

Visual Arts 7: Mixed Media (Required)

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Mixed Media (Required)

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The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework*. Therefore, it is recommended that this be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

Icons Used in this Module



Formative
Assessment



Summative
Assessment



Demonstration



Key Point



Extension



Cross
Curricular

Visual Arts 7: Mixed Media (Required)

(26 Instructional Hours)

Overview

Rationale

Traditionally, visual arts at the junior high level has focused primarily on the making of art. Students taking visual arts in grade 7 often enter with a diverse range of experiences and skills depending on the art programs they have encountered in elementary school and in the community. This curriculum is designed to meet the needs of those students who have a strong background as well as those who are starting at an elementary level in their skill and technique development.

Taking into consideration the current research on the brain and how it constructs meaning in the early teenage years, this module is designed to be interactive, applicable with authentic learning experiences, and based on a discovery approach. Students at this age construct in similar ways as the pre-school child, making neural connections through trial and error, and discovering new insights as they build on their learning over time.

Grade 7 students are not content to be passive learners, confined to desks where they listen, respond, practice, and drill. They are excited to receive new information that has meaning for them – the hook – and to learn how it fits into their existing repertoire of knowledge. They want to play with this new information, tinker with it, try it out, experiment; just as toddlers explore their world as they discover new things in their immediate environment. Our task as teachers is to allow them the flexibility to apply their new learning, and to encourage them to take it to new limits — the meta-cognitive domain. This can be a challenge, particularly if they have learned through their earlier art experiences that art making is about pleasing the teacher or following a formula.

The challenge begins with the teacher. Constructing meaningful experiences will excite students and diminish behavioural issues that often cause havoc in the art classroom. Constant reflection throughout this module will allow the teacher to modify the activities that work best, differentiate the curriculum to meet the diverse learning needs, and create a dynamic learning environment that will motivate students to continue to develop artistic understanding.

Introduction

In this module, students will develop knowledge, understanding and skills in the area of mixed media through the exploration of dry drawing materials, wet materials and collage. They will learn to use a sketchbook for purposes of exploration and creating finished drawings that demonstrate their understanding of the techniques explored. As well, the sketchbook and basic studio pieces will provide students with an opportunity for personal expression of ideas of their choice. The sketchbook is a vital part of the learning that takes place in this and other modules in Visual Arts 7.

As the Mixed Media module progresses, the gradual exploration of combined materials will facilitate a deep understanding of mixed media and the development of art in layers. The module begins in a very simple way to help students develop skill and confidence, and then gradually leads the student to learn to express deeper levels of complexity and more personal themes. The module culminates with a “book works” piece that will use all the skills and understanding developed throughout.

The exploration of materials and the expression of personal ideas is supported through looking at art and understanding basic art concepts and principles of design. Students will reflect on their own art making process and will learn to discuss examples of art that is viewed throughout the module.

Outcomes

- Learners will analyse how a variety of contemporary and historical works of art across various communities and cultures communicate multiple perspectives
- Learners will create purposeful and meaningful works of art
- Learners will formulate personal responses to a variety of works of art

Unit One: Sketchbook Creation and Dry Materials

Exploration (8 hours)

Introduction

A simple way for students to have a sketchbook is for each student to create their own. Sketchbooks can have a cover of good quality construction paper and contain about 12-15 pages of cartridge paper (drawing paper, not photocopy paper). Sketchbooks can be left full-size or made smaller by folding all paper in half. When students have completed the cover, the paper can be inserted, and sketchbooks stapled to create a binding.

Tips for Teaching Success

- Handmade sketchbooks may not have enough room to be able to fulfill all the potential uses a sketchbook can have. Therefore, if students are making sketchbooks, they may need to use the handmade sketchbook for only certain aspects of the program.
- If using handmade sketchbooks, students may need an art duo tang or one inch binder for notes, reflections and practicing techniques. Be sure to provide real drawing paper (i.e. cartridge paper) for the experimentation with art materials documentation that will go into the duo tang or binder.
- As handmade sketchbook covers are fragile, use duo tangs with pockets or add a pocket for carrying sketchbooks.
- If purchased sketchbooks are available, students will have room to do all work in the sketchbook and will not need an accompanying duo tang. The following lettering lesson will then be part of the “title page” in the purchased sketchbook, as opposed to the cover.

Learning Targets

In this unit, students will learn to

- explore a variety of dry materials and practice the proper techniques for their use
- make choices about personal content and express themselves in their drawings
- consider how to use space on the page (composition)
- care for and handle equipment properly
- view and discuss works of art made by others
- reflect on their own learning, strengths and goals

Lesson One: Materials Exploration and Lettering Design for Sketchbook Covers or Title Pages

MATERIALS

- good quality construction paper for cover, if doing handmade sketchbooks
- light weight cartridge paper (for inner pages, 6-12 sheets, depending on whether books will be folded in half) for handmade sketchbooks and paper for experimentation as required
- stapler (for stapling handmade sketchbooks at binding, or use some other binding technique if time and equipment permit)
- individual purchased sketchbooks (25 pages of cartridge paper approximately letter size) if students are not making their own
- Pencils and erasers
- coloured pencils and blenders (use a white coloured pencil if no blenders are available)
- outlining markers or pens

TEACHING, LEARNING, AND ASSESSMENT PROCESS

- explain the purpose of a sketchbook or sketchbook/duotang (to explore, practice, and have a personal space)
- explore basic drawing techniques including quality of line, outlining, and blending colours and discuss the results
- activate prior knowledge with a discussion of lettering styles as an art form
- in preparation for drawing their cover or title page, students explore original letter creation, and design their own lettering styles

Exploration of Materials

On a piece of cartridge paper, have students warm up by exploring loose sketchy lines, heavy lines, light lines, and various types of marks an HB pencil will make (see *An Introduction to Art Techniques*).



Facilitate a discussion with students using the following questions as a guide:

- Could there be lines for different purposes?
- Which lines are easiest to erase?
- Are some lines “better” than others? What would determine that? (The purpose, style of the artist, final effect desired, and so forth).

Continue the exploration, this time using coloured pencils.



Explain how coloured pencils might be considered an elementary medium, but in fact many artists use this material in very sophisticated ways.

Demonstrate colour mixing, by layering and blending colours and using a coloured pencil blender, if available. Use the colour wheel to demonstrate mixing primary colours, blending by layering colour and pressing down hard with the blender. White may be used if no blenders are available.

Facilitate a discussion with students using the following questions as a guide:

- Which colours blend together best? Which ones do not blend well?
- What is needed to get smooth blended colours?
- Are there other interesting effects you can get with your coloured pencils?

Look at different lettering styles (see resources or use the internet for examples of lettering that represents both loose and formal drawing styles). Discuss lettering with students.

- Where do we see lettering as an art form in our culture? (graffiti, tagging, movie opening credit, fonts on the computer etc.)
- Where has lettering historically been used artistically (medieval manuscripts, hieroglyphics, sacred texts, calligraphy both western and eastern)



On a checklist, note which students are participating in observations and discussions. Be sure to tell students that their participation and observations are part of their evaluation.



