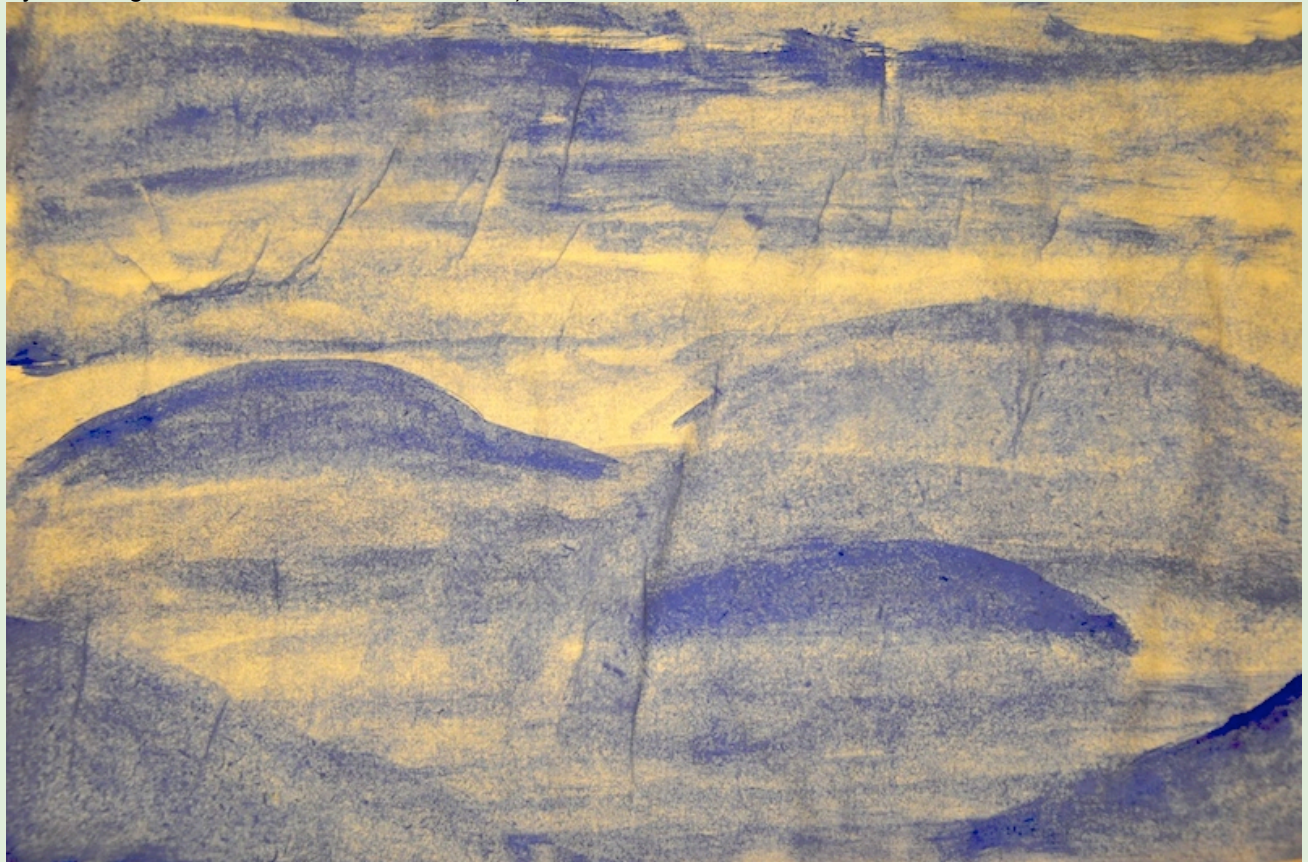
### Creating monochrome colour blends in landscape form

Remove the exploratory paper and tape a new 18x24 sheet of thicker paper to the table surface.

The goal is to create a colour blend from the top that gets less saturated at the horizon.

1. With a very light touch, draw a loosely wavy horizon across the paper 1/3 of the way up from the bottom edge or 1/3 of the way down from the top edge of the paper.
2. Charge the brush with paint. Use only one colour or black.
3. Apply paint in saturated horizontal bands across the top of a paper from the left edge to the right edge.
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6. Repeat this from the bottom towards the horizon using the same colour.

(optionally - Repeat this with a different colour from the bottom towards the horizon. Also, for other versions, try blending from the horizon to the bottom.)



Student Self Check:

Are the brush strokes horizontal and from edge to edge?

Are the colours smoothly blended?

Does the paint get less saturated at the horizon to simulate atmosphere?

This process can be repeated using two or three different colours. These blended backgrounds can be used as sketches, rough copies or one can be selected for further work as the final product. It depends on whether the techniques are sufficiently demonstrated for the teacher's comfort level.

Optionally, for a softer wet-on-wet effect, wet the paper first with a separate brush, or sponge before applying the horizontal paint strokes.

### Critical Learning

In this lesson, the Minds On and Action components are reversed. Action precedes Minds On.

1. Students participate in Dada poetry stream of consciousness activity or Collage Image Poetry Activity
2. Students view and discuss the characteristics of Dada art and discuss the relevance of artists' work such as Marcel Duchamp's Fountain, or Meret Oppenheim's Object (Fur Tea Cup) or Man Ray's Iron with Nails, as the beginning of their exploration of how to appropriate imagery from many different sources.
3. Students participate in collaborative "Readymades" sculpture from found objects

**Creative Process: Imagining & Generating**  
**Critical Analysis Process: Description**

### Curriculum Expectations

#### D2. Reflecting, Responding, and Analysing:

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

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

#### 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.

- **D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations
- **D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

### Guiding Questions and Big Ideas

Artists make choices and all students can be artists if they can become aware of the choices they make (Duchamp).

The Dadaists found inspiration in the illogical and the random. Students can embrace chance and let the creative process validate their end product.

1. What are the main ideas of Dada?
2. Answer:
  1. use of found objects and Readymades (Duchamp),
  2. beauty/aesthetics based on intellectual ideas instead of visual characteristics,
  3. separation of form/function
  4. questions the role of the critic/museum/art gallery in the value of art

#### Learning Goals

##### (Unpacked Expectations)

By the end of the lesson students will be able to

- create a really fun and random Dada Poetry drawing
- begin to separate *function* from *form* in everyday objects
- combine different found objects to form a cohesive sculpture with a group
- develop evaluative criteria for their found object sculpture within a group
- be aware of and keep track of the choices they make and rationales
- begin to see themselves as artists

### Instructional Components

#### Prior Knowledge and Skills

Students should

- have done some research by looking at images of Surrealist and Dadaist artists, past and present (image search on the Internet for Duchamp, Oppenheim, Man Ray and Ray Mercer) prior to the lesson
- be able to read and comprehend the text

#### Terminology

- Surrealism
- Dada
- reality
- revolt
- logic
- function and form
- most/least influential
- art history, genre, modern, contemporary, ancient
- styles of art
- art movement

#### Materials

For the whole unit you may find it useful to provide students with a sketchbook and folder or notebook to keep track of all research, note taking and classroom activity, and process work

- paper, pencil and colour pencils, scissors
- Word lists with nouns, adjectives, verbs (optional)
- keyword search for "duchamp + fountain + experts"
- possible Visual Examples of Key Artists
  - Sarah Sze, Louise Nevelson, Andy Goldsworthy, Donald Lipski, Claes Oldenburg, Joseph Cornell - ideally you will use a digital projector or smart board
- collection of found and discarded objects. Objects could be contributed by students and should have no monetary value. Broken or used toys work really well and objects found in nature are acceptable as well. The more objects the better.



**Minds On**

Approximately 20 minutes

**Pause and Ponder**

**Energizer Activity #1 - Individual - Dada Poetry Drawing Activity**

How do you revolt against everyday reality and logic? By doing something completely illogical and silly!!!! This is a really fun drawing exercise designed to get students to loosen up and appreciate the Dada tradition of randomness and chance in an art work. Here's how to do it:

1. Make sure students have a loose sheet paper and a pencil in front of them and that they are sitting up properly. You will instruct them to write down as many words as possible in sixty seconds, after which they will cut out each word and place them in a pile in front of them. With enthusiasm, say the following: "OK kids, now write as many words as you can as fast as you can! You only have 60 seconds. What are you waiting for...forget about spelling, go, go, go..." Give them some help and create some energy by walking about the room and listing words that come to your head "table, pizza, chair, tomato, rubber, link, purple...go, go, go, 30 seconds left!...now stop! Pencils down, take a break..."
2. Once students have calmed down, give each a pair of scissors so that they may cut out each individual word and place them in a pile in front of them. After they have finished is a good time to clean up any scraps of paper and to put away the scissors as they'll no longer need them.
3. Choose a volunteer. As you close your eyes, pick up a few of the cut out words on the volunteer's desk and lightly let them drop them on the table surface in front of the student. Explain to the class that the student will have to draw what the words say, no matter how illogical. "Ah, purple cheese chair! You know what it looks like, now draw it!"
4. This is likely to cause a bit of confusion, so choose another volunteer and do it again. The students will quickly understand that this activity is about chance and fun and they will get right into it.
5. Be sure to help out the students who are having a bit of trouble as many will not be used to such an activity. Let students know that they can trade words with their classmates if they wish!

