
Junior Division

Painting Unit

Powerful Pop Art Portraits

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Powerful Pop Art Portraits - Grade 6

This is a Grade 6 Visual Arts painting unit.

Teachers may choose to integrate this with Social Studies and/or Language Arts.

Context:

A vast majority of student's lives are inundated with mass media images of popular culture. Many choices they make are influenced by current icons, brands, and other forms of imagery that saturate their lives.

"An important educational aspect of visual culture is its effect on identity, in terms of both art-making and viewing, which is perhaps the greatest issue in education."

Teaching Visual Culture, By Kerry Freedman (page 2)

Prominent Pop artists such as Andy Warhol often focused on popular images from his era. He frequently represented images of pop culture icons and mass consumption items. When juxtaposed, these art pieces form a strong social commentary about corporate creations, mass consumption and celebrity.

Other artists, such as Barbara Kruger, Roy Lichtenstein and Jenny Holzer have also used pop art and portraits to convey thought provoking messages about contemporary society.

For a brief overview of some of the pop artists included in this unit, please see attached black line master titled, "Famous Pop Artists".

This unit focuses on visual communication and critical thinking. The unit challenges students to communicate for meaning through images, colour, and text. It also requires students to question their own values and think critically about the importance of icons in society and the choices they make in their own lives.

With its focus on media and popular culture, teachers may choose integrate this unit with the Media literacy strand in Language Arts and/or the Grade 6 Curriculum: Canada and its Trading Partners.

Summary:

This unit looks at popular culture and more specifically, pop icons as a subject matter in art. It also closely examines the use of colour to communicate, create mood, and alter meaning

It challenges students to think critically, analyse art pieces, and question their values and choices with respect to popular culture.

Students will work through a series of scaffolded lessons in order to produce a final product: two similar paintings in differing colour schemes representing an icon in popular culture who is important to them.

Throughout this process students will look at and respond to a variety of Pop art and will begin to understand some of the things that influenced these artists. Students will also examine the use of colour, with specific practice mixing and using tertiary colours. In addition, students will reflect on their art work for the purpose of self evaluation, as well as their connection to their chosen icon and the efficacy of their colours to communicate a mood and/or create visual impact.

During this unit students demonstrate their understanding and ability to use the following:

- colour to communicate meaning, mood and visual impact
- elements and principles of design
- colour mixing
- reflection and critical analysis of Pop art and their own own final compositions

Visual Arts - Grade 6 - Expectations

OE1: 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.

- SEd1.1 Create two dimensional, three dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
- SEd1.3 Use elements of design in art works to communicate ideas, messages, and understandings
- SEd1.4 Use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges

OE2 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.

- SEd2.1 Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- SEd2.2 Explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding
- SEd2.4 Identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers

OE3 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.

- SEd3.1 Identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times, and places

Unit Guiding Questions

1. How does popular culture influence our society?
2. What is an icon?
3. Who are some of the media icons that influence students your age?
4. What kinds of messages are portrayed by popular media icons?
5. What importance do we place on pop culture icons? Are these values always in line with what is genuinely important?
6. How do colour schemes affect the meaning, mood, and/or visual impact of an artwork?
7. Are there different ways to look at art and pop culture icons?
8. How can the addition of text to an image alter the way the viewer sees the artwork?
9. What were some of the key messages addressed through the art movement called Pop Art?

Assessment and Evaluation: How will students demonstrate their learning?

- Assessment of Learning:** **Culminating Performance Activity**
Students will be evaluated using a rubric on a culminating activity that consists of two parts.
1. Students paint two portraits of a popular culture icon using differing colour schemes in each portrait. Through the use of colour, each portrait must elicit a different mood or communicate a different message. The teacher may also choose to have students include simple text on their portraits in order to alter or emphasize the message.
 2. A reflection/journal piece will be completed which reflects the students' creative process and finished product. This will include a self evaluation that reflects their strengths and weaknesses.

Teacher assesses the reflection and portraits produced in the final lesson using a rubric.

- Assessment for Learning** Frequent teacher feedback will support the student during the planning, creating and reflective process. This may include learning goal reviews, teacher/student conferencing, oral questioning, observations and a variety of interactive learning activities.

Lesson #1- Looking at Pop Art

Teacher assesses student understanding of the material taught, and responds to student journal entries by providing oral feedback and suggestions.

Lesson #2 - The Power of Colour

Teacher assesses, through observation, the colour mixing techniques and colour scheme exercises.

Lesson #3 - The Other Point of View

Teacher assesses the student's pop icon photograph tracing for facial features, details and areas of value, and gives oral feedback.

Lesson #4 - Creating the Portraits

Teacher assesses painting explorations and gives oral feedback during these interactive 'studio' activities. As well, teacher must consistently provide feedback on colour choices and painting techniques while students paint the final copy of the portraits.

Unit Lessons: How will assessment and instruction be organized for learning?Approx.
Duration
1 class = 50
minutes

Lesson 1	Looking at Pop Art This is an introduction to popular culture and consumerism in the United States and Canada. It looks at artwork from 1960s to the present day. The discussion focuses on interpreting meaning of the artworks. Students take a first look at some well known pop artists and the statements they make through their art about the impact of popular culture. Individual student journals will be created.	1-2 classes
Lesson 2	The Power of Colour This is an introduction to colour theory and how colour schemes in painting can evoke emotion and help to create meaning.	2 classes
Lesson 3	The Other Point of View In this lesson, students examine ways to look at art, culture, media, and text with differing points of view. It includes an activity on defining facial features and creating areas of value in photographs in order to enlarge a photograph for painting.	2 classes
Lesson 4	Creating the Portraits In this lesson students will be introduced to various painting techniques and strategies and will explore how to use paint for intended effects. They will paint the two portraits of the media icon they have selected.	4-5 classes
Lesson 5	Reflections and Sharing This lesson includes reflection of student artwork, deconstructing the images represented and a discussion on how the message(s) in the finished artwork relate back to the student.	2 classes

Black Line Masters*Things to Consider When Painting With or Without Sinks, Lesson 4 (J.P.BLM 4.1)*

All other appendices are embedded in the lessons.
Samples of final student portrait paintings are also included.

