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# Intermediate Division

## Sculpture Unit

**My Pop Up Self**

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Resource to Support the 2009 Revised Ontario Arts Curriculum Policy Document

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## Unit Overview - My pop-up Self - Grade 7

### Curriculum: What will students learn?

#### Context:

Pop-up books, also known as movables books, are three dimensional creative vehicles for story telling. The creation of pop-ups is also know as paper engineering and utilizes paper sculpture techniques.

Our unit utilizes many of the stages of the Creative Process (p.19 The Arts) In order to inspire our grade seven students, we have presented the work of cutting edge artists who employ paper engineering techniques. Students have many opportunities to practice skills, with various levels of scaffolding. Moreover, students have the authentic experience of applying knowledge about themselves to a theme.

Self, peer and teacher assessment opportunities occur throughout the unit. A rubric is provided for the final assessment.

#### Summary:

Pop-up books create a novel way to explore the ideas of mechanics within a traditional visual art format. Additionally, in this unit, the pop-up book's content encourages student to self-reflect as they create a theme that expresses their character.

Pop-up books are a tidy time capsule and can be kept by students for later reflection in their coming years. As well, they present well in school showcases and can be easily transported to other classes to be shared. pop-up books can also be photographed and shared in web site communities.

Moreover, exploring pop-up structures can stimulate students interest in communities outside of school such as the International "Movable Book" Society. The same skill learned by creating pop-ups can be transferred cross curricular to science, mechanics, and mathematics.

1. Students examine pop-up books with a main character. They take note of the theme and how it plays a role defining the character. As well, they look at how theme and character create meaning(s). Moreover, students examine a books' physical construction.
2. Students review their findings from lesson one. They practice various pop-up techniques using templates provided.
3. Students will be introduced to contemporary pop-up artists and examine the role of theme and character. Students practice understanding these concepts with the teacher, a small group and individually through a graphic organizer.
4. Students begin to organize and construct their final pop-up work, which includes the front, back, cover and inside spread. The content of their work

will be based on a theme about themselves.

5. Students review and self assess their work.

### **Overall and Specific Expectations: Grade 7 - Visual Arts**

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

- D1.2 demonstrate and 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
- D1.4 use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenged

### **Unit Guiding Questions**

1. Can books be seen as artworks?
2. How can a pop up book be a sculpture?
3. How is a pop-up book different from a two dimensional book?
4. Why would an artist use a pop-up book instead of a two dimensional book?
5. How is meaning conveyed through the use of text and image?
6. How do I want to represent myself as a theme?
7. What kinds of paper engineering best work to communicate the meaning, which I intend?
8. What have I discovered about myself through this process?
9. What did I discover by using the elements and principals of design in my work?
10. What other examples of various sculpture techniques can I find in the world around me?

### **Lesson Guiding Questions**

#### **Lesson 1**

- What do you see in front of you?
- How many pages does each of the books have?
- List some of the differences between pop-up and picture books?
- Who is the main character in the book?
- Provide some examples of what is your character interested in?
- What illustration best illustrates your character and why?

#### **Lesson 2**

- What is a pop-up book?
- What is the difference between more complicated pop-ups and simple ones?
- How many different pop-up techniques does your book use?
- What media were used to create the images?
- Do you think the artist used the media before or after cutting the pop-ups?

**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;

- D2.3 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)
- D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others; identify the strategies they used in planning, producing, and critiquing their own and others' works of art)

- What is the most important step in producing a working pop-up?
- How can you create interest in the foreground where the pop-up is and diminish the background? (e.g. brighter, darker colours in the foreground and softer, lighter colours in the background.)

**Lesson 3**

- What does this particular image makes you think of?
- What is most surprising about the image?
- What is the theme of this artwork?
- How does the theme relate to the main character?
- How does this work make you feel?
- What do you find delightful in this work?
- Why did the artist choose a three dimensional art instead of two dimensional art?

**Lesson 4**

- What theme do you want to choose to represent yourself in your pop-up book?
- What ideas do you want to explore?
- What do you want on your front and back cover?
- Where is the focal point located on the front cover?
- What colours will you use?
- What techniques are you interested in using?
- How will you incorporate your personal artifacts into your book?
- What ideas do you want to explore?

**Lesson 5**

- Which of the pop-up books catches your attention right away?
- Can you explain what the pop-up book is about?
- What evidence from the pop-up book can you gather that would support the subject matter? In what way?
- What is the most evident element of design used?
- What is the most evident principle of design used?
- How can you express the same theme, but using a different composition/ objects?

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

**Assessment Culminating Performance Activity**

**of Learning: Irina (Feb. 25)**

Students will be evaluated with a rubric on the final project, the pop up book, based on the following criteria:

- functionality of pop ups
- use of elements and principles of design
- successful representation of a biographical theme through the use of collage and pop ups
- final presentation of the pop up book

Throughout the unit, students will have opportunities to participate self, peer and teacher dialogue regarding the development of their understanding.

**Assessment Checkpoints and Rubric**

**for Checkpoint 1**

**Learning:** Small group work, mixed media small experimental project: informal teacher, peer assessment

**Checkpoint 2**

Pop-up techniques practice checklist (BLM) self and teacher assessment

**Checkpoint 3**

Graphic Organizer (BLM3-star graphic organizer): Three opportunities to practice understanding: teacher, peer, and students

**Checkpoint 4**

Informal Guidance over the development of paper engineering with the guide of the final rubric (BLM4), Graphic Organizer Flow Chart

**Checkpoint 5**

Final rubric (BLM5) self and teacher assessment, verbal peer assessment opportunities provided.

<b>Unit Lessons</b>	How will assessment and instruction be organized for learning?	Approx. Duration (1 class = 60 mins.)
<b>Lesson 1</b>	<p><b>Looking At Pop-Up Books</b></p> <p>Students are introduced to the world of pop-up books. They compare a three dimensional pop-up book with the two dimensional book. They examine literacy components and themes as well as structural components. Students investigate what meanings arise from the combination of story, text, illustration, and construction.</p>	1-2 classes
<b>Lesson 2</b>	<p><b>Pop-Up Challenge</b></p> <p>With a focus on paper engineering, students continue to explore and examine various pop-up books. Students create practice examples using various pop-up techniques; such as, parallel folds/steps, mouth, spiral (paper reduction), and cage.</p>	2 classes
<b>Lesson 3</b>	<p><b>My World &amp; Interests</b></p> <p>Making references to the Critical Analysis Process (p23, The Arts), students observe and analyse the work of artists Robert Sabuda, Jen Stark, Kako Ueda, and Peter Callesen. Students inspired by contemporary paper engineering showing technical proficiency and multiple meanings and themes begin to think about the creation of their own meaningful pop-up book.</p>	1 class
<b>Lesson 4</b>	<p><b>My Pop-Up Book</b></p> <p>Using relevant evidence from their previous lesson to create a theme that is representative of their self, students create the two covers and the inside of their pop-up books. Layout and layering, knowing the limitations and possibilities of each media (collage and paper engineering), and the combination text and images to create a strong visual composition are emphasized.</p>	4 classes
<b>Lesson 5</b>	<p><b>Critique + Self Reflection</b></p> <p>Students review their use of the creative process (p. 19, The Arts) by observing, analysing, and reflecting on their artistic choices and be given the chance to work on changes that they wish to make to their artwork. Reflections allow for self awareness of the students' strengths and limitations. Students use appropriate art terminology when presenting their pop-up book and in relation to the work of their peers with reference to the Critical Analysis Process ( p. 23, The Arts).</p>	1-2 classes

## Appendix INT.S. Overview

### Resources & Annotated Bibliography

"*The Ontario Curriculum Grades 1-8: The Arts 2009 Revised*". Queen's Printer for Ontario. 2009. The revised Ontario Curriculum provides the expectations determined by the Ontario Ministry of Education with a focus on the arts: drama, dance, music and visual arts. This is the 2009 revised edition.

Avella, Natalie. "*Paper Engineering 3D design techniques for a 2D material*." Mies: RotoVision. 2006. This is a very interesting book showcasing a number of different paper projects mostly used in graphic design and other commercial contexts.

Badalucco, Laura. "*Kirigami*". New York: Sterling Publishing Company. 2001. This book focuses on various projects that involve Kirigami, a Japanese paper engineering technique similar to pop ups.

Barton, Carol. "*The Pocket Paper Engineer*." Glen Echo: Popular Kinetics Press. 2005. This is a practical guide to paper engineering containing instructions and projects alike. The projects can be cut out based on the paper patterns to create pop ups.

Bataille, Marion. "*ABC3D*". New York: Roaring Brook Press. 2008. An excellent source of pop up ideas based on the alphabet.

Carter, David A. and Diaz, James. "*The Elements of Pop Up*". New York: Simon & Schuster Children's Publishing Division. 1999. An excellent source of more complex pop up techniques.

Diaz, James and Diaz, Francesca. "*Popigami: When Every Day Paper Pops!*" Atlanta: Dalmation Publishing Group. 2007. This book is an excellent resource for those interested in combining origami with pop up techniques.

Gonzales, Ben A. "*Paper, Scissors, Sculpt! Creating Cut and Fold Animals*". New York: Sterling Publishing. 2005. This is a great resource for all interested in making imaginative animals. Techniques focus heavily on proper paper folding and precision cutting to achieve desired final projects.

Grater, Michael. "*Papercraft Projects with One Piece of Paper*". Toronto: General Publishing Company Ltd. 1963. This book is an excellent source of paper engineering for beginners, containing 29 different projects.

Hiner, Mark. "*Paper Engineering for Pop Up Books and Cards*". St. Albans, Herts: Tarquin Publications. 2006. This book focuses on a number of pop up techniques, some relatively simple, some more complex.

Ita, Sam. "*20,000 Leagues Under the Sea: A pop-up Book*". New York: Sterling. Pop Edition. 2007. This excellently done 3d book follows the story of the captain Nemo in his underwater adventure. Based on the Jules Verne original.

Ita, Sam. *"Moby Dick. A Pop-Up Book"*. New York: Sterling. Pop Edition. 2007.  
This is a graphic novel with pop up elements. Contains very short text. Based on the original story by Herman Melville.

Jackson, Paul. *"The Pop Up Book. Step by Step Instructions for Creating Over 100 Original Paper Projects"*. Markham: Fitzhenry & Whiteside Ltd. 1993.  
This book is a must have resource for all paper engineers beginners or experienced. It features over 100 projects ranging from very simple cards to more complex architectural models.

Pelham, David. *"Trail"*. New York: Simon & Schuster Children's Publishing Division. 2007.  
This book combines very complex pop ups with poetry to create a maze of landscapes, all in white and silver.

Reinhart, Matthew. *"Cinderella A Pop Up Fairy Tale"*. New York: Simon & Schuster. Little Simon. 2006.  
This is a pop up book based on the popular fairy tale.

Reinhart, Matthew. *"The Jungle Book: A Pop Up Adventure"*. New York: Simon & Schuster. Little Simon. 2006.  
This is a pop up rendition of the traditional tale by Rudyard Kipling.

Reinhart, Matthew. *"Star Wars: A Pop Up Guide to the Galaxy"*. New York: Scholastic Inc, Orchard Books. 2007  
This book is a very very short version of the large 6 movie epic. It contains text, illustrations along with pop ups.

Saint-Exhubery, Antoine de. *"The Little Prince"*. New York: Houghton Mifflin Harcourt Publishing Company. 2009.  
A pop up version, with unbridged text and original illustrations.

Seibold, J. Otto. *"Alice In Pop-up Wonderland"*. New York: Scholastic Inc, Orchard Books. 2003.  
This is a pop up version of the classic by Lewis Carroll

Sloman, Paul Ed. *"Paper Tear. Fold. Rip. Crease. Cut."* London: Black Dog Publishing, 2009.  
This book is a strong resource depicting 50 contemporary artists working with various paper projects ranging from installations to modular folding. It also touches on the history of paper and its role throughout history.

Valenta, Barbara. *"Pop-O-Mania. How To Create Your Own Pop-Ups"*. New York: Penguin, Dial Books for Young Readers. 1997.  
This book goes through a number of very simple and practical pop up techniques.



**Critical Learning**

Students will be introduced to the world of pop-up books. They compare a three dimensional pop-up book with the two dimensional book. Using art terminology used in The Critical Analysis Process (p.23, The Arts), students acknowledge the elements and principles of design that are used in the illustrations. They examine literacy components and themes as well as structural components. Students investigate what meanings arise from the combination of story, text, illustration, and construction. They create a collage example to explore how important these components are in developing a character, meaning, and theme.

**Guiding Questions**

1. What do you see in front of you?
2. List some of the differences between Pop-Up and picture books?
3. Do you consider these 'books' to be a form of art?
4. Who is the main character in the book?
5. What illustration best illustrates your character and why?

**Curriculum Expectations**

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

- **D2.4** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others; identify the strategies they used in planning, producing, and critiquing their own and others' works of art)

**Learning Goals**

**(Unpacked Expectations)**

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

- know that pop-up books are a three dimensional form of illustrated texts
- know that pop-up books are relatively short and contain very little text
- apply the critical analysis process and terminology to illustrations
- create a collage that investigates the meaning of story through the combination of text and images
- recognize different art forms (paper sculpture in pop-up books, illustrations in books) in the world around them.

**Instructional Components**

**Prior Knowledge and Skills**

Students should:

- understand elements of a story: setting, character, beginning, middle, and end
- know and understand the elements and principles of design
- have previously read illustrated books
- be able to work independently and in small groups

**Terminology**

- elements and principles of design
- 2D + 3D illustrated text
- pop-up books
- narrative, characterization, character trait, personality

**Materials**

- BLM 1 (guiding questions handout)
- chart paper
- markers
- tape
- 15x15cm (6x6") card-stock or heavier paper pieces
- glue
- scissors
- pencils
- INT.S.L.1.1 BLM Guiding Questions
- photocopies of a main characters within a setting of the chosen

book (such as Alice in Lewis Carroll's *Alice in Wonderland*, or *The Dot* by Peter Reynolds)

- pop-up books

*Note: Pop-up books are slightly more difficult to come across, as libraries do not regularly stock these due to high damage rate.*

Examples: "*Alice's Pop-Up Wonderland*" by Robert Sabuda, "*The Little Prince Pop-Up*" by Antoine de St. Exubery, "*The Jungle Book: A Pop-Up Adventure*" by Matthew Reinhart, "*Cinderella*" by Matthew Reinhart, "*20000 Leagues Under the Sea*" by Sam Ita, "*Moby Dick. A Pop-Up Book*" by Sam Ita, "*Star Wars: A Pop-Up Guide to the Galaxy*" by Matthew Reinhart, "*One Red Dot*" by David Carter

**Minds On!**

Approximately 40 minutes

**Pause and Ponder**

**Small Groups - Guided Analysis - Activating Prior Knowledge**

Divide class into groups of 4 - 5 students.