Importantly, if the students are not sure how to fill their dream world with "strange happenings and impossible meetings and mixings of images", then this is an excellent way for them to brainstorm ideas for their final Surrealist Dreamscape.

**Energizer Activity #2 - Collage Image Poetry Activity**

This activity is essentially the same as the first Energizer, but students can use assorted collected images instead of words.

Students create a bank of images cut from magazines. Each image should be of one thing (noun). Possible items may include:

- people from head to toe, eyes, faces, hands, shoes, lips, etc.
- cars, desks, buildings, walls sections, etc.
- televisions, phones, electronic devices, etc.

**Guiding Questions**

1. What are the main ideas of Dada? (use of found objects and Readymades (Duchamp), beauty/aesthetics based on intellectual ideas instead of visual characteristics, separation of form/function, questions the role of the Museum/Art Gallery)

**AfL:** Observe engagement, correct use of terminology, and active listening. Assess posted group responses. Students are able to work in groups cooperatively and formulate their own definition of Surrealism by group consensus. Assess posted group responses.

*Modern* (20th century as opposed to *ancient*).

Action!

Approximate time: 30 mins

**Think/Pair/Share and Whole Group- Guided Analysis - Activating Prior Knowledge**

Surrealistic and Dada artwork such as Marcel Duchamp's *Fountain* and Oppenheim's *Object* and Man Ray's *Iron with Nails* are introduced to challenge student's definition of what Art is and to get them comfortable early on with the idea of the illogical as a form of revolution (doing something silly for the sake of doing something silly).

1. Pair up students and ask and elicit responses to the following question: "What is Art?"
2. Once you have elicited some responses, introduce the topic by saying: "What would you say if I told you that the most important work of modern art was a toilet, well specifically, a urinal? Would you believe me?"
3. Take an informal survey. Ask the students who believe you, why they would believe such an outlandish statement.
4. Be sure to go over the following vocabulary: most influential, Surrealism, Dada, function, form
5. Be sure they understand that the critics are using a superlative, and that they understand 'the most' to mean that there is no work of modern art that is more influential.
6. Ask them again if they believe you by taking another informal survey. Prove your statement by showing them an Internet link by doing a keyword search for "duchamp + fountain + experts"
7. Once again, in pairs, ask them again to come up with a definition of Art and see if it has changed. They will likely ask you why *The Fountain* has been chosen as the most influential work of modern art. Rather than give a response, encourage students to undertake their own personal exploration of the question by providing the following statements as success criteria after the completion of the 5 lesson unit.
8. They write down the following: I will begin to develop an understanding of Dada and Surrealism
  - I will begin to have a personal definition of what Art is
  - I will begin to see myself as an artist and be aware of the choices I make as an artist
  - I will begin to think about Art as a tool for social commentary

Extension: Students view and discuss the characteristics of Dadaist art and discuss the relevance of artists' work to their project such as Duchamp's *Fountain*, or Oppenheim's *Object* (*Fur Tea Cup*) or Man Ray's *Iron with Nails*, as the beginning of their exploration of how to appropriate imagery from many different sources.

**AoL:** See Appendix MM.L.4.2 Rubric

**DI:**

- Flexible Grouping
- Varying Questions
- Tiered final product
- peer mentor/ tutor
- Assisted Technology for students who require additional support
- accommodation as required. (e.g. Scribe)



### Whole Class - Debriefing Activity

1. Ask each group to report on their choices and compare evaluative criteria from each group. You may want to post recorded responses and ask random groups to present their findings to the class. Discuss findings of other groups with reference to the similarities and differences in the criteria used by each group. It is important to explain that evaluation questions are the most difficult questions (refer to Bloom's Taxonomy) and that they did a great job in coming up with reasons why their group made the value judgments they did.
2. The next step is to consider what the criteria were for the 500 art experts who voted the Fountain as the most influential work of modern art. In pairs, ask students to consider what the criteria were for the 500 experts. Once students have done this, elicit responses and record the list where all students can see it.
3. Review the term *evaluation* (a value judgment based on chosen and agreed criteria - the most difficult question according to Bloom's Taxonomy) and consider The Fountain as being the most influential, a value judgment agreed by 500 art experts. Consider what the criteria were for their decision.
4. Elicit what their personal criteria are for good and bad works of art.
5. Direct the discussion from Duchamp's Fountain to its impact on their art as a mental act, or an act of choice. Duchamp chose to put a urinal in a gallery, and people accepted it (not at first). Art to Duchamp is a 'mental act' and since students are rational and make choices, they too can be artists.

Teacher Note: Dadaists and Surrealists were free to express their inner dreams and imagination, and since everyone dreams, the students are also able to express their imagination without fear or judgment. We must respect each other's visions, even if those visions seem strange to us.

### **Whole Class - Guided Analysis - Further Connections**

Discuss the separation of form and function achieved by Duchamp's Fountain or Oppenheim's Object (Fur Tea Cup) or Man Ray's Iron with Nails as they remove the function of everyday objects and shift the viewer's focus to their aesthetic qualities.

Look at examples of Claes Oldenburg, Donald Lipski, Sarah Sze, Louise Nevelson, or Brian Jungen. Students can analyze the examples using posted questions to guide discussion.

1. What do you see?
2. What has the artist done to these objects?
3. Are they still useful?
4. Do you look at them differently now?
5. Which items might be symbolic? Based on your prior knowledge, experience, and text clues, what might they mean?
6. Who is the intended audience of this artwork?
7. Why might these be considered works of art?
8. What do these art works have in common with the sculptures your team built?
9. What criteria would you use to evaluate these works? Are they the same criteria your group came up with?

A more familiar book that represents random objects in a landscape is *Animalia*, by Graeme Base. The pictures are surreal combinations of animals, objects and habitats grouped according to their names starting with the same letter: a, b, et cetera. The book also includes text variations on the dada poetry of the Exquisite Corpse activity. Each letter is represented by a sentence in which every word begins with that letter. ie. "Ingenious iguanas improvising an intricate impromptu on impossibly impractical instruments." A great book to start with when introducing theme or surrealism to young students.

#### **Next Lesson Connection:**

Teacher models and guides whole class in a review and practice of basic drawing and perspective techniques (one and two point perspective, 3-D shapes, the basic landscape with horizon and vanishing point).

**Appendix MM.L.2**

MM.L.2.1 - Dada Poetry Energizer Word List

<b>DADA POETRY ENERGIZER WORD LISTS</b>		
reality revolt logic function modern ancient style art movement	bees cups cubes clocks faces cars men women children teens	line shape value texture space colour rhythm repetition perspective horizon
A The A The a the a the When It When It when it when it	limitless massive entertaining hilarious impossible tiny blue green red yellow violet bearded crazy slow fast wonderful freaky	dream vision landscape sky border bucket water face hand treasure tv sofa bedroom lunch dream palette art
three four five six seven three five	deeply quickly slowly gracefully rhythmically beautifully tragically	creates makes sees remembers forgets carries releases
	To create dada poetry or play the Exquisite Corpse game, print, copy and cut out these words. One sheet per person.	

MM.L. 2.2 - Summary of Surrealist Techniques

SURREALIST TECHNIQUES	
Collage	The assemblage of different forms creating a new whole. ie., an artistic collage work may include newspaper clippings, ribbons, bits of colored or hand-made papers, photographs, etc., glued to a solid support or canvas.
Movement of liquid down a vertical surface	The movement of liquid down a vertical surface is, as the name suggests, a surrealist technique of making pictures by dripping or allowing a flow of some form of liquid down a vertical surface, usually from a form of indecipherable writing
Photomontage	Making a composite picture by cutting and joining a number of photographs
Exquisite corpse	a collaborative technique in creating a sequence of words or images. It is based on an old parlour game known by the same name (and also as Consequences) in which players wrote in turn on a sheet of paper, folded it to conceal part of the writing, and then passed it to the next player for a further contribution.
Calligramme	A text or poem of a type developed by Guillaume Apollinaire in which the words or letters make up a shape, particularly a shape connected to the subject of the text or poem, ie. a shape poem

### Critical Learning

Students will learn various drawing techniques including shading and colour blending as they explore basic linear perspective and the Rule of Thirds.