Demonstrate sketching in a letter, and then making it shaped, by drawing around the original line of the letter.

Demonstrate that lettering styles can be even and precise, or looser, expressing a quality like water or fire. Connect this concept to the experimentation done earlier. Discuss how lettering can be creative. All letters do not need to be the same size, or on a perfectly straight line. Discuss the concept of what the artist is intending and communicating.

Explain that lettering can also simultaneously express an idea, by the use of symbolism: e.g. the word “death” could all be made of bone shapes, or the word “sad” all made of tears.

Have students practice their own lettering styles. Most students will be familiar with some form of drawing letters from elementary school. Encourage students to move away from “stick letters” which are a single line, and experiment by making with actual shape. Encourage the elaboration of ideas, details, and a variety of drawing styles.

When students have developed a lettering style they like, they may add colour.

- Discuss the use of colour, referring to complementary colours, and the use of contrasting (darker or lighter) colours in outlining.
- Encourage students to outline letters after colouring, to re-emphasize the shape if that is needed. Students often complain that “colouring ruins a drawing”. The reason for this is that details are lost. Re-outlining will solve that problem. However, a looser drawing style may not benefit from outlining! Teach students to look to see what the drawing needs.

In the last part of the class, ask students to choose the lettering design they wish to use for their sketchbook, and begin brainstorming ideas for THE title of their sketchbook.

Tips for Teaching Success

- Students do not need to colour in all letters or do an entire alphabet. Encourage experimentation and variety.
- Discuss with students the value and place of outlining.
- Encourage students to apply techniques recently learned, such as blending, complements and contrasting colours.
- Work at this stage is still very experimental. Encourage students to loosen up!

Lesson Two: Sketchbook Cover or Title Page Final Design

MATERIALS

- pencils and erasers
- coloured pencils and blenders (use a white coloured pencil if no blenders are available)
- outlining markers or pens

TEACHING, LEARNING, AND ASSESSMENT PROCESS

This class is about designing and drawing the sketchbook cover or title page.

- Discuss with the class and demonstrate on the board examples of ways to place the lettering, using the entire space on the page. Introduce students to the vocabulary word “composition.” What are some other ways the title might go? Consider: vertical, horizontal, diagonal, varied sizes in the words, varied sizes in the letters, and so forth.
- Brainstorm ideas for their cover page (if sketchbooks are handmade) or inner title page (if sketchbooks are purchased). Consider inventive, poetic, humorous titles as possibilities, as well as a “nom de plume.” For example, *Drawings by a Terrifying Person* created by *Dracula*. Encourage students to be expressive with their titles in a way that connects to them, as this will be their personal space.
- Have students do small thumbnail sketches exploring a variety of layout options. Students may spend up to ten minutes doing thumbnail sketches of lettering placement ideas.
- After brainstorming and thumbnails, students may begin the cover of handmade sketchbook, or the title page of purchased sketchbook.

Tips for Teaching Success

- Keep initial pencil lines light, as heavy dark lines will not erase well.
- Sketch in a guideline very lightly, as to the placement of the entire word, so it can be determined if the letter will fit.
- Tell students to double check spelling of words! Students often draw words and get so caught up in the drawing that they leave out a letter, even if they know how to spell the word.
- Encourage students to invent original lettering, as opposed to simply copying ideas from the book.

Lesson Three: Graphite Pencil Techniques and Coloured Pencil

MATERIALS

- burnishers for coloured pencils (pencils with a hard piece of plastic instead of lead in the barrel)
- good quality coloured pencils with relatively soft binder and pigments that will blend well
- 2H and 6B pencils for each student
- shading stumps
- cartridge paper
- sketchbooks

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review coloured pencil techniques. Building on students' experiences in the previous lesson, bring out the following points:

- Coloured pencils may seem like an elementary medium because students have used them for so many years, but in fact they are sophisticated drawing materials, used by many accomplished artists (examples of work done by professional artists working in this medium could be presented during the review).
- Blending is a layering of colours very slowly, just like mixing paints on the paper. Two or more colours can be layered or blended, by going back and forth with both colours alternately, until the desired shade is reached.
- The term “burnishing” refers to pressing very hard on the top layer of colours, either with a blender with no colour in it (a pencil containing a hard piece of plastic, used for the purpose of blending and polishing pencil pigments together), *or* using a white pencil. The disadvantage to using white, is that it will affect the final colour and make it lighter.
- Controlling the coloured pencil and putting the colour where you want it will be facilitated by smaller movements, such as small circles. Try “round and round” movements, rather than back and forth, if colouring in is a problem.
- Coloured pencils can also be layered in a very loose, sketchy fashion. Not all colouring has to be “neat” to be effective. The artist’s intent and style is the important point.
- Layering will promote richness in the drawing that the use of a single colour alone will not provide.

Have students practice blending new combinations of colours. Teach students to blend the three primary colours with pencils, and to add shadows by adding the complementary colour.



A colour wheel can be created by students, demonstrating colour mixing using the three primary colours, and tinting and shading colours using white and the complements. This wheel can serve as a reference for discussions about colour throughout the module. Time may not permit the creation of individual wheels. However, a large colour wheel should be present and on display in the classroom at all times to serve as a reference.

Have students test and experiment with the hard (2H) and soft (6B) pencils and the stumps.

Introduce the concept of hard and soft pencils and discuss the difference in handling of the two pencils.

- What might they be good for? What are the differences students observe?
- What are the advantages and disadvantages of both? (2H, preliminary drawing, making details crisp; 6B shading, dark areas, blending)
- What are the stumps for?



Demonstrate the use of the stump for blending and shading. Have students practice shading and blending a number of simple images with the stumps.

Students can use the remaining time to work in their sketchbooks on a drawing assignment. If cover or title page are not finished, allow time in some other classes to finish them. Some students will do very detailed work and may need to complete the assignment at home.

Tips for Teaching Success

- At this point, sketchbooks are ready to use as part of the regular classroom routine, even if the cover or title page are not complete.
- Sketchbooks may be used in any way that suits your art program, as they are very flexible. Note the suggestions at the beginning of this module, as to the role sketchbooks play.
- Some ways to use sketchbooks are at the beginning of class, as a settling and focusing tool; upon completion of a task for reflection; to respond to art works seen in class; and to draw in when other work has been completed.
- Sketchbooks are also useful if the regular classroom teacher is ill and a substitute does not have the qualifications to teach the planned lesson. Students can then work confidently in a focused way with materials and content that they are familiar with.

Lesson Four: Chalk Pastels

INTRODUCTION

Chalk pastels smudge easier than oils! Therefore, they are not good for crisp details, but are exceptionally good for backgrounds. They are also useful for smudged special effects such as: water, fire, clouds and atmosphere, foliage, grass, etc. Chalk can be erased in small areas. It is possible to draw on top of lightly chalked areas with coloured pencils or oil pastels.