Appendix J.PT.Overview, Student Examples

These examples may assist teachers to visualize two student approaches to this unit.

1. Britney Spears



2. Lindsay Lohan



3. Michael Jackson



4. Tiger Woods (includes text)



Texts

Banksy Wall and Piece. London: Trafalgar Square, 2007.
Edwards, Betty Color. New York: Penguin, 2004.
Freedman, Kerry Teaching Visual Culture: Curriculum, Aesthetics and the Social Life of Art. New York: Teachers College Press, 2003.
Huxley, G., and Wrbican, M. Andy Warhol Treasures. Goodman Books, 2009.
Krull, Kathleen Lives of the Artists. Audio Bookshelf, 1996.
Shafrazi, T., Ratcliff, C., and Rosenblum, R. Andy Warhol Portraits. Phaidon, 2007.

Picture Books

Banyai, Istvan The Other Side. Puffin, 1998.
Banyai, Istvan Re-Zoom. Puffin, 1998.
Banyai, Istvan Zoom. Chronicle Books, 2005.
Faulkner, Matt A Taste of Colored Water. Simon and Schuster, 2008.
Hoban, Tana Look Up, Look Down. Greenwillow Books, 1992.
IllusionWorks, Amazing Optical Illusions. Firefly Books, 2004.
Jenkins, Steve Looking Down. Sandpiper, 2003.
Jonas, Ann Round Trip. Live Oak Media, 1992.
Katz, Jill Galen's Camera. Picture Window Books, 2006.

Web Resources

These sites are not critical to the success of this unit. Teachers should be aware that websites may not be reliable.

Devnani, Jessica *Media Influence* available at www.youtube.com
www.allfree-clipart.com; www.classroomclipart.com; www.clipart.com
www.warhol.org
www.warhols.comwww.banksy.co.uk
www.campaignforrealbeauty.ca
www.mariaclaudiacortes.com/colors/Colors.html

Famous Pop Artists – A Quick Overview

Artist	Style	Suggested Works
Andy Warhol American b: 1928 d: 1987	<ul style="list-style-type: none"> • large silkscreen and painted portraits of pop stars/famous people; also everyday objects such as soup cans • sculptures of everyday objects, such as soup cans 	<i>Campbell's Soup I</i> , 1968 <i>Marilyn</i> , 1967 <i>Red Race Riot</i> , 1963 <i>Jackie</i> , 1964 <i>Mao</i> , 1972
Roy Lichtenstein American b: 1923 d: 1997	<ul style="list-style-type: none"> • cartoon or “comic book” style paintings; large, cartoon style figures with thick outlines, bold colours with dots often used to represent colours or shading 	<i>Drowning Girl</i> , 1963 <i>Whaam!</i> , 1963 <i>George Washington</i> , 1962
Claes Oldenburg Swedish/American b: 1929	<ul style="list-style-type: none"> • large, oversized sculptures of everyday objects; made from fabric, steel, fiberglass etc. 	<i>Typewriter Eraser, Scale X</i> , 1999 <i>Clothespin</i> , 1976 <i>Dropped Cone</i> , 2001 <i>Giant Hamburger</i> , 1962
James Rosenquist American b: 1933	<ul style="list-style-type: none"> • large painted canvases of fragmented and overlapped images – often involving people and everyday objects, used to tell a visual story 	<i>President Elect</i> , 1960-61 <i>I Love You with my Ford</i> , 1961 <i>Untitled, Joan Crawford Says</i> , 1964
Robert Rauschenberg American b: 1925 d: 2009	<ul style="list-style-type: none"> • sculptures using everyday objects • silkscreens, paintings, assemblages often incorporating found and 3D objects 	<i>Odalisque</i> , 1955-58 <i>Bed</i> , 1955 <i>Persimmon</i> , 1964

Critical Learning

In this lesson, students will learn about the history of popular culture and consumerism in the United States and Canada, beginning in the 1950s when the economy and public interest began to rise in the aftermath of World War II.

They will investigate the role of popular culture and the power of the media in their lives. Then they will learn about the movement in art history called Pop Art and through viewing work by artists such as Andy Warhol and Roy Lichtenstein they will come to understand what this group of artists was commenting on about society.

They will make connections to their own lives and will recognize how artists help us to make sense of the world.

Guiding Questions

What is popular culture?

In what ways does American popular culture affect us here in Canada?

How are people and products marketed so that we believe in them?

Which media icons are admired by you, and why?

Which media icons are admired in our society and why?

How do pop artists such as Andy Warhol make a statement about popular culture and consumerism?

Curriculum Expectation

OE2 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.

SEd2.3 - Demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

OE3 - 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.

SEd3.1 - Identify and describe some of the ways in which art forms and styles reflect the beliefs and traditions of a variety of communities, times and places

**Learning Goals
(Unpacked Expectations)**

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

identify how American popular culture influences us here in Canada.

develop an understanding of the influence of popular culture on their individual and societal choices.

reflect on how they are personally influenced by media icons.

demonstrate an understanding of how artists create work that makes a statement about issues in society.

recognize how symbolism can be used in artwork to create meaning

Instructional Components

Prior Knowledge and Skills

Students will have some prior knowledge of the United States as Canada's main trading partner from the social studies unit *Canada and its Trading Partners*.

