



## **Art Education for Youth Literacy**

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# Introduction

## Literacy in Art Activities

Literacy learning in art activities takes place on a number of levels. Written exercises are often used at the inception of a project to concretized ideas and organize thought sequences. Vocabulary lists of art terms are recorded in sketchbooks at the beginning of a lesson. Storyboards, combining text and drawing, are used as a layout tool for narrative projects. Students record process steps for complicated sequences of activities. Visual literacy is taught as part of the art curriculum. This includes being able to name specific studio technique, the elements of art and the principles of design.

## Photography and Art Making

Photography is used throughout the curriculum as a point of easy access into representation projects in drawing, painting and collage. It is also explored as a creative medium for producing visual objects. The cameras serve as a point of immediate identification for the students, a quick way to engage attention and production in the art class. Familiarity with the camera attracts students and leads them into the more demanding art activities of drawing, painting, sculpture and animation. Cameras provide instant gratification and excitement in the students, both the feeling of empowerment of taking pictures and the curiosity of seeing how the pictures turned out. As student experience the process of conceptualizing and testing visual idea production using the camera, they become more amenable to trying other mediums of expression. The photographs the students take become a data library from which the students can draw (literally and figuratively) for inspiration and reference. When working on representative works, especially in the areas of portraiture and self-portraiture, students are able to move quickly into production and expression without getting caught up in the more complex skill building required for accurate proportion, foreshortening and perspective. Students experience an early and satisfying

pleasure at the level of representation they are able to achieve using their photographic references.

### Imitation and Invention

This curriculum uses imitation as a technique to acquire skill and hone observation skills. Imitation is not an end in itself. The student's innate personal style and expression are always in the foreground in relation to the imitative exercise. Tracing provides a quick way for the students to understand, in the abstract, what is happening through perception on a cognitive level. Exercises that mimic available knowledge and skill provide a simple means to acquire that knowledge and skill. A critical part of this pedagogy is that there is no right or wrong way to complete the art activities in this curriculum. There is only a commitment to attend, behave respectfully, and engage fully in the art activities.

### Art and Self Expression

Self expression is integral to this curriculum. There are three main thematic streams within which all the lessons fall into: Self – Who I am, Location – Where I am and Visioning for the Future – What I see for myself. Thus the curriculum takes the students through a process of identity ( in relation to self and to others), placement ( in relation to peers, geography and community) and possibility ( what futures they can imagine for themselves). Self efficacy, social responsibility and engagement are used as guidelines for content in the student work. The underlying principle is that art making is an activity that facilitates student's ability to learn, to become productive citizens in the classroom. Negative self statements, inappropriate cultural references and inattention to detail are examined and strategies for positive self statements, appropriate language and images and evidence of investment are encouraged.

### Classroom Management

The biggest challenge teaching art to youth in literacy programs is maintaining a productive learning environment. Students need enough 'elbow room' to stay out

of each other's way. Materials and supplies need to be readily available to minimize student movement around the classroom. Seat based activities are recommended as a rule, although some out of seat activities can work on a limited basis (beware of swarming). Direct teaching to the entire group works best to get the lesson off the ground. Working in partners can be successful, although some student partners can be singularly unproductive. Groups of three or more have proven to be unmanageable. Students are able to share with a partner, but 3 or more sharing a camera or art supplies creates opportunities to act out. Break the lesson into small, discrete sections throughout the class time, rather than try to have to students work on one project for too long. Twenty minutes is a good rule of thumb, there will be students needing new direction after twenty minutes of concentrated activity. Have the students return to their seats after break, rather than resuming the activity underway before break.

#### Student / Teacher Ratio

This curriculum is designed for one art teacher, one teacher's assistant and twenty students. The art teacher provides the main leadership for the classroom and the technical expertise for the art activities. The assistant is available to assist with set up and provides support to the students to ensure they are on track. The assistant is critical in the classroom, as it is impossible to teach this population single handed. There must be someone there to observe and facilitate keeping students on track.

# Unit 1 - Introduction to Photography

## Summary:

Seven lessons in digital photography: How the camera works, Technology and the camera, Experiments in composition, Shooting landscape, "How To" Manual, Self-portrait, Autobiography

## Fundamental Concepts:

Developing individual potential, social responsibility and awareness of self, environment and personal history, learning through individual, partnership and group process

## Learning Objectives:

Perceiving, responding to, creating and communicating through images, developing visual literacy, understanding the meaning of visual language

## Tips and Suggestions:

Students work with partners when completing shooting assignments, watch for unproductive partnerships, change partners as necessary; make sure all technology is working smoothly: accessing server directories, downloading digital cameras, printer resources (ink cartridges)

## Presentation Activities:

Lecture	Introduce unit, describe expectations
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## Assessments:

Attendance	Full attendance
Engagement	On task, evidence of activity
Participation	Integrating lectures
Portfolio	Samples of art activities - digital and hard copy
Punctuality	On time, prepared to work
Risk taking	Discovering own style
Self evaluation	How well did I participate?
Content	Camera handling, computer proficiency, composition terminology, naming visual components

# Lesson 1 - How the Camera Works

Estimate # Classes: 1 (140 minute class)

## Summary:

Review the mechanics of the camera, simple operating procedures, proper camera handling

## Fundamental Concepts:

Respect for equipment, knowledge of equipment, working with a partner

## Learning Objectives:

How to operate digital cameras, lighting considerations, focus, composition, shooting in sequence, download digital images



## Products to be Created by Students:

Shooting assignment: Studio location (portrait shoot); Outdoor location (sequence, point of view, range)

## Tips and Suggestions:

Divide class into two groups, one group for studio location, one group for outdoor locations; use shoot list with simple instructions for the students to follow (diagrams are helpful); use sign out sheet for cameras; students work in pairs

## Documentary Materials:

- Pictures of portrait session set up
- Pictures of students following shoot list
- Samples of student work

## Additional Note:

Fully automatic SLR cameras are recommended for this unit. The students shoot one roll of film for each shooting assignment. When the film is developed, have it scanned to CD when the film is taken in for developing. This provides both photograph prints and digital images for the students to work with throughout the lesson plans.

**Equipment Requirements:**

*Camera tripods - for portrait shoot 1 per 4 students*

*SLR Camera (auto focus, auto shutter/fstop, built in flash)*

*Floodlights on stands - for portrait shoot 1 per 4 students*

**Art Materials:**

*Masking tape - 3/4" roll - for marking the floor*

**Supplies Needed:**

*1 roll 400 ISO 24 exposure color print film per student*

*Various light bulbs for floodlights*

**Tools:**

*Extension cords - 3 prong - for studio lights*

*Power bars - for studio lights*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Lecture - Proper camera handling

- 1 *How to hold a camera - strap on at all times*
- 2 *Treat with respect, with care, do not drop*
- 3 *Nothing touches the lens*
- 4 *Using the tripod*

Lecture - How to work the cameras

- 1 *Turning the camera off and on*
- 2 *Handling and loading film*
- 2 *Setting the mode dial to shoot*
- 3 *Lens operation: zoom function*
- 4 *Lens operation: focus function*
- 5 *How the shutter works*
- 6 *Setting the flash*
- 7 *Main components of the camera*
- 8 *Battery compartment*
- 9 *Labeling film canisters*

Discussion - Group assignment

- 1 *Student partners - choosing partners*
- 2 *This is not a popularity contest, who will you work well with?*

Discussion - Camera security

- 1 *Sign out sheet for cameras*
- 2 *Students sign out cameras*

Lecture - Assignment review

- 1 *Hand out Shoot List - Portrait Series: PART 1, PART 2*
- 2 *Explain shoot lists*
- 3 *Show students how the tripod works*
- 4 *Divide class equally - 1/2 for studio shoot, 1/2 for outdoor shoot*
- 5 *At half time, have groups switch locations*
- 6 *Show samples of shoot list - do's and don'ts*

Studio - Shooting assignment / download

- 1 *Students shoot as per list*
- 2 *Hand in labeled film canisters*

Discussion - Camera sign off

- 1 *Students return cameras and sign off*

Discussion - What worked, what didn't

- 1 *Ask how the class went, what worked, what didn't*
- 2 *Ask for suggestions for improvement*
- 3 *Congratulate students on job well done!*

Discussion - Student presentation

- 1 *Choose one or students to present work for next class*
- 2 *How they approached to project*
- 3 *What they learned*

## Shoot List – Portrait Series

### PART 1 - Studio Shoot

#### Prepare the studio shoot space

1. attach the camera to a tripod
2. use a plain background, hang a backdrop cloth if necessary
3. place a stool in the centre of the backdrop
4. use the compass and masking tape to mark a 90 degree angle from the stool to the camera 5 ft away
5. use the compass and masking tape to mark 0, 30, 60 degrees on one side, 120, 150 and 180 degrees on the other side

Now the stool is sitting in the centre of 7 radiating spokes against the backdrop cloth with the camera on a tripod directly in front

#### Set up lights

1. set up 2 lights on stands, 100 watt, 25 watt.
2. place the 100 watt light at 30 degrees, place the 25 watt light at 150 degrees
3. the lights can be moved during the shoot

#### Instructions to the model

1. sit with feet astride the first tape mark at 0 degrees (this puts the model in profile to the camera)
2. tilt the head and look off to the side
3. hold that pose while the photographer shoots
4. when the photographer says “ok” then shift to the next position and take up a new pose

#### Instructions to the photographer

1. keep the camera in one place
2. make sure the model’s face fills the frame, as close as possible
3. take three pictures of each pose, one with the camera as low as it will go on the tripod, one with the camera at eye level to the model, one with the camera as high as it will go on the tripod
4. when all three shots have been completed, tell the model “ok” so they can move to the next pose
5. work around the stations until you have all six poses done (that will be eighteen shots)

## **PART 2 - Outdoor Location Shoot**

### Observe the location

1. find an uncluttered backdrop

### Notice the lighting

1. where is the sun? is it overcast, sunny, dark, bright
2. shoot with the light on your subject and the sun either behind or beside the photographer

### Instructions to the model

1. follow the photographer's instructions
2. listen and pay attention to directions

### Instructions to the photographer

1. The subject stands still, the photographer moves:  
take a picture of the subject from **below**  
take a picture of the subject from **above**
2. The subject stands still, the photographer moves:  
take a picture of the subject **from far away**  
take a picture of the subject **from the middle distance**  
take a picture of the subject **close up**
3. The subject moves, the photographer stays still:  
*the camera does not move, take the picture as the subject moves into the picture frame*  
the subject moves past the camera **slowly**  
the subject moves past the camera more **quickly**  
the subject moves past the camera **really fast**
4. The subject stands still, the photographer moves:  
*close up of the subject's face and head*  
take three pictures from three different views
5. The subject moves, the photographer stays still:  
*close up of the subject's face and head*  
take three pictures of three different views
6. Both subject and photographer are moving  
take three pictures where there is no face or the face is hidden
7. Decide together on three other poses or ideas

## Lesson 2 - Technology and the Camera (Photoshop Workshop)

Estimate # Classes: 1 (140 minute class)



### Summary:

Digitize images, use technology to manipulate images, use Photoshop

### Fundamental Concepts:

Having fun with art, creativity, photography and technology

### Learning Objectives:

Download digital images from CD, manipulate images in Photoshop, output images for additional drawing and painting projects

### Products to be Created by Students:

Photographic prints of images ready for further development: scaled, cropped, contrast and brightness; manipulation, composition, different output options; prints of photographs manipulated in Photoshop using filters and various controls

### Tips and Suggestions:

Cover basic computer operations; ensure students know how to open and save files; technology intensive session, test systems ahead to make sure everything works; test CD downloads, peripheral attachments, ensure printers are fully stocked

### Documentary Materials:

Samples of student work

**Equipment Requirements:**

*Computer desktop system - 1 station per student*

*Computer projector - to demonstrate Photoshop tasks*

*Flatbed scanner - demonstrate and practise scanning*

*Photo quality printer - printing images from lesson*

**Art Materials:**

*CD collection of photographs taken from Unit 1 – Lesson 1, each student has own collection of shots*

**Supplies Needed:**

*Adobe Photoshop - manipulating images*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Introduce visiting artist, artist presentation*
- 2 *Demonstrate lesson procedure*
- 3 *Set up students at workstations*
- 4 *Open files and save files to student directories*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Demonstration - Practice Photoshop

- 1 *As per Lesson Plan - PHOTOSHOP WORKSHOP*
- 2 *PART 1*

Demonstration - Scanning photographs

- 1 *Install scanner onto computer system*
- 2 *Show proper scanner handling*
- 3 *Open Photoshop*
- 4 *Put image in scanner to be scanned*
- 5 *Click Edit, Import*
- 6 *Select scanner driver*
- 7 *Preview*
- 8 *Scan*
- 9 *Image should now be in Photoshop*
- 10 *Let some students practice*

Studio - Adding text to Photoshop images

- 1 *Recall words from opening round*
- 2 *Use these words in the next section*
- 3 *As per Lesson Plan - PHOTOSHOP WORKSHOP - PART 2*

## Photoshop Workshop - Lesson Plan

### Classroom set up

- laptop computer with computer projector
- computer workstations for students  
make sure students can see projection from where they are sitting

NOTE – alert the students to the problem of switching from being on the computer to paying attention to the next set of instructions. Make sure students are all looking before starting the next demonstration.