MATERIALS

- Cartridge paper
- set of 12 colours of chalk pastels. (Note: chalks can be broken into two or three pieces, creating more sets of colours. Full size sticks are generally too large.)
- very soft paper towels or tissues
- Sketchbooks: do not have students practice chalk in their sketchbooks. Chalk is a tricky medium to control, and too much chalk will get all over their books. They may use chalk once they have mastered how much to use.
- see *An Introduction to Art Techniques* (Resources) for drawing with chalk techniques — online examples can also be found for chalk pastels

TEACHING, LEARNING AND ASSESSMENT PROCESS

Explain what chalks are good for (backgrounds and smudged details) and do a demonstration. Have students experiment. The best practice drawings can be inserted into the sketchbooks, duo tongs or binders at a later point. Do not do initial experimentation in the sketchbooks, as the chalk will get all over other drawings.



- Do not press down hard with the chalk! If you are making a lot of dust, you are just grinding down the pastel, and have too much on the paper.
- Use the side of the pastel to shade a large area such as sky and blending it with tissue.
- Do a rainbow blend from one colour to another in a large area, such as blue to pink to yellow. Blend with tissue.
- Show small smudged effects, such as fire or water, in strokes lightly blended with fingers
- Demonstrate how control in small areas can be done using Q-tips, rubbing the chalk on the Q-tip, and then on the paper.

Tips for Teaching Success

- Be sure the chalk you use is artist's chalk, not blackboard chalk. Chalk should not be coated with a shiny protective coating, otherwise drawing with the side of the stick won't work. If there is a coating, lightly sand it off with fine sandpaper.
- Keep chalk off the floor. To clean up crushed chalk, spray with a small amount of water and wipe up like paints. Chalk cleans up easily. Damp sponges and paper towels, dampened in advance, can be handed out for clean-up.
- Instruct students to not press down hard with the chalk. A little chalk goes a long way! If they are making a lot of dust, they are pressing too hard.
- Instructions given in art materials texts often suggest spraying chalk with a fixative. All fixatives are highly toxic and cannot be used in schools. Neither should they be used outdoors with students, despite what the label says. To store work, use newsprint to protect the drawings.
- In sketchbooks, limit students to small amounts of chalk for special effects and as needed. Explain that chalk used without great care will go all through their sketchbook and can ruin other drawings. If students are rubbing drawings with tissue, chalk going everywhere will be less of an issue.



Discuss chalk as a material.

- What would chalk be particularly good for?
- What would it not be so good for?
- What do students like and not like about chalk?
- What does chalk do well that coloured pencils do not?

Look at some art done by artists famous for using chalk pastel (e.g. Redon, Degas, Chagall) and discuss the way the material has been used. What do students notice about the work?

Have students reflect in their sketchbooks or duo tangs on pastel work done by one of the artists above.

- What do they notice about the techniques used?
- What was particularly effective about the way the artist did the work?
- What type of subject matter was common to the artist?

Lesson Five: Oil Pastels

INTRODUCTION

Oil pastels are used for rich colour. They can be layered, blended, and different strokes can be used, like paints on a stick. Doing small precise details with oils will be frustrating and not successful, as they smudge easily. White oil pastel can be used on top of layer colours, as a blender.

MATERIALS

- sketchbooks
- sets of 12-24 oil pastels. Larger sets will provide more interest in colour choices

TEACHING, LEARNING AND ASSESSMENT PROCESS



Demonstrate oil pastel techniques to students. Have them experiment in their sketchbooks, and/or apply the techniques to a specific assignment.

- using short strokes, impressionist style; try mixing and blending colours
- try different strokes: short, long, circular, with layered colour. Blend with white on top.
- using the side of the pastel (break the pastel and remove the paper) cover a larger area with broad strokes. Blend with tissues or paper towels.
- draw a line, and then drag smudges off one or both sides of the line, using a piece of paper towel or a finger, or a small piece of cut up sponge

Working on a reproduction from an actual painting or photograph is a good way for students to extend their observation skills. Pictures of landscapes from an old calendar can provide good colour reference materials, or the exercise below can create an opportunity to study colour mixing as used by artists.

Oil Pastel Exercise

- Acquire a reproduction of a painting by an artist like Van Gogh or Tom Thompson. Landscapes work best, as they are most forgiving and have variety in colour details. Cut the copy into even pieces (preferably squares). Be sure that there is no white border. Calendars are a good source, or you can print out a colour reproduction from the internet.
- Number the pieces in the correct orientation (e.g. all in the lower left corner)
- Give each student one of the cut up pieces and have them reproduce the blending that they see on a larger piece of paper of the same proportions (*note*: if you use squares, proportions will be simplified). Students should number own drawings, in the correct orientation.
- The pieces can then be assembled to make a large “reproduction” of the painting. (*Note*: students’ squares should not be too large, or the exercise will be frustrating and take too long). Have more squares than the number of students, as some squares will be very easy to do.



- As students are working, note if they are using blending techniques and different strokes, and encourage the use of oil pastel techniques rather than simply colouring with the colours available.
- Encourage students to notice subtle paint and brush stroke textures and consider how they might replicate them with their “paint in a stick” oil pastels.
- Observe colour use, and get students to examine how they might make their colours match more closely, by blending
- When work is assembled, discuss the different pieces of the “mosaic” (now safely anonymous) as to effectiveness of technique, blending, colour, proportions, and so forth. This is a good juncture to introduce some art vocabulary, such as movement, shape, and composition, in relation to looking at landscapes. Check required book resources or the internet for examples.
- When finished with experimentation, students can reflect on which techniques they found the most interesting, and what they might use them for. This can be done in partners, small groups, or as a class discussion.

Lessons Seven and Eight: Open Sketchbook and Looking at Art

INTRODUCTION

These two hours in the unit provide time for students to complete finished drawings, using the materials they have explored in this unit.

TEACHING, LEARNING, AND ASSESSMENT PROCESS

- review the sketchbook list for a selection of possible topics for students to explore — add to the list if necessary
- encourage variety in the use of materials and ideas



Continue to discuss criteria for “good” sketchbooks. Remind students of key points which are:

- students should demonstrate use of a variety of materials and techniques
- there should be a variety of ideas
- there should be a reflection component in the sketchbooks
- there should be an effective use of space on the cover/title page, and in general sketches should occupy the entire page of a sketchbook, rather than having several random small drawings on a page. During class discussions on art, the concepts of composition and arrangement on the page can continue to be reinforced.

Viewing Art

At this point, students will benefit from looking at several works of art. Select specific images in one of the resources, such as the “How Artists Use” series.

Complete the looking activities as a class, in partners or in small groups. They should then respond in their sketchbooks, for evaluation purposes. Student responses can include the following:

- names of works they viewed and discussed
- images they liked or didn’t like, and why
- personal connections they to the work — what did the work remind them of?
- What did they learn from viewing the work?

For tips on viewing art, see *The Usborne Book of Art* (page 8 – 20). Encourage students to follow these four basic steps

1. Looking and describing quality of lines, forms, shapes, colours and arrangement. How was the art done, technically?
2. Content: what do they think the picture is about? Do they need more information? What was the artist's intent? What can they speculate on? No one ever completely knows an artist's intent. What can they deduce?
3. Gathering more information by reading, or finding out about the image and the artist's intent
4. Forming a personal opinion about the work, based on information and a close examination of the work.