Creative Process: **Exploring & Experimenting**

Perspective techniques:

- (a) One and two point perspective
- (b) Perspective shadow techniques

Mixed Media

- (a) Colour blending paintings from lesson one.
- (b) Highlights, shading and shadows using chalk or pastel

Extension:

Using 1 or 2 point perspective, draw any of the following:

- (a) Interior space in your house, ie. kitchen, bedroom, family room
- (b) Street scene or an important intersection in your community

Teacher guides and models instruction. The teacher can use the Rule of Thirds Grid for compositional analysis of artworks.

Students follow and practice on paper or in sketchbooks

PART A

- drawing with whole arm, not hand
- correct posture
- warm up and basic shapes
- horizontal and vertical lines, using sides of sketchbook or paper as guide
- rule of thirds
- horizon
- one-point perspective
- two-point perspective
- 3-D rectangular prisms to vanishing point
- converging lines - towards the vanishing point(s)

PART B

- diminishing size relationships
- atmosphere
- contrast

PART C:

- unity
- the basic landscape with horizon and vanishing point
- a street or desert scene using 1 or 2 point perspective

### Guiding Questions

In what ways do the elements (space) and principles (unity) of design help an art work feel dreamlike?

When some rules of composition are correct and some are broken, an artwork has a tension that the viewer can try to decipher. It is like a crime scene with visual clues.

1. In what ways do the elements (space, line, value and perspective) and principles (movement of the eye to create flow, colour unity of background) of design help an art work look good, feel complete, or resemble a dream?



## Curriculum Expectations

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

- **D1.1** create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view
- **D1.2** demonstrate an understanding of composition, using multiple principles of design and the “rule of thirds” to create narrative art works or art works on a theme or topic
- **D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose

**D2. 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;

- **D2.2** explain how the elements and principles of design are used in their own and others’ art work to communicate meaning or understanding

**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.

- **D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations

## Learning Goals

### (Unpacked Expectations)

By the end of the lesson students will be able to

- use the landscape as a metaphor for my imagination and possibly inner dream world
- use perspective drawing techniques such as vanishing points, converging lines, and scale
- draw shadows in perspective for drawn and collage objects
- draw a street or desert scene using 1 or 2 point perspective
- use the Creative Process effectively while responding to feedback on to their work
- draw with my whole arm, not my wrist
- practice what learned in class and in my sketchbook

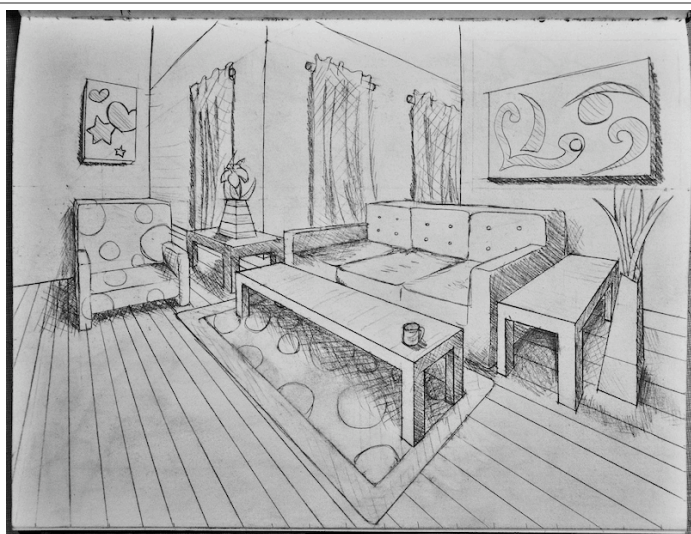
### Instructional Components

#### Prior Knowledge and Skills

Students should :

- know the elements of design
- know the principles of design
- know value scales when working with pencils
- have had previous lessons on 1 and 2 point perspective

Prior knowledge can be strengthened with perspective assignments ranging from guided basics to independent application. The following is an example of an independent application assignment. After learning 1 and 2 point perspective in class, the student draws the interior of a room in their home. The following is a grade eight exemplar by Linda Wang.



#### Terminology

- Elements of Design: line, shape, colour, texture, space, value, form
- Principles of Design: rhythm, movement, unity, harmony, emphasis, variety, balance, contrast
- contours (shapes)
- cross hatching/ shading
- geometric shapes and solids (cubes, prisms, cylinders, spheres)
- converging lines - toward vanishing point(s)
- one-point perspective
- two-point perspective
- scale (size proportion)
- diminishing size
- atmosphere
- contrast
- unity

#### Materials

- sketchbook - for the whole unit you may find it useful to provide students with a sketchbook and folder or notebook to keep track of all research, note taking and classroom activity, and process work.
- paintings from lesson 1 - previously made colour blending paintings are used for this lesson. More of these can be made in different combinations of colours and shades.
- chalk pastels for sketching ideas
- oil pastels for final drawings
- magazine cut outs
- scissors
- acrylic medium (matte) or glue
- cutting boards and X-acto knives

- MM.L.3.1  
BLM-  
Exploratory  
Art  
Techniques  
Worksheet
- MM.L.3.2  
BLM -  
Painted Cut  
Outs  
Worksheet
- MM.L.3.3  
BLM- Circles  
to Spheres -  
Shading and  
Perspective  
Review
- MM.L.3.4  
BLM-  
Perspective  
Shadow  
Techniques  
Worksheet  
Assignment
- MM.L.3.5  
BLM - Rule  
of Thirds  
Grid
- Web sites for  
artist  
examples  
are listed in  
the ACTION  
section of  
this lesson  
plan.

**Minds On**

Approximately 5 x 50 minutes

**Pause and Ponder**

**Whole Class ~ warm up**

Teacher models, guiding whole class in a review and practice of basic perspective drawing techniques:

One and two point perspective, 3-D platonic solids (cube, prism, sphere), the basic landscape with horizon and vanishing point, the Rule of Thirds, converging lines and size relationships. Extension: draw a street scene using 1 or 2 point perspective.

Teacher shows examples of mixed-media from teacher samples of the worksheets: See Appendix MM.L.3

- MM.L.3.1 BLM Exploratory Art Techniques Worksheet
- MM.L.3.2 BLM Painted Cut Outs Worksheet
- MM.L.3.3 BLM Circles to Spheres - Shading and Perspective Review
- MM.L.3.4 BLM Perspective Shadow Techniques Worksheet Assignment
- Artists (some of those mentioned in the grade 7 Arts curriculum) to search online may include: Carl Beam, Paul Cezanne, Andrea Dezco

*Note: Teacher can use the Rule of Thirds Grid for compositional analysis of artworks. See Appendix MM 3.5 - Rule of Thirds Grid*

**Small Group**

Students participate in collaborative "Readymades" sculpture from found objects (broken toy parts, doll parts, etc, that students or teacher had brought in previously.) They draw these as subject matter. Selections of these drawings can be cut out and used in the final landscape.

**Teacher Note:** The creative process is actively engaged in this lesson many times: through competing the examples for the worksheets, through viewing and revising the results, through discussing the design decisions made by example artists.

**Guiding Questions/  
Prompts:**

- In what ways do the elements (space, line, value and perspective) and principles (movement of the eye to create flow, colour unity of background) of design help an art work look good, feel complete, or resemble a dream?

**AfL:** Teacher Assessment - Observe student activity and give feedback as necessary.

**Action!**

Approximately 4 x 50 minutes

There are 4 worksheets to complete in this lesson and they deserve one class session each.

They are grouped as one lesson, because the procedures for EXPLORING ART TECHNIQUES applies to all of them.

Sequence the worksheets in numbered order, or according to your expertise. Instructions for Linear Perspective are cross referenced to another OSEA/ Ministry unit,

"Drawing - Intermediate - Lesson 5". In addition, there are many online tutorials and Youtube videos of how to draw one and two point perspective. An emphasis is here placed on how to draw shadows in perspective. It builds on the foundation of linear perspective and teaches a new skill that directly supports the principle of unity in the culminating artwork.

Materials should be available on an as needed basis in organized areas of the classroom.

Students may not be working with the same media concurrently.

**Whole Class**

Teacher reviews, models, guides whole class in a review and practice of basic perspective drawing and shading techniques.

Distribute the worksheet for that class session.

Demonstrate the techniques on chart paper, overhead projector or using a slide show prepared ahead of time.

For the Exploring Art Techniques worksheet, it is recommended to demonstrate half of the techniques only and then allow the students to try it themselves. After 20 minutes, demonstrate the next half.

**Individual**

Students fill these sheets with thumbnail sketches that explore each of the terms.

At the end of exploring each one of the techniques students can fill out the chart on the worksheet and self-assessment.

**Small Group**

Self assessment followed by peer and teacher assessment for feedback. Did they complete the technique? Did they understand it? Do they need more practice? In what ways could this technique be used in a comic strip or comic page?