### Operations to cover in this workshop:

#### **PART 1**

Creating a new file

Copying images in from photo files

Color

Bitmap

Grayscale

Layers

Transform

History

Lasso tool

Move tool

Filters

experiment with filters

Image

Adjust color, saturation, posterize

Opacity

#### **PART 2**

Text

Fonts

Transform

Free transform

Warped text

Opacity

#### **PART 3**

Flatten file, save file

Print

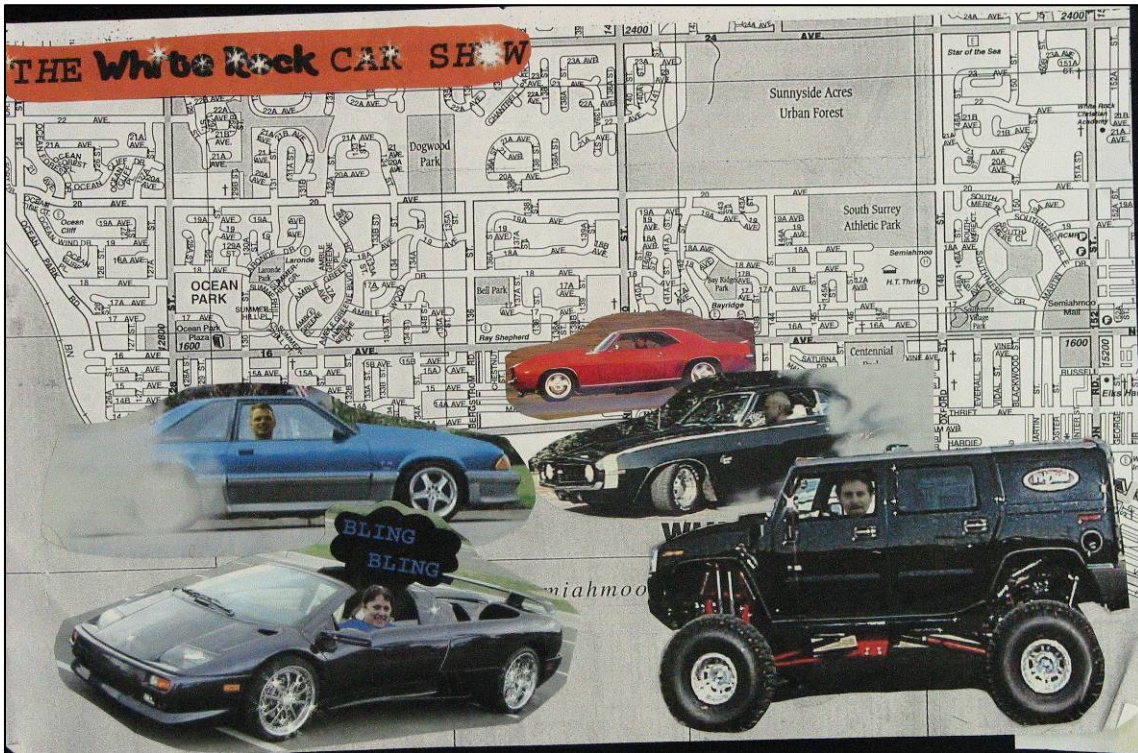
Color

Black & White

Shades of Grey

## Lesson 3 - Experiments in Composition

Estimate # Classes: 1 (140 minute class)



### Summary:

Construct composition using variety of images from photo shoot, discuss subject matter

### Fundamental Concepts:

Visual literacy, the meaning of visual objects

### Learning Objectives:

Collage, composition, working quickly, experimentation, working with creative process

### Products to be Created by Students:

18" x 24" paper collage using photographs and prints from lessons 1 and 2

### Tips and Suggestions:

Students can share images, use their own, use each other's (with permission); refer the Code of Conduct for appropriate imagery; is it respectful of self and others (including the viewer)

### Documentary Materials:

- Samples of students final work

Equipment Requirements:

*B & W printer - printing shades of grey*  
*Bulldog Clips - sm, md, lg pkg. - clip work to boards*  
*Computer desktop system - manipulate and print images*  
*Drawing Boards 18" x 24" - to hold work in progress*  
*Paint easels - composing on a vertical surface*  
*Photo quality printer - printing color images*  
*Photocopier (11 x 17 paper) - scale images, photocopy image*  
*Scissors - 4 1/2", 7", 10" blades - cutting out images*  
*X-Acto knives w/ blades - fine cutting for detail*

Art Materials:

*Glue sticks - gluing prints*  
*Poster Board - white, black, colors 24" x 36" sheets - background for collage*

Supplies Needed:

*Adobe Photoshop - manipulating images for output*

Tools:

*Rulers - various metal - straight edge for cutting*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Collage art examples - web presentations*
- 2 *John Talbot - [www.talbot1.com/thrall/](http://www.talbot1.com/thrall/)*
- 3 *Roberta Arenson - [www.raillustration.com/art.htm](http://www.raillustration.com/art.htm)*
- 4 *Christina Juselius - [www.collages.be/](http://www.collages.be/)*
- 5 *Kyle Johnston - [kylejohnston.homestead.com/gallery/html](http://kylejohnston.homestead.com/gallery/html)*
- 6 *Pierre-Alain Grevet - [www.laudator.com/master.html](http://www.laudator.com/master.html)*
- 7 *David Ball - [david.ball.net/html/gallery/12.html](http://david.ball.net/html/gallery/12.html)*
- 8 *Short bio info on these artists - [www.collageart.org/links/](http://www.collageart.org/links/)*

Lecture - Elements of composition

- 1 *Refer to lecture notes - ELEMENTS OF COMPOSITION*
- 2 *Demonstrations and samples as per notes*

Question sheet - Reading visual objects -

- 1 *Students answer question sheet in response to presentation*
- 2 *As per COMPOSITION QUESTION SHEET*

Discussion - Composition and meaning

- 1 *Discussion with students, how they will approach their project*
- 2 *Problem solving, strategies*

## Lecture – Elements of Composition

### Color

*use color swatches or screens to demonstrate*

the meaning of color – what does color mean to you  
what feelings or thoughts does color evoke

examples of color swatches

hot red  
pale orange  
acid yellow  
lavender  
pale blue  
dark, cool green  
psychological  
emotional  
spiritual  
cultural

### Line

*demonstrate on paper with different drawing media*

the character of line conveys a feeling response

rapid / slow line  
gentle / harsh line  
short lines / long lines

### Shape

*have shapes to hand out and look at and arrange cut out of construction paper*

the size and dimensions of a shape stimulate perceptual interpretation  
how do you interpret different shapes?

what meaning do shapes convey

not only the shape of objects within the picture plane  
also shape of the picture plane itself

### Value or tone

*demonstrate on computer – adjust brightness and contrast on an image*

how light, how dark is the picture, what is the dominant characteristic  
is there a lot of contrast between light and dark?  
what effect does light and dark have on your response?

### Texture

*hand out texture objects and show texture examples on screen*

how is the surface covered? is it smooth, rough, a combination?  
is there a pattern to create a sense of texture?  
is the texture real – on the surface, or is it an illusion – made to look rough  
what associations does texture inspire?

### Volume or form

*show examples of different artists to illustrate ways of showing volume and form*

does the work look flat? 3 dimensional?  
what difference does it make, between those two?  
what happens when you put both of these together?

**COMPOSITION QUESTION SHEET**

1. Which artist did you like the best?

---

2. Why did you like this artist's work?

---

3. What is your favourite color?

---

4. What feeling do you want to put into your work?

creepy                      gentle                      angry                      funny

5. How do you think you can create this feeling in your work?

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5. What do you think will be the most important element in your design?

color	line	shape	value/tone	texture	volume/form
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How will you use this element?

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Demonstration - Collage - cutting and pasting

- 1 *Demonstrate proper cutting technique - exacto knife*
- 2 *Demonstrate gluing technique - glue stick*

Research - Collecting images, printing,

- 1 *Photoshop work - creating and printing images from shoots*
- 2 *Any found images from magazines or internet*
- 3 *Code of conduct re. appropriate materials for school project*

Studio - Constructing collage

- 1 *Students work on constructing collage*
- 2 *Individual help as needed*

Studio - Studio clean up

- 1 *Leave the studio clean and ready for the next class*
- 2 *All artwork signed and dated and either put away or hung up*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 4 - Shooting Landscape

*Estimate # Classes: 1 (140 minute class)*

### Summary:

Field trip with shoot list

### Fundamental Concepts:

Photography etiquette, collecting images, shooting with a purpose

### Learning Objectives:

Asking permission to take pictures of strangers, politeness; seeing through the eye of the camera - seeing shapes, color, size and meaning

### Products to be Created by Students:

Image inventory of local landscape and environment

### Tips and Suggestions:

Take extra batteries for the digital cameras

### Documentary Materials:

- Shooting assignment list
- Examples of student images



**Equipment Requirements:**

*B & W printer - print one image*

*Camera tripods - for low light situations*

*Computer desktop system - download and save images*

*SLR Camera (auto focus, auto shutter/fstop, built in flash)*

*Photo quality printer - print one image*

**Art Materials:**

*Not applicable -*

**Supplies Needed:**

*1 roll 400 ISO 24 exposure color print film per student*

*Adobe Photoshop - processing images for output*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Lecture - Photography etiquette, asking

- 1 *Students must ask permission to take someone's picture*
- 2 *Role play asking permission*
- 3 *"May I take your photograph?"*

Lecture - Review assignment for trip

- 1 *Hand out UNIT 1 LESSON 4 - SHOOTING ASSIGNMENT*
- 2 *Talk about the two assignments, the difference of approach required for the trip*
- 3 *Have students decide which assignment they are taking on*

Lecture - Review rules for trip, group

- 1 *Review code of conduct*
- 2 *Review behaviour expectations for the trip*
- 3 *Assign groups and group leaders (staff / student)*

Lecture - Camera safety, sign out cameras

- 1 *Review safe camera handling*
- 2 *Lense cap on unless shooting*
- 3 *Always wear camera strap around neck*

Studio - Field trip shoot

- 1 *Look for interesting angles*
- 2 *Shoot from below*
- 3 *Shoot from above*
- 4 *Framing ideas*
- 5 *See 'Shooting Tips' on the assignment sheet*

Studio - Download images

- 1 *Students download images onto the computer from the field trip*
- 2 *Save the images to student directories*
- 3 *Wipe memory card in camera clean - delete all images*
- 4 *Review pictures from field trip, decide which ones are favourites*

Lecture - Sign in cameras

- 1 *Sign cameras back in on sheet*
- 2 *Count cameras, make sure all returned*

Discussion - What worked, what didn't

- 1 *Talk about field trip, what worked, what didn't work*
- 2 *What would be better next time*
- 3 *What was your best shot?*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Shooting Assignment

### PART 1 – Photo Montage

- Choose a subject on the field trip and take six or more pictures all from slightly different angles and perspectives. These can be of a person, place or thing.
- Collage the image fragments onto a matt board.

### PART 2 – Investigate Color

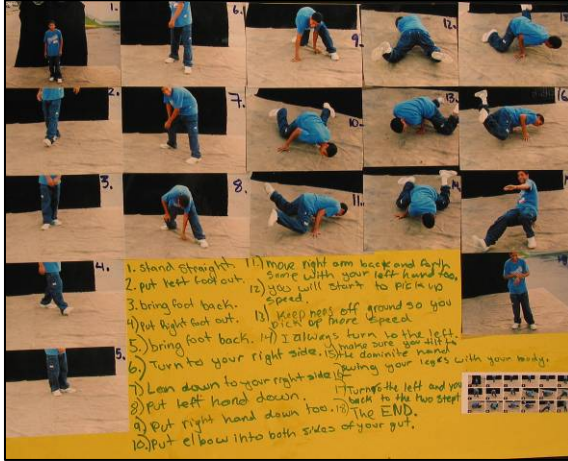
- Choose a color before the field trip begins. Shoot only pictures that have that color in them throughout the field trip.
- Create a color series from the shoot.

### Shooting Tips

- Shoot from ground level or knee level
- Get up on something and shoot down from above
- Place the subject of the shot off centre – best on the right side
- Shoot with something to frame in the foreground
- Try close up, really close up

## Lesson 5 - "How To" Manual

Estimate # Classes: 3 (140 minute class)



### Summary:

A step by step instruction process of photographic images and text

### Fundamental Concepts:

Thinking through a sequence, putting actions into words, discovering areas of competence

### Learning Objectives:

Thinking through a sequence, using photography and text to explain a process, planning and design processes, working with a partner

### Products to be Created by Students:

Storyboard, instruction booklet, large display

### Tips and Suggestions:

Keep the projects simple and achievable for the students; maximum of 12 steps, the project will need 2 - 3 classes to complete

### Documentary Materials:

- Photographs of students working through shooting process
- Sample booklets

**Equipment Requirements:**

*Computer desktop system - output final images and text*  
*Computer desktop system - design text*  
*Computer desktop system - download and design images*  
*SLR Camera (auto focus, auto shutter/fstop, built in flash)*  
*Photo quality printer - print images*

**Art Materials:**

*2B Pencils - for drawing storyboard*  
*Colored Art Paper - 12" x 18" - booklet pages*  
*Drawing pens - for drawing storyboard*  
*Felt pens - black bullet tip - for drawing storyboard*  
*Felt pens - black chisel tip - for drawing storyboard*  
*Felt pens - multi-color - for drawing storyboard*  
*Glue sticks - constructing booklet*  
*Glue sticks - constructing display*  
*Manila Paper - 18" x 24" - storyboard paper*  
*Poster Board - white, black, colors 24" x 36" sheets - display backgrounds*

**Supplies Needed:**

*1 roll 400 ISO 24 exposure color print film per student*  
*Various light bulbs for lighting the shoot*  
*Adobe Photoshop - designing graphic and text*  
*Adobe Photoshop - processing images*

**Tools:**

*3 hole punch - binding the booklet*  
*Rulers - various metal - measuring the booklet*  
*Rulers - various metal - constructing the presentation sheet*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Show a variety of 'How To' manuals and posters and/or video*
- 2 *Explain how to break actions down to a step by step format*

Lecture - Explain the development process

- 1 *Show students how the process is going to work*
- 2 *Explain each phase so they get an overview of how it's going to work*
- 3 *Give examples of how their project might look in the end*

Writing Exercise - Write out three ideas.