Art Response Form

Name of artist:	
Title of artwork:	Date of work:
Describe the key elements in this artwork	What do you think this work is about?



The sample Sketchbook Evaluation Form found in Appendix G may be used to evaluate sketchbooks. As students are working through sketchbook activities throughout this unit, discussions of the criteria in each category should take place. These criteria should be clearly stated at the beginning of the module and posted in the classroom for student reference (see 4 steps as listed above). A description of the indicators of achievement follows.

- “Met” indicates that the student has demonstrated meeting the outcome by fulfilling the program expectations in that area. Expectations will vary, depending on what was covered in the class during the unit and how it is presented.
- “Developing” indicates that the student has completed some work towards demonstrating the outcome but needed to do more to fully demonstrate their understanding. The student is developing, but this generally indicates work that is incomplete or is approaching program expectations. Comments for “partially met” will indicate to students what they need to do to improve their work.
- “Not Yet Met” indicates students did not meet the outcome at all. The work was not done, and the student did not demonstrate an understanding in that area.

Appendix G: Sketchbook Evaluation

Program expectations and outcomes addressed	Not Yet Met	Developing	Met	Comments
Student has explored a variety of art materials and techniques, as demonstrated in class (see list) (CM1.2)				

Assessment Adaptations

- In some cases, writing is not a strength for a particular student. In those cases, students should not be penalized in art due to difficulties with writing. Individual oral interviews can be done with students during sketchbook time in order to address the outcomes.
- This method can also be used with any students, rather than written reflections, if the teacher finds it more effective. Often students will say more in an interview situation than they will write in a reflection, and some individual consultation time is recommended as time permits. Students should be given multiple opportunities to demonstrate their understanding and to meet the outcomes.

Unit Two: Wet Materials Exploration (6 hours)

Introduction

Students will extend their exploration of materials to include wet materials. Sketchbook use may continue with dry materials and limited wet material use. Most sketchbook paper is not suited to extensive wet materials applications. Materials explored in this unit include inks, watercolour, and related techniques. Students will layer wet materials with details developed through the use of dry materials, creating mixed media drawings. This is a development in skill level from the first unit, which used only one layer and dry materials. The elements of *pattern* and *texture*, *repetition*, *shape*, and *colour* will be introduced as new art vocabulary to use in creating and discussing works of art.

Learning Targets

In this unit students will

- explore a variety of wet materials and practice the proper techniques for their use
- develop increasing complexity in using art skills and techniques by layering dry materials onto a painted layer
- work with the elements of art to achieve compositions
- create images that take cues from historical or contemporary artists
- view and discuss works of art made by others
- reflect on their own learning, strengths and goals

Lesson One: Using Pattern and Texture

MATERIALS

- pens
- drawing nibs and black ink
- either India ink (which is not water soluble so watch clothing) or Chinese calligraphy ink
- smooth heavy weight paper, such as cover stock
- small #1 soft water colour brushes
- water and containers
- students can also make drawing implements for use with ink or black tempera

TEACHING, LEARNING AND ASSESSMENT PROCESS

Part A

To activate prior knowledge of what constitutes a pattern and a texture, and their relationship to repetition, facilitate a class discussion and use the classroom as a source of examples (students' clothing, objects in the room, architectural features).

Look at examples of art in *How Artist's Use Pattern and Texture*. What do students notice about how pattern and texture affect the artwork? What is its purpose? What are some different ways different cultures and artists have used pattern and texture? What is the relationship between pattern and texture?

Using an example of black and white art that uses varied patterns, have students describe the different types of patterns that the artist has used. See Durer's *Rhinoceros* as an excellent example (*How Artists Use Line and Tone*, page 19). For other examples, see Beardsley, Escher, Durer, and artists who do contemporary graphic novels.

Discuss patterned marks such as hatching, cross hatching and stippling (*An Introduction to Art Techniques*, page 17 and page 38). A good example of these techniques can also be found by looking at political cartoons.

Are there other ways artists use repetition in artwork? (repeated shapes, repeated colour themes, etc.)



During the discussion, give students feedback on their responses. Keep a checklist indicating those who participate in the discussion and contribute to the appreciation of the work.



Using their sketchbooks, have students create a visual bank of pattern ideas. Create a grid of 12 spaces on a page. Students should explore how many different types of patterns (a pattern being a repeated mark) they can make. Use fine tipped black markers for this exercise. Following this exploration, have students apply the pattern and texturing to a drawing of their choice in their sketchbook.

Have students bring in examples of patterns and textures or provide students with sources such as newspaper editorial cartoons, old comic books, and magazines. Have them create a visual group “poster” of patterns and textures. Each group can do a poster, or you might consider doing one with the whole class.



Have students share their most successful patterns with a partner or in small groups, and label what they might be used for in a drawing (scales on a fish, bricks on a house, hair, fur, and so forth).

Tip for Teaching Success

- The idea of patterns can be quickly demonstrated on the whiteboard.
- Technically, a pattern in drawing is any repeated shape, such as a brick pattern.
- In using pattern as a drawing tool, small easily repeated marks are the most effective at creating textures.
- Encourage students to use small easily repeated marks, such as hatching, cross hatching, stippling, small check marks, squiggles laid side to side, and so forth.
- The marks can be made easily, quickly, and in large numbers, rather than laboriously drawn. For initial practice lesson, fine tip markers, tech point or rolling ball pens will be most successful.

Part B

Extend the previous lesson to include working with small brushes and water, black inks, or black tempera. Solid black areas or heavier brush lines will contrast with the more delicate detailed patterns and texture. Other drawing tools for use with inks can be introduced, including pens with nibs and homemade drawing implements.



- If using pens and nibs, demonstrate the proper way to hold the pen, how to dip the pen and the amount of pressure to use (see *Tips for Success* below)
- Small brush work: demonstrate how to control the brush. Hold the brush on the ferrule, rest the hand on the paper, and vary pressure. Note that the amount of pressure controls the width of the line.

Students can make their own “pens” out of real feathers cut at the tip, sticks, small soft brushes of grasses, etc. Pruning shears are a good tool for cutting sticks. Time can then be devoted to exploring qualities of line with these tools and black liquid ink or tempera.

- have students practice with pens and nibs, brushes or whatever materials they are using with the liquid black ink
- students can then work on large sheets of paper, or mural paper, particularly with the experimental tools

On a large piece of mural paper and in groups, have students explore “marks” using a variety of the handmade tools above. Final work can be saved, and sections from the larger piece cropped (*An Introduction to Art Techniques*, page 358). Mounting the cropped sections of the group work on black paper to create a black border is visually effective (see Lesson 3 in this unit for teaching students how to crop work).

If time permits, students can return to working in sketchbooks with the liquid materials.