**Classes #2, #3 and #4**

Repeat the above activity until students have completed all the activities and filled in the entire worksheet.

Students begin or add to a bulletin board of exemplars and techniques (Art Wall) to find examples of the different art techniques.

Another option for these classes is to have the class set up a activity centres. While at an activity centre a student works on one of the specific activity. In this group set-up students can easily share resources and feedback with each other.

**Guiding Questions:**

1. Have you used 1 or 2-point perspective correctly?
2. Have you arranged your images with an understanding of size relationships?( as things get farther away, they get smaller) If not, have you done so on purpose?
3. Have you created a sense of unity and harmony in your composition?
4. Is there a focal point?
5. Does the viewer's eye travel throughout the image because there are things to see near the edges?
6. Do the highlights you added all represent a light source coming from the same direction?

These are suggested activities and can be simplified or expanded depending on student level of understanding.

The Exploring Art Techniques worksheet includes these concepts:

<p><b>GRADED AND COLOURED PENCILS</b> Soft pencils (7B - B) make dark marks, HB is the common classroom pencil, and hard pencils (H-5H) make light grey marks. Smooth papers support even tones. Textured paper supports uneven patterns. Draw many</p>
<p><b>EXPRESSIVE LINES</b> Use the edge as well as the point of the pencil to get expressive lines. Think of rhythms as you push and pull across the surface. In small areas, create different rhythms with parallel, wavy, jagged, short &amp; long lines.</p>
<p><b>SHAPE &amp; COLLAGE</b> Shape is a seemingly enclosed line. Look around. Close one eye and point trace the outline of any object. Draw the shapes. Cut out newspaper and magazine images and text to fill the shapes. Layer and glue. Hide or show interesting sections of the cut outs when overlapping. Darken areas near the edges.</p>
<p><b>MODULATION for GRADATION</b> Gradations are best created using a soft pencil. Start with the darkest values using gentle side to side strokes with the side of a pencil.</p>
<p><b>HIGHLIGHTS - SMUDGING and ERASING</b> Smudging the marks of soft pencils or chalk creates smooth value scales. Erasure marks create light areas that look like highlights. Together, highlights and shadows give dimension and form to a shape.</p>
<p><b>SILHOUETTE</b> Create silhouette shapes using black paper. Use scissors, but also cutting knives to carefully cut interior shapes.</p>
<p><b>LANDSCAPE LINES</b> Draw horizontal lines from edge to edge. Wavy or irregular lines add interest and</p>
<p><b>YOUR CHOICE</b> Create a design using techniques from above. Include 3 elements and 2 principles of design.</p>

**AfL:** Teacher Assessment – On-going peer feedback, self-evaluation, teacher feedback during process.  
**DI:** Step by step instruction; Flexible Grouping; Varying Questions; Tiered final product; peer mentor/ tutor

### **Additional Activities:**

Additional warm up activities, vocabulary and concepts to develop:

#### 1. Line Design

Activity - Try to make as many types of lines as you can. Repeat each type of line several times. Try all types of lines: wavy, curly, jagged, dashes, fat, thin, etc. Fill your page with as many lines as you can in 60 seconds. Write the word beside a line if it reminds you of an emotion or event.

#### 2. Horizontal and Vertical Lines

Using sides of sketchbook or paper as guide - contour drawing is another name for drawing an outline. With contour drawing, focusing on the edges - the outside of an object or the line made by a fold or pattern. The weight of a line, that is, how dark and thick it is, will make it jump out from the paper (if it is a strong, dark line) or sink into the paper (if it is light or thin). This is useful when you are trying to give the impression of something being closer or further away.

Activity - Draw the contours of objects around you using different types of lines.

#### 3. Rule of Thirds

Use the Rule of Thirds Grid (See Appendix MM.L.3.5 BLM) to view artwork and apply this compositional framework to studio work.

#### 4. Hatching

When lines are placed at an angle to one another, it is called cross-hatching.

Activity - Draw some objects around you and add shadows by using cross-hatching on some, shading on others, and a also a combination of cross-hatching and shading.

#### 5. Perspective

a. Atmospheric - colour blending

b. Linear - converging lines, vanishing points and horizon

c. Position - objects placed near the bottom of the page, are closer, objects placed higher are farther

d. Size relationships - objects which are nearer to us will look larger, while those which are further away will look smaller. This can be exaggerated and distorted.

#### 6. Monochromatic Colour

Monochromatic colour schemes are derived from a single base color, and extended using its shades, tones and tints.

Activity - Experiment with your pencil and create different values. Experiment with different colours of pen ink to create different monochromatic schemes.

#### 7. Signs/symbols

Signs and symbols can replace text and represent ideas or emotions.

Activity - Sketch familiar signs/symbols and try to create new symbols to represent suggested words. Is this sign/symbol easily recognizable by others?

Consolidation  
minutes

Approximately 5

**Individual**

- On the Exploring Art Techniques worksheet, students write a reflection for each technique: "Write your thoughts on each technique after you complete both the monochrome and colour versions. What were the most enjoyable and most challenging things about this technique? Where or how can you use this technique in future artwork?"
- Students organize their folders and make sure their charts are complete.
- Students indicate on their checklist any techniques which they did not fully understand and would like to practice more.

**AfL: CHECKPOINT #3:**

Teacher assesses "Exploring Art Techniques" "Perspective Shadow Techniques Worksheet" to check for student understanding of the techniques and gives feedback.

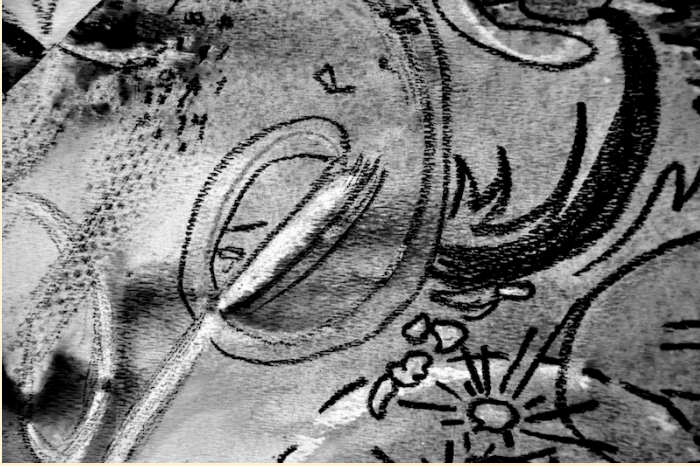

**Next Lesson Connection:** Students continue practicing different drawing techniques in thumbnail sketches, move to the next assignment or apply their skills to their landscape painting.



**MM.L.3.1 BLM - Exploring Art Techniques Worksheet**

<p><b>Exploring Art Techniques</b></p>	<p><b>Instructions:</b>                  Beside the instructions, draw, paint or attach completed examples.                  Write about it in the last column.</p>	<p>Visual Art                  Mixed Media                  MM 3.1                  S. Hergott</p>	<p>Write your thoughts on each technique after you complete both the monochrome and colour versions.  <i>What were the most enjoyable and most challenging things about this technique? Where or how can you use this technique in future artwork?</i></p>
	<p>Monochrome Examples in this column</p>	<p>Colour Examples in this column</p>	
<p><b>GRADED &amp; COLOURED PENCILS</b>                  Soft pencils (7B - B) make dark marks, HB is the common classroom pencil, and hard pencils (H-5H) make light grey marks. Smooth papers support even tones. Textured paper supports uneven patterns. Draw many</p>			

<p><b>EXPRESSIVE LINES</b>                  Use the edge as well as the point of the pencil to get expressive lines. Think of rhythms as you push and pull across the surface. In small areas, create different rhythms with parallel, wavy, jagged, short &amp; long lines.</p>			
<p><b>SHAPE &amp; COLLAGE</b>                  Shape is a seemingly enclosed line. Look around. Close one eye and point trace the outline of any object. Draw the shapes. Cut out newspaper and magazine images and text to fill the shapes. Layer and glue. Hide or show interesting sections of the cut outs when overlapping. Darken areas near the edges.</p>			

<p><b>MODULATION for GRADATION</b>                  Gradations are best created using a soft pencil. Start with the darkest values using gentle side to side strokes with the side of a pencil.</p>			
<p><b>HIGHLIGHTS - SMUDGING &amp; ERASING</b>                  Smudging the marks of soft pencils or chalk creates smooth value scales. Erasure marks create light areas that look like highlights. Together, highlights and shadows give dimension and form to a shape.</p>			
<p><b>SILHOUETTE</b>                  Create silhouette shapes using black paper. Use scissors, but also cutting knives to carefully cut interior shapes.</p>			