- 1 *Students write out three ideas for the project*
- 2 *Discuss ideas with each student to decide which one will work*
- 3 *Make sure they don't take on anything too difficult*

Writing Exercise - Write out the steps in

- 1 *Once an idea is selected, break down the process into steps*
- 2 *Write out the steps in point form and number the steps*

### Demonstration - Storyboard - how to make

- 1 Show students how a storyboard works
- 2 Fold sheet to create 8 squares (in 1/2 and then 1/4, then 1/2 again)
- 3 Draw fold lines to create storyboard boxes
- 4 Draw in rough sketch of what each step will show
- 5 Add text to explain steps

### Studio - Draw and color storyboard

- 1 Draw out storyboard pictures in pencil
- 2 Add text to each frame in pencil
- 3 Use a black pen to go over pencil lines
- 4 Color frames using felt pens, crayons or pencil crayons

### Studio - Design photo shoot, props, setting

- 1 Make a list of props needed for the shoot
- 2 Figure out what setting is going to be used
- 3 Think about background, make sure is flat
- 4 Figure out where the shoot is going to take place
- 5 What angle will the camera be at?
- 6 What action is taking place, are actors needed?

### Lecture - Tips and tricks for the photo shoot

- 1 Lighting - discuss
- 2 Framing - think about how it will look in the picture plane
- 3 Color - is it easy to see the action?
- 4 Sort students into pairs to work on the shoot

### Studio - Shoot process

- 1 Deciding what to shoot, counting the frames
- 2 Suggest a practice run through is possible
- 3 Make sure there is enough light
- 4 Shoot outside if possible

Studio - Download images to directories

- 1 *Each student downloads their pictures to their directory*
- 2 *Review pictures and sort out which ones will be used for the manual*

Discussion - Book binding options

- 1 *Show samples of simple book binding techniques*

Discussion - Presentation options

- 1 *Show examples of materials available for display*
- 2 *Talk about landscape or portrait orientation for display*

Studio - Printing, constructing

- 1 *Students finalize image and text*
- 2 *Print pages for both display and binding (2 sets)*
- 3 *Assist students with display construction and book binding*

Studio - Studio clean up

- 1 *Leave the studio clean and ready for the next class*
- 2 *All artwork signed and dated and either put away or hung up*

Discussion - What worked, what didn't

- 1 *Class exhibition - everyone's work is up to look at*
- 2 *One or students present their work, talk about their process*
- 3 *Congratulate students on job well done!*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 6 - Self-portrait

Estimate # Classes: 1 (140 minute class)



Summary:

Taking pictures of self to explore identity

Fundamental Concepts:

Self awareness, self image, identity

Learning Objectives:

Exploring perspectives of self, experimenting with points of view, experimenting with composition

Products to be Created by

Students:

Series of digital

photographs that follow a shoot list; include portrait, hands, feet, whole body; at least three points of view (at, above, below eye level); three perspectives (close up, mid range and long range)

Tips and Suggestions:

Students can work in pairs, encourage them to experiment and be curious about the results; students choose the picture they think best represents themselves after the shoot

Documentary Materials:

- Shooting assignment list
- Photographs of students in action
- Samples of student shots

**Equipment Requirements:**

*B & W printer - print portraits*

*Camera tripods - for portraits*

*Computer desktop system - download and process shoot*

*SLR Camera (auto focus, auto shutter/fstop, built in flash)*

*Floodlights on stands - lighting the portraits*

*Photo quality printer - print portraits*

**Art Materials:**

*Not applicable -*

**Supplies Needed:**

*1 roll 400 ISO 24 exposure color print film per student*

*Various light bulbs for lighting the shoot*

*Adobe Photoshop - manipulate images for output*

*Adobe Photoshop - processing images*

**Tools:**

*Extension cords - 3 prong - for studio lights*

*Power bars - for studio lights*

Lecture - Introduce lesson plan

- 1 *Talk about the importance of self-portraiture*
- 2 *Talk about how everyone feels shy to get started*
- 3 *Encourage students to have an attitude of curiosity about themselves*
- 4 *Don't assume that how we think we look is actually how we look on the outside*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Show

- 1 *Show examples of self-portraiture from art history*
- 2 *Van Gogh*
- 3 *Frieda Kahlo*
- 4 *Anna Mendieta*
- 5 *Jim Dine*

Question sheet - Answering the question -

- 1 *Answer questions on sheet*

Discussion - How do we represent

- 1 *Representation from the media - what is real*
- 2 *Examples from other students - [www.thericewriter.com/faces2.htm](http://www.thericewriter.com/faces2.htm)*
- 3 *What composition elements do we use to represent ourselves*

Lecture - Shoot instructions and guidelines

- 1 *Work in partners, one shoots for the other*
- 2 *The subject is in charge, the photographer is helping the subject*
- 3 *Take at least 24 different pictures of yourself*
- 4 *Try on different attitudes and poses*

Studio - Shoot session

- 1 *Remind students of Code of Conduct*
- 2 *Respectful of self, others and viewers*

Studio - Download images, print

- 1 *Download images to computer*
- 2 *Sort images and save to student directories*
- 3 *Wipe memory in camera clean, delete images*
- 4 *Make sure cameras have fresh batteries for next time*
- 5 *Print samples from shoot*

Discussion - What worked, what didn't

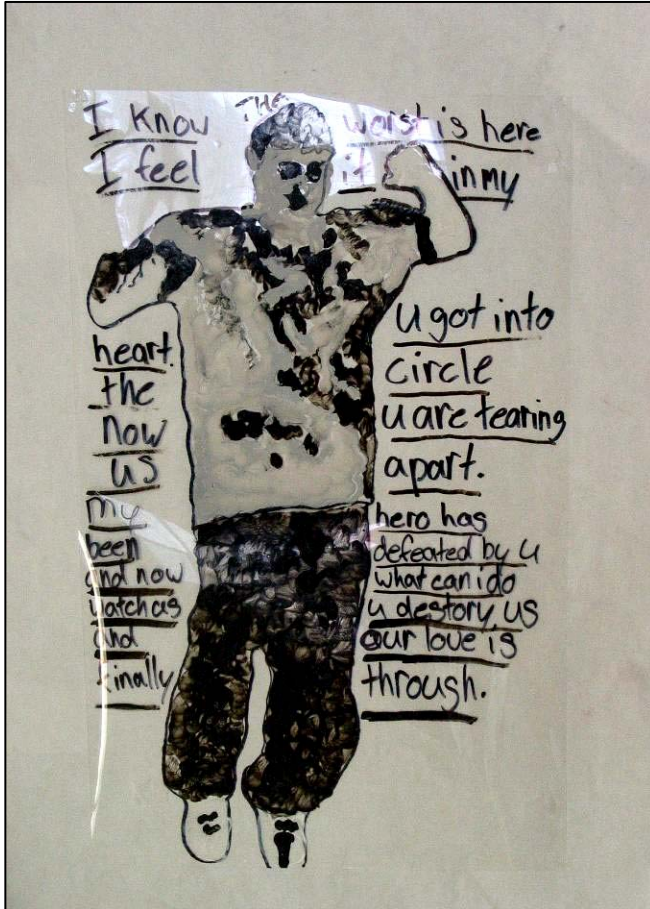
- 1 *What worked, what didn't work*
- 2 *What can we improve for next time*
- 3 *Student presentation - talk about their work*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 7 - Autobiography

Estimate # Classes: 2 (140 minute class)



### Summary:

Self-portrait and text about student's life

### Fundamental Concepts:

Identity, self image and context, placing self into life story

### Learning Objectives:

Representations of self through photography, representations of self through text, putting the two together

### Products to be Created by

#### Students:

Digital document putting photography and text together; printout of document to collect into class book

### Tips and Suggestions:

Take time to prepare students for self disclosure; ensure material is appropriate and neither too revealing or too shielded

### Documentary Materials:

- Digital documents of student work
- Hard copy collection of autobiographies

**Equipment Requirements:**

*B & W printer - output images for collage*  
*Bulldog Clips - sm, md, lg pkg. - clip work to boards*  
*Computer desktop system - manipulate images and text*  
*Drawing Boards 18" x 24" - support for collage project*  
*Photo quality printer - output images for collage*  
*Scissors - 4 1/2", 7", 10" blades - cutting large pieces*  
*X-Acto knives w/ blades - detail cutting for collage*

**Art Materials:**

*Glue sticks - constructing the collage*  
*Poster Board - white, black, colors 24" x 36" sheets - background for collage*

**Supplies Needed:**

*Adobe Photoshop - design graphic and text elements*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Explain the term 'autobiography'*
- 2 *Explaining process for development*
- 3 *Writing, self-portrait photos, landscape photos*
- 4 *Putting it all together on the computer*
- 5 *Putting it all together as a collage*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Autobiography timeline*
- 2 *Stories from our past prompted by a photograph*
- 3 *Answering a question - ie. where is your family from?*

Writing Exercise - Write one page

- 1 *Can be a story from life*
- 2 *Can be a historical overview*
- 3 *Can describe a historical overview of one part of life*

Discussion - Ideas for putting text and photo

- 1 *Talk about what stories have come up*
- 2 *How to put images and text together*
- 3 *Different ways of telling the story*
- 4 *Captions below a sequence of pictures*
- 5 *Dialogue balloons coming out of the image*
- 6 *Translucent text over the surface of the image*

### Studio - Working with Photoshop image

- 1 *Play with filters, colors, adjustments etc.*
- 2 *Come up with at least three self-portraits*

### Studio - Working with Photoshop text

- 1 *Putting the text onto the pictures*
- 2 *Playing with the text - bending, fading, angles, fonts*

### Studio - Putting text and image together

- 1 *Combining text and image into a sequence or one piece*
- 2 *Print work*

### Lecture - Building the autobiographical

- 1 *Extending the work from the computer*
- 2 *Methods, strategies for translation*
- 3 *Print options, cutting, gluing reminders*

### Discussion - Brainstorming ideas

- 1 *Thinking about elements of composition*
- 2 *How they relate to the subject of the collage*
- 3 *What color background*
- 4 *Will there be drawing included?*
- 5 *Is the whole surface covered? Are there empty spaces?*
- 6 *Things can be enlarged on the photocopier*
- 7 *Photocopies can be colored*

### Research - Putting images, text and

- 1 *Printing images, printing text, printing all the pieces*
- 2 *Use color and black and white prints*
- 3 *Scale images - enlarging, shrinking*

Studio - Building collage

- 1 *Compile all bits and pieces*
- 2 *Cut out pieces, experiment with layout*
- 3 *Glue everything down*
- 4 *Final coat of medium at the end to seal it*

Studio - Studio clean up

- 1 *Leave the studio clean and ready for the next class*
- 2 *All artwork signed and dated and either put away or hung up*

Discussion - What worked, what didn't

- 1 *Hang work for viewing*
- 2 *What worked, what didn't*
- 3 *What can we do better next time*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Unit 2 - Introduction to Drawing

### Summary:

Five drawing lessons: Basic drawing technique, Drawing still life, Drawing landscape, Drawing portraits, Drawing self-portrait

### Fundamental Concepts:

Materials, technologies and processes for producing drawings; visual elements and principles of art; social, historical, cultural contexts for image creation; communicating through image, media literacy; self expression

### Learning Objectives:

Creating 2 D images from a wide variety of sources, techniques for representation, techniques for abstract expression, understanding materials and processes

### Tips and Suggestions:

Use a direct teaching technique at the beginning of the class to get the students focused on their work; make sure students have enough space between each other

### Presentation Activities:

Lecture	Focus on process not product
Audio / visual presentation	Examples of different drawing practices
Discussion	Who hates drawing?
Discussion	Who loves drawing?
Discussion	Students share previous drawing experience

### Assessments:

Attendance	Full attendance
Engagement	Working in thoughtful manner
Participation	Extending learning, experimenting
Portfolio	Samples of art activities - digital and hard copy
Punctuality	On time, prepared to work
Risk taking	Challenging resistance, showing resilience
Self evaluation	Did my attitude change?
Content	Representational, abstract drawing techniques

# Lesson 1 - Basic Drawing Technique

*Estimate # Classes: 1 (140 minute class)*

## Summary:

Exploring materials, technique and self expression through drawing

## Fundamental Concepts:

Transforming emotions and feelings through non objective drawing

## Learning Objectives:

Understanding of the principles of art and design: pattern / repetition / rhythm, balance, contrast, emphasis, movement, unity / harmony

## Products to be Created by Students:

Series of drawings using a variety of drawing media, examples of each principle; final drawing incorporates at least 3 principles in one large drawing



## Tips and Suggestions:

Use direct teaching to demonstrate a new principle and then have the students immediately practice

## Documentary Materials:

- Photographs of students at work
- Samples of each element of composition
- Samples of final drawings

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*2B Graphite sticks - 1 per 2 students*

*2B Pencils - 1 per student*

*6B Graphite Sticks - 1 per 2 students*

*6B Pencils - 1 per student*

*Drawing pens - 1 per student*

*Felt pens - black bullet tip - 1 per 2 students*

*Felt pens - black chisel tip - 1 per 2 students*

*Felt pens - multi-color - 1 pack per 4 students*

*Manila Paper - 18" x 24" - 6 sheets per student*

*Oil pastels - black - 1 per student*

*Oil pastels - multi color - 1 pack per 4 students*

*Oil pastels - white - 1 per student*

*Pencil crayons - multi color - 1 pack per 4 students*

*Soft pastel - multi color - 1 pack per 4 students*

*Textured and tinted drawing paper 22"x30" - 1 sheet per student*

*White Cartridge Paper 18" x 24" sheets - 6 sheets per student*

**Supplies Needed:**

*Not applicable -*

**Tools:**

*Not applicable -*

## Presentation / Step by Step Activities

### Demonstration          Balance

- 1 Draw on sheet - one large, one small circle, students mimic
- 2 Talk about balance - are these two circles balanced?
- 3 What happens if you color the smaller circle in with black - how does that affect the balance?
- 4 Draw another circle around the larger circle - notice how the balance changes
- 5 Students make their own shapes, two on the sheet and play with the balance between them
- 6 When they are done, have the students write the word 'balance' on their drawing
- 7 Have the students sign and date their drawing