Each group is given at least one picture book that focuses on strong characters and/or deals with various traditions and cultural backgrounds and a pop-up book

Students analyze the illustrated books based on the following guided questions:

- What is the title, writer and illustrator for each book?
- How many pages does each of the books have?
- List some of the differences between pop-up and picture books?
- Why do you consider these books to be an art form?
- Who is the main character in each of the books?
- What are the main characters' interests?
- What do you see in the images/illustration?
- Do you see these books as art forms? Why are we looking at these books in art class?

Using the Guiding Questions (see Appendix INT.S.L.1.1 BLM) students record their groups' answers.

**Whole Class - Debriefing**

Each group presents their findings.

Discussion on similarities and discrepancies between pop-up and picture books

Commonalities from student findings recorded on chart paper to be posted (Anchor chart).

**Teacher Tip:** If it is not possible to give each group a pop-up book create another student group to examine a pop-up book and bring their findings back to the other student groups. Book titles have been suggested in the materials section, however any picture books that deal with themes such as family, friendship, or social issues would be suitable.

Additional Guiding Questions using The Critical Analysis (p.23, The Arts) are available, see appendix INT S1.

**AfL:** Collect filled out INT.S.L.1.1 BLM Guiding Questions; Pay close attention to students' ability to determine the relationship between the evidence and the specific character's interest; observe correct use of terminology, including elements and principles of design; ongoing feedback to keep students on track  
**AsL:** Listen and observe group discussions to assess prior knowledge

Action!

Approximately 40 minutes

**Whole Group - Discussion**

Teacher reads aloud an illustrated book; such as, L. Carol's *Alice in A Pop-Up Wonderland* by J. O. Seibold or *The Dot* by P. Reynolds Using the techniques of "Role On The Wall" or "Character Map" (see Appendix INT.S.L.1) students record information about their character's personae on chart paper to be posted in an accessible location:

- Character's feelings about him/herself (emotions)
- Character's feelings about other people
- Other character's reactions to the character
- Character's likes and dislikes
- Character's history
- Character's dreams or regrets
- Things in character's way that create a problem or hold them back (obstacles)
- Things that help a character (support)

*Note: This information can be very detailed or just jottings of single words that describe the character. Focus should be on the main character of the book ; for example, Alice in **Alice in A Pop-Up Wonderland***

**Individual** See Student Examples in Appendix INT.S.L.1

Students create a practice card that illustrates the character using the information they gathered about their character personae:

- Students receive square pieces of 15x15 cm card-stock and photocopies of the main character from the book
- Students chose one of the area of the character's personae.
- Students create a collage that depicts this personae.
- Students glue the cut out of the main character anywhere on the card.
- Using mixed media - markers, pencils, paint, collage papers - students express feelings and experiences of the character through various words and textures.

*Example: If you were using the book **Alice in A Pop-Up Wonderland**, and the Queen, being an obstacle, preventing Alice from returning back to her world, glue the Alice cut out on the card and then draw the queen and the cards very small, scattered all over the card's other side. Add the famous quote "Off with her head!" repeated over and over in various sized text and fonts.*

The resulting collage will be used in the Consolidation section of the lesson.

**Teacher Tip:**

Use of a pop-up book is preferred but if not available a two-dimensional book will do.

"Role On The Wall" and "Character Map" are techniques used in drama and language arts to understand a character (see appendix INT.S.L.1).

**Guiding Questions/  
Prompts:**

1. What traits does the book tell us directly? (factual traits)
2. What are the character's emotions at the beginning, throughout and end of the story?
3. What did we figure out about the character from the information given us from the story? (Inferred traits)
4. Who supports the character. Think of support that is not obvious in the book, but you infer it?
5. What are the character's major and minor obstacles through the story?
6. How has the character changed throughout the story?

**Consolidation**

Approximately 15 minutes

**Gallery Walk**

Students place all of their collages facing outward on a center table.  
Students gather in a circle around the table and begin a clockwise rotation.  
Answering the following questions:

- Which collage that stands out the most (initial response)
- What do you like about it? (description)
- What is the most successful part of the collage and why? (analysis/ interpretation)
- Based on the book we just read, what elements could the artist change to represent the same meaning? (informed point of view)

**AfL:** Teacher collects all Guiding Questions INT.S.L.1.1 BLM from each group to check for comprehension.  
Teacher looks at the individual cards and assesses clarity of message. Individual feedback would be helpful for next class.

**Next Lesson Connection:**

Encourage students to check out various pop-up books on their own to learn more about the engineering, or look them up on Internet sites such as youtube in order to start thinking about the order of construction and expand their general knowledge. This will be helpful activity because the next lesson will focus on the students learning and practicing pop-up techniques.

## Appendix INT.S.1

### Teacher Resources

**Additional Prompts/Guiding Questions:** The Critical Analysis (p.23, The Arts)

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

### INT.S.L.1.1 BLM Guiding Questions

Group member names \_\_\_\_\_

*Instructions: Have a look at the two books in front of you.*

*Discuss questions and answers with your group members before writing them down.*

*Complete one sheet per group.*

1. What are the title, writer and illustrator for each book?
2. How many pages does each of the books have?
3. List some of the differences between Pop-Up and picture books?
4. Why do you consider these books to be an art form?
5. Who is the main character in each of the books?
6. What are the main characters' interests?
7. What do you see in the images/illustration?
8. Do you see these books as art forms?
9. Why are we looking at these books in art class?

## Techniques: Character Development

### (a) Character Map

It is a visual or graphic organizer used by students to examine a character's traits during its development within the book.

*"What makes the character who they are? What things about them help us to identify who they are? What traits makes Captain Hook and not Sleeping Beauty?"*

- distinguish between the character's "factual traits" presented directly by the story and character traits that readers infer from the story, "inferred traits".
- list things that affect the character, causing that character to change throughout the story
- list obstacles that the character must over come in the story to grow
- create a map of that character that shows all the different factual and inferred traits that make them who they are

### (b) Role On The Wall

It is an outline of a character with information written on it - either inside the outline, or round the edge.

- A character is selected from a story and their outlines drawn on large sheets of paper.
- The space around the outline can be filled with comments made by other characters (children in role)
- The space inside the figure can be used to capture the character's own feelings at significant moments in the text.
- This can be used to create a focus on the difference between external views of a character and the way that he or she sees him or herself.

**Role On the Wall : Developing Character Personae**

**Character's Name:**  
**Role:**

**Obstacles**  
Real?  
Inferred?

**Emotions**  
How I see myself  
Likes/Dislikes

**History**

**SETTING**

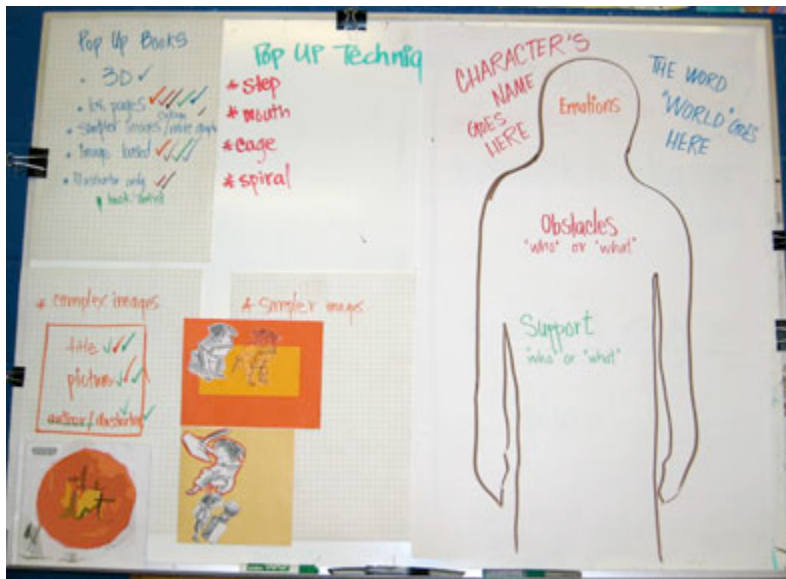
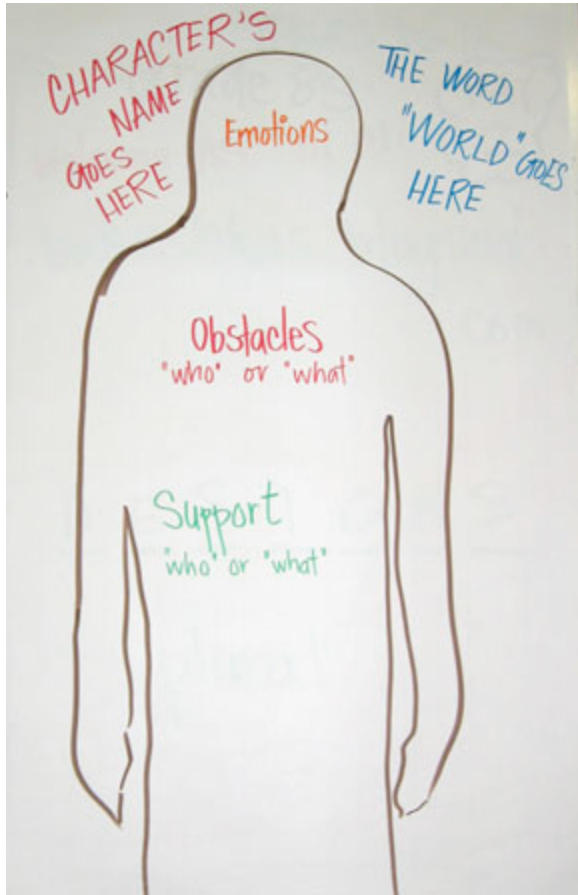
**SUPPORT**

**ENVIRONMENT**

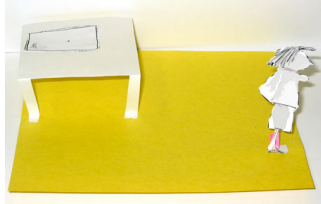


Student Examples

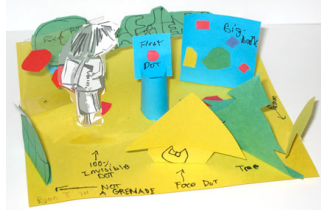
ROLE ON THE WALL ILLUSTRATION



Examples of the Role On The Wall Activity



The Character - The Obstacle/Problem



Emotion of Character: Confusion



Emotion of Character: Determined



The Character's World



Character's Inspiration



The Character as Role Model

### Critical Learning

With a focus on paper engineering, students continue to explore and examine various pop-up books or the pop up examples supplied within this unit (see Appendix INT.S.L.2.3.4). Students create practice examples using various pop-up techniques; such as, parallel folds/steps, mouth, spiral, and cage.

### Guiding Questions

1. What are the differences between a simple pop-up and a complex pop-up?
2. How many different pop-up techniques does your book use?
3. What is the most important step in producing a working pop-up?
4. What have you noticed about the construction of a basic book?
5. How do pop-up books compare to other paper sculptures?

### Curriculum Expectations

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

- **D1.1** create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas and issues, including opposing points of view
- **D1.4** use a variety of materials, tools, techniques and technologies to determine solutions to increasingly complex design challenges

### Learning Goals (Unpacked Expectations)

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

- identify and replicate at least four or five different pop-up techniques
- use the creative process in the application of specific instructions for the creation of the pop-ups
- realize that careful folding techniques are one of the most essential steps in creating a functional pop-up

### Instructional Components

#### Prior Knowledge and Skills

Students should:

- have the ability to safely use scissors or x-acto knives (see Appendix INT.S.L.2)
- know how to use a pencil crayon (shading technique optional)
- know how to use a glue stick
- be able to work independently and in small groups

*Teacher Notes:*

*Pop-Up books contain a number of pop-up techniques, some simple, some complex.*

*Folding the paper is one of the most important steps in creating a successful pop-up.*

*Any medium could be used to finish the pop-ups, however it has to be done before the paper is actually cut and glued together*

#### Terminology

- elements and principles of design (form, shape, colour, texture)
- 3D illustrated text
- pop-up books
- step/fold
- flap
- slider
- spiral/coil
- paper reduction
- spinner
- pull tabs
- narrative, characterization, character trait, personality

#### Materials

- card stock for the main cards
- pre-cut stencils of silhouettes, shapes, animals, plants
- various coloured papers
- x-acto knives and/or scissors
- pencils
- glue sticks
- appendices photocopies
- INT.S.L.2.1BLM: Looking At Pop-Ups
- INT.S.L.2.2 BLM: Pop-Up Technique Checklist
- pop-up books; such as,

*"The Little Prince Pop-Up"* by Antoine de St. Exubery

*"The Jungle Book: A Pop-Up Adventure"* by Matthew Reinhart, *"Cinderella"* by Matthew

Reinhart, *"20000 Leagues Under the Sea"* by Sam Ita, *"Star Wars: A Pop-Up Guide to the Galaxy"* by Matthew Reinhart

Pop-Up Note: Pop-Up books are slightly more difficult to come across, as libraries do not regularly stock these due to high damage rate; however, if you do not have access to any pop-up books, there are several very good artist images and video resources available on the Internet

Additional Resources:

Instructional Pop-Up books: *"The Elements of Pop-Ups"* by David Carter and James Diaz, *"Pop-O-Mania, How to Create Your Own Pop-Ups"* by Barbara Valenta

**Minds On**

Approximately 20 minutes

**Pause and Ponder**

**Small Group - Guided Analysis - Activating Prior Knowledge**

Students work in groups of 4 or 5 (preferably the same groups as in lesson #1) discussion one pop-up book.

Students look at how the book is built. Some of the questions to consider include.

- In the book in front of you are the pop-ups simple or complex?
- How many different pop-up techniques does your book use?
- What medium was used to create the images and pop-ups?
- What is the most important step in producing a **functional** pop-up? (e.g., folding)

If possible, another pop-up book is given to each group, or groups trade books.

Students examine books and record their observations on the "Looking At Pop-Ups" handout (see Appendix INT.S.L.2.1BLM)

**Whole Group - Discussion**

Each group presents their findings to class and information gets recorded on one piece of chart paper to be posted in classroom.

**AfL:** Observe correct use of terminology, including elements and principles of design.



**Action!** Approximately 90 minutes

### Learning + Practicing - Pop-Up Techniques

#### Class #1

#### Teaching Modeling: Demonstration

Students observe a hands on, step-by-step demonstration on how to create a very basic pop-up techniques: parallel folds/steps, mouth, spiral (paper reduction), and cage.

1. Present materials (paper, glue, xacto knives, scissors, ruler, pre-cut shapes or silhouettes, cutting board)
2. Review how to fold paper properly with precision
3. Review basic safety rules on how to properly use a x-acto knife and scissors.
4. Using step-by-step instructions from the Appendix, choose one or more examples and model them. (If available, use a digital visual presenter such as an Elmo to model these techniques)

#### Individual : Practicing Pop-Up techniques exercises

Students receive 8.5" x11" pieces of paper to use for the base of this exercise and other colour sheets of paper from which they will build the elements to be glued to the pop-ups;e.g., silhouettes, circles, squares, pyramids)

Students will use the checklist to self-asses by using the criteria in the Pop-Up Techniques Checklist (see Appendix INT.S.L.2.2 BLM)

#### Class #2

#### Individual: Practicing pop-up techniques exercise

Students' will complete all four pop-up techniques, including the gluing of cut out silhouettes, various shapes, etc.