<p>LANDSCAPE LINES Draw horizontal lines from edge to edge. Wavy or irregular lines add interest and</p>			
<p>YOUR CHOICE Create a design using techniques from above. Include 3 elements and 2 principles of design.</p>			

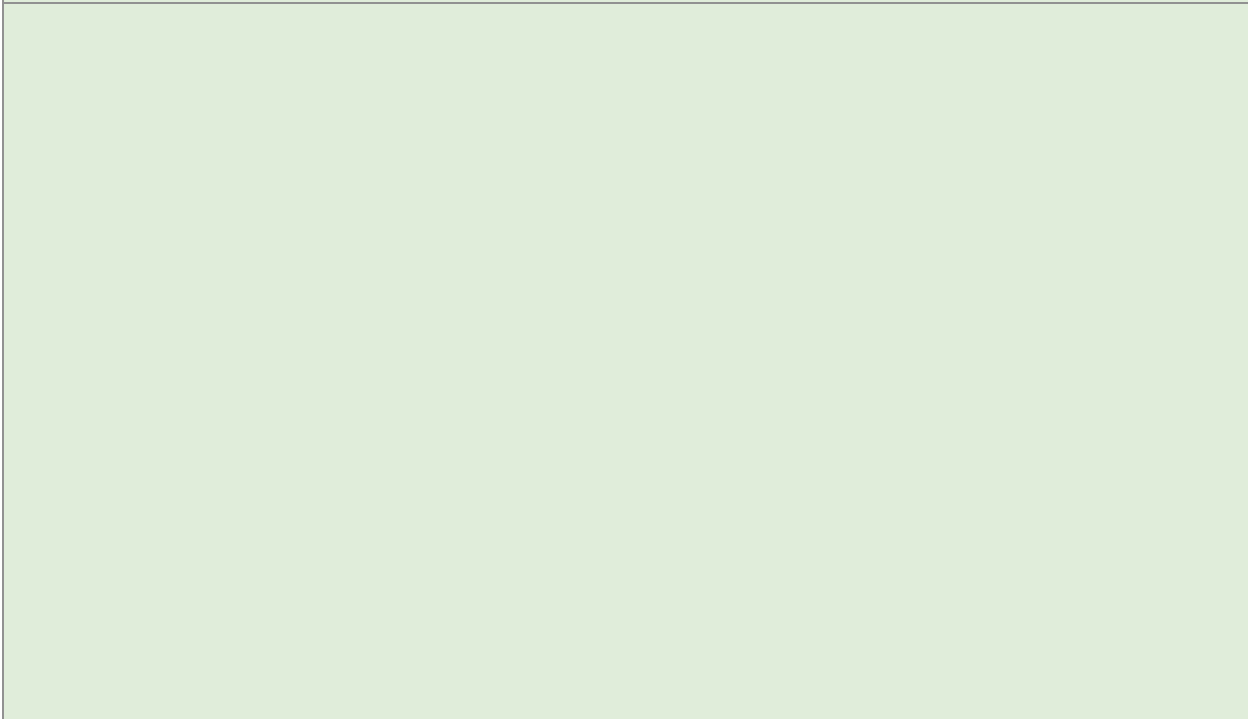
**MM.L.3.2 BLM - Painted Cut Outs Worksheet**

Appendix MM 3.2 - Painted Cut Outs Worksheet

**Painted Cut Outs Worksheet**

**Instructions:**

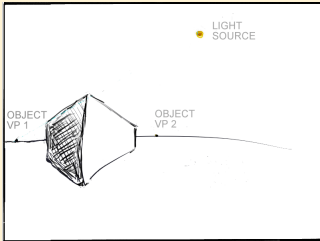
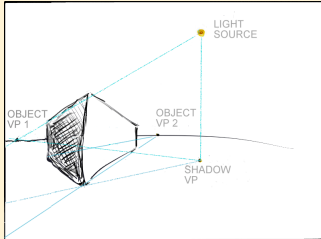
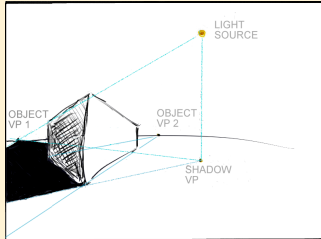
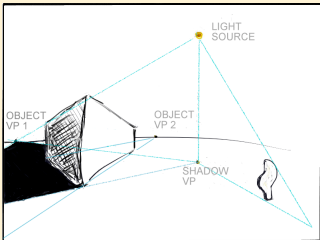
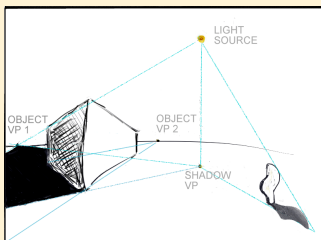
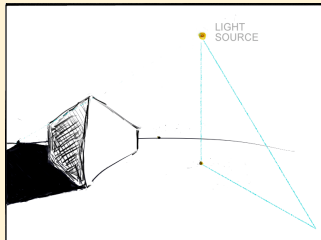
Fill this paper with painted strokes, shapes, and ideas based on exploratory techniques. Once dry, carefully cut out the shapes of brush strokes, or other items. Trim closely and carefully to separate the shapes completely from the background. Place them in the project envelope until ready to paste them. You can also paint onto magazines and newspapers, then cut out these areas, figures and shapes to use for the collage.



**MM.L.3.3 BLM - Circles to Spheres - Shading and Perspective Review Worksheet**

<p><b>Circles to Spheres</b>                  - <b>Shading and Perspective Review</b> Worksheet</p>	<p>Visual Arts Mixed Media MM 3.3                  S. Hergott</p>
<p>Instructions:                  Draw two of each shape in the space below. Use contour lines, no shading.                  Draw one larger than the other. Place the smaller one closer to the top edge.</p>	<p>Re-Draw the shapes again in this column, but this time add depth using shading and linear 1 point perspective.</p>
<p>Circles</p>	<p>Circle + Shading = Sphere</p>
<p>Squares</p>	<p>Squares + One Vanishing Point + Shading = Cube</p>

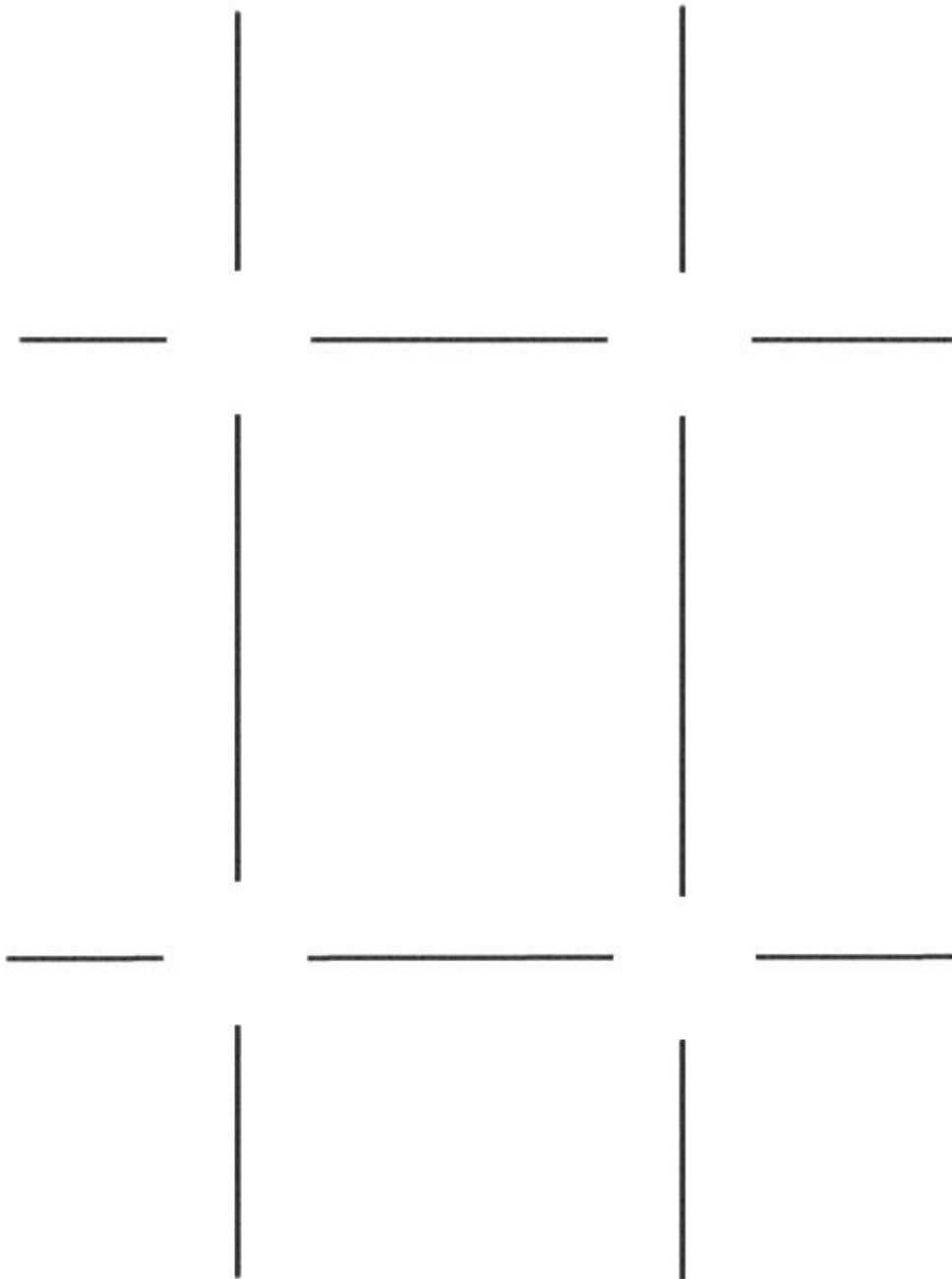
**MM.L.3.4 BLM - Two Point Perspective Shadow Techniques Worksheet**