### Demonstration          Contrast

- 1 Using black oil pastel, draw a thin line across a sheet of manila paper
- 2 Using the side of the black oil pastel, draw a thick line across the sheet
- 3 How do these lines contrast?
- 4 Use the side of a white oil pastel to shade one side of the thin line in white, notice contrast
- 5 Draw a thin line of white oil pastel across the top of the thick black line – notice contrast change
- 6 On a separate sheet, use white and black oil pastels, lines and shade to create contrast
- 7 When they are done, have the students write the word 'contrast' on the sheet
- 8 When they are finished, have the students sign and date their drawing

### Demonstration          Distribute art materials

- 1 Hand out paper, pencils, etc. explain distribution
- 2 Leave best paper for last drawing exercise

### Demonstration          Emphasis

- 1 Draw two equal square shapes on a sheet of manila paper using a black pen
- 2 Have the students do the same
- 3 Color the inside of one of the squares red using a felt pen
- 4 Students repeat, using any color of their choice
- 5 Compare and contrast the two shapes, which one has the emphasis?
- 6 Use a white oil pastel to shade in the background of the shape that is not colored in
- 7 Have the students do the same using any color of their choice
- 8 Which shape has the emphasis now?
- 9 Using soft pastel, cover one of the squares with any color, extending the shading
- 10 Use a cloth to wipe away the extra dust and create a light coating
- 11 Have the students follow - notice where the emphasis is now
- 12 On a fresh sheet of manila paper, have the students try their own experiments with emphasis
- 13 When they are done, have them write the word 'emphasis' on their drawing
- 14 When they finish, have the students sign and date their drawing

### Audio / visual          Examples of Abstract Expression Drawings

- 1 Harold Town
- 2 Jack Shadbolt
- 3 William Ronald
- 4 Jean-Paul Mousseau
- 5 Janet Kigusiuq
- 6 Betty Goodwin

### Studio          Free drawing - integrate 3 principles

- 1 Using their large sheet of tinted, textured drawing paper and any drawing materials they choose, have the student incorporate 3 principles in a non objective drawing

- 2 Have the students write on the back of the drawing, the three principles they are going to use
- 3 Encourage the students to express their feelings through color, what principles they choose, and the kind of line they make
- 4 Have the students sign and date their drawing when they are done

Lecture                      Introduce lesson plan

- 1 Overview of schedule for class, what to expect
- 2 Expectations - engagement, social responsibility, code of conduct

Demonstration              Movement

- 1 On a new sheet of cartridge paper, using a black pen, draw a horizontal line across the page, not centred
- 2 Have the students do the same
- 3 Notice what movement is suggested by the horizontal line
- 4 Using a thicker pen, draw two vertical lines on the sheet, not centred but close together
- 5 Have the students do the same, notice the change in movement, what does it suggest?
- 6 Using the thickest pen of all, draw three energetic lines at an angle across the sheet
- 7 Have the students do the same, notice how the sense of movement is changed again - what difference does it make?
- 8 Using colored felt pens, color in the shapes that result from the intersections of the lines, notice how this affects the sense of movement
- 9 Have the students write the word 'movement' on their drawings
- 10 Have the students sign and date their drawings

Demonstration              Pattern /repetition / rhythm (allow music)

- 1 Have 3 samples of music ready - 1) clear constant beat, 2) atmospheric, 3) percussive, dynamic, asymmetrical
- 2 Using a sheet of cartridge paper and 6B graphite stick, play the first sample, demonstrate possible response as series of visual marks on the sheet
- 3 Play first sample again, students have own response as series of visual marks
- 4 Repeat process for second sample of music on the same sheet, responses may overlap
- 5 Repeat process for third sample of music on the same sheet, responses may overlap
- 6 When the students are done, have them write the word 'rhythm' on their drawing
- 7 Have the students sign and date their drawing

Lecture                      Review learning expectations

- 1 Expectations for learning
- 2 Expectations for productivity
- 3 Expectations for classroom behaviour

Discussion                      Student presentation

- 1 Choose one or students to present work from the class
- 2 How they approached to project
- 3 What they learned

Demonstration              Unity / Harmony

- 1 On a sheet of manila paper, draw 5 shapes - 4 squares and 1 circle, all in various sizes
- 2 Have the students do the same, notice what meaning is suggested by the relationships between the squares and the circle
- 3 Color 3 squares and the circle the same color, color the 4th square another color
- 4 Have the student follow suit - how does this affect the sense of unity between the shapes and colors?

5 Using soft pastel, cover the whole surface with one color, wiping off the extra dust with a cloth

6 Have the students do the same - how does this affect the sense of unity amongst the shapes?

7 Draw an outline using a thick felt pen around all the shapes

8 Have the students follow - how does this affect the sense of unity amongst the shapes and the composition as a whole?

9 Have the students write the word 'unity' on their drawing

10 When they are finished, have the students sign and date their drawing

### Writing Exercise      Vocabulary List - Principles of Art and Design

1 Write vocabulary on board, students copy onto sheet

2 Draw example of vocabulary, students copy onto sheet

### Discussion      What worked, what didn't

1 Sit in a round with the students and give them an opportunity to express their opinions on what worked and what didn't work in the class

2 After the students have shared, share, from the teacher's perspective, what worked and what didn't

## Lesson 2 - Drawing Still Life

*Estimate # Classes: 1 (140 minute class)*

### Summary:

Drawing from still life - using a variety of objects

### Fundamental Concepts:

Perceiving / responding and creating / communicating as inter-related processes

### Learning Objectives:

Exploring image development strategies: distortion, elaboration, exaggeration, fragmentation, juxtaposition, magnification; paying attention to detail



### Products to be Created by Students:

Series of drawings, one sheet per development strategy; final drawing incorporating at least three development strategies on one sheet

### Tips and Suggestions:

Remind the students a day ahead to bring in an object to draw (can be article of clothing, esp. shoes); this is not about photographic representation; it's about the student's response to what they are seeing and how they interpret that as a drawing; encourage the students to be curious about the results; discourage negative self statements about ability; there is no right or wrong way to do this

### Documentary Materials:

- Photographs of students in class at work
- Samples of drawings from each development strategy
- Samples of final drawings

Equipment Requirements:

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

Art Materials:

*2B Graphite sticks - 1 per 2 students*

*2B Pencils - 1 per student*

*6B Graphite Sticks - 1 per 2 students*

*6B Pencils - 1 per student*

*Drawing pens - 1 per student*

*Felt pens - black bullet tip - 1 per 2 students*

*Felt pens - black chisel tip - 1 per 2 students*

*Felt pens - multi-color - 1 pack per 4 students*

*Manila Paper - 18" x 24" - 6 sheets per student*

*Oil pastels - black - 1 per student*

*Oil pastels - multi color - 1 pack per 4 students*

*Oil pastels - white - 1 per student*

*Pencil crayons - multi color - 1 pack per 4 students*

*Soft pastel - multi color - 1 pack per 4 students*

*Textured and tinted drawing paper 22"x30" - 1 sheet per student*

*White Cartridge Paper 18" x 24" sheets - 6 sheets per student*

Supplies Needed:

*Not applicable -*

Tools:

*Not applicable -*

Lecture - Introduce lesson plan

1 *Overview of schedule for class, what to expect*

Lecture - Review learning expectations

1 *Expectations for learning*

2 *Expectations for productivity*

3 *Expectations for classroom behaviour*

Audio / visual presentation - Show

1 *Examples of Canadian artists working in this genre*

2 *More when I find them*

Discussion - What did students bring to

1 *Put objects on the table for everyone to look at*

2 *See what needs to be added to get a full collection*

3 *Student's backpacks, shoes, etc can be used*

Writing Exercise - Vocabulary List - Image

1 *Write vocabulary words on the board, students copy onto sheet*

2 *Draw explanation of vocabulary word for students to copy onto their sheet*

Demonstration - Distribute art materials

1 *Distribute art materials*

2 *Students set to draw*

3 *Set up still life of 2 objects in the middle of room*

Demonstration - Distortion

- 1 *Drawing on a sheet of manila paper using a black pen*
- 2 *Draw a distortion of what you see (this is not hard to do)*
- 3 *Explain distortion*
- 4 *Have students create their own distortion using the same materials*
- 5 *Write the word 'distortion' on their sheet*
- 6 *Students sign and date this sheet before moving on to the next exercise*

Demonstration - Elaboration

- 1 *Have one of the students add another object to the still life arrangement*
- 2 *Use a sheet of cartridge paper and a 2B graphite stick*
- 3 *Demonstrate elaboration - take a simple part of the still life*
- 4 *Draw all the observable detail of this small part, including shade, line, shape*
- 5 *Have students draw their own elaboration using the same materials*
- 6 *Students write 'elaboration' onto the drawing*
- 7 *Students sign and date the drawing*

Demonstration - Exaggeration

- 1 *Have another student add another object to the still life arrangement*
- 2 *Demonstrate exaggeration - enlarge one aspect*
- 3 *Make it darker, stronger, bigger*
- 4 *Students draw their own exaggeration from the still life*
- 5 *Students write 'exaggeration' onto their drawing*
- 6 *Students sign and date their drawing*

### Demonstration - Fragmentation

- 1 *Have another student add another object to the still life arrangement*
- 2 *Demonstrate fragmentation - breaking the drawing up*
- 3 *Black oil pastel, manila paper, quick representation of still life, main objects*
- 4 *Students follow and make their own quick sketch*
- 5 *Fold the drawing into 1/8ths*
- 6 *Students fold their drawing*
- 7 *Cut the drawing up along the fold lines*
- 8 *Students cut their drawings up*
- 9 *Re-arrange pieces of drawing on a new sheet, sticking them down with glue*
- 10 *Students glue re-arranged fragments onto new sheet*
- 11 *Student write the word 'fragmentation' onto the cut up drawing*
- 12 *Students sign and date their work*

### Demonstration - Juxtaposition

- 1 *Have another student add another object to the still life arrangement*
- 2 *Demonstrate juxtaposition - the relationship between objects on a picture plane*
- 3 *Choose any section of this still life*
- 4 *Fragmentation exercise, draw on top of the fragments, these two items*
- 5 *Students draw two objects on top of the fragmentation sheet*
- 6 *Notice juxtaposition of both two objects*
- 7 *Students write 'juxtaposition' onto this sheet*
- 8 *Students sign and date the sheet*

### Demonstration - Magnification

- 1 *Have another student add one last item to the still life arrangement*
- 2 *Demonstrate magnification - zoom in on a detail*
- 3 *Students draw their own magnification*
- 4 *Students write 'magnification' on the sheet*
- 5 *Students sign and date the sheet*
- 6 *Zooming in and thicker line - notice sense of closeness*

Studio - Free drawing - integrate three

- 1 *Students materials choice, sheet of tinted, textured paper if they wish*
- 2 *Students decide what view they want to have*
- 3 *Re-arrange still life as needed*
- 4 *Free drawing session using 3 of the image development strategies in one drawing*
- 5 *Students sign and date their drawing*

Discussion - What worked, what didn't

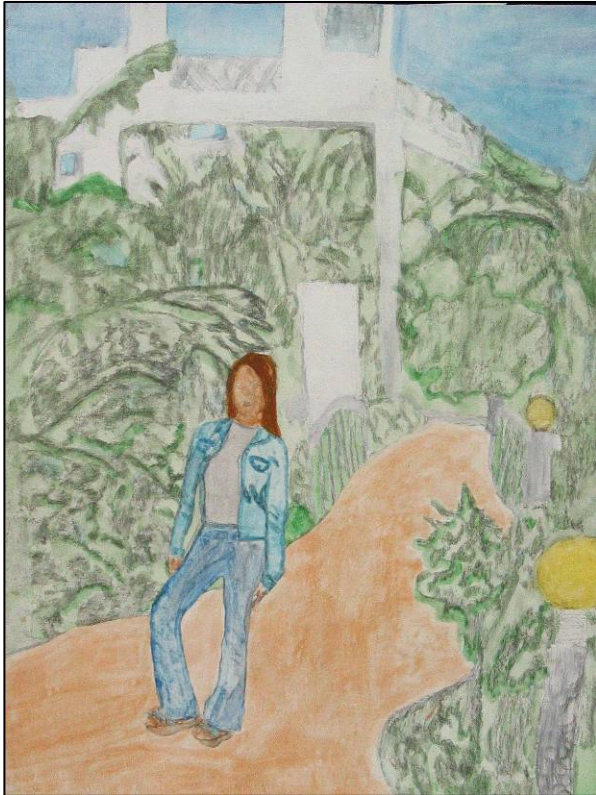
- 1 *Discuss how class went, what worked*
- 2 *What didn't work*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 3 - Drawing Landscape

Estimate # Classes: 1 (140 minute class)



### Summary:

Working from photographic sources of local landscape (collected on field trip)

### Fundamental Concepts:

Context - deepening awareness of self and place within community and environment

### Learning Objectives:

Creating a sense of depth on the picture plane using pictorial cues - occlusion, elevation, atmospheric perspective, relative size, texture gradients, linear perspective