Terminology

- media
- popular or pop culture
- pop art
- icon
- consumerism
- character trait
- symbol
- symbolism

Materials

- various images related to popular culture, including celebrity images and advertising images obtained from the internet, newspapers and/or magazines (collected by the teacher)
- various pop art images for discussion
- other suggested resources are noted at the end of this lesson

Additional Suggested Resources

Books

Lives of the Artists by Kathleen Krull, ISBN 0-15-200103-4

Video

Due to the unpredictable nature of on-line resources, this YouTube video is not essential to the success of this lesson. It is referenced in the Media Influence by Jessica Devnani

Powerful Pop Art Portraits
Lesson 1 - Looking at Pop Art

Grade 6
Pause and Ponder

Minds On

Approximately 30 minutes

Teacher begins by showing images from popular culture to the students, such as McDonald's golden arches, a picture of Michael Jackson, Madonna and other celebrities. Include images of lesser known figures such as politicians (Steven Harper), authors, etc. as well as less recognizable labels and logos.

Students are asked to raise their hands when they see an image they recognize. The teacher will keep a tally of how many students recognize each image. This will lead into a discussion of why some images are instantly recognizable to us and others are not, even though they may be just as, if not more, important. For example, do more students recognize the face of Barak Obama more than their own Prime Minister?

Students will be asked why they think some of the celebrities are more recognizable than others.

On chart paper, the class (in small groups) will come up with adjectives and character trait that they would use to describe each of the popular icons seen in the images. They will then agree how to separate these into two lists: positive and negative.

If available, students will view a short video entitled *The Media Influence* by Jessica Devnani. This is a powerful video on the impact of media in society and raises excellent questions with respect to consumerism and popular culture.

The terms pop culture, media, and consumerism will be written on the board and the class will collaboratively come up with definitions for each. This word web will grow as the definitions become more clear.

Modeling

Teacher will model by beginning the list of adjectives that can be associated with certain celebrities. For example, honest, exciting, etc.

(AFL) Assessment for Learning:

Teacher will check for student understanding through questioning, will review and post important terminology, and will adjust the lesson delivery as necessary.

Action!

Approximately 30 minutes

Questions for small group discussion

Teacher organizes the students into small groups for discussion. Each group uses teacher prompts to guide their discussion after which time they reconvene as a whole class to share responses.

Which images did most students recognize?
Why do you think this was?

Introduction to Pop Art

Teacher will use images and biographical information to present a mini-lesson on pop art to the class. Artists will include Warhol, Lichtenstein, Raschenberg and Johns as well as more contemporary artists such as Barbara Kruger, Cindy Sherman and Jeff Koons.

Which media icon do you admire most/least? Why or why not?

How and why did certain individuals become more popular?

Introduction to Pop Art

What do the various images have in common?

How do they make a statement about our society?

How can the use of colour affect the meaning or impact of the image?

Consolidation**Approximately 30 minutes****Journal Entry**

Ask students to think again of a media icon that they like or feel a connection to. Students are then asked to write an individual journal entry explaining their choice of icon, and using the list of character traits from the chart paper, relate the kind of message that could be conveyed to the viewer in a portrait of this person.

Select a personality in popular culture that you like or admire.

Explain what it is you like about this personality. If you were to make a portrait of this personality, what message(s) would you want to visually communicate?

Next Lesson Connection

Students have now participated in activities that introduce them to how pop art portraits convey meaning about current society. They have completed a journal entry on meaning can be expressed through a portrait. Students are now ready to begin a lesson on colour schemes and to learn about the psychological and emotional uses of colour in art.

Critical Learning

In this lesson, students will be introduced to the emotional and symbolic use of colour in art. They will begin by looking at various artworks using different colour schemes, and in particular, images which are identical except for the difference in colour. Students will be introduced to the psychological and emotional significance of colour.

Guiding Questions

- What are colour schemes?
- How does colour affect how we perceive things?
- How can colour be used to create meaning or express emotion?

Curriculum Expectations

OE2 - 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.

- SEd2.1 - interpret a variety of artworks and identify the feelings, issues, themes, and social concerns that they convey.
- SEd2.2 - explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding

**Learning Goals
(Unpacked Expectations)**

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

- mix and use tertiary, analogous and monochromatic colour schemes.
- identify some of the psychological and emotional meaning of colour.
- demonstrate an understanding of the significance of colour in different cultures
- demonstrate an understanding of how changing a colour scheme can alter the meaning in an artwork.

Instructional Components

Prior Knowledge and Skills

Students will know primary, secondary and complimentary colours.

Terminology

- Tertiary/intermediate colours
- Monochromatic colours
- Analogous colours
- Culture
- Psychology

Materials

- art reproductions (ideally postcard sized)
- colour wheel
- Handout titled: *Colour Symbolism* (Appendix J.PT.L2.1)
- liquid or tempera puck paints
- water containers
- a variety of synthetic paint brushes

Powerful Pop Art Portraits
Lesson 2 - The Power of Colour

Grade 6

Minds On

Approximately 30 minutes

Pause and Ponder

Small Group

Show students a reproduction of Andy Warhol's *Marilyn*. Teachers may need to briefly share the story of who she was.

Ask students to consider what ideas and/or emotions it expresses.

Use a think/pair/share strategy for this.

Students respond to the questions:

"How is colour used to represent this celebrity?"

"What message/s do you think are conveyed about this subject through this artwork?"

Whole Group

During the whole group share the teacher will record a list of responses on chart paper.

The teacher then gives the students a second image of *Marilyn*, which is exactly the same except that it uses a different colour scheme.

Suggested images include *Licorice and Lavender*.

Ask students how the colour in this image alters the initial message/meaning.

This discussion will lead the whole group into a discussion on the symbolic use of colour in a variety of contexts.