<p><b>Two Point Perspective Shadow Techniques</b></p>		<p>Visual Arts Mixed Media MM 3.4 S. Hergott</p>
 <p><b>STEP 1.</b> In the image, a box is drawn in two point perspective. The vanishing points are labeled. The shading on the side of the box is a clue for where the light source is.</p>	 <p><b>STEP 2.</b> To create a shadow, the light source is drawn with its <b>SHADOW VANISHING POINT</b> directly below it. Guidelines are drawn from the <b>SHADOW VP</b> through the outside corners to indicate how wide the shadow will be.</p>	 <p><b>Step 3.</b> Guidelines are drawn from the light source through the top corners of the box to where they intersect with guidelines from the <b>SHADOW VP</b>. In the above example only one of the three pairs intersect inside the frame.</p>
 <p><b>STEP 3.</b> Adding an <b>ORGANIC</b> (non geometric) shape adds complexity, but use guidelines the same way by drawing them from the light source and shadow vp. Where they intersect is where the shadow will reach.</p>	 <p><b>STEP 4.</b> Object shadows are shaded in between the intersections and guidelines of the <b>LIGHT SOURCE</b> from above, and the <b>SHADOW VANISHING POINT</b> along the ground.</p>	 <p><b>STEP 5. - You try it!</b> <b>DRAW</b> a sphere and shadow inside the triangle. The edges of the sphere must touch the triangle sides. The shadow should be an oval that connects the bottom of the sphere to the corner of the triangle.</p>





**MM.L.3.5 BLM - Rule of Thirds Compositional Grid**



Instructions: Print this grid onto acetate or draw onto a transparency. The grid is slightly offset to accommodate variations in composition. Lay over top of images (ie., magazines, artwork) to analyze the composition. Use with an overhead projector to analyze images displayed with a data projector.

**Critical Learning**

Review the Creative Process and their own progress through the application as well as apply the Critical Analysis process to write about the work so far. Students create their final Visionscape artwork as they engage a mixed-media collage with at least four different media: paint, coloured chalk or chalk, oil pastel, images cut from magazines or other various sources, and add selections of these to their background from lesson 1. Students highlight and draw key information from a text, use a T-chart to organize words that they know and words they want to find out, and practice using visual art terminology in small group and class discussions

Creative Process: Revising & Refining

Critical Analysis Process: Analysis & Interpretation

**Guiding Questions**

1. Can meaning be created by the random juxtaposition of the images?
2. How can I use the juxtaposition of images to communicate a personal or social issue? (to imply meaning, random images can be grouped according to theme noun or action verb)
3. What methods do you use to determine which words are important for comprehension, understanding and summarizing of text? (Graphic organizers)

## Curriculum Expectations

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

- **D2.1** interpret a variety of art works and identify the feelings, issues
- **D2.2** explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding
- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

**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.

- **D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations
- **D3.2** demonstrate an understanding of the function of visual and media arts in various contexts today and in the past, and of their influence on the development of personal and cultural identity

**Learning Goals**

**(Unpacked Expectations)**

By the end of the lesson students will be able to

- understand the expectations of the Unit Assignments and the Rubric for Assessment
- begin to create meaning by putting images together
- begin to communicate something personal about myself by choosing certain images and putting them together
- continue to create a collage from collected images

## Instructional Components

**Prior Knowledge and Skills**

Students should

- have a basic understanding of the main concepts of: Dada (Art can be anything if in the right context) Surrealism (reality is a personal vision, that includes dreams, and things that don't make sense)
- recognize the works of key Surrealism and Dada artists such as Dali, Tanguay, de Chirico
- know elements of design: line, value, colour, space
- know principles of design: emphasis, variety, proportion, balance, unity and harmony (grade 7 focus), contrast, movement (grade 8 focus)
- know about different art media: paint, chalk, oil pastel, collage
- practice attentive listening
- be able to work independently

**Terminology**

- Elements of Design: line, value, colour, space
- Principles of Design: emphasis, variety, proportion, balance, unity and harmony (grade 7 focus), contrast, movement (grade 8 focus)
- juxtaposition
- images
- collage
- styles of art
- metaphor
- signs/symbols
- reality
- revolt
- logic
- Surrealism
- Dada
- Reality
- function
- form

**Materials**

- MM.L.4.2 BLM Rubric
- tempera paint
- coloured chalk or chalk
- oil pastel
- images cut from magazines or other various sources
- Visual Examples of Key Artists: Marcel Duchamp, Max Ernst, Man Ray, Meret Oppenheim, John Heartfield, Rene Magritte, Robert Rauschenberg, George Braque, Pablo Picasso, Louise Nevelson

**Minds On****Approximately 50 minutes****Pause and Ponder****Whole Class Discussion**

Review where we're at in the Creative Process and apply the Critical Analysis process to write about the work so far. (see The Arts 2009 p. 25)

Review key concepts in previously referenced examples of Surrealist and Dadaist artworks (from Lesson 1) - attached below.

Consider specific examples and teacher prompts from the Arts Curriculum (2009) Grade 7, that this unit implements.

**Guiding Questions/  
Prompts:**

1. Is your composition a landscape?
2. Have you represented yourself in your composition?
3. Is meaning created by the juxtaposition (grouping and placing together) of the images you chose or is the composition completely random?
4. Does your collage reflect a deeper reaction to a personal or social justice issue?  
Does it have to at all? Can it be without meaning even if it is strictly random?
5. Are you effectively using rules of composition – rule of thirds, asymmetrical balance – to lead the viewer's eye to a focal point?

**Specific examples and teacher prompts from the Arts Curriculum (2009) Grade 7, that this unit implements.**

<p><b>Reflecting, Responding and Analyzing:</b>                  D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works (e.g., visual metaphors, such as a single tree, used to evoke loneliness in paintings by Group of Seven artists; objects used as symbols in Sadako and the Thousand Paper Cranes by Eleanor Coerr; messages conveyed by the use of traditional symbols in contemporary art; an artist's manipulation of the intended message of an advertisement by modifying symbols and elements of design in the imagery that is appropriated, or "borrowed", from the original ad)  <b>Teacher prompts:</b> "What symbols can you identify in this art work?" "How can art be seen as a visual metaphor?" "How can an object represent an idea, a concept, or an abstraction?" "What do you think are examples of universal symbols?" "What images do the media use to</p>	<p><b>Exploring Forms and Cultural contexts:</b>                  D3.1 identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations (e.g., art works created within a tradition for functional and aesthetic purposes; beliefs reflected in art works by artists working within an artistic movement in the past or present; the purposes of architecture, objects, and images in past and present cultures and the contexts in which they were made, viewed, and valued; art works that challenge, sustain, and reflect society's beliefs and traditions)  <b>Teacher prompts:</b> "How are the content and medium chosen by an avant-garde artist affected by the time, place, and society in which the work is created?"... "How do the arts allow a culture to define its identity and communicate it to others? What cultural influences can you point to in your own art work?" (p.145)</p>
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6. What messages are you trying to convey to the viewer and how do you successfully convey this message?
7. Can meaning be created by the random juxtaposition (placing together) of the images?
8. How can I use the juxtaposition of images to communicate a personal or social issue?

**Action!****Approximately 50 minutes**

In this lesson, all activities pause and the progress of the project is compared with the Project Outline and Assessment Rubric found in Lesson 1 ( see Appendix MM 1.1 BLM and MM1.2 BLM)

Students reflecting on, writing about and revising their artwork as they engage in meta-cognitive learning, building the understanding and skills to meet the expectations and learning goals.