### Products to be Created by Students:

- Series of drawings demonstrating use of pictorial cues to create illusion of 3D on 2D surface
- One final drawing incorporating at least 3 pictorial cues

### Tips and Suggestions:

Use simple exercises at the beginning, quick and easy to accomplish; start with generalized objects from the landscape, reducing them to geometric shapes; after very simple introductory exercises, students can use more elaborate forms

### Documentary Materials:

- Samples of student drawings

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*2B Graphite sticks - 1 per 2 students*

*2B Pencils - 1 per student*

*6B Graphite Sticks - 1 per 2 students*

*6B Pencils - 1 per student*

*Drawing pens - 1 per student*

*Felt pens - black bullet tip - 1 per 2 students*

*Felt pens - black chisel tip - 1 per 2 students*

*Felt pens - multi-color - 1 pack per 4 students*

*Manila Paper - 18" x 24" - 6 sheets per student*

*Oil pastels - black - 1 per student*

*Oil pastels - multi color - 1 pack per 4 students*

*Oil pastels - white - 1 per student*

*Pencil crayons - multi color - 1 pack per 4 students*

*Soft pastel - multi color - 1 pack per 4 students*

*Textured and tinted drawing paper 22"x30" - 1 sheet per student*

*White Cartridge Paper 18" x 24" sheets - 6 sheets per student*

**Supplies Needed:**

*Not applicable -*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Outline lesson activities and schedule expectations*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Artists working in landscape - different approaches*
- 2 *William Brymner - Occlusion*
- 3 *Franklin Charmichael - Elevation*
- 4 *Emily Carr - Atmospheric Perspective*
- 5 *James Pattison Cockburn - Relative Size*
- 6 *E J Hughes - Texture Gradient*
- 7 *Jack Chambers - Linear Perspective*

Writing Exercise - Vocabulary List - Pictorial

- 1 *Occlusion - see OCCLUSION*
- 2 *Elevation - see ELEVATION*
- 3 *Atmospheric perspective - see ATMOSPHERIC PERSPECTIVE*
- 4 *Relative Size - see RELATIVE SIZE*
- 5 *Texture Gradient - see TEXTURE GRADIENT*
- 6 *Linear Perspective - See LINEAR PERSPECTIVE*

Research - Students choose 3 images to

- 1 *Choose three examples from field trip of landscape*
- 2 *Look for examples of pictorial cues for depth in the images*
- 3 *Print 3 color 8 1/2" x 11" pictures to work from*

### Demonstration - Distribute art materials

- 1 *Have some students work standing at the easels*
- 2 *6 sheets for the examples and one good sheet for the final drawing*

### Demonstration - Occlusion

- 1 *Working from a landscape photo - demonstrate occlusion*
- 2 *These are simple demonstration drawings to get the students going*
- 3 *Use outline to define shapes and show overlap*

### Demonstration - Elevation

- 1 *Photo of landscape, demonstrate drawing elevation, shading technique*
- 2 *Foreground dark, the middle ground lighter, background lightest*

### Demonstration - Atmospheric Perspective

- 1 *Choose an image that has mountains in the background*
- 2 *Color the foreground in bright colors*
- 3 *Mountains in the background lighter in color and bluish tint*

### Demonstration - Relative Size

- 1 *Choose an image that shows objects larger in the foreground and smaller in the background*
- 2 *Use a pen to outline the objects or people to show the effect*

### Demonstration - Texture Gradient

- 1 *Choose an image that has detail in front that fades to the back*
- 2 *Draw detail sharp in the foreground blurring in the background*
- 3 *Pencils to draw texture, a cloth to gradually blur the marks*

### Demonstration - Linear Perspective

- 1 *Choose a landscape image that shows a path or road winding into the distance*
- 2 *Draw the path or road, showing how the edges converge in the distance*
- 3 *Felt pen, color in the path using soft pastel smudged on*

Studio - Free draw - incorporating 3 pictorial

- 1 *Students choose what pictorial cues they want to use in their picture*
- 2 *Students mix images from different photos to create their own landscape*
- 3 *3 different drawing media, show three different pictorial cues for depth*
- 4 *Think ahead, front, middle, back, before starting*

Discussion - What worked, what didn't

- 1 *Ask students for feedback on how the lesson went*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 4 - Drawing Portraits

*Estimate # Classes: 1 (140 minute class)*

### Summary:

Portraiture - approaches to drawing the face and head

### Fundamental Concepts:

Observation skills, empathy, creating and communicating

### Learning Objectives:

Basic anatomy of the face and head; proportion and symmetry; relating to a model; drawing from life; shape and shading



### Products to be Created by Students:

Series of anatomical detail drawings (eyes, ears, nose, mouth); full portrait (head, neck and shoulders) from life

### Tips and Suggestions:

Review group agreements about respect and expectations of engagement; re-assure the students that we are not looking for a photographic likeness; remind students to deepen observation skills and be thoughtful in their rendering; work slowly, do not rush

### Documentary Materials:

- Samples of detail drawings
- Samples of full portraits
- Photographs of students at work

**Equipment Requirements:**

*Backdrop cloth - beige - simplify background*

*Backdrop cloth - black - simplify background*

*Backdrop support stands (set) - create a set*

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Floodlights on stands - add lighting effects*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*2B Graphite sticks - 1 per 2 students*

*2B Pencils - 1 per student*

*6B Graphite Sticks - 1 per 2 students*

*6B Pencils - 1 per student*

*Soft pastel - multi color - 1 pack per 4 students*

**Supplies Needed:**

*100 w. light bulbs - to light portrait subject - highlight side*

*200 w. light bulbs - to light portrait subject - highlight side*

*25 w. light bulbs - to light portrait subject - shadow side*

*40 w. light bulbs - to light portrait subject - shadow side*

*60 w. light bulbs - to light portrait subject - shadow side*

*Studio Rags - blending, blurring*

**Tools:**

*Pencil Sharpener - 1 per 4 students*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Artists who work with portraiture as a form of self expression*
- 2 *Picasso*
- 3 *Kathe Kolwitz*
- 4 *Ann Kipling*

Discussion - Share experiences with

- 1 *Have any of the students ever drawn a portrait before?*
- 2 *If they have, have them talk about their experience*

Discussion - Choose partners

- 1 *Who is going to draw whose portrait?*
- 2 *Partners will draw each other's portraits*
- 3 *Choose someone you know will help you be productive*

Demonstration - Portrait set up

- 1 *Sitting in a comfortable position, both the artist and the subject*
- 2 *Drawing materials easily available*
- 3 *Noticing the light and shadows, having the face well lit*
- 4 *Highlights and shadows - making sure there are both*

Demonstration - Choosing colors and

- 1 *Think about what colors you want to use*
- 2 *Don't worry about making things realistic*
- 3 *Choose colors that either represent how you feel*

Demonstration - Drawing exercise - shapes

- 1 *Outline, draw all shapes that make up the eye*
- 2 *Show detail of eyelid, under eye lid, how the upper and lower lid connect*
- 3 *Detail of the cornea, iris, pupil, eye lashes, eyebrow*
- 4 *Draw the shapes that make up the ear*
- 5 *Pick out as much detail as possible*

Demonstration - Drawing exercise - shades

- 1 *Change positions*
- 2 *Using shade and no lines*
- 3 *Draw the shape of the mouth (indents above and below the lips)*
- 4 *Notice what line is made when the lips are joined together - this is not a straight line!*
- 5 *Use shading to draw the nose - notice bulb, nostrils, bridge*

Demonstration - Drawing exercise -

- 1 *Change positions*
- 2 *Notice the whole head, distances for proportion*
- 3 *If you draw a rough outline of the whole head, where are the eyes going to be located?*
- 4 *How far is it from the bottom of the chin to the mouth?*

Studio - Portrait session (head, neck,

- 1 *Change positions*
- 2 *Draw the whole portrait, focus on proportion, not color*

Discussion - What worked, what didn't

- 1 *Discuss how the class went, ask for feedback from the students*

Demonstration - Repeat for second group

1 *Reverse roles, so everyone has a chance to do what they haven't done yet*

Studio - Second portrait session

1 *Repeat process as before*

Studio - Studio clean up

- 1 *Leave the studio clean and ready for the next class*
- 2 *All artwork signed and dated and either put away or hung up*

Discussion - What worked, what didn't

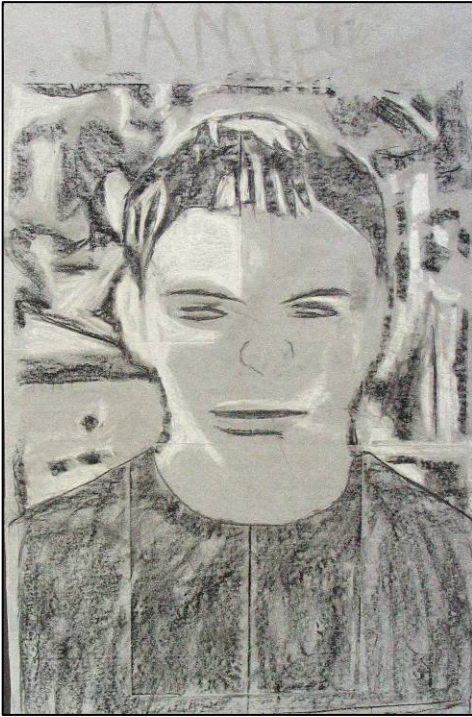
1 *Discuss how it went, what worked, what didn't*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 5 - Drawing Self-Portrait

Estimate # Classes: 1 (140 minute class)



### Summary:

Drawing self-portrait from photographic source

### Fundamental Concepts:

Expressing emotions and feelings through self reflective drawing process

### Learning Objectives:

Observation skills - looking for detail; memory, blind contour and tracing technique; image transfer techniques - projection, tracing, grid

### Products to be Created by Students:

Series of drawings demonstrating one each drawing techniques; series of drawings demonstrating image transfer techniques; final drawing incorporating drawing and transfer techniques into finished work

### Tips and Suggestions:

Use color to express identity rather than trying to match realistic colors; printout photographic sources in black and white so students can use their own colors; encourage students to take their time, do not rush; looking for expressive, rather than realistic portraits

### Documentary Materials:

- Samples of drawing techniques
- Samples of image transfer techniques
- Samples of final drawings

**Equipment Requirements:**

*B & W printer - print self-portraits*  
*Bulldog Clips - sm, md, lg pkg. - 2 per student*  
*Computer projector - tracing exercises*  
*Drawing Boards 18" x 24" - 1 per student*  
*Light tables 8 1/2 x 11 size - tracing exercises*  
*Photo quality printer - print self-portraits*  
*Photocopier (11 x 17 paper) - enlarge prints*  
*Prism Projector - tracing exercises*

**Art Materials:**

*2B Graphite sticks - 1 per 2 students*  
*2B Pencils - 1 per student*  
*6B Graphite Sticks - 1 per 2 students*  
*6B Pencils - 1 per student*  
*Colored Art Paper - 12" x 18" - 4 sheets per student*  
*Drawing pens - 1 per student*  
*Felt pens - black bullet tip - 1 per 2 students*  
*Felt pens - black chisel tip - 1 per 2 students*  
*Felt pens - multi-color - 1 pack per 4 students*  
*Manila Paper - 18" x 24" - 4 sheets per student*  
*Oil pastels - black - 1 per student*  
*Oil pastels - multi color - 1 pack per 4 students*  
*Oil pastels - white - 1 per student*  
*Pencil crayons - multi color - 1 pack per 4 students*  
*Photocopy paper - 11" x 17" - for enlargements*  
*Soft pastel - multi color - 1 pack per 4 students*  
*Textured and tinted drawing paper 22"x30" - 1 sheet per student*  
*Tracing Paper - 11" x 17" pads - 4 sheets per student*  
*White Cartridge Paper 18" x 24" sheets - 4 sheets per student*  
*White Kraft Paper Roll 36" x 100 ft. roll - for large scale*

**Supplies Needed:**

*Studio Rags - blending, blurring*

**Tools:**

*Pencil Sharpener - 1 per 4 students*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation

- 1 *Artists who include self-portraiture as part of their practice*
- 2 *Research list of artists names - variety of ways to express self through art*

Question sheet - How do you see yourself?