Teachers should refer to the appendix below title: *Colour Symbolism*

If possible, provide students with access to:

Colour in Motion, An Animated and Interactive Experience of Color Communication and Color Symbolism by Claudia Cortes

<http://www.mariaclaudiacortes.com/colors/Colors.html>

Modeling

Before students begin their small group discussions, teacher will use a think aloud to model how one might respond initially to an artwork.

Shared Practice

Teacher will give students feedback as necessary.

(AfL) Assessment for

Learning: Teacher will move from group to group, listening to the discussion and guiding the students where necessary.

Action!**Approximately 45 minutes**

Teacher will check for understanding through coaching and asking questions on each new colour scheme.

Ask students to describe the different colour schemes to a partner or whole group to insure that there is clarity.

Whole Group

Use the colour wheel to introduce students to intermediate and tertiary colours. A brief review of primary and secondary colours should also be provided. Students will explore colour mixing with tempera paint with the goal to correctly mix tertiary colours.

Teacher will move around the class and assist students with colour mixing and application.

Following some exploration with colour mixing, students should focus successfully mixing tertiary colours. Once dry, their collection of coloured shapes can be cut out and mounted in a colour wheel sequence or in categories that reflect their hue (e.g., bluish-greens or reddish- oranges).

In addition, the teacher should show and describe analogous, monochromatic and complementary colours. These colour schemes should be posted on anchor charts with colour swatches attached to illustrate the definitions.

Small Group

Teachers distribute various art cards/art reproductions to groups and ask them to find examples where a particular colour scheme is used. Share student discoveries through posting and labeling the cards.

Individual

Students use their journals to record their learning on tertiary colours and colour schemes for future reference. This may be done in various ways:

- by cutting and combining colour swatches from the painting explorations and gluing them into the art journal with labels
- by painting directly into the journal and labeling colour schemes
- by drawing/sketching a colour wheel or colour swatches with pencil crayon/ pastel and labeling schemes

Whole Group

Teacher will return to some of the images shown at the start of the unit and ideally will include a variety of advertising images where different colour schemes were purposefully applied. The class will then discuss how colour can be used to attract viewers and help sell a product.

Consolidation

Approximately 45 minutes

Students are provided with three copies of an outlined image. Consider using a simple animal or cartoon figure. On-line available will vary through websites such as www.classroomclipart.com

Using tempera paint, students paint the images using three different colour schemes. With a partner, students brainstorm how the colour affects each image and give each image a title that captures the mood or impact of the image.

Where possible, students may scan the original line drawing and experiment with different colour schemes using software such as Photoshop Elements.

Students complete this lesson by writing a brief journal entry that summarizes their understanding of how colour has impact. Students can refer back to their handout on colour psychology to support them with this written reflection.

Teacher will assist students, as necessary, with colour mixing.

Share with a partner to clarify ideas before journal writing.

Teachers should read the written reflections that students complete in their journals.

Next Lesson Connection

This lesson will prepare students for creating their own artworks using different colour schemes.

Colour Symbolism

The world we see is filled with colour. Colour is important in art and in various cultures around the world. People of the world see colour differently. This is because tradition, religion, and symbolism affects how people feel about colour.

We associate different colours with different thoughts and feelings.

Colour symbolizes different things in different parts of the world. For example, in Asia and the orient, white is considered a sad colour.

Colour symbolism is also important in the corporate world.. When we think of certain colours and shapes

we think of certain companies. For example, McDonalds features yellow arches, Starbucks has a green and white symbol.

Below is a list of some universal associations with colour.

Red – A warm colour, associated with fire, danger, passion, love, patriotism and happiness

Orange – A happy colour associated with warmth and joy

Yellow (bright) – a warm colour, associated with the sun, warmth, joy

Yellow (dark) – associated with sickness

Green – The colour of nature, health and life, eternity, family and peace

Blue – A cool colour, associated with ice, cold, sadness

Brown – Associated with soil, dirt,

Black – A dark hue, associated with evil and death

White – Light and purity

Grey – Helpfulness

Gold – Strength and wealth

Colour and Wellness

Colours are sometimes used in therapy. Colours have a huge effect on people who have brain disorders or who are emotionally troubled. The colour blue has a calming effect on many people and lowers respiration and blood pressure.

Red has the opposite effect. Some therapists use green to sooth and relax emotionally disturbed people who

suffer from anxiety or depression. Some claim that the colour violet is good for migraines.

Bright yellow helps energize people and relieves depression.

Critical Learning

Guiding Questions

In this lesson, students will be exposed to how point of view is varied and open to interpretation.

Open-ended questions for deeper thinking.

They will be challenged to look critically at pop icons and what they represent in society.

Are there different ways of looking at an interpreting different images?

They will also learn how to define facial features and areas of value on a photograph.

Why do people have differing viewpoints?

Students will also learn how to enlarge a photograph in order to create a composition for a painting.

How can we learn to see things from another point of view?

How are facial features defined and enlarged in order to create a composition for a painting?

Curriculum Expectations

List overall and specific expectations that are addressed.

OE1: 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.

- SEd1.1 Create two dimensional, three dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
- SEd1.3 Use elements of design in art works to communicate ideas, messages, and understandings
- SEd1.4 Use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges

Learning Goals

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

recognize that there are different ways of viewing and interpreting images.

begin to understand why people may perceive things differently.

to define facial features and areas of value on a photograph, and will use this image as a basis for their painting.

OE2 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.

- SEd2.1 Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey

Instructional Components

Prior Knowledge and Skills

Students should have chosen a pop culture icon they wish to do a portrait of. They will need to have done some research on this individual's story and their contributions to society in order to describe and defend why they have made this choice.

e.g., they are a talented singer, they are an excellent actor, they help the poor, they are a famous politician, they are an important historical figure, etc.