Students must complete all the techniques exercise before they move on to their own books.

**Teacher Tips:** Use step-by-step instructional images (See Appendix INT.S.L.2) and/or Instructional books/ videos (see materials) and pre-made teacher exemplars (creating An Anchor Chart). Teacher exemplars should be easily accessible so students can compare their work to technical exemplars.

Frequent reminders about x-acto and knife safety (see Appendix INT.S.L.2).

Coach students to be patient and take their time folding.

**DI:** Student who have mastered techniques help those need assistance.

Accommodations should be allowed by reducing the number or type of difficulty of pop-ups.

**AfL:** Teacher uses INT.S.L.2.2 BLM: Pop-Up Technique Checklist (formative) to determine student's understanding and building ability.

Approximately 15 minutes

#### Individual

At the end of each of the classes students should have time to record their reflections on the INT.S.L.2.2 BLM: Pop-Up Technique Checklist, in their sketchbooks or journals.

**AfL:** Students submit their practice examples and self-assessment to teacher.

#### Next Lesson Connection:

Students have to search for personal artifacts that represent them; such as photos, relatively small objects, textiles, pieces of old clothing. Remind students that these items will not be returning to home in the same condition, so students must obtain parental permission to bring them to class next day.

## Appendix INT.S.L.2

### **Safety First - BASICS -**

#### SCISSORS

The simplest tool has the potential to cause serious injury, and it is often familiar tools that cause problems. That brings us to our scissors! Primary students are only to use the blunt end “kid” specific scissors. Once given clear, specified instructions, older students may use the sharp end “teacher” scissors.

Store in a specified container.

Only cut while sitting down.

Keep the blades sharp.

Never run fingers along the edge of the blade.

Carry the scissors with blades closed, handles up.

Be vigilant of those around you.

#### X-ACTO KNIFE

X-acto knives are not to be used by Primary students. Older students may use them only under teacher supervision and only after receiving specific safety instruction by the teacher.

Always remain focused. Don't Rush.

Store in a specified container where blades are not exposed.

Use a cutting matt.

Keep the blades sharp.

Only cut while sitting down.

Never run fingers along the edge of the blade to check for sharpness.

Keeping the “holding” hand clear of the knife.

Ensure the blade is secure before cutting.

Always cut away from the body and the other hand

Turn the paper, not the knife.

Cut with the blade not with the other side.

Be vigilant of those around you.





**INT.S.L.2.2 BLM: Pop-Up Technique Checklist**

Name: \_\_\_\_\_

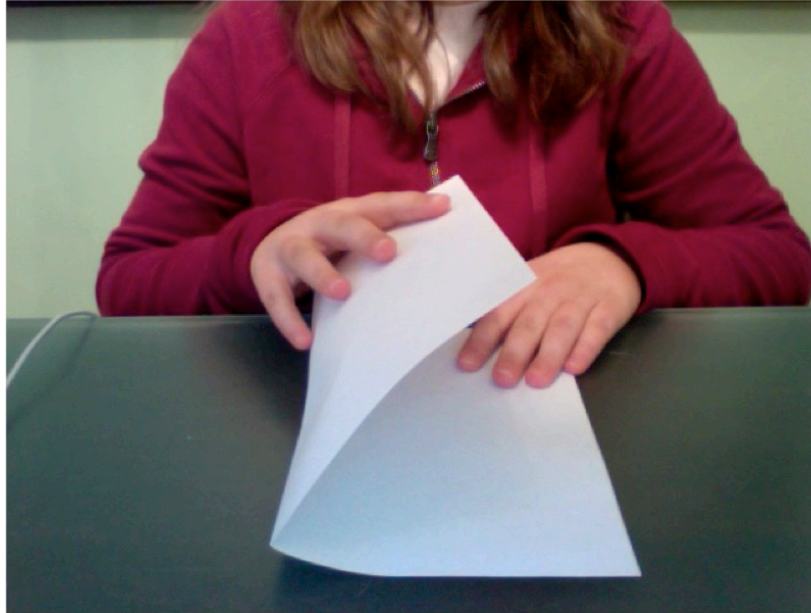
**Pop-Up Technique Checklist**

Please fill in the spaces below according to your progress:

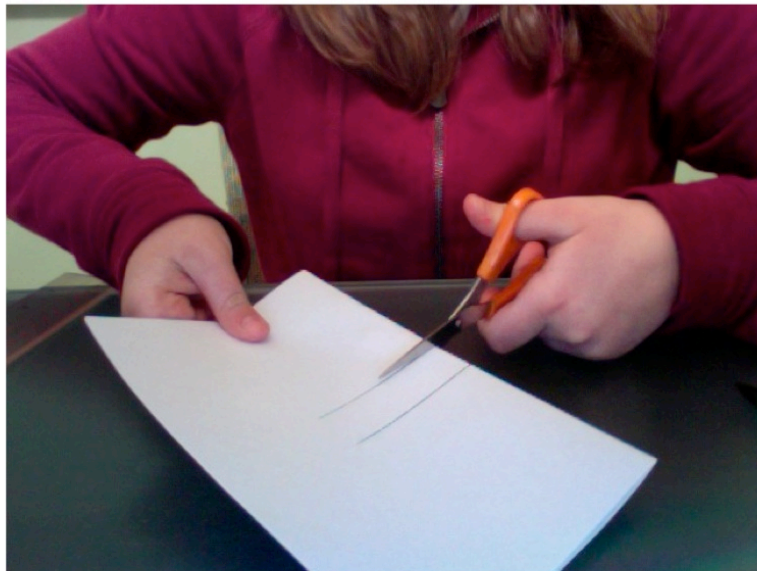
Technique	Completed		Difficulty level (1 easiest, 5 hardest)	More practice needed		How can I use this technique on my own Pop-Up
	yes	no		yes	no	
Parallel folds/steps	yes	no	1 2 3 4 5	yes	no	
Mouth	yes	no	1 2 3 4 5	yes	no	
Spiral (paper reduction)	yes	no	1 2 3 4 5	yes	no	
Cage	yes	no	1 2 3 4 5	yes	no	

## Paper Techniques + Pictures

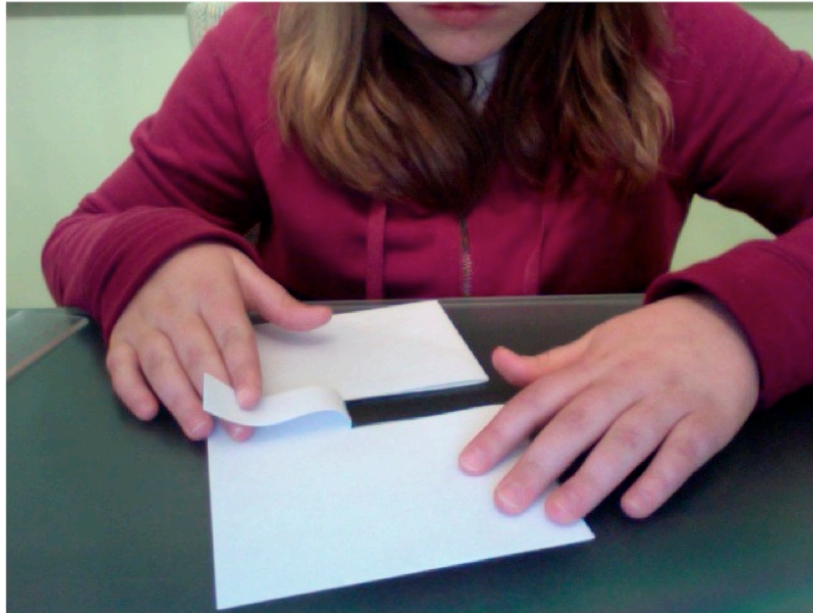
### Parallel Folds + Steps



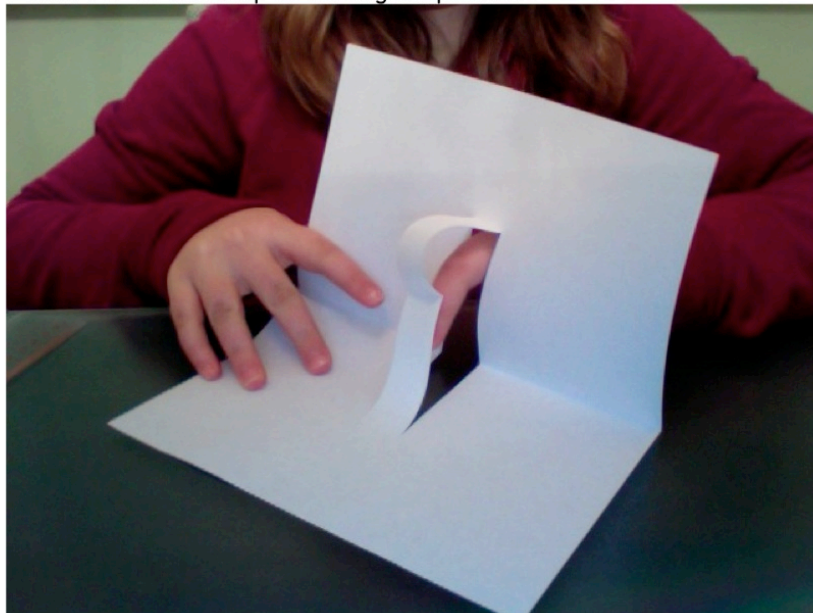
- Start off by folding your piece of 8.5"x 11" paper in half, width wise.
- Make sure the fold is created very well.
- Heavier paper works best.



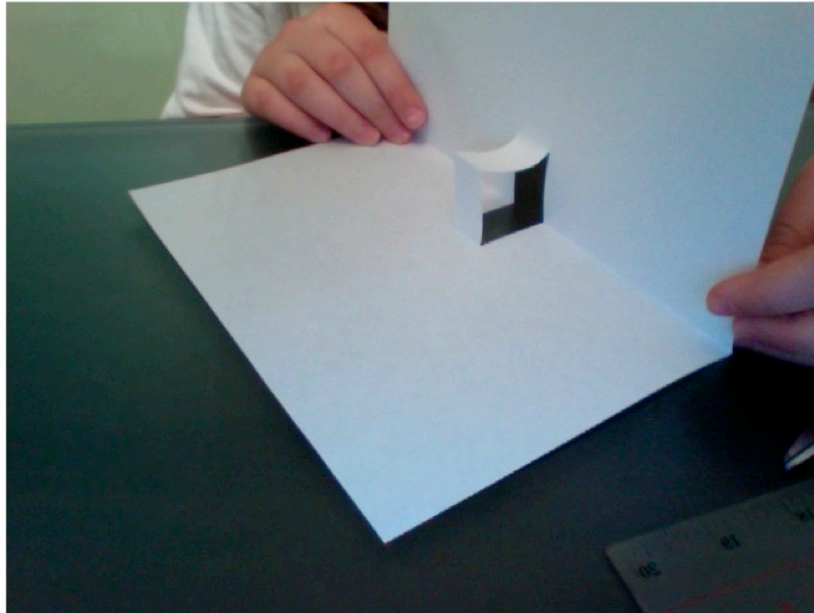
- On the folded edge of the paper draw two parallel slits
- The slits can be anywhere along the edge depending where you would like your pop-up to be
- Cut along the slits.



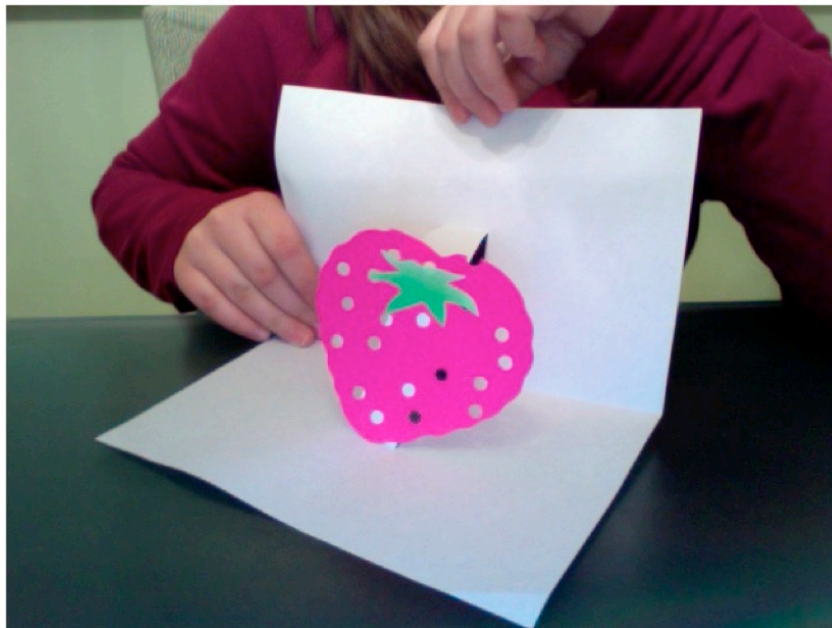
- Fold the strip of paper back to make a crease.
- Then return the strip to its original position.



- Open up the paper.
- With one finger push the strip inward.

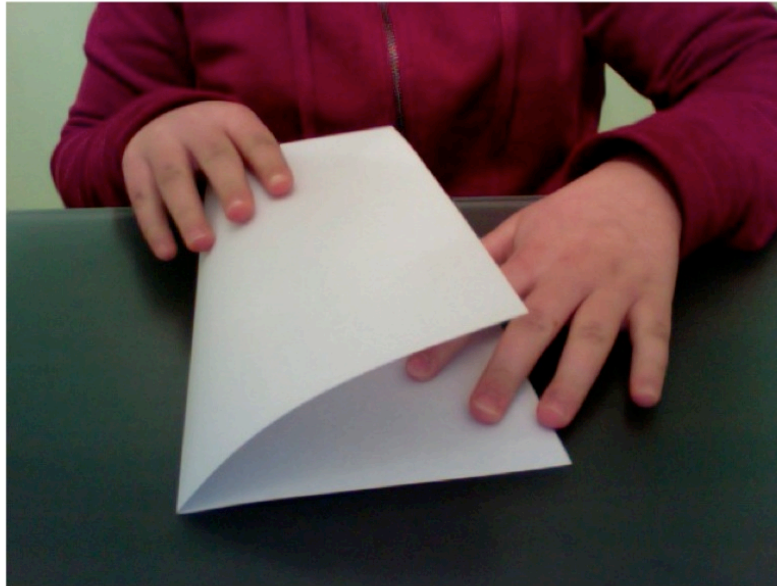


- It should look like this.



- Then attach a pre-cut drawing of your choice to front side of the now pop-up.