Tips for Teaching Success

- Pens with nibs are very delicate. Students enjoy the novelty but have varying degrees of success with these tools. Use with caution and care.
- Points for instruction for pens with nibs: hold the pen so the nib has the curved side up, forming a hill, not a cup. Dip the nib as far as the small hole, or about halfway. Press gently. Pressing too hard will destroy the nib (it creates a permanent split in the tip, and the nib then is useless). Not pressing hard enough will result in no ink, a problem which students often try to solve by getting more ink. If working on a special drawing, test the pen on a piece of scrap paper, each time. Pressing too hard, or having too much ink, will cause the pen to “blot” releasing all the ink from the nib. This is frustrating for students. Using a pen and nib is a skill!
- Bamboo pens are easier to use, and more indestructible. The quality of line is not as delicate, however. In challenging classroom situations, bamboo or homemade (real) feather nibs may be preferred.
- India ink, (black drawing ink) does not wash out of clothing. In general, containers of ink need to be very stable and contain only small amounts of ink – just enough for dipping the pens to the right depth. Containers with covers (such as small preserves jars) will allow for easy distribution.
- Aprons or a collection of old t-shirts will protect clothing.
- Experimental tools made by students are very popular. Collect a small basket of possible “tools” for each table. These can include large firm feathers, (either end can be used), sticks from shrubs that are still blunt or slightly sharpened, shish kebab skewers, soft grasses, threads or yarns cut and tied to sticks to make “brushes”, stiff dried weeds, etc.

Lesson Two: Creating a Doodle Drawing

MATERIALS

- water soluble colouring materials such as water colour pencils
- water colour crayons
- coloured artist's chalks
- conte, or water soluble markers
- watercolour paper or a substitute heavy weight paper such as cover stock
- brushes
- water and containers

TEACHING, LEARNING AND ASSESSMENT PROCESS

In this lesson students will create a doodle drawing (*How Artists Use Line and Tone*, page 22). Using the resources, *How Artists Use Line and Tone* and *How Artists Use Shape*, discuss some examples of the ways artists use repetition and shape in their work. Discuss how different repeated shapes can suggest different elements in an image, even if they aren't realistic. Examples to discuss might include Klee's *Landscape with Setting Sun* and Picasso's *Guernica* in *How Artists Use Line and Tone*.

Students will be creating a “doodle drawing” that uses lines and shapes to explore some materials that begin dry, but can be changed to “paint” when wet.



- Demonstrate a doodle drawing. This is a random line that creates spaces on the page. For an example, see *How Artists Use Line and Tone* (page 22). The lines can overlap and connect to create an abstract design with areas that can then be coloured in.
- Demonstrate the use of water soluble drawing materials. Have students fill in each section of the doodle drawing with a different experiment. For example, one area might be a pattern that is brushed over with water to soften it. Another might be an edge that is drawn and softened with water. Yet another might be solid and wet to create a tone of solid colour.
- See *An Introduction to Art Techniques* for how to use water soluble drawing materials if unfamiliar with this medium.

Encourage students to try a variety of techniques in the design, and not just fill in each space with solid colour, as is done in the demonstration. Watercolour pencils are particularly good for patterns that are softened.

Tips for Teaching Success

- This lesson will take two classes. Water colour pencils can be introduced in the first class, with other materials being added in the second class.
- In the second class, dry materials can be used to outline the doodle drawing or to add crispness to the design. Painting areas must be completely dried before adding dry details on top. Markers and other materials will run, even on damp paper.
- Wet only small areas of the image at a time, otherwise paper will curl badly. Students can fill in one area with the water soluble drawing material, then wet it, and move on, rather than doing the entire piece and wetting it all at the end.



Rather than a random doodle line, students can use items from the natural environment. Use only the outer edges (the shape), tracing them and overlapping them to make the spaces. Some possible items might include large leaves, beach stones, and twigs. This extension will emphasize the repetition of shapes concept, as well as creating new shapes through overlapping.

Lesson Three: Tempera Abstract / Mixed Media

MATERIALS

Part A

- tempera blocks in the three primary colours, (red, cyan blue and yellow)
- heavy weight paper, preferably watercolour paper
- a variety of bristle brushes (small to medium, e.g. sizes #2-6)
- water and water containers
- paper towels
- scrap boxboard (such as sides of cereal boxes) cut into flat sheets somewhat larger than the paper size
- masking tape
- plastic wrap to use as a colour mixing surface

Part B

- completed paintings (totally dried)
- coloured pencils
- markers
- oil pastels

Students will explore and practice using the three primary colours and a variety of brushstrokes to create an abstract painting. They will then develop this with skills learned earlier in the unit, using dry materials for the second layer. This will create a “mixed media” piece.

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Part A

Looking at *How Artist's Use Colour*, discuss the primary and secondary colours. Review warm colours, cool colours, and complementary colours.

Explain the concept of “abstract art.” Show examples of the way artists have done paintings just for the sake of the colours and brushstrokes alone, without trying to make a picture of something.

Discuss some examples of abstract art and artists, particularly those with loose brush stroke work in the style students will be doing, rather than hard edged abstracts. See some of Kandinsky's earlier abstract work, such as *Black Spot I* or *Improvisation XI (The First Abstract Watercolour Painting)* or do an internet search for Kandinsky's abstract water colours.



- Tape down the paper all along the edges, on four sides, with masking tape. Use box board as a mounting surface. This will keep paper from curling.
- Placing a loaded brush of water on each tempera block, scrub up the colour briskly, to create a rich mix of colours.
- Working with various brush sizes, randomly experiment with brush strokes and mixing colours on the paper freely. Work should remain abstract.
- Colours can overlap and mix on the page. Page should be full, but not overworked, which will lead to muddy colours.

Students can then tape down their paper, scrub up their paints, and using a variety of brushes, fill the page with random brush strokes and colours.

Tips for Teaching Success

- Encourage free spontaneous use of the brush, rather than “tight” approach of just filling shapes with colours. Think back to the ink with feathers and tools exercise. Handling of the brushes should be free and loose.
- Music being played can facilitate students’ relaxation in the art room. They will also loosen up if you have them stand.
- Overlap colours and mix and overlap freely on the page, but do not overmix.
- Remind students to keep it abstract, and NOT to try to draw an image. This can be difficult for some individuals
- Using large brushes first, and then smaller brushes, will help retain some of the qualities of brush marks. Painting should not just dissolve into one large field of muddy colour. Watch for overworking and remind students to stop when the paper is full.
- Using water colour paper will help prevent breakdown of the paper surface. Over scrubbing on cover stock will result in the breakdown of the paper.
- Test any paper you are planning to use for paint before the class with students.



Circulate around the room and note when students are getting a rich mix of colours and brush strokes on the page. Encourage students to loosen up and get into the “juicy” qualities of paint (i.e. “painterly” in art terminology). Some individuals will be very timid about “making a mess.” Support messiness.

In the rare instances where a student is simply grinding the painting into a mud puddle, give them a new piece of paper, and say that the colours will show up better if they do not go too far. Continue to support the spontaneous loose stroke with your enthusiasm.

Part B

In this part of the lesson, students will increase the complexity of the image, by drawing on top of the brushstrokes with dry materials. This will develop a second layer on top of the first, using the shapes of the brushstrokes as a guide.

Review what has already been learned about pattern, shape, and colour, particularly the complementary colours. Review the concept of abstract.



Demonstrate the use of dry materials such as markers, coloured pencils, and oil pastels. Show how they bring out the details of the brush strokes from the first part of the lesson. Options should be listed and displayed in the art room as a visual reminder.