1. Redistribute a copy of the Project Assessment Rubric (Appendix MM 1.2) to review the project to design a Surrealist landscape.
2. Use the project outline and assessment rubric to discuss the project components:

**Formative Assessments**

- colour background
- perspective techniques: linear (1 and 2 point), atmospheric, scale (relative size) and distance
- composition techniques: horizon, focal point, rule of thirds grid, overlapping
- shading of 3D shapes and creating shadows
- random and grouped imagery

**CULMINATING FINAL PROJECT**

At this point, the teacher has **two** options:

1. Enough work should have been produced and documented to provide an effective assessment of the student's understandings and skill application. The teacher can decide to accept the package of handouts and rough work as the culminating project.

2. Ideally, the best practice is to proceed to creating a separate, culminating final landscape using all of the techniques and ideas introduced thus far. Suggestion: Better quality paper and/or a larger size be used.

Option 2 details:

**Creating the final Visionscape artwork.**

Students engage a mixed-media collage with at least four different media: paint, coloured chalk or chalk, oil pastel, photographs, images cut from magazines or other various sources, and add selections of these to their background from lesson 1.

**Strategies:**

## Whole Group

- direct and guided instruction and presentation of examples
- sharing and clarifying learning goals

## Small group/pairs

- peer and teacher feedback

## Individual

- self-assessment
- questioning: how to ask the right questions that address learning goals and achievement criteria

## Differentiated Instruction

- Flexible Grouping
- Varying Questions

**Summative Assessment** includes:

- Artist Statement
- final Surrealist Dreamscape mixed-media Collage rough copy and/or final
- self assessment on rubric MM.L.4.2

**Consolidation**

Approximately 1 x 50 minutes

**Part 2 Review and Application**

The following can be done as an extension or if the teacher wishes to explore Surrealism more deeply and connect it to the students' final product as it grounds the assignment in the historical, the cultural, and the personal.

**Whole Class**

Provide the following paragraph to the class:

*"Surrealism was an artistic and literary movement, at its height in the 1920s and 1930s. The Surrealists were in revolt against everyday reality and logic, and they aimed to shock and disturb people. Surrealist art is based on dreams and fantasies. It is filled with strange happenings and impossible meetings and mixing of images."*

from: *Art Revolutions: Surrealism* by Linda Bolton (2000), American edition by Peter Bedrick Books (ISBN 0872266125) is a great age appropriate resource on Surrealism.

**Individual**

Students begin by circling or underlining words they know and words they want to know and they may then organize these using T chart. Students then share list with partners to see if they can infer meaning of Surrealism based on words they know and the research they have done.

- What is reality? (5 senses)
- Are dreams real? (I use my senses when I dream)
- What is your everyday reality? (going to school, watching TV etc.)
- What was the everyday reality of WWI and WWII? (violence, nuclear threat)
- What is logic? (If  $a=b$ , and  $b=c$ , then  $c=a$ )



**Whole Class**

- Students share lists and record responses on large paper or the board. Discuss items on posted list to check for understanding of the term "Surrealism" (e.g., artistic, shock, disturb, dreams, fantasies, strange happenings, impossible meetings, mixing of images).
- Share definitions of reality, revolt and logic as these are difficult concepts.
- Discuss idea of everyday reality and ask students to imagine what the everyday reality is during times of war. You may wish to discuss the Surrealists reaction as they looked inward, to their dreams, to find the answers to the horrors of war.

**Pairs**

Student work in pairs to try work out why the Surrealists were in revolt against everyday reality and logic, and why they aimed to shock and disturb people. Elicit responses as a whole class.

**Whole Class**

Students share any how illogical acts of art based on dreams can be used to revolt against everyday logic and reality (if your everyday reality is always violence, you look inward for answers or for solace). Ask them why this might be important (If  $2+2$  always = 4, then we risk repeating the tragedy of WWII. Therefore, sometimes  $2+2$  must = fish! or = lobster telephone!).

**Individual**

If you wish, you may want to ask students to reflect on their list of social issues and asterisk the issues that are really important to them and add any other "personal" social issues to their list. Why might random or illogical acts help them to deal with these issues (satire, irony, escapism)?

**Next Lesson Connection:**

Lesson 5 - Informed Artist Statement

- What is revolt?
- Why did Surrealists revolt against their everyday reality and logic? (logic and science responsible for war)
- How did they revolt? (illogical acts, many times based on dreams or chance)
- What were they trying to achieve? (answers to questions that science couldn't answer. Dreams are random and beyond our control. Science of the day responsible for near destruction of human kind. Therefore, must embrace dreams and the spiritual)

**AfL:** Observe student responses to assess prior knowledge. Observe engagement, correct use of terminology and active listening.

## Appendix MM.L.4

## MM.L.4.1 BLM

<b>VISIONSCAPE - Surrealist Landscape Collage</b>	Visual Arts, Mixed Media, Grade 7/8
Project Outline	Student Handout
<b>Thinking about it.....</b>	<b>Doing it....</b>
<p>The Surrealist art movement began in the 1920s as a reaction to war and ideas of irrationality. This means that anything random, "non sequitor", dreamlike, was accepted and included in imagery for artworks. In today's world, we are exposed to all kinds of random imagery, including our own dreams.</p> <p>In this project, you'll create a landscape that has perspective and surrealist qualities. You'll be able to include image sources from dreams, literature and our media society. You'll learn about and use the creative process to create and revise your work. You'll use the critical analysis process to interpret and write an artist statement that explains your studio techniques and thoughts.</p> <p><b>Creative Process</b> Several stages experienced in sequential and random order:</p> <ul style="list-style-type: none"> <li>• challenging and inspiring</li> <li>• imagining and generating</li> <li>• planning and focusing</li> <li>• exploring and experimenting</li> <li>• producing preliminary work</li> <li>• revising and refining</li> <li>• presenting, performing, and sharing</li> <li>• reflecting and evaluating</li> </ul> <p>Use this Project Outline and the Project Assessment Rubric as checklists for staying on track with your learning and hands on studio work. Keep your paperwork in an art folder.</p>	<p>Inspiration Lessons:</p> <ol style="list-style-type: none"> <li>1. View and respond to Surrealist artwork</li> <li>2. Make Dada Poetry or Dada Image Poetry</li> </ol> <p>Exploration Lessons:</p> <ol style="list-style-type: none"> <li>3. Try Mixed Media Techniques: <ul style="list-style-type: none"> <li>• Composition, drawing and tonal shading</li> <li>• Linear perspective and illusion</li> <li>• Colour blending - one colour and black, mixed colours</li> <li>• Collage</li> <li>• Drawing and text overlays</li> </ul> </li> </ol> <p>Studio Production Lessons:</p> <ol style="list-style-type: none"> <li>4. Create a rough and/or final Surrealist landscape using mixed media and any combination of drawing, painting, collage, and photo montage, etc.</li> </ol> <p>Reflection and Evaluation Lessons:</p> <ol style="list-style-type: none"> <li>5. Write an artist statement that explains your techniques and ideas.</li> <li>6. Present your art and artist statement, receiving "post-it" positives.</li> </ol> <p>Extension:</p> <ol style="list-style-type: none"> <li>1. Students may choose to make a three dimensional collage.</li> <li>2. Students may wish to animate their collage by not gluing it down, creating a storyboard and using stop motion or cut-out/collage animation to tell a short story.</li> </ol>

<p><b>Critical Analysis Process</b></p> <ul style="list-style-type: none"> <li>• initial reaction &amp; description - "What's happening in the picture?"</li> <li>• analysis &amp; interpretation - "How did they do that? What does it mean?"</li> <li>• your informed point of view - "After some research, I think...."</li> <li>• consideration of cultural context - "Is this referring to a theme, time, place event or artist? What do the visual clues tell me?"</li> </ul>	<p><b>ARTIST STATEMENT</b></p> <p>After some research, and some creative studio work, you'll be able to write about what you did in an artist statement. It's basically a way to express some of the critical and creative processes you went through in an organized way.</p>

**MM.L.4.2 BLM**

The student demonstrates some transfer of concepts and techniques. Some techniques and ideas learned in classroom exercises and activities are applied to original artwork with critical thinking.

Artwork shows some variation and an original composition with reference to other artists, culture, media or ideas.