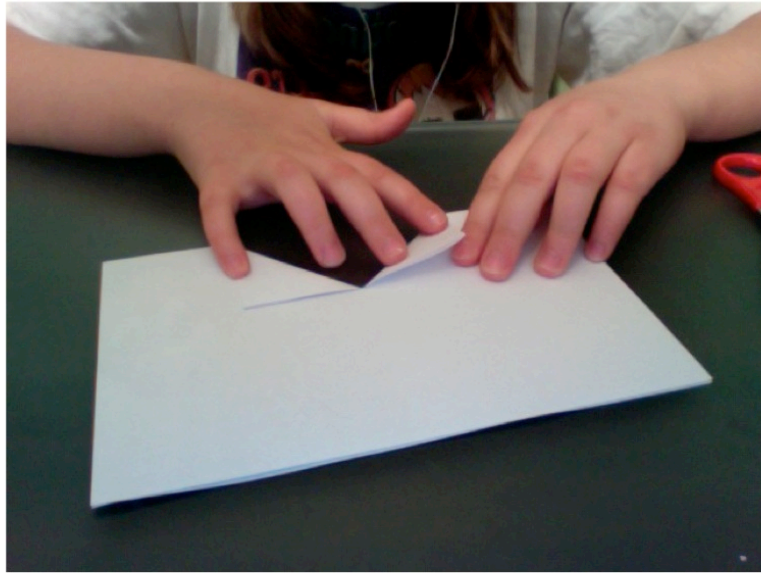
## The Mouth



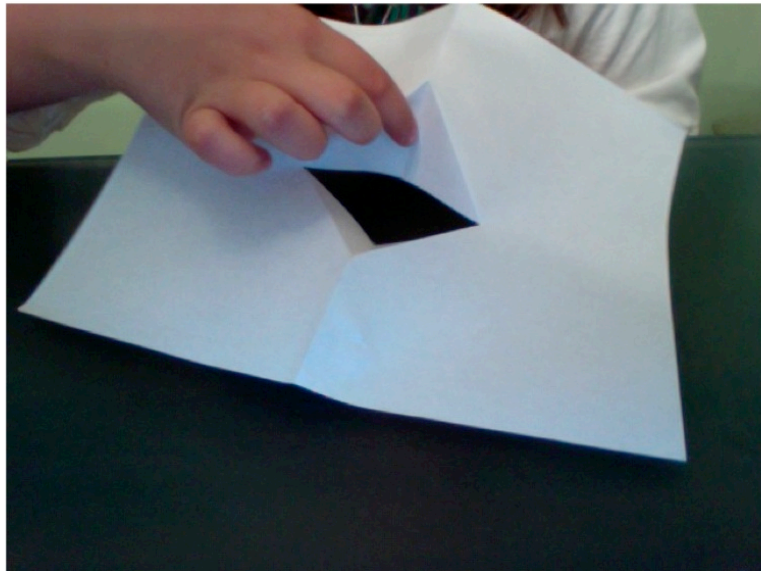
- Start off by folding two pieces of 8.5"x 11" paper into half, width wise. Make sure the folds are creased very well. Heavier paper works best.



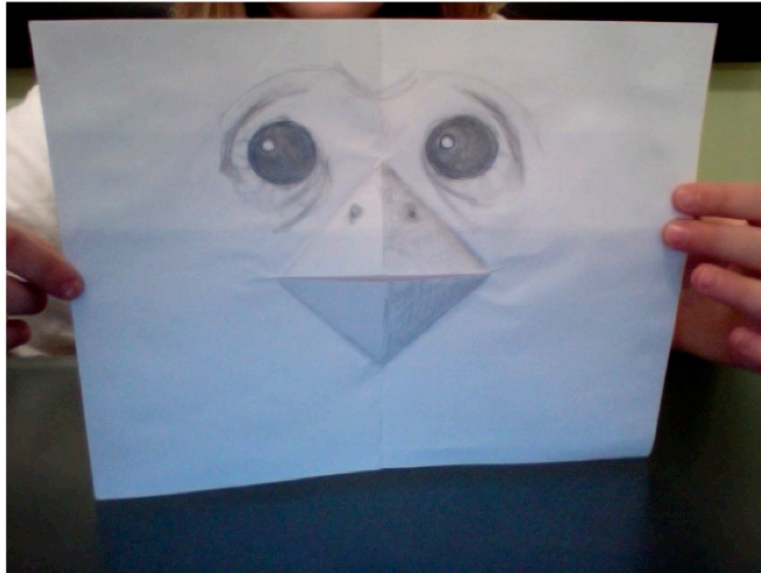
- Take one of the folded in half papers.
- In the center of the folded edge, draw and then cut, one slit.
- Make sure the slit is not bigger than 3" in length.



- Fold back the flaps from the cut slit such that they form two equal triangles.



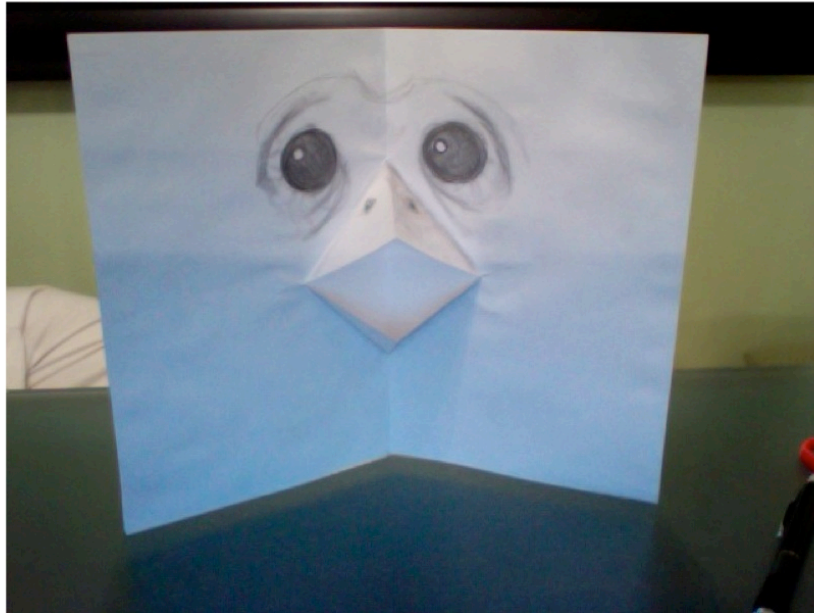
- Hold your paper, so that it looks like a tent.
- Put your finger on the top triangle and push down. Pinch the two folded edges of the top triangle, so that the triangle is pushed through to the other side of the paper.
- Do this to both triangles.



- Draw a face around the mouth. It can be an animal, human, or alien.



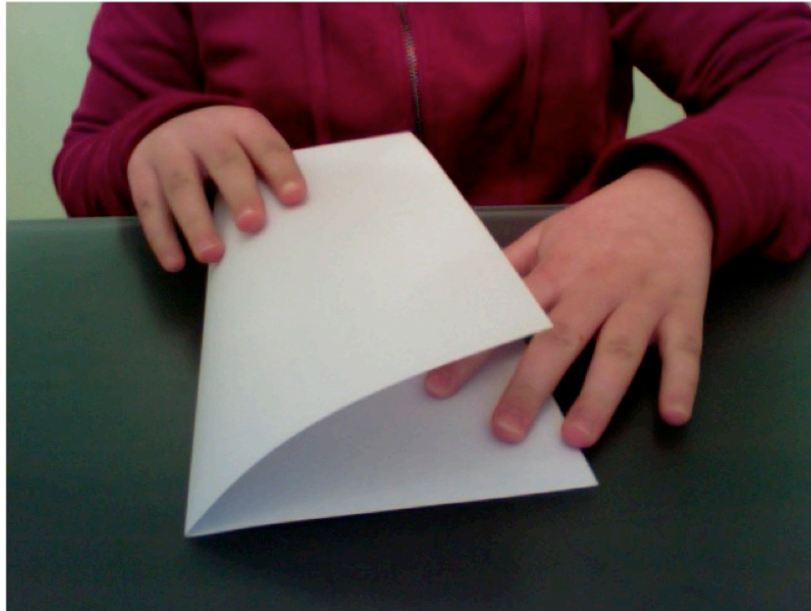
- Glue the other folded in half paper to the back of your drawn on one to close up the hole



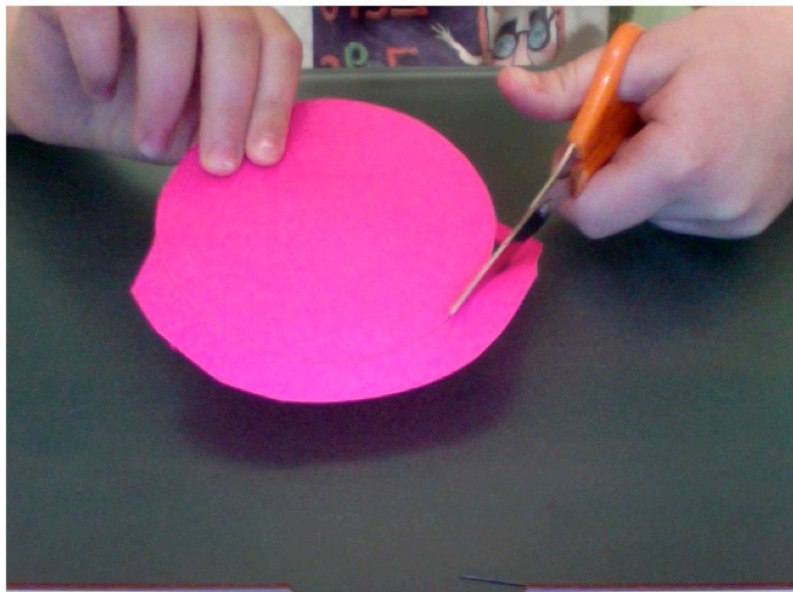
Yeah!



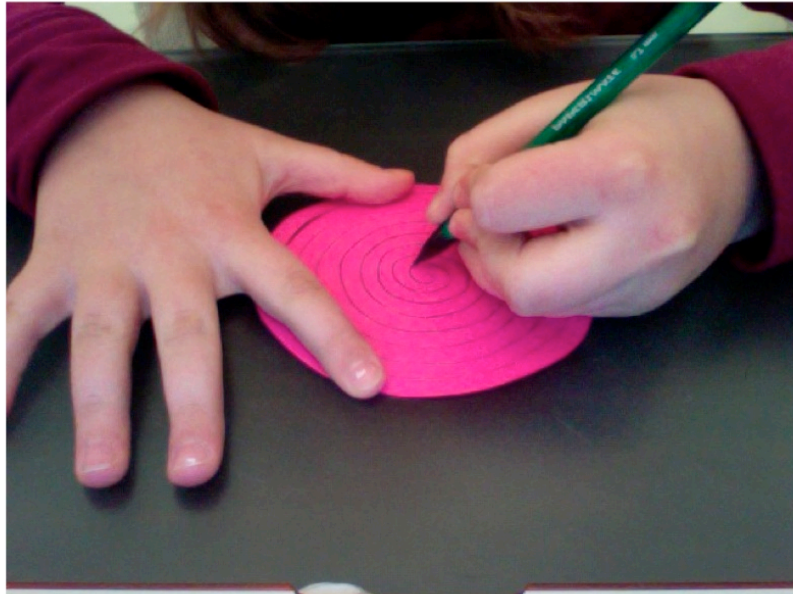
## Spiral



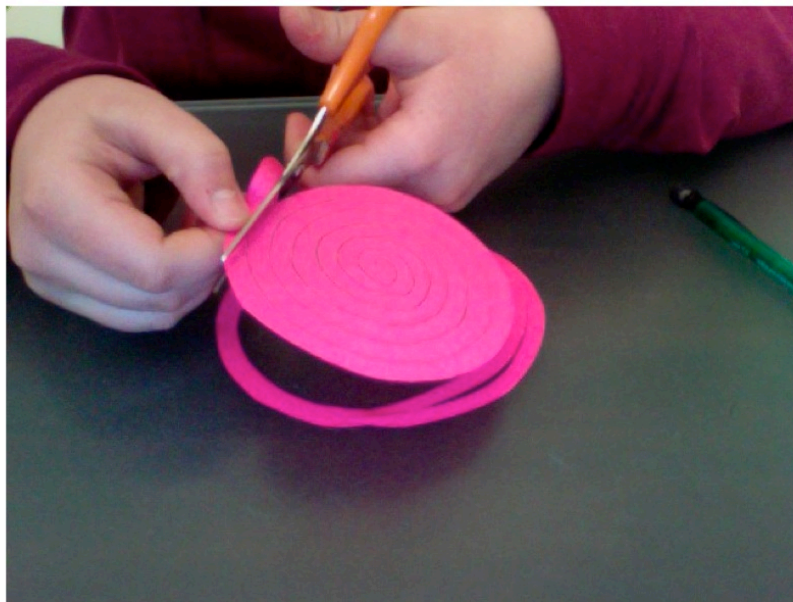
- Start off by folding your piece of 8.5"x 11" paper in half, width wise.
- Make sure the fold is created very well.
- Heavier paper works best.



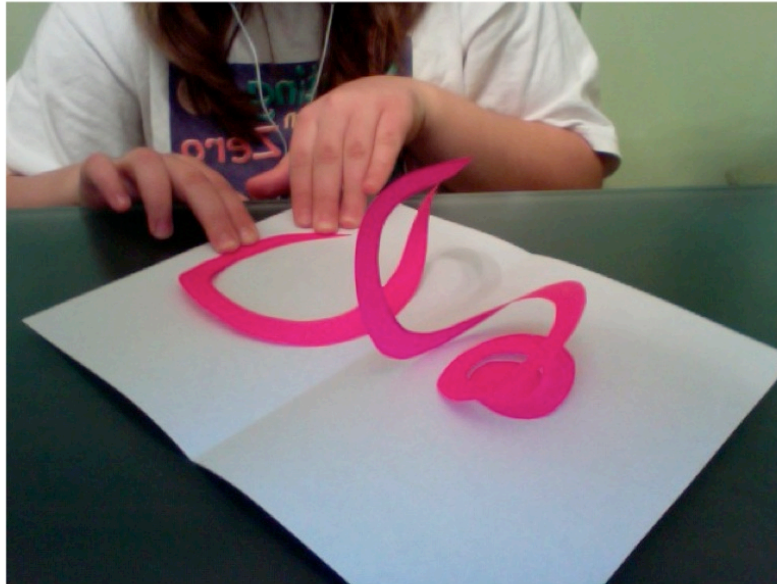
- From a new piece of paper cut out a circle with a diameter of 4.5" or less.
- Using a heavier paper for this pop up is a good idea.