- *Outline what is already there.* Emphasize or bring forward brush marks through outlining with markers, pencils, or pastels. Let some brush strokes “float” on top of others that will recede into the background when they are not outlined.
- *Use complementary or contrasting colours.* Outline or fill in some areas directly on top of painted or unpainted areas. Remind students of oil pastel and pencil techniques learned in Unit One, such as smudging and burnishing.
- *Use patterns in some areas.* Using marker or coloured pencils, add details and visual interest.

Tips for Teaching Success

- Use the shapes already in the painting as a guide. Students are not just randomly colouring on top of the painted brushstrokes. The exception to this would be a student who ended up with a very amorphous field of colour, due to overworking of the paint. They will have fewer shapes to use as a guideline. Encourage them to look for any shapes that are present, no matter how subtle.
- Work over the entire painting. If only a corner of the painting is developed with the second layer of dry materials, the work will look very unbalanced or unfinished.
- Remind students that contrast is needed. Outlining colours need to be strong enough to show up. Complementary colours will add zip to the painting; darker or lighter colours will add contrast. Some students will be very timid about adding the second layer.
- Have students hold up work at arm's length, or at a distance, to see the effect that developing the second layer is having. As well, students can rotate the paper, to get a fresh view of what needs to be developed.
- This is an organic process. It cannot be planned in advance as to how the composition will turn out. Students can be encouraged to constantly reflect on the question, "What does the image need now?" (For example, darker colours, brighter colours, more details, more outlining, and so forth).
- When work is totally finished, students can carefully remove it from the boxboard. If regular cardboard has been used, work should be removed before drawing on it, as the corrugated texture will affect the quality of the drawing.



Students can create an interesting and poetic title for their abstract mixed media piece. What does it remind them of? What might they like to call their painting? The title, date, and artist's signature can then be placed in the white margin left from the removal of the tape.

Students can reflect in groups, as a class, or in written form. How do they feel about abstract painting? How has their understanding and appreciation of abstract artists changed? What questions do you have about abstract art?

Exit Card Assessment

These questions can also be used on an exit card (a piece of paper or index card, where the question is answered, and the student passes it in upon exiting. In this way, understanding and appreciation of this unit can be gauged. The teacher can then determine the direction of further discussions about art, and abstract art in particular.

EXIT CARD

List 2 main points you remember about today's lesson

- 1.
- 2.

(Pass in as you leave the class)



In this unit students' work remains largely exploratory. Therefore, unlike in the sketchbook unit, there is no category for "developing". If students have participated in the exercises as demonstrated and described, then they meet the outcome. Students who do not participate, or who do not follow the process outlined, do not.

Tips for Teaching Success

- Encouraging exploration and process is the point of this unit. Too much emphasis on final product will adversely impact a student's willingness to explore. Therefore, it should be stressed to students that the fun and thrill of experimentation is part of the process and the criteria in this case.
- A student who enthusiastically experiments, but ends up with a less than wonderful result, is actually more successful in this instance. A student who didn't experiment, but instead painted a neat pretty picture with all the spaces filled in, is less successful, even though the product may be more attractive in a conventional sense.
- The teaching target of loose and abstract experimentation with colour and brush therefore needs to be kept in mind in the design of this assessment tool.

Unit Three: Collage (5 hours)

Learning Targets

In this unit, students will continue to explore shape, colour theory, line and pattern. They will create a foundation of tissue decoupage, and add details in dry materials and wet materials. The final product will be assessed on a rubric (see Supporting Materials).

Students will:

- select and apply the elements of art to achieve compositions (pattern, colour, shape and line and repetition)
- demonstrate increasing complexity in art skills and techniques
- create art in layers, adding richness and developing the image
- understand the concept of mixed media, through using decoupage, dry drawing materials and wet materials in succession
- create work with personal meaning
- acknowledge and respect diverse art forms
- constructively critique their own work

Lesson One: Tissue Decoupage

MATERIALS

- tissue paper in multi-colour packages, one pkg. per class
- white glue mixed half and half with water
- glue brushes (or medium bristle brushes)
- containers for small amounts of glue
- scissors
- heavy weight cartridge paper
- masking tape
- box board sheets (as in sides of cereal boxes) larger than the paper

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Review “shape” with the class, using *How Artists Use Shape* (page 4 and page 20). Discuss how different shapes can express different qualities, even if the work is abstract.

Review warm and cool colours, and colour mixing. Look at page 23 in *How Artists Use Colours* for an example of how transparent papers when layered can also create a mixture of colours. Look at some of the examples of how artists use colour, to express feelings or emotions (*How Artists Use Colours*, page 18).

Introduce the concept of “mixed media”. Explain that this work, similar to the painting, will be done in layers, using dry and wet materials on top of the first layer of tissue paper. The first step is to think about the colours and shapes they wish to use for the first layer, which will then be developed with other colours, lines, and shapes.

Brainstorm as a class some shapes that might express different emotions. What kind of shapes might express anger? Happiness? Sadness? List a variety of different emotions on the board. Emphasize that there is no right or wrong answer to the question. It is the feeling of the artist that determines what shapes express certain feelings.



- tape the paper down around all four sides with masking tape, onto a larger piece of box board or cardboard
- using a small amount of glue and water mixed, brush an area, lay down a piece of tissue, and brush glue and water on top
- tissue should be wet through with glue and water, but there does not need to be an excessive amount. Over brushing will cause tissue to tear.
- use pieces of tissue that range from a few centimeters wide to about the palm of the hand in size —pieces that are too large will be hard to lay down.
- all pieces should overlap, creating a solid field of colour, as if one were “painting” with the tissue paper and glue mixture
- dark coloured shapes will dominate over light colours

Tips for Teaching Success

- Make sure the paper is well taped down on all four sides, not just the corners. Pre-cut the tissue paper packages into smaller pieces, roughly 10 or 15 cm across. This will prevent waste and encourage details. Give each table a basket with a selection of colours and renew as needed. Don’t glue the tissue over the tape. It will make tape removal difficult.
- Wet the tissue completely. This is decoupage, not gluing. It is a different technique. Encourage the use of the brush. The phrase, painting with tissue paper, will help students understand that they are doing more than just gluing on the paper.
- The wetting of the tissue is important for the next steps in the lesson. If the tissue paper remains dry (i.e. not wet with glue) it will tear and not be strong enough to take the second and third layers of materials. Paper should not be dripping with glue, just wet.
- Dark shapes will dominate over light shapes. Overlap shapes, to get colour mixing
- “Cut” shapes to express the emotions should dominate, but torn shapes in the background will speed this step. A loose collection of torn shapes with a few cut shapes floating on top will simplify the need to plan and arrange, while keeping the symbolic content. (See extension opportunity for more on this).



This lesson can be made more complex by emphasizing symbolic associations of shape, colour, and emotion, as well as some planning and playing with the shapes before gluing.

Planning and cutting shapes is a more time consuming than tearing, but also a more artistically complex task. Judge which approach you wish to use based on classes and time available. See “cut shapes. . .” above, in teaching tips.