Students should have a basic understanding of proportions of the human face and some understanding of the names of facial features.
e.g., iris, cheek bone, etc.

Students should understand value and be able to recognize areas of light, medium and dark on a photograph.

Terminology

- point of view
- differing point of view
- openness to new and differing ideas
- facial features
- value
- enlargement

Materials

overhead transparencies
overhead markers
stapler
pencils
overhead projector
cartridge paper
(18 x 24 or 9 x 12 ")
various photos of pop icons
(collected from magazines,
newspapers and/or the internet)

A suggested list of books and potential websites is provided at the end of this lesson.
Teachers should preview any sites listed to determine the suitability for each class.

Powerful Pop Art Portraits

Lesson 3 - The Other Point of View

Grade 6

Minds On

Approximately 30 minutes

Pause and Ponder

Teacher begins by introducing the idea of differing points of view. This can be done by one or more of the following:

- looking at the videos on the Dove website
- reading one or more of the selected picture books
- looking at and discussing images by suggested artists such as Barbara Kruger, Jenny Holtzer and Banksy
- looking at images of famous pop icons who may currently have some "controversy" surrounding them

The teacher should lead a discussion about how we look at things differently and how some people see things one way and others see things from a completely different perspective. This should include a brainstorm around why this is and how this happens. Record student responses into a graphic organizer such as a mind map and post this in the classroom where it may grow as additional ideas get shared and added.

The teacher then passes out photographs of popular culture icons to small groups and asks students to generate possible differing points of view. Ask students to consider how these individuals are perceived by the public.

Examples to model may include:

- Lindsay Lohan: talented actress or drug addict
- Britney Spears: singing sensation or child endangerer
- Michael Jackson: pop icon or societal freak
- Paris Hilton: media star or drunk driver
- Mel Gibson: Hollywood star or racist
- Tiger Woods: premier golfer or liar / cheater
- Gabourey Sidibe: gifted actress or eating disability

This image collection should be carefully created at the discretion and knowledge of the teacher. Consideration should be given to the individual religious beliefs/practices, interests and background of the students. The collection may include a wider range of "pop culture" icons, such as historical figures, politicians and/or well lesser known philanthropists. Be sure to include images that reflect the interests of the students.

In small groups students will select a person and agree upon a phrase that captures two opposing perceptions that the public has of this individual.

Modeling:

Using examples provided, teacher models through a think aloud one example of a differing points

Teacher will model how to trace and enlarge a pop icon photograph.

Shared Practice:

Teacher instructs small groups to have their own discussion about differing points of view. Groups will share highlights of their discussion.

(AFL) Assessment for Learning:

Assess and provide oral feedback on effectiveness of students' icon choices and ideas about point of view.

Provide feedback on students' photograph tracing for facial features, details and areas of value.

Teacher/student conferences and review of learning goals should take place.

Action!**Approximately 30 minutes**

Select a range of portraits that will be easy to trace through a transparency. If possible teachers or students can scan the portrait into software such as Photoshop Elements and convert the image to black and white. Using a filter such as posterize, the image can be simplified into easy to see shapes, lines and values that will make it easy to trace. Alternatively, the image, once altered, can be printed onto white paper and then photocopied onto a transparency that is intended for use in a photocopier.

What facial features stand out on this photograph?
Which are most important to define?

The more traditional method would require students to attach the acetate (transparency) to the portrait using masking tape or a stapler. Examples of Andy Warhol portraits should also be on hand to see how he defines facial areas. Encourage students to work from images where the lines are more stylized and easier to see. Examples of this can be seen in Warhol's portraits of John Lennon, Paul Delvaux, Jean Cocteau, Vincente Minnelli, Tennessee Williams and Jacques Bellini. For students who can handle a more difficult challenge, definition of facial features as well as areas of value can be done. Examples of these can be seen in Warhol's portraits of Princess Caroline, Mick Jagger, Brigitte Bardot, Marilyn Monroe, and various self-portraits.

Do you notice areas of value on this photograph?
How does light affect the areas of value?

Students gather around for the lesson on defining facial features. Using the overhead marker the teacher demonstrates how to outline and define major features of the face: eyes, lips, hair, chin line. How to define areas of value should also be given. Concentrate on shadows created by light on the face, usually around the nose, eye sockets and cheek bones. To check if the transparency tracing will work for the enlargement, slip a blank piece of white paper between the photograph and overhead to check for likeness, details and accuracy.

Place the overhead transparency on an overhead projector and project the image onto a larger piece of white paper which has been stapled to a bulletin board.

The teacher will need to demonstrate how to size the portrait on the paper by moving the projector forward or backward and how to focus the machine.

The portrait should fill the paper for maximum effective. Each student traces the image with pencil onto the large painting paper. For the second portrait, the image can be traced again, using a second piece of painting paper. Students may wish to alter the way they trace the second portrait by playing with scale or placement.

Consolidation**Approximately 30 minutes**

Students use the remainder of the lesson to follow the steps described in Action to complete their two drawings that they will paint.

While students are waiting for access to the overhead projector they can be continuing to experiment with colour mixing and should use their journals to record a few possible colour schemes that they plan to use.

Next Lesson Connection

This lesson prepares students for the painting stage. It encourages students consider differing points of view and prepares them to have a better idea of which colour schemes will support the intention of their portrait paintings.

Appendix J.PT. L.3.1 Suggested Resources

Primary / Junior Picture Books

These suggested books involve looking at images or situations from more than one view point. Seeing different perspectives represented in these illustrations will provide more concrete example for some students.