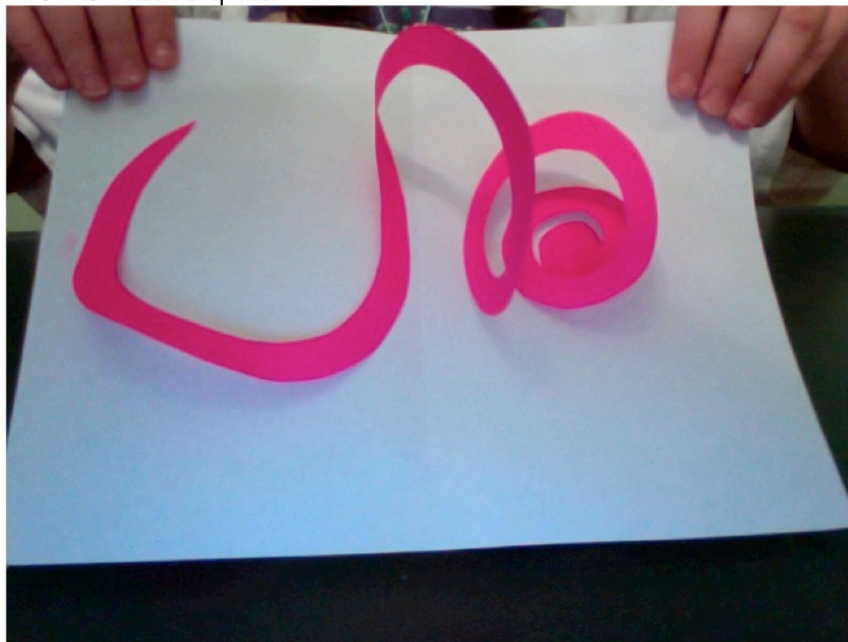
- Draw a spiral on the circle. Make sure you use light pencil such that you can erase the lines later.
- The spiral thickness should be no less than  $\frac{1}{2}$  inch thick for it may break when the card is opened.



- Cut out the spiral.

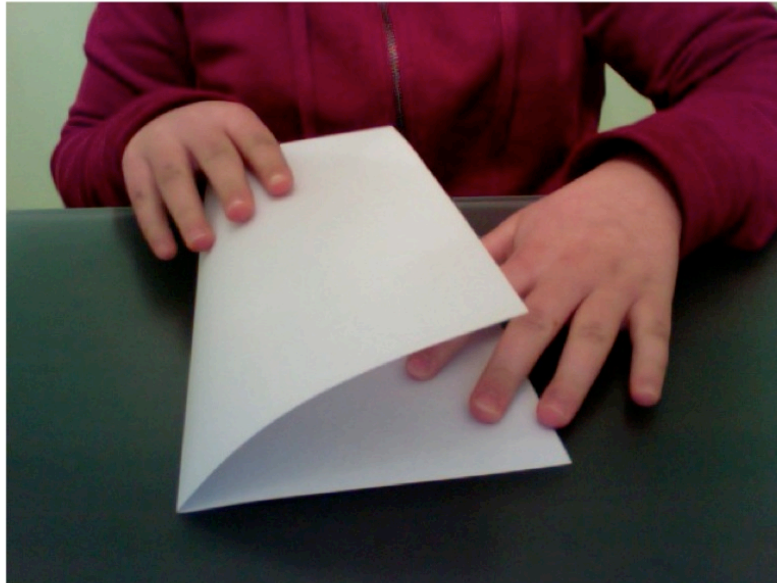


- Glue one tip of the cut out spiral to the right inside page of the 8.5"x 11" paper and the other tip to the left inside page.
- You now have a spiral.

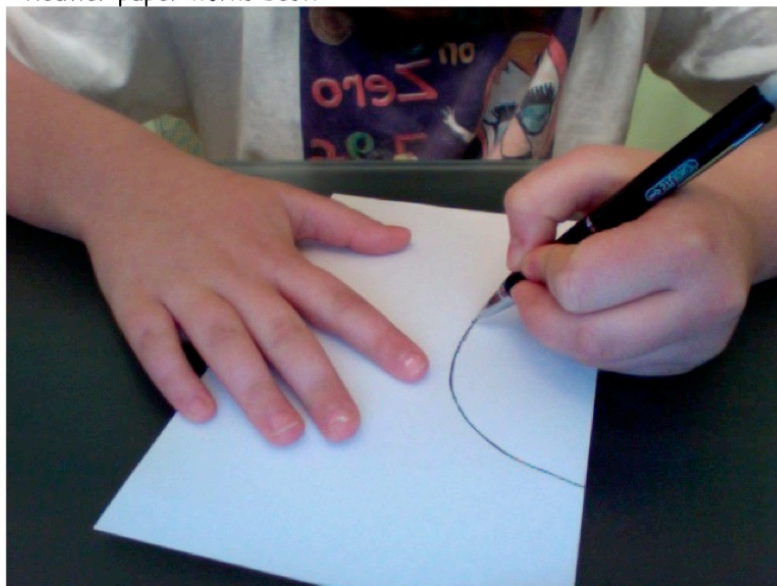


- Decorate your spiral with various paper cut outs, or other collage objects.

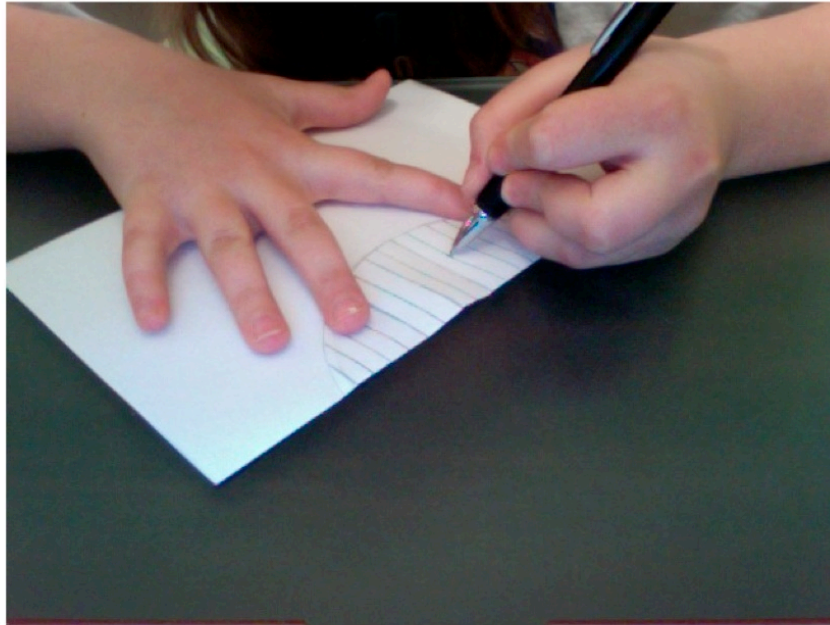
## The Cage



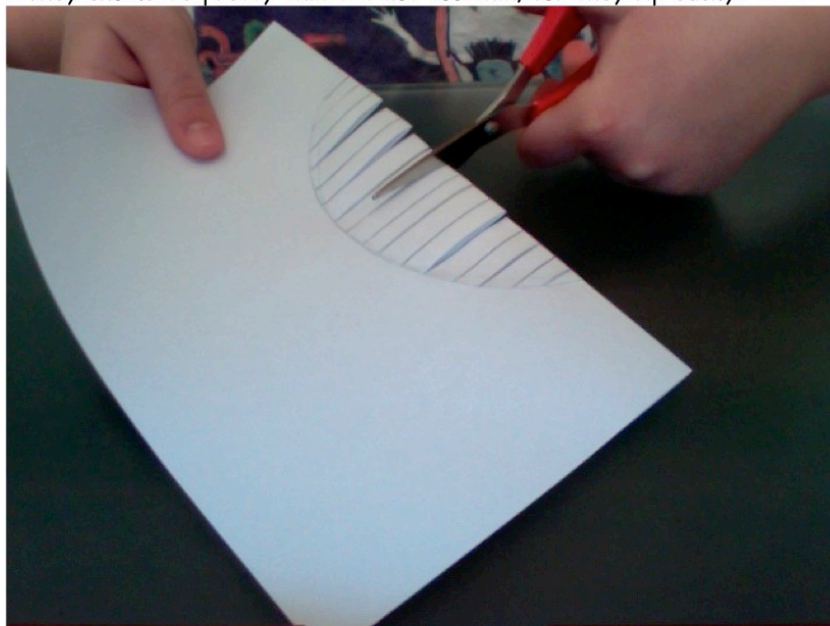
- Start off by folding two pieces of 8.5"x 11" paper into half width wise. Make sure the folds are created very well.
- Heavier paper works best.



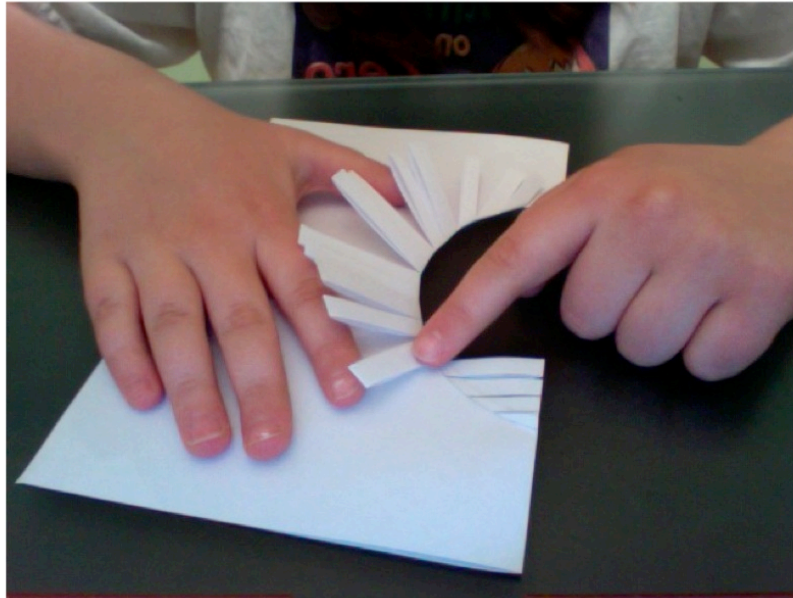
- Take one of the folded in half papers.
- Draw an arch along the folded edge.
- Make sure there is at least a 2" space on either side of your arch.



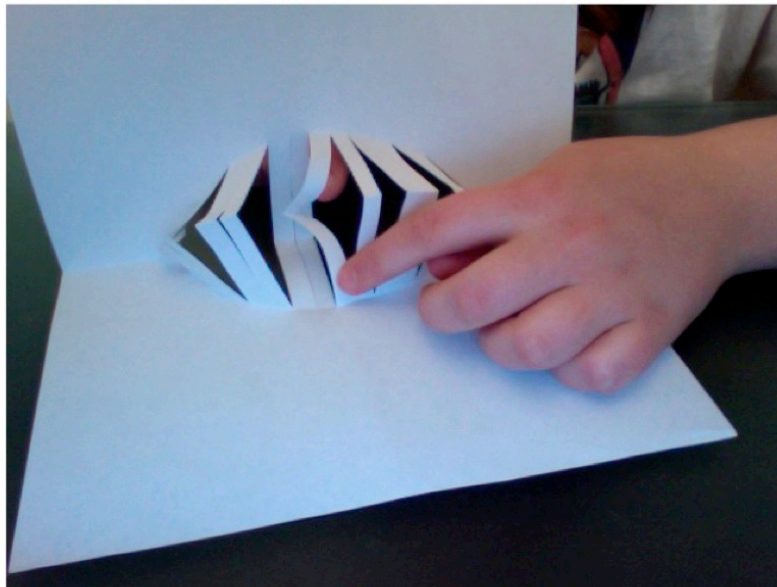
- Draw vertical lines inside the arch.
- They should be pretty thin but not too thin, for they rip easily.



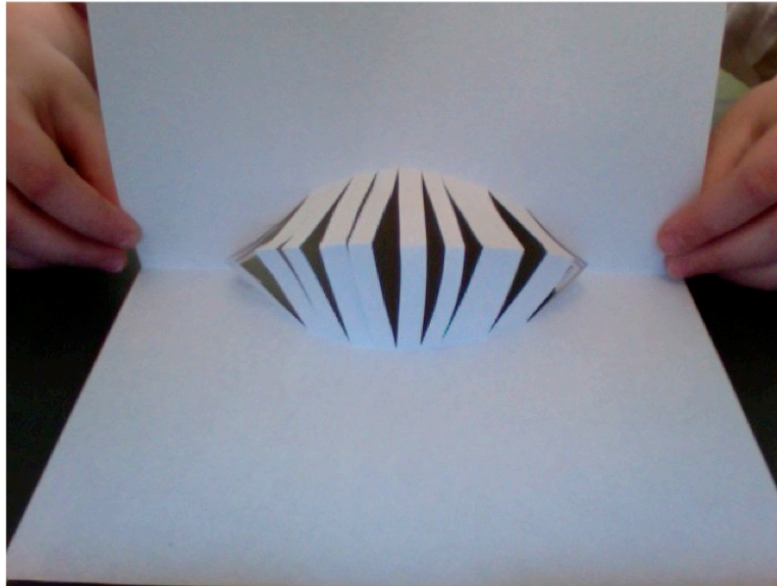
- Cut down all the vertical lines.



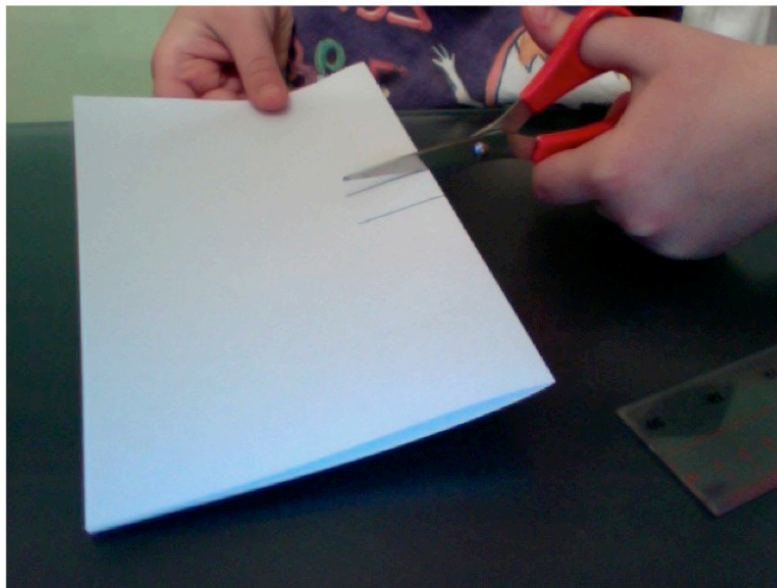
- Fold all the vertical now strips up to form a lion mane shape along the arch.
- Return the strips to the original spots.



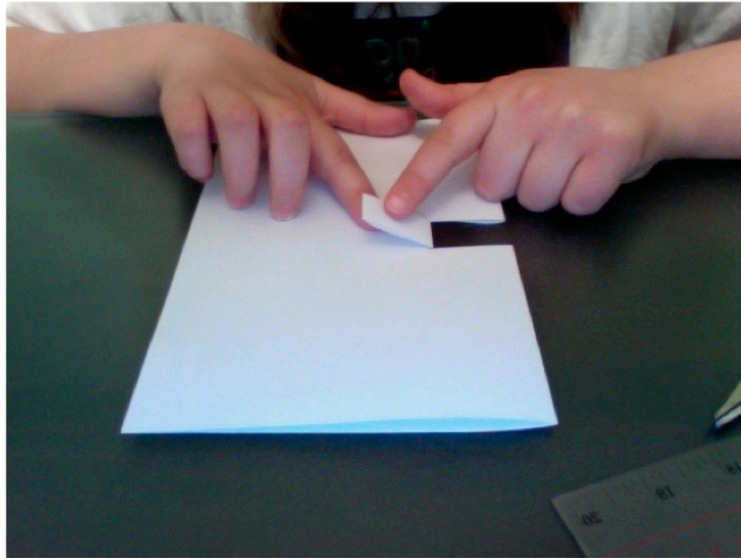
- Open up the paper and push all the strips outward.