- 1 *Work with students to create questions*
- 2 *Students complete questionnaire*

Discussion - Ways we see ourselves

- 1 *Students share answers to questions on sheet*
- 2 *Talk about self image*

Lecture - Describe drawing processes

- 1 *Three drawing processes will be used*
- 2 *It will feel difficult but it's actually easy*
- 3 *Perfectionism gets marks off*
- 4 *Self expression through color and mark making*

### Demonstration - Blind contour

- 1 *Work from photograph, use a pen on cartridge paper*
- 2 *Do not look at drawing*
- 3 *Do not pick up pen - continuous line*
- 4 *Pick up as much detail as possible*
- 5 *Marks off for worrying about what the drawing looks like*
- 6 *Extra marks for taking time, not looking at drawing and getting detail*
- 7 *Move the pen slowly*
- 8 *Color the drawing*

### Demonstration - Imagination (memory)

- 1 *Using imagination, draw what you think you look like*
- 2 *Be free with this, let it come from inside*
- 3 *Marks off for worrying about what it looks like*
- 4 *Extra marks for letting feelings and emotions into the drawing*

### Demonstration - Tracing

- 1 *Set up tracing drawing station - light table, projector or work on table*
- 2 *Use tracing paper and graphite stick*
- 3 *Focus on detail and shading in shapes*
- 4 *Draw in outlines after shading is complete*
- 5 *Extra marks for detail, inside contour, shading*
- 6 *Color over the pencil with soft pastels smudged on*

### Demonstration - Image transfer - projector

- 1 *Show how to use the projector, how to put the picture in*
- 2 *Mature behaviour around the projector*

### Demonstration - Image transfer - tracing

- 1 *Demonstrate using the light table*
- 2 *Demonstrate doing without the light table*
- 3 *Two prints to work from - 1) trace, 2) observe*

Demonstration - Image transfer - grid

- 1 *Grid process for changing scale*
- 2 *Have grid paper to print image onto - 1" grid*
- 3 *Demonstrate how to grid large sheet for transfer*

Research - Collect 3 images from self

- 1 *Students edit, crop and print photos from portrait shoot*
- 2 *Print in both grey scale and color*
- 3 *Should have 6 images to start drawing*

Studio - Self-portrait drawing session

- 1 *Students draw through various processes*
- 2 *Extra marks for exploring drawing materials, coming up with unusual combinations*
- 3 *Marks off for working quickly and not picking up detail*

Studio - Studio clean up

- 1 *Leave the studio clean and ready for the next class*
- 2 *All artwork signed and dated and either put away or hung up*

Discussion - What worked, what didn't

- 1 *Debrief with class - the good, the bad, the ugly*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Unit 3 - Introduction to Painting

### Summary:

Seven painting lessons: Color theory basics, Wet on wet technique, Glazing technique, Seven color contrasts, Painting still life, Painting landscape, Painting self-portrait

### Fundamental Concepts:

Using paint as a means of self expression

### Learning Objectives:

Color wheel, mixing paint, handling brushes

### Tips and Suggestions:

Direct teach the color wheel exercise and then give permission for free exploration of color and paint

### Presentation Activities:

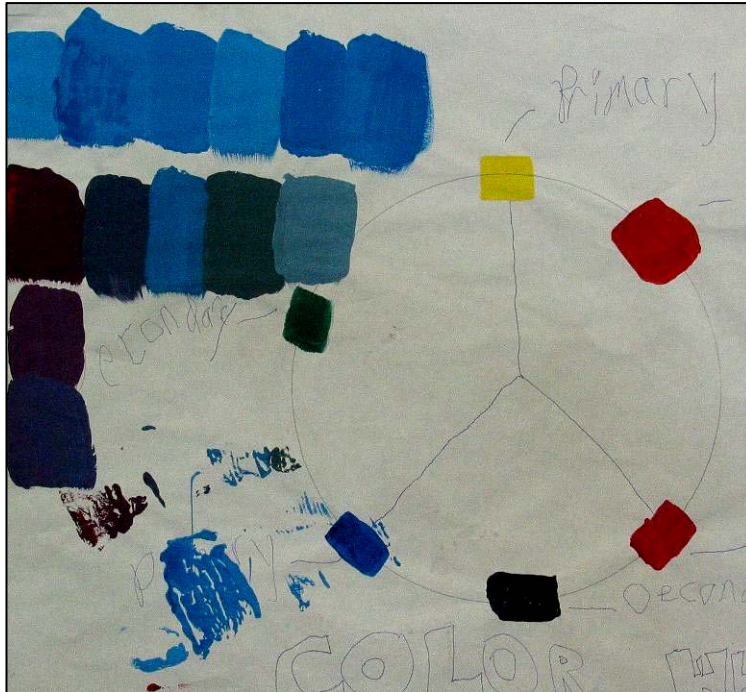
Lecture	Painting genres and methods
Audio / visual presentation	Different ideas about painting
Discussion	Experience with painting

### Assessments:

Attendance	Full attendance
Engagement	Safe material and equipment handling
Participation	Following instructions
Portfolio	Samples of art activities - digital and hard copy
Punctuality	On time, prepared to work
Risk taking	Extending learning, experimenting
Self evaluation	Learning about painting
Content	Representational, abstract painting technique

# Lesson 1 - Color Theory Basics

Estimate # Classes: 1 (140 minute class)



temperature (warm and cool values of a single hue)

## Summary:

A series of painting exercises that introduce the color wheel, tints, tones and temperature gradients

## Fundamental Concepts:

Using vocabulary relating to color theory; painting technique; using color to express an idea, or a feeling - the meaning of color in a work of art

## Learning Objectives:

Color wheel - the arrangement of color in terms of light and dark, warm and cool; mixing tints (adding white) and tones (adding black); mixing color

## Products to be Created by Students:

Color wheel (primary, secondary); series mix tints; series mix tones; series mix warm / cool color; free painting using tints, tones and temperature

## Tips and Suggestions:

Squirt bottles work best for paint handling, being able to measure out amounts for mixing a series (Ketchup / mustard bottles); all the studies go on one large sheet, students label the components of their work; the free painting can be done on the canvas pad, students create a free form grid for locating and distributing the colors; what we are most interested in is sensing how the different colors interact, not worrying about composition

## Documentary Materials:

- Samples of color wheels
- Samples of tint series
- Samples of tone series
- Samples of temperature series
- Samples of free painting

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - for final free painting*

*Disposable Plates (Palettes) - 2 per student*

*Paint Knives - for mixing paint, 1 per student*

*Tempera paint (clear) - black - 4 squirt bottles*

*Tempera paint (clear) - blue - 4 squirt bottles*

*Tempera paint (clear) - red - 4 squirt bottles*

*Tempera paint (clear) - white - 4 squirt bottles*

*Tempera paint (clear) - yellow - 4 squirt bottles*

*Tempera paint (opaque) - black - 4 squirt bottles*

*Tempera paint (opaque) - blue - 4 squirt bottles*

*Tempera paint (opaque) - red - 4 squirt bottles*

*Tempera paint (opaque) - white - 4 squirt bottles*

*Tempera paint (opaque) - yellow - 4 squirt bottles*

*White Cartridge Paper 18" x 24" sheets - 3 sheets per student, cut in half*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

*Water containers - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 Review lesson activities

Lecture - Review learning expectations

- 1 Expectations for learning
- 2 Expectations for productivity
- 3 Expectations for classroom behaviour

Audio / visual presentation - Show

- 1 Examples of primary colors - Ferdinand Leger
- 2 Examples of secondary colors - Emily Carr
- 3 Examples of tints - Impressionists (Cezanne)
- 4 Examples of tones - Aremseia Gentileschi
- 5 Examples of temperature gradations - Joseph Albers

Lecture - Distribute art materials

- 1 Students settle into workspaces with everything they need
- 2 Students ready for direct teaching, call and response style

Demonstration - Construct color wheel, step

- 1 Each instruction is demonstrated and then copied by the students
- 2 Draw a circle on the page
- 3 Write 'Color Wheel' on the top of the page
- 4 Each student put their name and the date on the page
- 5 Put a daub of yellow at the top of the wheel
- 6 Put a daub of red 1/2 way between the 4 and 5 on a clock face
- 7 Put a daub of blue 1/2 way between the 7 and 8 on a clock face
- 8 Label these colors 'Primary Color' at each one
- 9 See MIXING SECONDARY COLORS
- 10 Put a daub of orange 1/2 way between 1 and 2 on a clock face
- 11 Mix equal parts of red and blue together to get violet (purple)
- 12 Put a daub of violet where the 6 would be on a clock face
- 13 See MIXING SECONDARY COLORS
- 14 Label the orange, violet and green 'Secondary Colors' at each one
- 15 At the top of the circle put the label 'Lightest' - yellow is the lightest color
- 16 At the bottom of the circle put the label 'Darkest' - violet is the darkest color
- 17 Right side of the circle put label 'Warmest'
- 18 On the left side of the circle put the label 'Coolest'

Demonstration - Mix series of tints (adding

- 1 New sheet, names and date at top of page
- 2 Next the students put the title - 'Mixing Tints'
- 3 Draw a series of 6 boxes about 1" square for each one
- 4 On palette, squeeze one blob of the color, student's choice
- 5 Paint this color into the first box, using up all the color
- 6 On palette, squeeze one blob of color, one equal blob of white, mix
- 7 Apply this color to the next box on the sheet
- 8 Add another blob of white and mix

- 9 *Apply this color to the next box on the sheet*
- 10 *See - MIXING TINTS*
- 11 *On the left hand side of the boxes put the words 'darkest tint'*
- 12 *On the right hand side of the boxes put the words 'lightest tint'*
- 13 *Students look at each other's work, notice what happened*

### Demonstration - Mix series of tones (adding

- 1 *Below the 'Mixing Tints' exercise write the title 'Mixing Tones'*
- 2 *Draw a series of 6 boxes about 1" square for each one*
- 3 *On palette, students squeeze one blob of another color, one not used yet*
- 4 *Paint this color into the first box, using up all the color*
- 5 *On palette, squeeze one blob of color, one smaller blob of black, mix*
- 6 *Apply this color to the next box on the sheet*
- 7 *Add another blob and black and mix*
- 8 *Apply this color to the next box on the sheet*
- 9 *See - MIXING TONES*
- 10 *On the left hand side of the boxes put the words 'lightest tone'*
- 11 *On the right hand side of the boxes put the words 'darkest tone'*
- 12 *Students look at each other's work, notice what happened*

### Demonstration - Mix temperature gradations

- 1 *Below the 'Mixing Tones' exercise write the title 'Mixing Temperature Gradations'*
- 2 *Draw a series of 2 rows of 6 boxes about 1" square for each one*
- 3 *On palette, squeeze one blob of red*
- 4 *Paint this color into the first box of the top row*
- 5 *On palette, squeeze one blob of red, smaller blob of yellow, mix*
- 6 *Apply this color to the next box on the sheet*
- 7 *Add another blob of yellow and mix*
- 8 *Apply this color to the next box on the sheet*
- 9 *See - MIXING TEMPERATURE GRADATIONS*
- 10 *On the left hand side of the boxes put the words 'mid red'*
- 11 *On the right hand side of the boxes put the words 'warm red'*
- 12 *Starting with a clean palette, put a new blob of red onto the palette*
- 13 *Apply this to the first box in the second row*
- 14 *On palette, same amount of red, smaller blob of blue, mix*
- 15 *Apply this mix to the second box*
- 16 *Add another blob of blue and mix*
- 16 *Continue with this mix process until all boxes are filled in the second row*
- 17 *Have students label the left side of this series 'mid red'*
- 18 *Label the right side of this series 'cool red'*
- 19 *Have the students repeat this exercise using blue as the primary color*

### Studio - Free painting using examples from

- 1 *Grid surface of canvas pad 1" square*
- 2 *Mix and apply tints, tones and temperature gradations at random*
- 3 *Painting is complete when all the surface is covered with paint*

### Studio - Studio clean up

- 1 *Wash brushes*

2 *Paint containers covered*

3 *All materials put away*

Discussion - What worked, what didn't

1 *Students leave their work out to dry*

2 *Students circulate around the room and look at each other's work*

3 *Ask what worked, what didn't*

4 *What would work better in the future*

Discussion - Student presentation

1 *Choose one or students to present work from the class*

2 *How they approached to project*

3 *What they learned*

## Lesson 2 - Wet on Wet Technique

Estimate # Classes: 1 (140 minute class)



personally meaningful work

### Summary:

Painting an abstract expression painting using wet on wet painting technique; understanding opacity

### Fundamental Concepts:

Expressing emotion and feeling through paint; using the senses to perceive and respond to visual stimuli

### Learning Objectives:

Applying color theory to create an abstract expression; non-objective 2D design; create

### Products to be Created by Students:

3 abstract expressionistic paintings experimenting with different brush technique (paint application) and color mixing strategies

### Tips and Suggestions:

Extra marks for being curious and experimental; extra marks for paying attention to detail; extra marks for using materials responsibly and cleaning up properly; marks off for perfectionism; marks off for working quickly

### Documentary Materials:

- Samples of brush technique (paint application)
- Samples of color edges
- Samples of color gradations

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Brushes - large brushes 1/2", 1" - selection of brushes for each student*

*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - for final free painting*

*Disposable Plates (Palettes) - 2 per student*

*Paint Knives - for mixing paint*

*Tempera paint (opaque) - black - 4 squirt bottles*

*Tempera paint (opaque) - blue - 4 squirt bottles*

*Tempera paint (opaque) - brown - 4 squirt bottles*

*Tempera paint (opaque) - green - 4 squirt bottles*

*Tempera paint (opaque) - red - 4 squirt bottles*

*Tempera paint (opaque) - white - 4 squirt bottles*

*Tempera paint (opaque) - yellow - 4 squirt bottles*

*White Kraft Paper Roll 36" x 100 ft. roll - cut 24" long, cut 18" wide 4 pc per student*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

*Water containers - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Tom Thomson*
- 2 *Jori Smith*
- 3 *Arthur Shilling*
- 4 *W. Goodridge Roberts*
- 5 *Jean-Paul Riopelle*

Audio / visual presentation - Examples of

- 1 *Jackson Pollock*
- 2 *De Kooning*
- 3 *Harold Town*
- 4 *Jack Shadbolt*
- 5 *William Ronald*

Lecture - Vocabulary List

- 1 *Opacity*
- 2 *Non - objective*
- 3 *Abstract Expressionism*

Lecture - Distribute art materials

- 1 *Students collect what they need for class*
- 2 *Students settle into workspace*

Demonstration - Brush technique

- 1 *Experimenting with brush handling - students try different brushes*
- 2 *See how many different ways each brush can be used*
- 3 *What happens when the brush is heavy with paint*
- 4 *What happens when most of the paint is off the brush*

Demonstration - Color mixing strategies

- 1 *Students mix 3 different colors (choose primary or secondary)*
- 2 *Choose which of these three colors will be mixed as tint, tone and temperature gradation*
- 3 *Mix each color into a series of 6 tints, tones, or temperature gradations*
- 4 *Students now have 18 hues to work with for their painting*

Studio - Free painting

- 1 *First painting - choose 3 brushes to experiment with*
- 2 *Load each brush with lots of paint and apply it*
- 3 *Notice the differences between each brush*
- 4 *What brush is suitable for large area, fine line etc?*