1. Look Up, Look Down by: Tana Hoban
2. Galen's Camera by: Jill Kalz
3. Looking Down by: Steve Jenkins
4. Round Trip by: Ann Jonas
5. Zoom by: Istvan Banyai
6. Re-Zoom by: Istvan Banyai
7. The Other Side by: Istvan Banyai
8. A Taste of Colored Water by: Matt Faulkner
9. Amazing Optical Illusions by: Firefly Books

Other Books

1. Banksy, Wall and Piece by:
2. Colour, by Betty Edward

Websites

Note: The following websites are current suggestions for teachers to consider.

Due to the unpredictable longevity of websites, these are not critical to the success of the unit but may provide support and extensions to the concepts taught.

1) The Dove Campaign for Beauty

www.campaignforrealbeauty.ca

This website shares several videos about how we look at beauty in different ways. All videos are available for public viewing and are available on youtube.com.

2) Banksy

www.banksy.co.uk

This website looks at a contemporary artist from the United Kingdom who challenges view points on current day topics using thought provoking images, text and graffiti art. Many of the images include controversial content and teachers should exercise extreme caution when selecting the images they wish to share with students. This website is noted for teacher use only.

3) HBSC Point of View Campaign on You Tube

Images and footage from the campaign are currently available online. This "theatrical production" around banking in the U.S, involves the consumer and invites them to share their point of view around themes such as beauty, art and sports.

Sources for Warhol Portraits may include:

Andy Warhol Portraits, by Tony Shafrazi

Andy Warhol Treasures, by Geralyn Huxley

Possible websites to consider:

www.warhol.org

www.warhols.com

Centre for Contemporary Canadian Art

www.ccca.ca

-suggested artist Bill Rose and his paintings titled: *Zip-A-Dee-Doo-Dah, Marily, Who Cares, Figment*

Critical Learning

In this lesson students will examine various painting styles to learn the difference between painting with and without texture. They will continue to look at the use of colour and how it affects us when making and viewing art. They will learn, practice and fine tune skills required to complete their tempera paintings and will apply the learning from previous lessons in this unit.

Guiding Questions

- How do colour choices in painting affect what is being communicated?
- Can a viewer see a familiar icon from a view point that differs from their original perception?
- What is the difference between painting with and without texture?
- Why do artists choose to you texture or not?

Curriculum Expectations

OE1: 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.

- **SEd1.1** Create two dimensional, three dimensional, and multimedia art works that explore feelings, ideas, and issues from a variety of points of view
- **SEd1.3** Use elements of design in art works to communicate ideas, messages, and understandings
- **SEd1.4** Use a variety of materials, tools, techniques, and technologies to determine solutions to design challenges

OE2 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.

- **SEd2.2** Explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding
- **SEd2.4** Identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers

Learning Goals (Unpacked Expectations)

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

apply the knowledge they have learned in previous lessons in order to create two portraits using different colour schemes that communicate two different messages.

recognize the difference between highly textured and smooth painting styles.

identify a range of painting application strategies.

apply the creative process to finish their painting.

Instructional Components

Prior Knowledge and Skills

Students should have a final decision made on which pop culture icon they will paint.

They will need to have completed some research on this person and should have used their sketchbook/journal to zero in on what it is about this person role and image that they wish to communicate through their paintings.

They should also have some understanding of colour schemes and points of view.

Students will also have some painting skills and will know how to mix colours, add sufficient water and apply paint for a desired effect.

Terminology

- texture painting
- smooth painting
- texture terms: bumpy, rough, jagged, furry, smooth, etc.
- wet on wet
- brush strokes/direction of brush strokes/direction of bristles
- second coat

Materials

Paint
tempera paint pucks, liquid tempera or acrylic paint
(essential: red, yellow, blue black, white
optional: orange, purple, green)

Brushes
-flat and rounded synthetic brushes in a variety of sizes

water containers

mixing trays
(e.g. waxed paper taped into an aluminum tray)

Paper
newsprint or cartridge paper to quickly experiment with painting techniques
-heavy cartridge or bristol board for final paintings
- black markers
- paper for matting final artwork (e.g. black construction paper or bristol board)
- white glue or glue sticks
- paper for printing text (if text is generated with a computer)
-letraset, or stencils if text is going to be added directly onto the

painting

Art reproductions (cards/posters) that show textured and smooth paintings.

Lots of texture may include:

- Van Gogh
- Chuck Close
- George Seurat
- Lynn Donahue

- Tom Thompson
- Jane Ash Poitras
- Bill Rose

without or with very little texture may include:

- Keith Haring
- Roy Lichtenstein
- Andy Warhol
- Norval Morriseau

Resource to Consider:

Centre for Contemporary Canadian Art

www.ccca.ca

-suggested artist Bill Rose and his paintings titled: *Zip-A-Dee-Doo-Dah, Marilyn, Who Cares, Figment*

Introducing Texture

(Small Group / Teacher Directed)

Distribute multiple examples of art cards/posters to small groups.

If only a few samples of cards/posters are available, the lesson could be done at the board as a whole class.

Samples should include ones that are highly textured (rough, bumpy, jagged etc.) and smooth.

Review what texture is.

Ask students to classify the cards into two groups: highly textured and little or no texture. This can be done as a group at the board, or by having each group share some examples of textured and smooth art works.

Ask students to guess how they think the artist created the surface (e.g. by dabbing the brush on the page, by using multiple short brush strokes, by stippling, etc.)

How does an artist use a brush to create smooth areas? (e.g. by applying thinner paint with a flat brush using strokes that follow the direction of the bristles; they may also be applying a second coat).