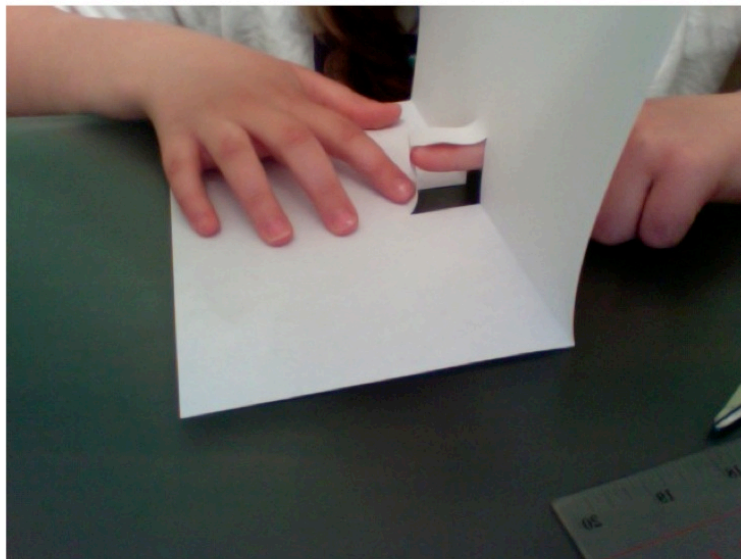
- It should now look like this.



- On the other folded in half paper draw two parallel slits along the folded edge.
- The slits should be roughly in the center of the page.
- Make sure they are no longer than 4cm long.
- Cut along the slits

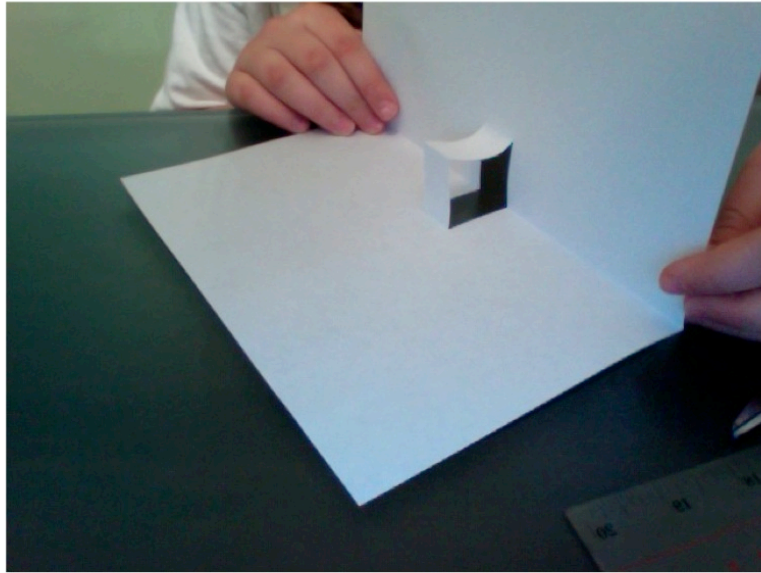


- Fold the strip of paper back to make a crease.
- Then return the strip to its original position.



- Open up the paper.
- With one finger push the strip inward.

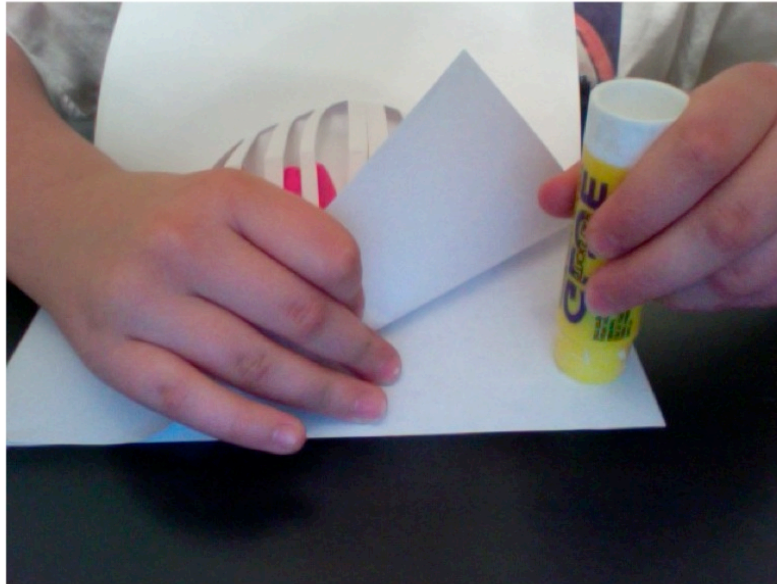




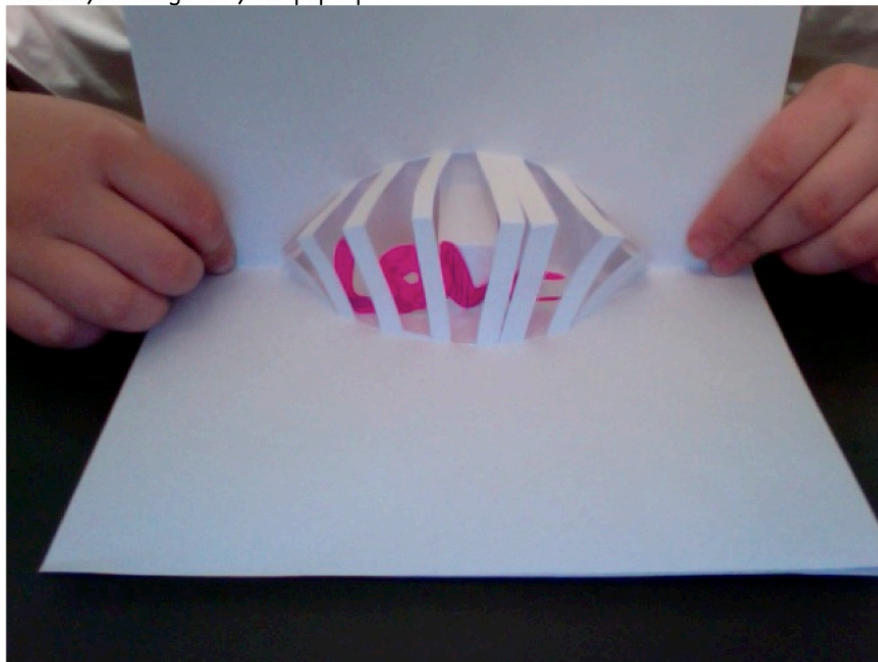
- It should look like this.



- Then attach a pre-cut drawing of your choice to front side of the now pop-up.

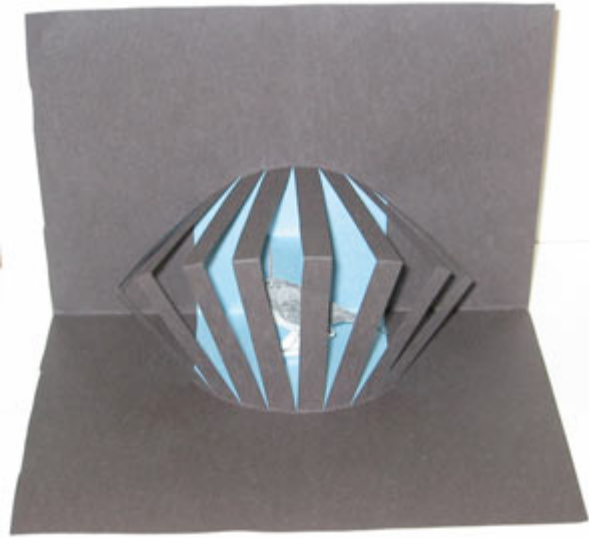


- Glue your cage to your pop-up.



- You can cut some of the strips of your cage so you can see the drawing better.

**Student Examples of Techniques:**



Student Example of Cage



Another Type of Mouth



Another Example of Step/Fold

**Critical Learning**

Using the Critical Analysis Process (P.23, The Arts), students observe and analyse the work of artists: Robert Sabuda's *A Winter's Tale*; Jilly Sylvia's *Capital City*; Kako Ueda's *Reciprocal Pain and Bitura*; Peter Callesen *Half Way Through, The Short Distance Between Time and Shadows, and Distant Wish*; Jen Stark's *Electric Medley, Over and Out, and Flash Spectrum*. Students inspired by contemporary paper engineering showing technical proficiency and multiple meanings and themes begin to think about the creation of their own meaningful pop-up book.

**Guiding Questions**

1. What does this particular image makes you think of?
2. What is most surprising about the image?
3. What is the theme of this artwork?
4. How does the theme relate to the main character?
5. How does this work make you feel?
6. What do you find delightful in this work?
7. Why did the artist choose a three dimensional art instead of two dimensional art?
8. What theme or meaning relevant to you would be best conveyed using the three dimensional sculpture form of a pop-up?

**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;

- **D2.3** demonstrate an understanding of how to read and interpret signs, symbols, and style in art works

**Learning Goals**

**(Unpacked Expectations)**

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

- know that expressing an idea can be done with words and with images alike
- know that emphasis in a pop up composition is important and can be done by featuring certain elements and principals of design
- know that delight and humour can help engage the viewer
- images from childhood can appeal to a viewer of any age
- use art terminology in small groups and class discussion

**Instructional Components**

**Prior Knowledge and Skills**

Students should

- has basic understanding of the elements and principals of design
- have some knowledge of inferring
- have some knowledge of graphic organizers

**Terminology**

- graphic organizer
- visual metaphor
- theme
- focus
- emphasis

**Materials**

- overhead or LCD projector
- acetate
- markers for acetate
- chart paper
- pencils
- image sheet (see Appendices)
- visuals by any pop up artists that deal with a theme
- INT.S.L.3.1 BLM Theme Star (2 student copies, 1 class acetate copy for overhead projector - See Appendix IS3)

**Minds On**

Approximately 20 minutes

**Pause and Ponder**

**Whole Class: Teacher Modeled Exercise**

Teacher shows class images of pop-ups by artists: Robert Sabuda's *A Winter's Tale*; Jilly Sylvia's *Capital City*; Kako Ueda's *Reciprocal Pain and Bitura*; Peter Callesen *Half Way Through, The Short Distance Between Time and Shadows*, and *Distant Wish*; Jen Stark's *Electric Medley, Over and Out, and Flash Spectrum*.

Applying the Critical Analysis Process (p.23, *The Arts*), students discuss the artworks:

- What do you notice first?
- What does this particular image makes you think of?
- What puzzles you about the image?
- Does the image make you feel or think of any of your five senses?
- What is the main idea, or the theme of the artwork?
- Are there any techniques or ideas that you would like to investigate and use in your work?
- What does and does not work about this image?

Teacher records the students' responses on the overhead projector.

Using Theme Star graphic organizer ( see Appendix INT.S.L.3.1 BLM) class records the theme of one image in the central oval and its development in the smaller connected ovals through sketches or words.

**Small Groups**

In groups of 4 or 5, each group will receive an image of a paper engineered art work or a pop up art work, if available.

To practice, each group will receive the same star graphic organizer (appendix INT.S.L.3.1 BLM), copied, as they just practised on as a class as a group on acetate. In each small group, students will look at an image, discuss and record their answers together.

**Whole Class**

Each group presents their findings. Class discussion on similarities and discrepancies among findings. All themes will be recorded on chart paper or on a new acetate for the overhead projector, easily accessible to all students. Themes could be: fairy tales, space, art, family, friendship, character traits (trust, determination, laziness,) goals, transformation, humour, nature, belonging etc.

**Teacher Tip:** Show artworks either using a coloured transparency or LCD projector. One or more images may be used.

**Additional Guiding Questions:** Using *The Critical Analysis* (p.23, *The Arts*) are available (See Appendix IS1).

**Action!** Approximately 15 minutes

**Individual**

- Students brain storm various themes, choosing one most representative of their own self. Common themes that students relate to at this age include: family, friendship, trust/loyalty, hobbies/ personal interests, social change (the idea that they help others by raising awareness).
- Students use a new copy of the Theme Star graphic organizer ( see Appendix INT.S.L.3.1 BLM) , to record a theme about themselves that they would like to explore in the center.
- Students write or sketch out in the ovals around the related images or concepts of the theme they have chosen (followed practice)

**Teacher Tip:** Students have many theme choices - more common ones, such as family and friendship, but they also have the choice to create something based on an issue they care about.

**DI:** Limit the themes or choices to a maximum of four, or present a theme that would benefit the school, community, cultural environment, or global issue.

Approximately 10 minutes

**Pair/Share**

Working in pairs, students check each other's handouts Theme Star graphic organizer ( see Appendix INT.S.L.3.1 BLM) for logic and consistency, paying particular attention to the relationship between the theme and evidence. Encourage them to be respectful of each other's work and to be sensitive to the themes they are exploring.

**Formative Assessment**

Teacher collects all 3 of the Theme Star graphic organizers ( see Appendix INT.S.L.3.1 BLM) from each student and the small groups and checks for clarity and understanding.

**Next Lesson Connection:**

Students must gather small sized personal memorabilia or artifacts, they may want to incorporate into their book. These items include photos, small objects that can be easily glued, journal pages, textiles, twigs, pressed plants, transparencies, buttons, etc.

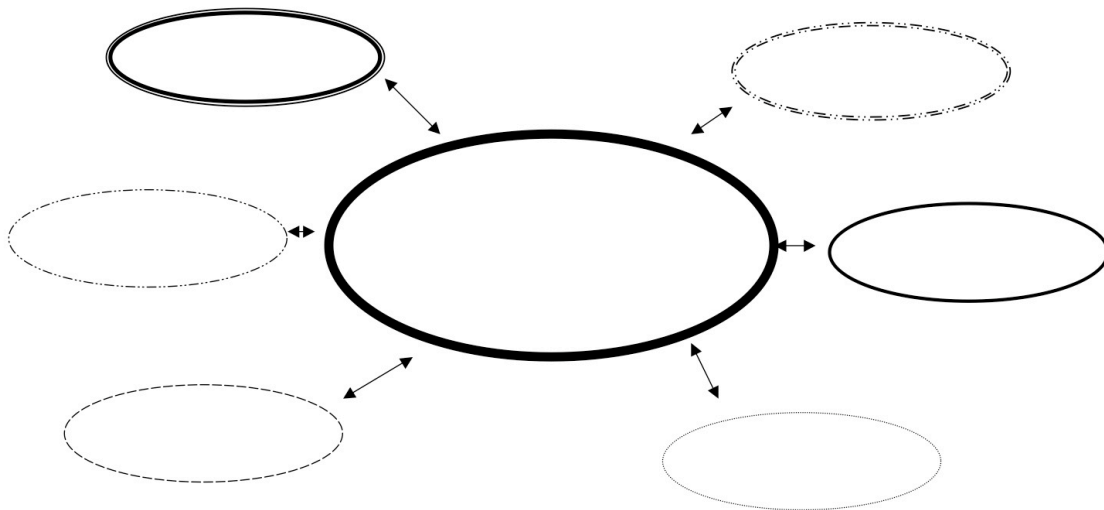
Appendix INT.S.L.3

INT.S.L.3.1 BLM



First and Last Name: \_\_\_\_\_

Write and sketch your main theme in the center oval. Then write and sketch all the ways that theme is explored in the various ovals around your main theme. Print and draw small so you can fit lots of cool information in. Enjoy!