When students are finished, they can use their sketchbooks to record their observations. Activities include:

- list or sketch the emotions that they chose to represent, using other materials or on an exit card for the teacher
- further respond to other art works on the use of lines, colours and emotions in some of the other images in the “How Artist’s Use” series
- discuss their shape choices with a partner, or in small groups

Lesson Two: Tissue Decoupage with Dry Drawing Materials

MATERIALS

- oil pastels
- markers
- coloured pencils
- previous tissue collage, dried, and removed from backing

TEACHING, LEARNING, AND ASSESSMENT PROCESS

In this lesson, students will review pattern and line, then use the materials above to add richness to the first completely dried layer of tissue decoupage.

Introduce the rubric at the end of this unit and go over the expectations and criteria.

Review shapes and patterns (*How Artists Use Pattern and Texture*, page 12). Using Lichtenstein *Still Life with Lemons* (*Line and Tone*, page 21) discuss how the lines are used as a pattern. Discuss how the patterns and repetition of shapes and colours add detail and interest to the image

Review complementary colours and the idea of contrast. Help students access prior knowledge from their experiences with developing the abstract painting in Unit Two.

Review with students what is effective when adding details to a second layer. Then, using line and pattern, students can add details to the decoupage with dry drawing materials. The following options for adding details can be posted on the board to help remind students of some of the possibilities. Others can be added. Options include

- outline what is already there, emphasizing shapes and adding depth
- add solid areas of colour, on top of what is there, creating new shapes and areas of colour
- add patterns inside some shapes
- soften areas, smudging oil pastels on top of some areas

Tips for Teaching Success

- Encourage mark making that shows up. Get students to hold up work at arms' length.
- Work can be rotated and seen from a variety of angles, to help students see what needs to be developed further. Encourage them to think about the composition as a whole. This does not mean the whole piece needs detail, but rather that the entire composition needs to be considered, rather than just one corner.
- Encourage students to decide when the composition is finished in terms of dry materials, rather than asking the teacher, "Is it done?" Put the question back to the student. Have them look at the composition from different angles. Are there any places which look "unfinished" to them? Remind students that there is a third layer of wet materials, yet to come.

Lesson Three: Tissue Decoupage with Wet Materials

Note: This lesson can actually be blended in with the above lesson, as time permits, or can be left as a separate lesson. The wet materials section typically takes less time.

MATERIALS OPTIONS FOR SPECIAL EFFECTS

- special effects paints, including such items as white paint, black paint (liquid tempera or blocks)
- glitter glue
- pearlescent acrylic glazes
- gold paint
- silver paint
- transparent glaze for tempera
- high gloss paints
- small detail brushes size #00, #0, and #1, in synthetic fiber
- water and containers

This is the final step for the mixed media piece. Wet materials are used to add glazes, sparkle, and contrast to the finished piece. Students will add further materials to their collage with paints and glazes.

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Review the concept of “mixed media”. What does the word “media” mean?

Review the techniques for control of the brush

- hand on the ferrule (metal part) of the brush
- rest the hand on the paper
- pressure controls the thickness of the line



- Put small amounts of glaze in an area (glitter glue works very well as a glaze and is readily available). Spread it very thin with the brush.
- Use the tempera or gloss paints to outline and add details such as small dots, and use Samuels *This Changing Continent of Australia* as an example (*How Artists Use Pattern and Texture*, page 12).
- Review the other options for development through adding details, patterns, repeated shapes emphasized, and colours. Remind students that if they are using a specific theme or emotion, to think about how to continue emphasizing and expressing that at this stage.

Students are now ready to use the wet materials to further develop their decoupage.



Have students complete a self-assessment of their work by reflecting on the following:

- List materials used and indicate which materials were particularly successful in adding to the decoupage.
- Which materials are less successful in the way they were used?
- What do they particularly like about the way it turned out?
- What would they do differently, if they were to do it again?

Adapt the rubric *Tissue Collage and Mixed Media* (Supporting Materials) for its most effective use in your art room.

Tips for Teaching Success

- Remove tape very slowly, as the paper can rip easily. Work should be dry over most of the surface and finished.
- Use special effects materials (wet materials) in moderation. Some students really like to “paint” and can destroy their piece in the enthusiasm for painting. Emphasize that the paint and glaze are for details and small areas. Using small brushes will facilitate details.
- Brushes that come to a point and have spring in the hairs (i.e. synthetic brushes) will allow for more control and detail. Encourage proper care and rinsing of brushes to preserve the equipment.

Unit Four: Mixed Media – Book Works (7 hours)

Introduction

In this unit, students will create a folding book on a broader and more significant theme using a range of materials (see *About Themes* below). They will first develop a concept and apply the techniques learned in this module.

Materials

All materials listed in the previous units can be made available to students. This can be done by rotating students through centers, or by ensuring that the materials are available during required times. Allow as much flexibility as possible, to encourage spontaneous expression.

In addition to the materials in the earlier units, the following can be included:

- digital photographs, in colour and or black and white
- photographs or images altered on the computer
- photocopies of objects, pictures, etc., copied on a photocopier. *Note:* to photocopy an actual object such as a necklace, simply lay it on the screen of the copier and copy as usual
- fabric, ribbons, and trims used for scrapbooking
- stickers and other peel and stick materials
- decorative papers, image sources such as magazines and the internet, handmade papers
- lettering sources of all types, including stencils, word processor lettering in various fonts, and hand done lettering
- personal found items, such as postcards, envelopes, gift cards, ticket stubs, old letters, posters, and “flat” 3-d items such as jewelry and keys
- enough cover stock (multiple colours including white) for 2 – 4 sheets per student
- glue sticks

Learning Targets

Students will learn to

- use a variety of art media to explore themes from experience, observation and imagination
- construct art that has personal meaning
- understand the concept of mixed media, through using collage, dry drawing materials and wet materials in succession.
- use personal experiences as a basis for art making and expression
- identify and discuss the source of ideas behind their own work and the work of others



As a final assessment for this module, students will be assessed on:

- using a variety of materials, including collage, dry materials, and wet materials
- enriching their original ideas with layers of materials to create mixed media
- using personal experiences as a basis for art making
- expressing personal meaning through making images
- reflecting on their own work and the work of others

Lesson One: Introduction to Book Works

Give students an overview of the unit, highlighting the fact that “book works” is an art form used by contemporary artists. It will be the major piece in the module and will be assessed on the listed points above. A book work is personal and expressive, and the book works will use their mixed media skills with collage, dry materials, and wet materials.

Select two or three artists working in the book works format. These might include contemporary artists such as Sarah Fishburn, Michelle Ward and Juliana Coles. You will find the following resource helpful: *The Complete Guide to Altered Imagery; Mixed Media Techniques for Collage, Altered Books, Artist Journals, and More* (Karen Michel)

Have students do a Google search using key words such as: book works, artists books, altered imagery, making books, and mixed media

- check Wikipedia “Artist’s books”
- online sites: Coach house books, Sarah Fishburn, Juliana Coles, Karen Michel, and Francesca Maniaci are some links to search out. Online addresses can be found by doing a search.

Have students look at the works and reflect on the following questions either orally or in their sketchbooks.