Invite students to experiment with the paint to create a smooth finish. The teacher

(and or 'successful' students) should demonstrate how to achieve a smooth finish. Be sure to include the following points in the think aloud demonstration:

- experiment with where to hold the brush avoid holding the brush too high or too low on the handle and avoid gripping it too hard
- use paint that has the correct amount of water added to it; this will vary depending on the type of paint used; consider that the paint should be like melted ice cream
- load the brush with the 'right' amount of paint; wipe or twist the brush into the mixing tray to remove excess paint which will be too hard to control
- press the bristles gently to the page so the paint flows smoothly (students often jam the bristles down quite hard and this creates scratchy/textured coverage)
- painting in the direction that the bristle flow
- apply two coats of paint to ensure even coverage and wait for the first coat to dry
- avoid painting wet paint beside wet paint for this exercise as the colours will bleed together

Modeling:

Teacher models examples of art pieces with and without texture. Also, teacher must model painting techniques described in the lesson so that students can see how they are applied.

Shared Practice:

When students are working in small groups to classify art cards, teacher must explain clearly what they should be looking for and doing.

(AFL) Assessment for Learning:

Teacher must provide regular feedback at the exploring stage so that students know if they are using appropriate techniques to paint. Regular feedback while painting the final piece is also very important. Teachers should encourage students to pause and review their work before moving ahead.

Assess and provide oral feedback on effectiveness of students' colour choices and painting techniques.

Students begin to paint their final portrait series. Teacher should review use of colour and colour schemes, point of view ideas and careful painting techniques established at the beginning of this lesson.

In order to meet needs and interests students may:

- complete only one portrait
- complete smaller portraits
- draw in and then paint geometric colour sections over the features of the portrait. Teachers may consider this as an accommodation for students with fine motor control challenges.

Note: Warhol actually used this technique in portraits such as John Lennon, Paul Delvaux, Jean Cocteau, Bob Colacello, Portrait of Arman.

See the attached exemplar of Lindsay Lohan where this approach is used.

- paint to add texture

Note: Warhol used this technique in portraits such as Katie Jones, Vitas Gerulaitis, Dr. Erich Marx, Pele, Yves Saint Laurent

- extend/deepen the communication and point of view lesson by adding text to the portrait that creates a contrast between the portrait and the public's perception of this person

Note: see portraits by Barbara Kruger for examples of this and the attached student sample of Tiger Woods.

- outline the facial features with black oil pastel before adding the paint. This will create a tangible boundary between colour sections and help students "paint inside the lines"; at the same time it adds an expressive, textured outline to the composition.
- assist students with applying their chosen colour schemes by labeling each sections on the portrait, in essence, creating a "paint by number"

Extensions:

For students who finish before others and/ or for students who are not able to paint portraits due to beliefs/practices, they may paint a combination of symbols, logos or products from popular culture.

This continues to tie into the themes of the unit and connects back to the video watched in Lesson #1: The Media Influence by Jessica Devnani which focuses on logos.

Students may add text to their portraits in order to further communicate a message. The addition of text can result in a very different message to viewers and provides more content for reflection.

Teachers should decide ahead of time if text will be included as a requirement or option.

Student samples of paintings with and without text are included in this unit.

Learning Environment

Encourage a quiet working area, additional time, individual prompts, and lists of steps and reminders through anchor charts or blackboard notes.

What feeling does your second portrait evoke? How does this compare to your first one?

Are you using the painting strategies demonstrated in order to create flat areas of colour?

Can you paint in a different manner to achieve different results?

How can the addition of text strengthen or change the message you are communicating to the viewer?

Consolidation**Approximately 30 minutes**

When the paintings are dry, invite students to re-outline the facial features with a black marker. This will add a 'polish' to the portraits and make the colours stand out more. Students may also mount their paintings onto black cardboard or construction paper leaving a frame around the perimeter. This will prepare the paintings for display.

Next Lesson Connection

Students have completed the culminating task. They are now ready to reflect about their work which will occur in the next lesson. The reflection and the portraits will be evaluated using a rubric.

Things to Consider When Painting in Classrooms With or Without Sinks

Materials to prepare:

- q Paint in squirt bottles for “self-serve” by students
- q Styrofoam plates for support underneath...
- q Wax paper on styrofoam plate – for easy clean-up/less wasted paint
- q Paper towel or rag per student
- q Extra rags for clean –up & one dry towel (to cut down/avoid use of excess paper towel)
- q Water containers – consider flat bottomed – fill only 1/3 full
- q Two buckets set in an easy access location - one empty for muddy water, the other full for students to refill

Paint Considerations:

- q Note: not all paint is created equal... comparable products and consider purchasing higher quality when possible for final projects
- q Squirt out a Loonie size puddle of each colour you need onto wax paper
- q Use this as your palette – your place to mix colours

Paint Application:

- q When loading paint, try to load just the tip. Avoid paint near neck of brush, where it is hard to clean, gets caught and rots wood of paintbrush shaft
- q Consider how you hold the brush to control it– like a pencil or not?
- q Start with your lighter colour and add a tiny bit of the darker- you can always add more, but it is tough to subtract in painting.
- q Consider how you apply the paint – long smooth strokes, short choppy jabs, swirling circles... it depends on the job at hand

Changing Colours:

- q If you don't mind changing your water frequently, skip the first step
- q 1. Wipe excess paint from brush on paper towel or soft rag
- q 2. Rinse brush in clean water
- q 3. Wipe excess water off on inside wall of water container
- q 4. Wipe brush on paper towel/rag – if colour still runs, repeat # 2-4
- q 5. Reload new paint
- q 6. When water gets too “muddy”, pour into slop bucket & refill clean
- q 7. When palette gets too messy, get new wax paper & start again
- q 8. Use two containers of water. One container is used to clean the brush and the second is used when a new colour is going to be used.

Clean- Up:

- q Follow procedure for changing colours, until brush is clean
- q Store brushes with tips upright, so water is not trapped in neck or bristles squished
- q When brushes are clean, dispose of water in slop bucket
- q Store paintings away from water. If paper buckles, wait until painting is dry, then place between newsprint, in or under heavier books
- q Fold in edges of wax paper, so most paint is “inside” – then toss out
- q Collect & re-use styrofoam plates or plastic lids
- q Use towel/rag at your table to tidy desk

Critical Learning

In this lesson, students will use the critical analysis process to reflect upon their artwork. They will complete an artist statement that will accompany their portrait paintings.