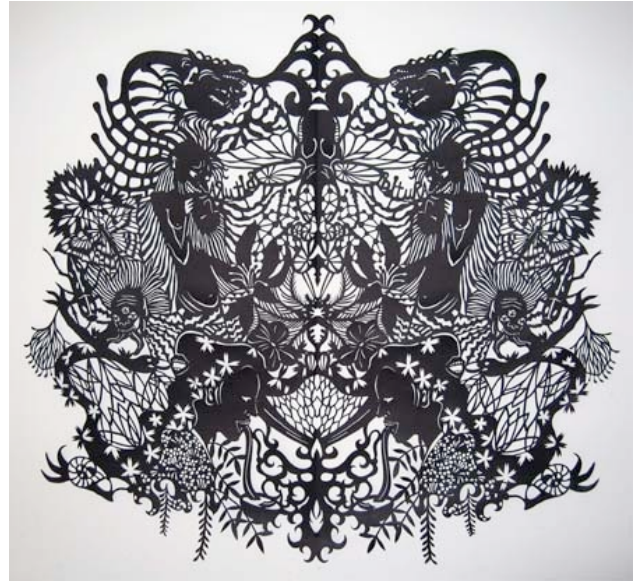
**Examples of Pop-Up Artists' Work:**







Work By: Kako Ueda's *"Reciprocal Pain"* and *"Bitura"*

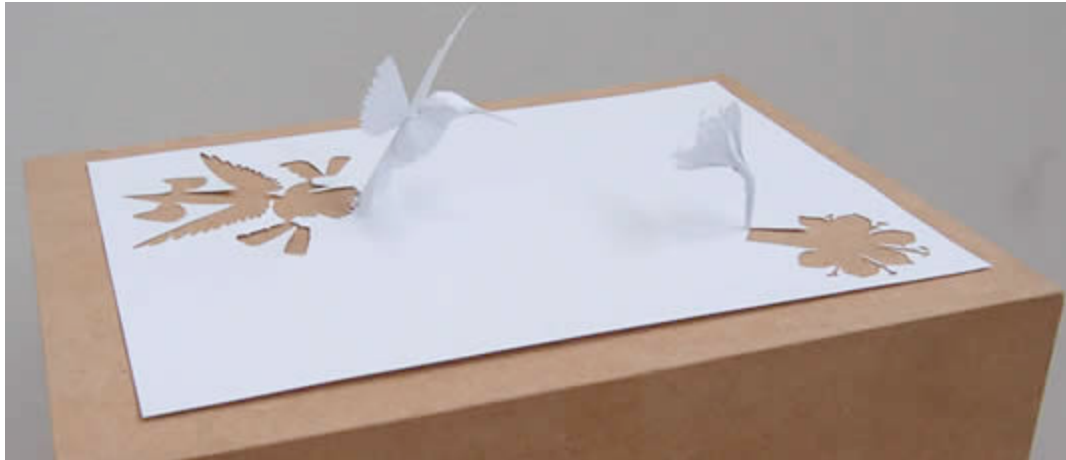


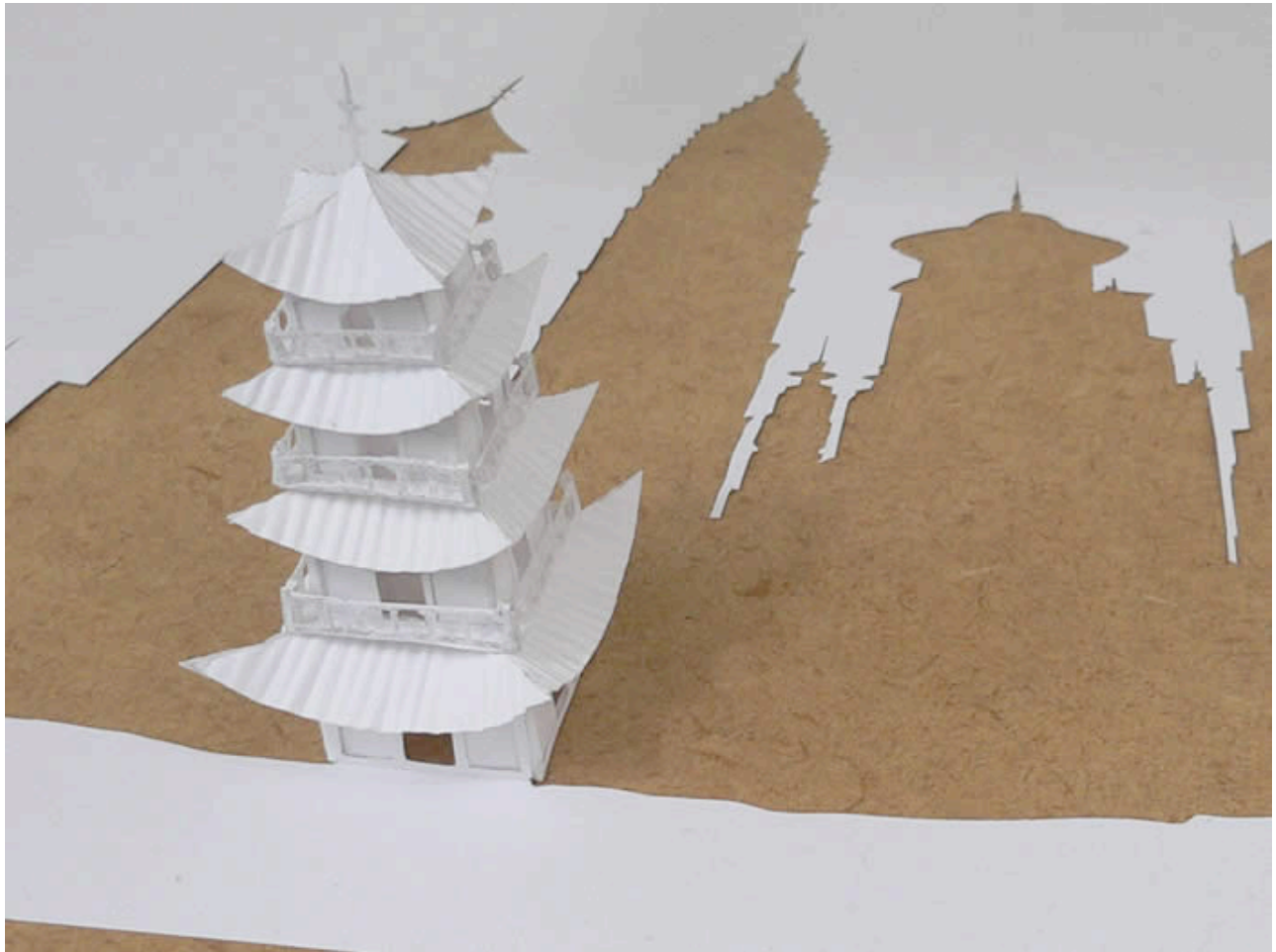






**Peter Callesen's *"Distant Wish"*, *"The Short Distance Between Time and Shadow"*, and *"Half Way Through"***









**Robert Sabuda's "A Winter's Tale"**



### Critical Learning

Using relevant evidence from their previous lesson to create a theme that is representative of their persona, students create the two covers and the inside of their pop up books. Students will pay particular attention to layout and layering, knowing the limitations and possibilities of each media (collage and paper engineering) In addition, students will focus on combining text and images to create a strong visual composition.

### Guiding Questions

1. What theme do you want to choose to represent yourself in your pop-up book?
2. What do you want on your front and back cover?
3. What techniques are you interested in using?
4. How will you incorporate your personal artifacts into your book?
5. What ideas do you want to explore?

### Curriculum Expectations

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

- **D1.2** demonstrate and 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
- **D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenged

### Learning Goals

#### (Unpacked Expectations)

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

- Apply the creative process in order to complete sculptural book that incorporates collage and pop up techniques
- follow the Creative Process (p.19, The Arts) in creating a vibrant and meaningful artwork
- create with paper as a three dimensional medium
- use compositional skills to create a dynamic composition
- apply an understanding of layering and building with paper through collage that adds complexity to the message

### Instructional Components

#### Prior Knowledge and Skills

Students should:

- know how to use contrast to create a focal point
- knowledge of gluing (evenness)
- know how to use scissors and an x-acto knife
- have basic sketching skills
- know what information book covers contain
- have some knowledge of “The Rule of Thirds”
- have a working knowledge of colour theory

#### Terminology

- pop-ups
- focal point
- universal theme
- collage
- journal
- layering
- composition
- monochromatic
- complementary
- warm colours
- cool colours

#### Materials

- white school glue
- brushes of various sizes
- black markers of various sizes
- art pens (any colour,thickness)
- pencil crayons
- markers
- acrylic paint
- scissors
- x-acto knife
- ruler
- stamps
- rub off lettering
- various art papers
- card stock + cardboard
- transparency paper

- be acquainted with elements + principles (harmony, contrast)

**Materials continued:**

- various small knick knacks such as old watches, coins, ribbons, medallions, textiles, yarn
- teacher exemplars of the project (at least one example)
- INT.S.L.4.2 BLM Flow Chart
- INT.S.L.4.2 BLM Final Rubric

Examples of Teacher Resources:

Scraps: *"An Inspirational Field Guide to Collage"*

by Elsbeth Gynther and Christine Clemensen;

*"Artful Paper Dolls: New Ways to Play with a Traditional Form"* by Terry Taylor

**Minds On**

Approximately 15 minutes

*Pause and Ponder*

**Whole Class - Teacher Modeled Exercise** (class 1)

Teacher introduces the project: each student will create a pop-up book based on a theme that represents themselves.

The student pop-up book requirements include:

- completion of front and back covers
- completion of one central two page spread that would count as the main sculptural aspect
- completion of two dimensional component on the two page spread using collage (layering of various materials, images and words) and pop-ups
- the inside pop-ups need to be of different sizes. Not all four pop ups need to be incorporated, but ones should be chosen to best express the theme. For example "the cage" may not work in specific situations, but a repetition of "spirals" or "mouths" may be more appropriate
- a thoughtful choice of a colour scheme (warm, cool, complementary, monochromatic, etc) such that it enhances the communication of the theme
- theme of something important to the student using previously filled out Theme Star (see Appendix INT.S.L.3.1 BLM) as a starting point some personal artifacts that are related to the theme are included in the book work

Teacher shows INT.S.L.4.2 BLM Flow Chart to help students understand how to combine both form and content into their bookwork.

**Teacher Tips:** Teacher should have examples of the pop ups books the students previously analyzed available in a central area for inspiration.

Teacher uses a pop-up book as an example as the requirements of the project are discussed.

**Guiding Questions -**

- What theme do you want to choose to represent yourself in your pop-up book?
- What do you want on your front and back cover?
- What colours will you use?
- What techniques are you interested in using?
- How will you incorporate your personal artifacts into your book?
- What ideas do you want to explore?

**Action!**

Approximately 30x6=180 minutes

**Individual**

- Students brainstorm their ideas for the cover of their pop-up book.
- Students laid out the memorabilia and artifacts in front of them for reference and inspiration
- Students sketch what will go on the front and back cover, and the inside of the book as they use their knowledge about the limitations and possibilities of each media (collage and paper engineering).
- Student will be drawing various sets of three sketches (front, back covers and inside page) to assess design choices, object placement and relationship between theme and evidence.

**Teacher**

**Tips:** Exemplars for these activities, including at least one exemplar of the final project would be beneficial for students' ability to understand the requirements and get inspired.

**Component A - Studio Time** (class 2, 3)

Using the art activity done in Lesson #1 as a guide (the 6"x 6" card of the "role on the wall"), students construct their final covers. The covers will be made out of either heavy card stock or cardboard. Cardboard with the dimensions of 8.5 x 11" is common. Teacher provides various types of paper, textiles, twine, lace, transparency, stamps, rub off lettering, etc. that students may find useful in their collage construction.

**Component B - Studio Time : Inside Pop Ups** (class 3, 4)

Using the pop-up techniques exercise done in lesson #2, students begin the main part of the pop up book. Teacher approved sketch can be used for reference. Not all four pop ups need to be incorporated, but ones should be chosen to best express the theme. For example "the cage" may not work in specific situations, but a repetition of "spirals" or "mouths" may be more appropriate. Vary pop-ups sizes.

Some tips for successful covers using **collage**:

- lay out all the images, papers and text before gluing to determine successful composition
- consider cutting some of the material  $\frac{1}{4}$ " larger than the cover, such that it wraps around the cover edges (in this way the cardboard edges will not be visible once the final assembly takes place)
- example of materials and front cover exemplar in appendix INT S4

Some tips for successful **composition** and pop-ups:

- background collage imagery and the elements that will pop up must be done before the paper engineering actually begins
- collage imagery for the background should follow the same tips as for the covers
- the 3D elements (that will be glued to the pop-ups) should be finished before being attached

Some tips for successful book **completion**:

- the inside of the book should be  $\frac{1}{8}$ " smaller than the covers
- white glue should be used because it's stronger and more durable that glue stick when dry

**Component C - Final Assembly** (class 6)

Students gather all the parts of their books ready to assemble and follow these instructions:

1. Take the back cover and lay it flat.
2. Next, take the pop up section of the book and glue the blank side to the wrong side of the back cover.
3. Follow the same procedure for gluing the front cover.

Approximately 10 minutes

Students finish their pop up books and review the rubric (see Appendix INT.S.L.4.2 BLM) for goal achievement.