- 5 *Use the darkest of the hues that have been mixed to make an edge for a shape*
- 6 *Series of paint mixes, paint back from the edge through all 6 mixes*
- 7 *Put another color against the edge and do the same thing in the opposite direction*
- 8 *What feeling is created between the two shapes?*
- 9 *Make a thin dark line that wanders between the shapes*
- 10 *How does that line change the feeling of the two shapes?*

#### Studio - Studio clean up

- 1 *Wash brushes*
- 2 *Cover paint containers*
- 3 *All materials put away*
- 4 *Tables cleaned up*

#### Discussion - What worked, what didn't

- 1 *Discuss what worked, what didn't in the class*
- 2 *Problem solve for future classes*

#### Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 3 - Glazing technique

Estimate # Classes: 1 (140 minute class)



### Summary:

Color field painting to explore glazing technique and color interaction through translucent layers

### Fundamental Concepts:

Perceiving and responding to color - the psychological, emotional, physiological and spiritual responses; how cultural context changes perceptual experience; expressing a mood

### Learning Objectives:

Applying color theory to create a color field painting; non-objective 2D design; create personally meaningful work, color mixing through layers

### Products to be Created by Students:

3 Color field paintings exploring building mood through layering color

### Tips and Suggestions:

Extra marks for being curious and experimental; extra marks for paying attention to detail and building depth; extra marks for using materials responsibly and cleaning up properly; marks off for perfectionism; marks off for working quickly

### Documentary Materials:

- Samples of building layers of color (document development)
- Samples of finished paintings

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Brushes - large brushes 1/2", 1" - selection of brushes for each student*

*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - 1 per student*

*Disposable Plates (Palettes) - 2 per student*

*Drafting Film - 24" x 36" sheets - 2 sheets per student, cut in 1/2*

*Media mixer - 4 squirt bottles*

*Mini-round plastic containers w/lids - 4 per student*

*Paint Knives - 1 per student*

*Tempera paint (clear) - black - 4 squirt bottles*

*Tempera paint (clear) - blue - 4 squirt bottles*

*Tempera paint (clear) - green - 4 squirt bottles*

*Tempera paint (clear) - orange - 4 squirt bottles*

*Tempera paint (clear) - red - 4 squirt bottles*

*Tempera paint (clear) - violet - 4 squirt bottles*

*Tempera paint (clear) - white - 4 squirt bottles*

*Tempera paint (clear) - yellow - 4 squirt bottles*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

*Water containers - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Review lesson activities*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Leonardo Da Vinci*
- 2 *Rembrandt*

Audio / visual presentation - Examples of

- 1 *Mark Rothko*
- 2 *Helen Frankenthaler*

Lecture - Vocabulary List

- 1 *Glazing*
- 2 *Translucence*
- 3 *Color field*

Lecture - Distribute art materials

- 1 *Students collect what they need for class*
- 2 *Students settle into workspace*

Demonstration - Step by step construction

- 1 *Start three paintings at once, one can dry while working on other two*
- 2 *Decide what colors are going to go on each painting*
- 3 *Mix first layer of color - no white, only color and medium, thin with water*
- 4 *Apply first layer of color*
- 5 *Start two more paintings using different colors*
- 6 *Add second layer to first painting*
- 7 *Proceed layer by layer through all three paintings*
- 8 *Notice how the colors are blending through the layers*

Studio - Free painting - color field design

- 1 *Students work through three paintings, building layers of color*

Studio - Studio clean up

- 1 *Wash out brushes*
- 2 *Cover paint containers*
- 3 *All materials put away*
- 4 *Tables left clean*

Discussion - What worked, what didn't

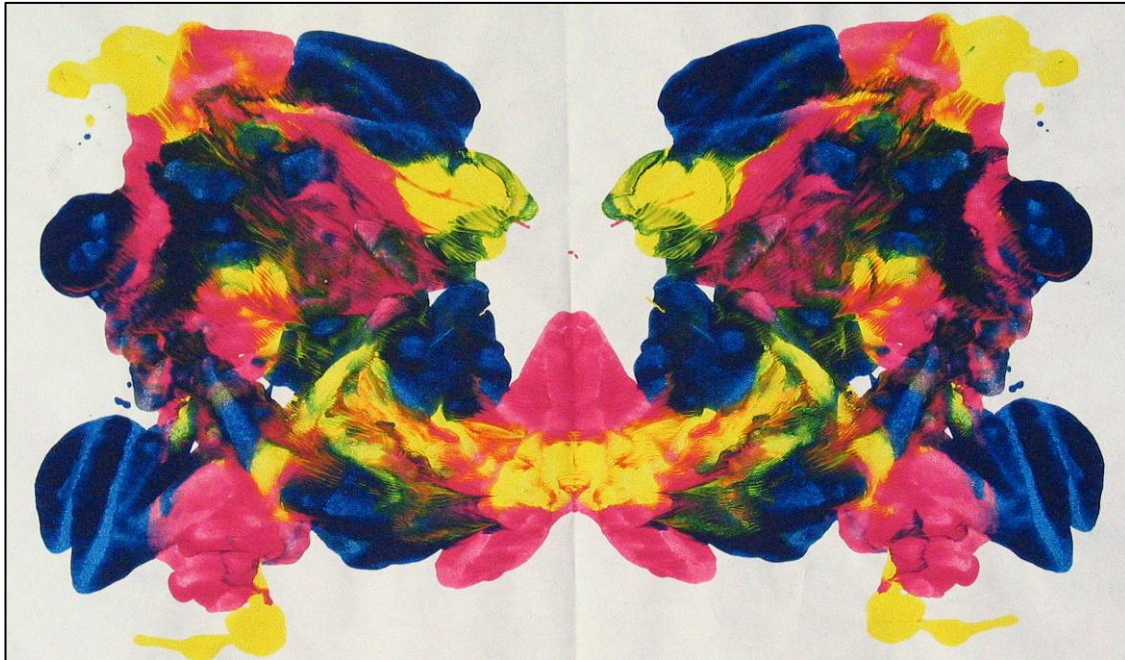
- 1 *Debrief class activity - what worked, what didn't*
- 2 *Problem solve for future classes*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 4 - Seven color contrasts

Estimate # Classes: 1 (140 minute class)



### Summary:

Color theory lesson exploring the relationships between colors that affect perception

### Fundamental Concepts:

Observation, comparing, noticing changes, making connections

### Learning Objectives:

Explore color dynamics including: contrast of hue, light/dark contrast, cold/warm contrast, complimentary contrast, simultaneous contrast, contrast of saturation, contrast of extension; colored grounds

### Products to be Created by Students:

series of color study sheets demonstrating specific color dynamics; free painting using 3 color dynamics in one painting

### Tips and Suggestions:

Use paint knives rather than brushes to apply paint; for the free painting, students can either make an abstract expression, combination color fields or simple geometric shapes as a basis showing color dynamics

### Documentary Materials:

- Samples of each of the color dynamic exercises
- Samples of free painting

Equipment Requirements:

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

Art Materials:

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Brushes - large brushes 1/2", 1" - selection of brushes for each student*

*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - 1 sheet per student for free painting*

*Disposable Plates (Palettes) - 2 per student*

*Mini-round plastic containers w/lids - 4 per student*

*Paint Knives - 1 per student*

*Poster Board - white, black, colors 24" x 36" sheets - 1/2 sheet per student*

*Tempera paint (clear) - black - 4 squirt bottles*

*Tempera paint (clear) - blue - 4 squirt bottles*

*Tempera paint (clear) - green - 4 squirt bottles*

*Tempera paint (clear) - orange - 4 squirt bottles*

*Tempera paint (clear) - red - 4 squirt bottles*

*Tempera paint (clear) - violet - 4 squirt bottles*

*Tempera paint (clear) - white - 4 squirt bottles*

*Tempera paint (clear) - yellow - 4 squirt bottles*

*Tempera paint (opaque) - black - 4 squirt bottles*

*Tempera paint (opaque) - blue - 4 squirt bottles*

*Tempera paint (opaque) - brown - 4 squirt bottles*

*Tempera paint (opaque) - green - 4 squirt bottles*

*Tempera paint (opaque) - red - 4 squirt bottles*

*Tempera paint (opaque) - white - 4 squirt bottles*

*Tempera paint (opaque) - yellow - 4 squirt bottles*

*White Cartridge Paper 18" x 24" sheets - 3 sheets per student cut 1/2*

Supplies Needed:

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

*Water containers - 1 per student*

Tools:

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Describe lesson activities*
- 2 *Each color contrast will be introduced and practiced*
- 3 *Vocabulary list becomes contrast sample*
- 4 *Show pictures of examples from Itten book before each exercise*

Lecture - Review learning expectations

- 1 *Expectations for learning*
- 2 *Expectations for productivity*
- 3 *Expectations for classroom behaviour*

Audio / visual presentation - Examples of

- 1 *Joan Miro*
- 2 *Kandinsky*

Lecture - Vocabulary List

- 1 *contrast of hue*
- 2 *light/dark contrast*
- 3 *cold/warm contrast*
- 4 *complimentary contrast*
- 5 *Simultaneous contrast*
- 6 *contrast of saturation*
- 7 *contrast of extension*
- 8 *colored grounds*

Lecture - Distribute art materials

- 1 *Students collect what they need for class*
- 2 *Students settle into workspace*

Audio / visual presentation - Samples of

- 1 *Follow each presentation with a practice session*
- 2 *Students make sample after each example is shown*

Demonstration - Step by step mixing and

- 1 *This step is incorporated into the AV Presentation / Demonstration*
- 2 *Students mix colors for each example*

Studio - Free painting incorporating color

- 1 *Students incorporate at least 3 color contrasts into the painting*
- 2 *Use simple geometric shapes on a colored ground for the free painting*
- 3 *Most important is the color mixing and color dynamics the students come up with*
- 4 *Colored ground, additional color around shapes to enhance contrast*

Studio - Studio clean up

- 1 *Wash out brushes*
- 2 *Cover paint containers*
- 3 *All materials put away*
- 4 *Tables left clean*

Discussion - What worked, what didn't

*Time Estimate: 5 Minutes*

- 1 *Ask students for feedback on the lesson*
- 2 *Brainstorm solutions for future classes*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*

## Lesson 5 - Painting Still Life

Estimate # Classes: 1 (140 minute class)



### Summary:

Applying previous painting lessons, students construct and paint still life using either wet on wet technique or glazing technique (student choice)

### Fundamental Concepts:

Perceiving and responding; creating and communicating; expressing an opinion using visual 2D language; applying knowledge, making decisions

### Learning Objectives:

Create an image to deliberately convey an idea or concept; close observation; using painting technique

to create a feeling or mood; painting an underpainting

### Products to be Created by Students:

Still life studies; finished still life

### Tips and Suggestions:

Keep the still life arrangement simple; have the students bring in objects that are meaningful to them; extra marks for observing detail; extra marks for taking time; extra marks for working quietly; marks off for perfectionism; marks off for making a mess or wasting materials

### Documentary Materials:

- Samples of preliminary studies
- Samples of final paintings

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Brushes - large brushes 1/2", 1" - selection of brushes for each student*

*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - 1 sheet per student for free painting*

*Disposable Plates (Palettes) - 2 per student*

*Mini-round plastic containers w/lids - 4 per student*

*Paint Knives - 1 per student*

*Poster Board - white, black, colors 24" x 36" sheets - 1/2 sheet per student*

*Tempera paint (clear) - black - 4 squirt bottles*

*Tempera paint (clear) - blue - 4 squirt bottles*

*Tempera paint (clear) - green - 4 squirt bottles*

*Tempera paint (clear) - orange - 4 squirt bottles*

*Tempera paint (clear) - red - 4 squirt bottles*

*Tempera paint (clear) - violet - 4 squirt bottles*

*Tempera paint (clear) - white - 4 squirt bottles*

*Tempera paint (clear) - yellow - 4 squirt bottles*

*Tempera paint (opaque) - black - 4 squirt bottles*

*Tempera paint (opaque) - blue - 4 squirt bottles*

*Tempera paint (opaque) - brown - 4 squirt bottles*

*Tempera paint (opaque) - green - 4 squirt bottles*

*Tempera paint (opaque) - red - 4 squirt bottles*

*Tempera paint (opaque) - white - 4 squirt bottles*

*Tempera paint (opaque) - yellow - 4 squirt bottles*

*White Cartridge Paper 18" x 24" sheets - 3 sheets per student cut 1/2*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 Give students notice the day before class to bring an object to paint
- 2 Review lesson activities

Lecture - Review learning expectations

- 1 Describe learning expectations
- 2 Describe expectations for productivity
- 3 Describe expectations for classroom behaviour

Audio / visual presentation - Examples of

- 1 Making the still life a personal statement
- 2 Dutch master - paintings of flowers
- 3 Picasso
- 4 Matisse
- 5 Mary Pratt

Question sheet - Having an Opinion

- 1 What is an issue you feel strongly about?
- 2 What are your feelings toward this issue?
- 3 If you could have your own way - what would your solution to this issue look like?
- 4 What colors represent your feelings on this issue?
- 5 What kinds of brush technique represents your feelings on this issue?
- 6 Use these colors and brush technique in your still life painting

Discussion - Who has an opinion about

- 1 Students share thoughts and feelings about an issue
- 2 Talk about ways to express that feeling in the painting

Lecture - Distribute art materials

- 1 Students collect what they need for class
- 2 Students settle into workspace

Studio - Construct still life

- 1 Bring objects together and decide how to arrange the still life
- 2 2 or 3 objects maximum for the still life - they don't have to be related

Demonstration - Studies for still life painting

- 1 Demonstrate underpainting technique
- 2 Using one color, glazing technique
- 3 Paint in shadows, working up to lightest areas
- 4 Can either use wet on wet or glazing technique on top of underpainting