Guiding Questions

Consider choosing from the following:

Why did you choose to represent this celebrity?

What do you currently know about this celebrity?

How has your perception of this celebrity changed?

What thoughts, ideas and feelings are reflected in the art work?

How is colour used to help express these thoughts, ideas and feelings?

How does changing the colour scheme alter the meaning in the image?

Curriculum Expectations

OE2. 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.

- SEd2.1 Interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey
- SEd2.4 Identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art.

**Learning Goals
(Unpacked Expectations)**

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

use the creative process to create images where colour choice affects meaning

apply the critical analysis process to the development of an artwork

explain how their choice of colour has affected the meaning in their artwork.

recognize the role the media plays in our understanding of visual images

Instructional Components

Prior Knowledge and Skills

Students familiar with using their journals for reflective writing and have recorded specific answers to posted and discussed questions.

They should be familiar with the stages of Critical Analysis and should have some experience in reflecting on their own artwork and art of others.

Terminology

Critical Analysis Process:

This process is described in detail on pages 24 to 28 of The Ontario Curriculum Policy Document, The Arts.

Teachers are encouraged to refer to this and post the stages in the classroom for students to refer to.

These stages include:

- Initial Reaction: a first reaction to a work
- Description: a simple list or brainstorm of everything seen in a work
- Analysis and Interpretation: what has the artist done to achieve a certain effect and how the work connects to students' own experiences
- Expression of an Informed Point of View: using connections to the previous categories, making informed connections and judgments about the work and their own work
- Consideration of Cultural Context: how works reflect particular personal, social, cultural and historical contexts of artists.

Materials

- Chart paper
- Art Journals

Powerful Pop Art Portraits
Lesson 5 - Reflections and Sharing
Minds On (30 minutes)

Modeling Thinking/Writing About Art

Using the image of Marilyn Monroe by Andy Warhol, the teacher will use a range of guiding questions and demonstrate through a Think Aloud, how to look at, talk about and then write about a painting.

Inviting contributions from the students, the teacher will record important information in point form on chart paper.

The teacher will then explain how these points can be extended into full sentences, and then paragraphs to create one example of a final informed point of view.

Other forms of graphic organizers such as mind maps can also be used.

Pause and Ponder

Examples:

Modeling

Think aloud using an art image to model thinking and writing about art.

Shared Practice

Self and Peer

Assessments

Students work with a partner to respond to questions about each others' work.

These responses may be included in the final stages of critical analysis.

(AFL) Assessment for Learning:

Teachers will circulate and listen to student discussion and help guide students.

While students are involved in the gallery walk, the teacher will also write thoughts and ideas on stickies to provide additional insights and observations.

Action (60 minutes)

Gallery Walk (Whole Group)

All final artwork should be displayed (e.g., in the classroom or hallways) and students should be given the opportunity to walk around and look at the pieces for a period of time. This will allow for informal discussion of students with their peers, and help them to verbalize some of their thoughts and ideas.

Students are invited to write their thoughts on stickies and post them on each others artworks. Teachers may choose to provide sentence stems that student should complete such as:

"i like the way you..."

"I wonder if..."

"This portrait reminds me of..." etc.

Teachers should consider writing questions on chart paper or the board so that students have a reference and are focused on relevant, constructive questions and answers.

Students may write about as many art pieces as time permits; some time should be spent establishing the need for supportive and constructive comments. Teachers should ensure that all work receives a balance of peer feedback.

Students then retrieve the stickies attached to their own work, and look through the ideas and questions raised.

(Individual)

Students then write a critical analysis of their own artwork, including the cultural context of the art work they have created and how it reflects on media icons in our society today.

Students should include a description about how they w influenced by their chosen celebrity and others in the media and end by commenting on whether or not their viewpoint has been altered.

Other options for students to use as a way to represent this reflection include:

- writing in role as an art critic
- graphic organizer, web, mind map
- short skit, tableau or song
- in pairs interviewing the artist

Initial Response and Description

Which art medium, and/or technique is used?

Identify the subject matter of the artwork.

Provide a full inventory of exactly what you see

Interpretation

What thoughts, ideas and feelings does the art work evoke?

Why did you choose to represent this celebrity?

Why was the art work created and what purpose does it serve?

Are there symbols in the art work that represent something else?

How does changing the colour alter the meaning of the art work?

Analysis

What is the focal point of the art work?

How have you created balance?

Describe the contrast between the elements.

Is there rhythm or movement in the artwork?

Informed Evaluation

State what you like and dislike about the artwork and give reasons.

Do you think you have been successful in communicating your meaning? Why or why not?

Consolidation (30 minutes)

Students will share parts of their critical analysis and reflection with a partner and then post what they consider to be important points on chart paper to be taken up as part of the consolidating whole class discussion.

Creating an artist statement based on this reflective writing should be completed and posted next to the finished paintings.

Final Possible Questions for Discussion

Why did you choose to represent this celebrity?

Were you successful in expressing your meaning through your art work?

What meanings are expressed in the images?

How does changing the colour scheme affect the meaning in the image?

In closing, how has this media icon influenced you personally?
Is this a healthy/positive influence? Why or why not?

What have you learned about media icons from this art project?

Next Lesson Connection

This is the end of the unit on *Powerful Pop Art Portraits*. This lesson may lead into further sessions on analysing art work or further reflection on the influence of the media in our society. Further learning associated with the influence of popular culture may continue in the Social Studies unit *Canada and its Trading Partners*.