Final Project Assessment Rubric	Surrealist Visionscape	Visual Arts	Mixed Media	Grade 7/8
Achievement Chart criteria to be formally assessed	Level 4	Level 3	Level 2	Level 1
<b>KNOWLEDGE AND UNDERSTANDING</b>  <b>Application of knowledge and skills and engagement in the Creative Process</b>  <b>"Look fors!"</b> - composition aligns with rule of thirds to creatively locate the self at a focal point - clear areas of unity in colour and groupings according to theme or action	The student demonstrates considerable skill with visual art techniques: - colour blending & gradation - rule of thirds & focal point - one or two point perspective - shapes with shading - vanishing points - converging lines - highlights & shadows - use of size relationships - intentional contrast of ideas and/or art elements - intentional unity of ideas and/or art elements	The student demonstrates skills and techniques with minimal errors.  Colour blending shows smooth transitions and brush control One or two point perspective used correctly  Overall understanding and ability to use art skills and techniques.  All of the work is complete.	The student demonstrates skills and techniques with major errors or a with limited application.  - one or two point perspective used with a minor error  Some understanding is evident.  Some of the work is incomplete.	The student has not completed enough work to represent understanding of skills and techniques.  Time in class needs to be focused on completing tasks.  Participation in the creative process needs improvement.

<p><b>THINKING</b></p> <p>D2.3 Demonstrates how to read and interpret signs, symbols, and style in art works</p>	<p>Expresses an understanding of Surrealist and Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Expresses SOME understanding of Surrealist and Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Expresses SOME understanding of Surrealist OR Dada concepts, randomness and ideas such as: revolt, chaos, unity, irony, contrast, critique, consumption, etc.</p>	<p>Needs to focus on the ideas presented in class and practice interpreting signs, symbols and style in art</p>
<p><b>COMMUNICATION</b></p> <p>Applies the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences</p>	<p>In creating AND reflecting on artwork, demonstrates ALL of the aspects in the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>In creating OR reflecting on artwork, demonstrates MOST of the aspects in the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>In creating OR reflecting on artwork, demonstrates SOME of the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>	<p>Needs to focus on creating OR reflecting on artwork, &amp; demonstrating SOME of the critical analysis process:</p> <ul style="list-style-type: none"> <li>• initial reaction</li> <li>• description</li> <li>• analysis and interpretation</li> <li>• expression of an informed point of view</li> <li>• consideration of cultural context</li> </ul>

<p><b>COMMUNICATION</b></p> <p>ARTIST STATEMENT</p>	<p>Artist Statement clearly comments on the student's participation in the creative process. Elements, principles, techniques and challenges are explained and connected to.</p> <p>Artwork and/or the Artist Statement make connections between : cultural and historical, global, social, and/or environmental contexts.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>	<p>Artist Statement comments on the student's participation in the creative process. Elements, principles, techniques and challenges are mentioned.</p>
<p><b>APPLICATION</b></p> <p><b>Transfer of knowledge and skills with use of the Critical Analysis Process</b></p> <p><b>Making Connections</b></p>	<p>The student demonstrates a transfer of concepts and techniques. Techniques and ideas learned in classroom exercises and activities are applied to original artwork with critical thinking.</p> <p>Artwork shows stylistic variation and an original composition with reference to other artists, culture, media or ideas.</p> <p>If applicable, connections are strong between the artwork and other curriculum subjects.</p>	<p>Limited transfer of concepts or ideas. The work tends to be made without concern for the expectations of the assignments or activities.</p> <p>The student has some good ideas and good work, but needs to attend to details, time management and more efficient socializing.</p>	<p>The student has not completed enough work to show their ability to use previously learned skills when creating new artwork.</p> <p>Very limited understanding of skills and techniques.</p> <p>Time in class needs to be focused on completing tasks.</p> <p>Participation in the critical analysis process needs improvement.</p>	

### Critical Learning

Students write an artist statement that presents an informed point of view. They reflect on their creative process, their use of media and whether they met the criteria for the final Visionscape project.

Creative Process: Presenting, Reflecting & Evaluating

Critical analysis Process: Informed Point of View

### Guiding Questions

Open-ended questions related to the Critical Analysis Process (p.25, The Arts)

For each stage of the process, sample questions are:

- initial reaction & description - "What's happening in the picture?"
- analysis & interpretation - "How did they do that? What does it mean?"
- your informed point of view - "After some research, I think...."
- consideration of cultural context - "Is this referring to a theme, time, place event or artist? What do the visual clues tell me?"

### Curriculum Expectations

#### D2 Reflecting, Responding, and

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

- **D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- **D2.2** explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding
- **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

- **D3.1** identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations

#### Learning Goals (Unpacked Expectations)

By the end of the lesson students will be able to

- write an artist statement about their own work

### Instructional Components

#### Prior Knowledge and Skills

Students must have completed most of the worksheets and a final culminating Surrealist landscape in order to write their artist statement.

#### Terminology

- Elements of Design: line, value, colour, space
- Principles of Design: emphasis, variety, proportion, balance, unity and harmony (grade 7 focus), contrast, movement (grade 8 focus)
- Artist statement
- Description
- Analysis
- Interpretation
- cultural context
- cultural-social

#### Materials

- chart paper, overhead projector (acetate) or digital projector
- MM.0.1BLM - Project Outline
- MM.L.5.1BLM - Artist Statement Questions to Inform an Artist Statement
- MM.0.2 BLM - Final Project Assessment Rubric

Student project artwork which may include:

- technical skill development samples
- exploratory technique worksheets
- final culminating artwork



**Minds On**

Approximately 15 minutes

**Pause and Ponder**

**Whole Class**

Teacher presents a narrative to the students that engages their motivation. Teacher says, "A local radio station has been assigned to review your artwork and they will send you a few questions to think about ahead of time." Brainstorm with students, what possible questions the interviewer might ask. Record the questions so all can see and discuss them. (chart paper, overhead, data projector)

Instructions: (see Appendix MM.L.5.1 BLM)

1. Put it in your pocket until after the students brainstorm their own questions.
2. Pull this out and exclaim, "Actually, they sent their questions a little later. Here they are."
3. Read out the questions. Be ready to distribute copies, so students can read along.
4. For each question, compare and contrast to the ones that were brainstormed earlier.
5. Present examples for how an artist might answer a few of the questions.

**Sample questions:**

- What new techniques have you learned through creating your artwork?
- How did you use an element of design, like colour, space, or stand out in the artwork? (Line, space, colour, texture, shape, form, )
- How did you use principles of design to create unity and interest? (Contrast, rhythm, variety, unity, emphasis)
- What new knowledge have I gained about symbols and imagery?
- What were the special skills that I brought to this project?
- What might I have done differently?
- What are the strengths of the final outcome?
- What I have learned through the process of creating this artwork.
- In what ways has this project broken down preconceived ideas and promoted new directions?

**Guiding Questions.**

- What new knowledge of process, techniques, materials or meaning have I learned from doing this project?
- What special skills did I bring to this project?
- What might I have done differently?
- What are the strengths of the final art and writing?
- How can I contribute to creating a bulletin board of exemplars for other students?
- In what ways has this project taught me to take risks with visual art media?
- How has this project helped me understand the ideas behind artwork? ie. randomness, collage, perspective, colour value, and interpretation.

**DI:** Students select an achievable number of questions to answer and discuss models of answers with the teacher for all those questions.

**Action!** Approximately 40 minutes

**Individual**

Students reflect on their project and write their artist statement using the template.  
The format of the template can be modified to accommodate differentiated instruction.

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

**Consolidation** Approximately 5 minutes

This entire lesson is about consolidation.  
For example, beyond describing the formal characteristics of their artwork, they write about context: **"What cultural influences can you point to in your own art work?"**  
Teacher reviews the components of an artist statement and assigns completion at home or in class as appropriate.

Assessment: Submit Artist statement and Final Work. MM.0.2 BLM - Final Project Assessment Rubric

**Appendix MM.L.5**

**MM.L. 5.1BLM** - Artist Statement Sample Questions

**Artist Statement Sample Questions to inform an interviewer**

Students: Choose between 10 and 15 of these to answer in your artist statement.

Teachers:

1. Hide this until after the students brainstorm their own questions. Write these large so that all can see them.
2. Pull this out and exclaim, "Actually, they sent their questions a little later. Here they are."
3. Read out the questions. Be ready to distribute copies, so students can read along.
4. For each question, compare and contrast to the ones that were brainstormed earlier.
5. Present examples for how an artist might answer a few of the questions. For differentiated instruction, have students select an achievable number of questions to answer and discuss models of answers with the teacher for all those questions.

Students:

1. What new techniques have you learned through creating your artwork?
2. Where did you use an element of design, like colour, space, or line to make that area stand out in the artwork? (Line, space, colour, texture, shape, form, )
3. How did you use principles of design to create unity and interest? (Contrast, rhythm, variety, unity, emphasis)
4. What new knowledge have I gained about symbols and imagery?
5. What were the special skills that I brought to this project?
6. What might I have done differently?
7. What are the strengths of the final outcome?
8. What I have learned through the process of creating this artwork.
9. In what ways does your work relate to other ideas or events in the world and/or in your other areas of study?
10. What is the most useful feedback you received during this project?
11. What area of the visual arts would you like to further explore?
12. What other information would you like to share with the viewer about your work?