Studio - Free painting

- 1 Students build still life painting

Studio - Studio clean up

- 1 Wash out brushes
- 2 Cover paint containers

3 *All materials put away*

4 *Tables left clean*

Discussion - What worked, what didn't

1 *Debrief class about lesson*

2 *Brainstorm solutions for the future*

Discussion - Student presentation

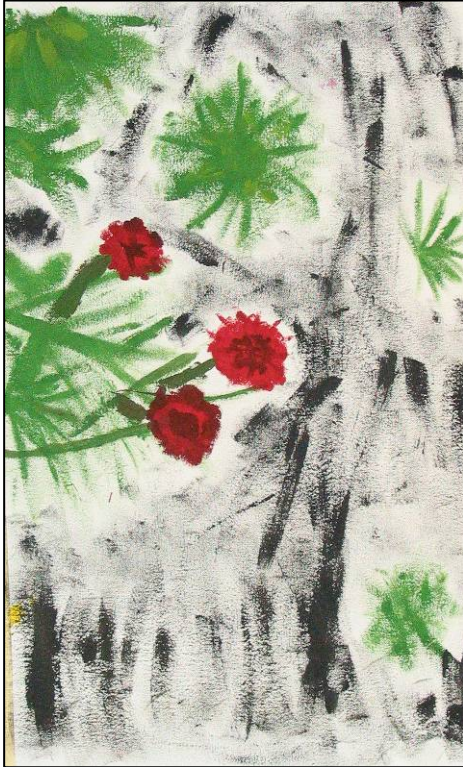
1 *Choose one or students to present work from the class*

2 *How they approached to project*

3 *What they learned*

## Lesson 6 - Painting Landscape

Estimate # Classes: 1 (140 minute class)



### Summary:

Applying previous painting lessons, students paint a landscape working from memory or imagination using either wet on wet technique or glazing technique (student choice)

### Fundamental Concepts:

Image development meaningful to students within social, cultural and historical context

### Learning Objectives:

Utilizing visual elements and principles of art and design; exploring materials, technologies and processes; using local color

### Products to be Created by Students:

Landscape studies; finished landscape painting

### Tips and Suggestions:

Encourage students to use whichever painting technique they did not use for the still life; remind students to think about the meaning of the landscape they are going to paint to help make decisions about how to paint it; extra marks for observing detail; extra marks for taking time; extra marks for working quietly; marks off for perfectionism; marks off for making a mess or wasting materials

### Documentary Materials:

- Samples of preliminary studies
- Samples of finished paintings

**Equipment Requirements:**

*Bulldog Clips - sm, md, lg pkg. - 2 per student*

*Drawing Boards 18" x 24" - 1 per student*

*Paint easels - encourage some student to work standing*

**Art Materials:**

*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*

*Brushes - large brushes 1/2", 1" - selection of brushes for each student*

*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*

*Canvas Pads - 1 sheet per student for free painting*

*Disposable Plates (Palettes) - 2 per student*

*Mini-round plastic containers w/lids - 4 per student*

*Paint Knives - 1 per student*

*Poster Board - white, black, colors 24" x 36" sheets - 1/2 sheet per student*

*Tempera paint (clear) - black - 4 squirt bottles*

*Tempera paint (clear) - blue - 4 squirt bottles*

*Tempera paint (clear) - green - 4 squirt bottles*

*Tempera paint (clear) - orange - 4 squirt bottles*

*Tempera paint (clear) - red - 4 squirt bottles*

*Tempera paint (clear) - violet - 4 squirt bottles*

*Tempera paint (clear) - white - 4 squirt bottles*

*Tempera paint (clear) - yellow - 4 squirt bottles*

*Tempera paint (opaque) - black - 4 squirt bottles*

*Tempera paint (opaque) - blue - 4 squirt bottles*

*Tempera paint (opaque) - brown - 4 squirt bottles*

*Tempera paint (opaque) - green - 4 squirt bottles*

*Tempera paint (opaque) - red - 4 squirt bottles*

*Tempera paint (opaque) - white - 4 squirt bottles*

*Tempera paint (opaque) - yellow - 4 squirt bottles*

*White Cartridge Paper 18" x 24" sheets - 3 sheets per student cut 1/2*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 *Describe overview of lesson*
- 2 *Explain process of activities*

Lecture - Review learning expectations

- 1 *Explain expectations for learning*
- 2 *Explain expectations for productivity*
- 3 *Explain expectations for classroom behaviour*

Audio / visual presentation - Examples of landscape painting

- 1 *Kenojuak Ashevak*
- 2 *Eleanor Bond*
- 3 *Franklin Carmichael*
- 4 *Lawrence Paul Yuxweluptun*
- 5 *Takao Tanabe*

Writing Exercise - A very short story about a personal landscape

- 1 *Recall a landscape from their early childhood, recent memory or imagination*
- 2 *Describe the landscape - what are the elements that make it a landscape?*
- 3 *Is there water? Mountains? Trees? A road? Anything else human made?*
- 4 *Make a rough sketch, right on the story sheet to show the main elements*

Lecture - Distribute art materials

- 1 *Students collect what they need for class*
- 2 *Settle into workspace*

Demonstration - Studies for painting

- 1 *Sketch in the main shapes for the landscape*
- 2 *Think about what color each of the shapes is going to be*
- 3 *Apply a light coat of color for each shape*
- 4 *Paint in highlights and shadows using either wet on wet or glazing technique*
- 5 *Work up the painting surface - don't forget the background*

Studio - Free painting

- 1 *Students work up final painting of landscape*

Studio - Studio clean up

- 1 *Wash out brushes*
- 2 *Cover paint containers*
- 3 *All materials put away*
- 4 *Tables left clean*

Discussion - What worked, what didn't

- 1 *Debrief lesson with students - troubleshoot*
- 2 *Brainstorm solutions for future classes*

Discussion - Student presentation

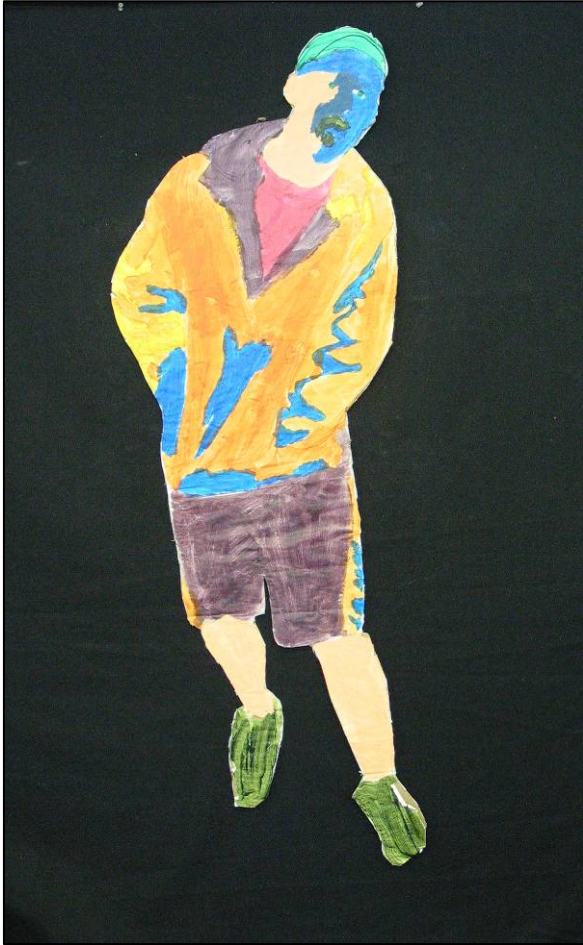
- 1 *Choose one or students to present work from the class*

*2 How they approached to project*

*3 What they learned*

## Lesson 7 - Painting Self-Portrait

Estimate # Classes: 1 (140 minute class)



### Summary:

Working from self-portrait photograph, paint expressive representation of self

### Fundamental Concepts:

Identity, self disclosure, using art for self expression, perceiving and responding, creating and communicating

### Learning Objectives:

Create an image to deliberately convey an idea or concept; close observation; using painting technique to create a feeling or mood; using an underpainting, local color, colored grounds

### Products to be Created by Students:

Painted self-portraits

### Tips and Suggestions:

Students plan the project before starting to paint; what colors, what painting technique; don't work any smaller than 11" x 17", the bigger the better; lots of detail makes the painting come alive

### Documentary Materials:

- Samples of student portraits

**Equipment Requirements:**

*B & W printer - print b & w images to work from*  
*Bulldog Clips - sm, md, lg pkg. - 2 per student*  
*Computer desktop system - for processing self-portraits*  
*Computer projector - for enlarging images*  
*Drawing Boards 18" x 24" - 1 per student*  
*Light tables 8 1/2 x 11 size - for small studies*  
*Paint easels - encourage some student to work standing*  
*Photo quality printer - print color images to work from*  
*Photocopier (11 x 17 paper) - for enlarging images*  
*Prism Projector - for enlarging images*

**Art Materials:**

*2B Pencils - for small detail studies*  
*6B Pencils - for small detail studies*  
*Brushes - flat sizes 2, 4, 6, 8 - selection of brushes for each student*  
*Brushes - large brushes 1/2", 1" - selection of brushes for each student*  
*Brushes - round sizes 2, 4, 6, 8 - selection of brushes for each student*  
*Canvas Pads - 1 sheet for final painting*  
*Disposable Plates (Palettes) - 2 per student*  
*Drafting Film - 24" x 36" sheets - 1 sheet per student*  
*Drawing pens - for small detail studies*  
*Felt pens - black bullet tip - for painting*  
*Felt pens - black chisel tip - for painting*  
*Felt pens - multi-color - for painting*  
*Manila Paper - 18" x 24" - 2 sheets per student*  
*Media mixer - 4 squirt bottles*  
*Mini-round plastic containers w/lids - 4 per student*  
*Oil pastels - black - for painting, tone studies*  
*Oil pastels - multi color - for painting, color studies*  
*Oil pastels - white - for painting, tone studies*  
*Paint Knives - 1 per student*  
*Pencil crayons - multi color - small detail studies*  
*Tempera paint (clear) - black - 4 squirt bottles*  
*Tempera paint (clear) - blue - 4 squirt bottles*  
*Tempera paint (clear) - green - 4 squirt bottles*  
*Tempera paint (clear) - orange - 4 squirt bottles*  
*Tempera paint (clear) - red - 4 squirt bottles*  
*Tempera paint (clear) - violet - 4 squirt bottles*  
*Tempera paint (clear) - white - 4 squirt bottles*  
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*Tempera paint (opaque) - black - 4 squirt bottles*  
*Tempera paint (opaque) - blue - 4 squirt bottles*  
*Tempera paint (opaque) - brown - 4 squirt bottles*  
*Tempera paint (opaque) - green - 4 squirt bottles*  
*Tempera paint (opaque) - red - 4 squirt bottles*  
*Tempera paint (opaque) - white - 4 squirt bottles*  
*Tempera paint (opaque) - yellow - 4 squirt bottles*  
*Tracing Paper - 11" x 17" pads - 2 sheets per student*  
*White Cartridge Paper 18" x 24" sheets - 2 sheets per student*

*White Kraft Paper Roll 36" x 100 ft. roll - cut to student request*

**Supplies Needed:**

*Paint Smocks - 1 per student*

*Spray Bottles - 1 per 4 students*

*Squirt Bottles - 4 per color*

*Studio Rags - 1 per student*

*Water containers - 1 per student*

**Tools:**

*Not applicable -*

Lecture - Introduce lesson plan

- 1 Describe overview of lesson
- 2 Explain sequence of lesson activities

Lecture - Review learning expectations

- 1 Describe expectations for learning
- 2 Describe expectations for productivity
- 3 Describe expectations for classroom behaviour

Audio / visual presentation - Examples of self-portrait

- 1 Rembrandt
- 2 Van Gogh
- 3 Picasso
- 4 Cezanne

Question sheet - Where I am at today

- 1 What is on my mind today?
- 2 How do I feel today?
- 3 Am I happy with myself?
- 4 Am I angry at myself?
- 5 Am I sad about myself?
- 6 Am I hurting in anyway?
- 7 What colors would best show where I am at today?
- 8 What brush technique would best show where I am at today?

Lecture - Distribute art materials

- 1 Students collect what they need for class
- 2 Settle into workspace

Discussion - Ways to express - color, mark,

- 1 Look at the meaning of color - what emotions, symbols does it represent
- 2 Notice cultural differences in the meaning of color
- 3 Look at brush technique - notice what difference brush technique makes
- 4 What are the different methods we can use to make the self-portrait?
- 5 Looking in a mirror
- 6 Working from a photograph - freehand
- 7 Working from a photograph - tracing (projector, tracing paper)

Demonstration - Strategies for image

- 1 Show methods for developing image

Demonstration - Using a colored ground

- 1 Show the difference a colored ground can make to the mood of the painting
- 2 Dark ground
- 3 Light ground
- 4 Cool ground
- 5 Warm ground

Research - Collect images to work with

- 1 *Students decide how they are going to proceed*
- 2 *If using photographs, sort out which photograph they want to use*

Studio - Free painting

- 1 *Students build paintings using colored ground*
- 2 *Underpainting*
- 3 *Wet on wet or glazing technique*

Studio - Studio clean up

- 1 *Wash out brushes*
- 2 *Cover paint containers*
- 3 *All materials put away*
- 4 *Tables left clean*

Discussion - What worked, what didn't

- 1 *Debrief lesson activities, trouble shoot*
- 2 *Problem solve for future lessons*

Discussion - Student presentation

- 1 *Choose one or students to present work from the class*
- 2 *How they approached to project*
- 3 *What they learned*