**AsL:** As students go through the brainstorming sketching process, teacher will conduct individual conferences to assess students' organization process, their choice of memorabilia and design choices (object placement)

**AaL:** Students hand in final piece with rubric (see Appendix INT.S.L.4.2 BLM)

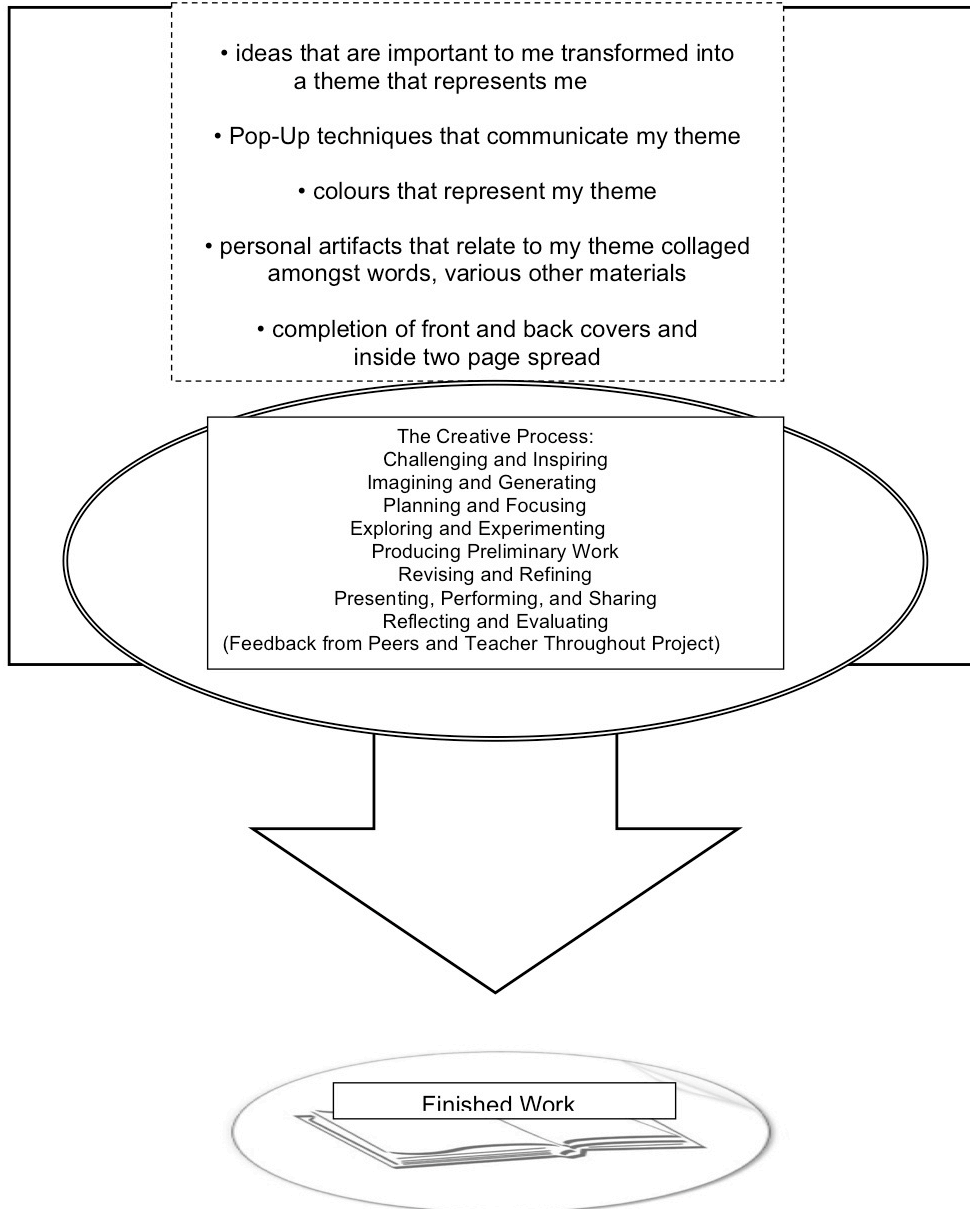
**Next Lesson Connection:**

Students should consider their strengths and limitations for this project and prepare for next lesson's reflection and presentation.

Appendix INT.S.L.4

INT.S.L.4.1 BLM

Black Line Master #5 Flow Chart for Final Product



### TEACHER REFERENCE

#### Suggested Materials



#### Student Example using Love/Family Relationships Through the Idea of Love

The book will contain a number of pop ups (more than 4) and the text will cover things like: forbidden love (the cage), unborn love (mouth), silly love (step), party love (step), lost love (mouth), etc.





Student Example using an Environmental Theme





**INT.S.L.4.2 BLM Final Rubric**

**Visual Art, Grade Seven**

Name: \_\_\_\_\_

Date: Friday, February 26, 2010

Teacher: akw

Course: The Arts - Visual Arts, Visual Art, Grade Seven

**Rubric, Culminating Task, Pop-Up Unit**

Using the Creative Process, students create Pop-Up book works.

**Expectations**

**Overall Expectations**

- 7D1** 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
- 7D2** 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

**Specific Expectations**

- 7D1.1** create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view (e.g., an acrylic painting that uses symbols to represent conflict and resolution; performance art or an installation that portrays both sides of the struggle between humankind and nature; a mixed-media or digital composition of a personal mandala that shows both unity and opposing forces)
- 7D1.3** use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose (e.g., create balance in positive and negative space in a personal logo design, using drawing or paper cut-outs of black-and-white shapes on a grey background; selectively manipulate the colour, values, and text in a digital composition to change the message of a print advertisement)
- 7D2.1** interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey (e.g., compare the mood of two different works by two peers, such as Above the Gravel Pit by Emily Carr and Reflections, Bishop's Pond by David Milne; categorize a variety of art works on the basis of the themes and issues that are explored by the artists)
- 7D1.4** use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges (e.g., drawing: make a cubist still life of objects with reflective or textured surfaces, using both wet and dry materials to simulate highlights and transparency, mixed media: make a hand-made or altered book, using various materials and techniques to represent ideas about selected elements in dance, drama, music, and/or the visual arts, 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, printmaking: make a collograph or chine collé that communicates a personal experience through the use of shape and analogous colour, technology: make a high-contrast self-portrait or caricature with software, using techniques such as blurring, cloning, cropping, distortion, layering, rotation, and selection)
- 7D2.3** identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art (e.g., explain their preferences for selected works of art, using appropriate visual arts vocabulary; provide constructive feedback in a critique of their own work and the work of others; identify the strategies they used in planning, producing, and critiquing their own and others' works of art)

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Criteria	1	2	3	4
<b>Understanding of concepts</b>				
creates a theme that represents personal persona				
<b>Performance and Creative Work</b>				
produces a three-dimensional book-work (front and back cover, inside two page spread) with Pop-Ups, personal artifacts and collage that contribute to the theme				

**Critical Learning**

Students review their use of the creative process (p. 19, The Arts) by observing, analysing, and reflecting on their artistic choices and be given the chance to work on changes that they wish to make to their artwork. Reflections allow for self awareness of the students' strengths and limitations. Students use appropriate art terminology when presenting their pop-up book and in relation to the work of their peers with reference to the Critical Analysis Process ( p. 23, The Arts).

**Guiding Questions**

1. Which feature of the pop-up books catches your attention right away?
2. Can you identify the theme of the pop-up book?
3. What is the element of design used most often?
4. What is the principle of design used most often?
5. How can you as an artist express the same theme differently?

**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
- **D2.4** 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:

- reflect on their work and the work of others
- use the Critical Analysis Process to present their own work and respond to the work of their peers

**Instructional Components**

**Prior Knowledge and Skills**

Students should:

- have completed their final project
- understand the difference between description and analysis
- know what is constructive criticism
- have some basic knowledge of art terminology when presenting or responding to a work of art
- able to write in full sentences and have an understanding of correct syntax

**Terminology**

- initial reaction,
- subjective, objective response
- description
- elements and principles of design
- layout, composition
- theme
- reflection
- analysis
- informed point of view

**Materials**

- blank paper for quick notes
- pencils
- completed pop-up book
- INT.S.L.4.1 BLM flow chart
- INT.S.L.4.2 BLM project rubric
- INT.S.L.5.1 BLM My Pop Up Self Reflection

**Minds On**

Approximately 15 minutes

Pause and Ponder

**Whole Class - Critique**

Students display projects for class discussion:

1. Which of the pop up books catches your attention? Why?
2. Can you identify the theme of the book?
3. What is the element of design used most often?
4. What is the principle of design used most often?
5. How can you express the same theme differently?

**Action!**

Approximately 30 minutes

**Whole Class - Self Reflection**

Teacher hands out the self-reflection handout (see Appendix INT.S.L.5.1 BLM)

.Students will need to have their project rubric ready (given in lesson4).

Teacher will go over the reflection requirements of the rubric.

**Individual : Writing the Self reflection**

Students spend the rest of time period thinking back and writing about their pop-up book. Students should have all of their previously assigned work complete. They should also reflect on the feedback they received from their peers during the critique.

1. The following questions should be addressed as part of the reflection:
2. What theme did I chose for this project?
3. Why is this theme important to me?
4. Are the objects, images and text that I chose supporting the theme?
5. Is the theme clearly understood by my audience?
6. What are some of my strongest point of this project?
7. What were some of my challenges? How did I solve them?
8. What are some of the elements and principles of design that I used in my pop up book?
9. If I were to do this project again, what would I change about the process, or the final artwork?

**Pair/ Share - Feedback**

In pairs, students exchange their reflections and check for logic, and consistency of answers.

Approximately 15 minutes

Students incorporate changes/suggestions from their peer editor, review the rubric and hand in the self reflection and the pop up book for summative assessment.

**DI** : A modified version (simpler language, less questions) of the self-reflection may be necessary for some students.

**AfL**: Alternative Rubric (Appendix INT.S.L.5.1 BLM)

**Next Lesson Connection:**

Display work.

Appendix INT.S.L.5

INT.S.L.5.1 BLM My Pop Up Self Reflection

You have now finished your project.

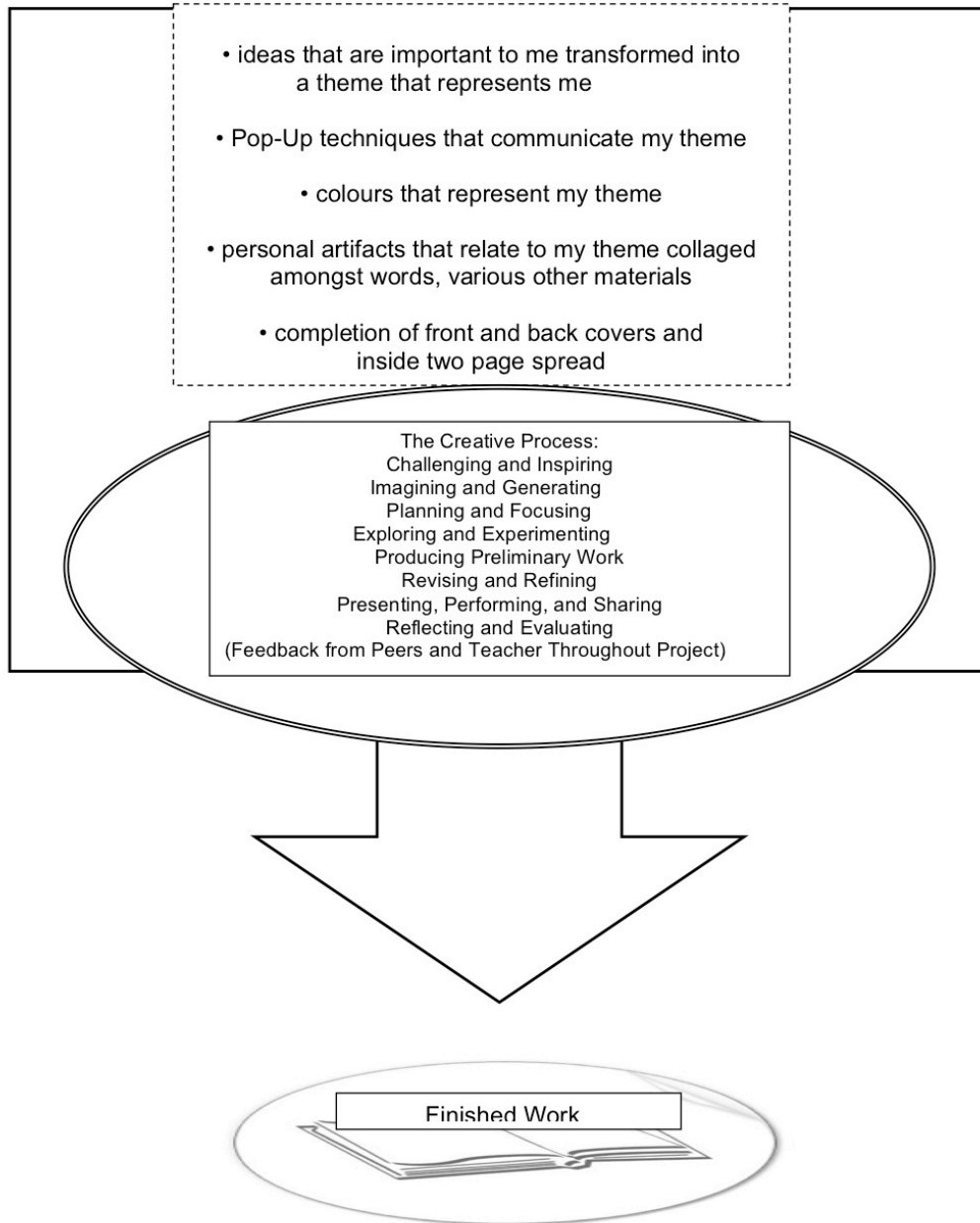
Using the feedback from the critique and your own experience doing this project please provide full sentence answers to the questions below.

1. What theme did I chose for this project? Why is this theme important to me?
2. How did I support my theme visually? (text, images)
3. Is the theme is clear?
4. What did I like the best about my project?
5. What were some of my challenges? How did I solve them?
6. If I were to do this project again, what would I change about the process, or the final artwork?
7. Explain, using point form and diagrams, how these elements and principle of design are used in your Pop-Up work to create theme:

<ul style="list-style-type: none"> <li>• <b>line:</b> lines for expressive purposes; diagonal and converging lines to create depth of space; repetition of lines to create visual rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• <b>shape and form:</b> various shapes and forms, symbols, icons, logos, radial balance</li> </ul>	<ul style="list-style-type: none"> <li>• <b>space:</b> use of blue or complementary colours in shadows and shading to create depth; one- and two-point perspective; open-form sculpture versus closed-form sculpture; installations</li> </ul>
<ul style="list-style-type: none"> <li>• <b>colour:</b> analogous colours; transparent colour created with watercolour or tissue paper</li> </ul>	<ul style="list-style-type: none"> <li>• <b>texture:</b> textures created with a variety of tools, materials, and techniques (e.g., use of texture in a landscape work)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>value:</b> shading (e.g., modulation, scumbling, stippling)</li> </ul>
<ul style="list-style-type: none"> <li>• <b>unity and harmony:</b> radial balance (e.g., a mandala); similarity (e.g., consistency and completeness through repetition of colours, shapes, values, textures, or lines); 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)</li> </ul>		

**APPENDIX INT.S.L.4.1 BLM**

Black Line Master #5 Flow Chart for Final Product



**APPENDIX INT.S.L.4.2 BLM**

**Visual Art, Grade Seven**

Name: \_\_\_\_\_

Date: Friday, February 26, 2010

Teacher: akw

Course: The Arts - Visual Arts, Visual Art, Grade Seven

**Rubric, Culminating Task, Pop-Up Unit**

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**Expectations**

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Criteria	Yes	No
<b>Understanding of concepts</b>		
creates a theme that represents personal persona		
<b>Performance and Creative Work</b>		
produces a three-dimensional book-work (front and back cover, inside two page spread) with Pop-Ups, pers		
<b>Communication</b>		

explain how the principles of design are used to communicate theme		
<b>Critical Analysis and Appreciation</b>		
demonstrates ability to apply a colour scheme that relates to the theme		
Comments:		