- What do they notice about the appearance of the works? Are they similar or different? How have the materials been used? What materials are used?
- What do they notice about the content of the work?
- What is the format of the work? How are these “book works” different from the way we traditionally think of books? How are words used? How are images used?

Tip for Teaching Success

As this is a big area to research, you may wish to prepare a web quest for students, with a question sheet and specific sites to view.

Explain to students that they will be creating their own personal “book work” on a theme. The theme is “Myself Expressed by a Song.” The piece *God Bless the Child* by Sarah Fishburn is an example of an artist’s book work based on song lyrics.

- Brainstorm as a class all the ways song lyrics can be present in their life history: e.g., they can be from current popular music, childhood songs sung by parents or grandparents, traditional songs from their culture, and common nursery rhymes. All or part of the song lyrics can be considered. List these sources on the board.
- Have students brainstorm in their sketchbooks a list of lyrics that express who they are, in some way.

Note: The chosen theme for this unit is identity as expressed through selected song lyrics interpreted with mixed media. Other themes can be considered as desired.

ABOUT THEMES

Themes are a powerful motivating force in art making. Many artists choose personal themes with which they work for years. In the case of developing artists (i.e. students) it is helpful to present lessons based on meaningful themes that will support students’ exploration of their ideas.

Themes need to be carefully chosen to suit the student population. Some concepts to consider when choosing a theme are demographics, such as the ethnic and cultural diversity in your school, economic issues, emotional and social needs, ages and experiences, and gender.

Themes based around personal identity are very powerful in the adolescent years, as this rite of passage for young people involves the transition from dependent childhood to independent adulthood. The attendant questions, insecurities, fears and joys as students step out into their own world, can all be explored through art making.

Art making that has at its root a compelling theme, will provide a very strong and stable base on which to build a major art piece. In contrast, a theme that does not engage students can undermine the most well intentioned lessons.

Knowledge of students' needs and selection of appropriate content that connects with those needs will help ensure success in a program. Art has the gift of being able to be flexible enough to allow meaningful expression for all students. Even brief lessons can be deepened by the exploration of meaningful ideas. Examples of what are defined as “enduring themes” (*Rethinking Curriculum in Art*, page 25) include ideas such as:

- Identity
- Survival
- Power
- Conflict
- Spirituality
- Relationships
- Humans and nature
- Fantasy and reality
- Life and death
- Interdependence
- Good and evil
- Life cycles
- Rites of passage
- Change
- Ritual

These themes in and of themselves are too large and non-specific to present to a class as listed above. However, ideas that are inspired by those themes can deeply motivate students. For example, an art lesson on creating oneself as a superhero (or villain) character comes under the theme “power” or “good and evil”. It is up to the teacher to determine the content of the lesson that has an enduring theme as its source. The theme, *Myself in Song*, falls under the enduring theme of identity.

For resources on creating art with enduring themes and teaching students to do art with personal meaning see *Rethinking Curriculum in Art* and *Teaching Meaning in Art Making*.

Lesson Two: Selecting the Lyrics

As a pre-assignment, students will have researched sources and selected lyrics for the songs they have chosen. If necessary, lyrics can be located by doing online searches.

Many songs will have too many lyrics to include them all. Students need to select the key phrases that stand out for them in the songs they have chosen. Their book works will be books of images, with a few words, not the other way around. Students usually think of books as primarily words. In this case, the images should dominate, and the words play an inspirational role.

Students will then begin to collect materials for their book work.

- Have them highlight or write out the key words and phrases that inspire them. The book work they create should relate to their own personal social, cultural, and environmental connections.
- They can create a small “image folder” – a piece of 12” x 18” paper folded in half and stapled or taped at the edges with name and class on it – to hold all materials and ideas.
- Have them collect several related images and materials that can be collaged into the book. See the materials list above. Students with access to computers can do digital work, magazine images can be selected, students can collect various coloured and patterned papers from baskets, etc.
- Next, they can consider and/or sketch in sketchbook ideas for images and objects that might express the personal meaning of the lyrics. Emphasize that the meaning can be personal and symbolic, rather than literal. *Twinkle, twinkle, little star* might express someone’s desire to be a movie star, or a professional dancer, for example, which can then be expressed visually. Book works should be very personal.



Have students reflect on the process at this point. They can discuss their ideas individually with you or fill out an exit card.

- What ideas or lyrics are students considering?
- What does the song mean to them, personally? What aspect of their life does it relate to?
- Where are the places they may need to add, or make changes? Is there someplace where they are stuck? (i.e. they have no ideas, the song uses inappropriate language, they don’t know how to express the song, and so forth. This will tell you who needs immediate help in the following class)
- What parts of the song are rich with possible ideas?
- What needs to be done next? Where are they in the process at this time?

Lesson Three: Book Creation and Dry Materials

Introduce the rubric at the end of this unit (see Supporting Materials) so students understand the expectations.

There are a variety of types of folding books and creative book works. For a more complex exploration of books, see recommended resources at the beginning of this module, or do some online research.

For the purposes of the exemplar for this unit, a very simple folding book has been chosen. To make a basic folding book, fold pieces of cover stock in half. When all the pages are completed, lay them edge to edge, and tape up the back of the seams. A cover can then be created, as desired.

Now students are ready to begin constructing their book works. Have students complete their lyric selections, brainstorming of ideas, and collection of collage materials. Ask them to select two pieces of paper, to begin folding the book. Trim if needed, and fold in half.

Begin by having students play with and arrange lyrics and collaged materials on the pages before gluing. Students can hand write or type sections of lyrics, and paste them in. They can add more pages as needed, and multiple pages can be in play at one time.

Add dry drawing materials to develop and express the ideas of the lyrics placed on each page. Encourage students to develop a rich layering of materials. Refer back to previous mixed media experiences in the unit to activate prior knowledge of working in layers. Remind students they will be adding a wet layer of materials in following classes.

Tips for Teaching Success

- Working on individual pages *before* assembly allows for mistakes, and for the books to be as long or short as students require. As each page is completed, students should put it in their folder, and begin another. Some pages may be very simple, and some may be complex.
- Books can be folded to be tall and thin, or short and fat by altering the page size and the way it is folded. Books can also be folded on the diagonal (practice with photocopy paper first)! Make sure books are laid out edge to edge when taping on the back. Do not overlap pages, or books will not fold up in a fan fold if overlapped.
- Use heavy weight paper, such as a cover stock, to allow for mixed media use. Avoid gluing paper or materials across the center folds. Cut images in half, and glue to each side. If other book styles are chosen, construct an example first to find the technical difficulties. Keep book instructions for students very simple and have photocopied instructions for each student to follow.

Lesson Four: Book Creation and Wet Materials

Review with students the choices for wet materials that can be used. Remind them that unless their paper is taped down well, wet materials all over a page will cause that page to bend and warp.

Have students make their own small pieces of “handmade” paper, by doing wet materials techniques on paper, letting it dry, and then using it in their book work the following week. These pieces can then be cut into shapes, and used to embellish ideas without any fear of ruining their books.



Circulate in the class and assist students with thinking about the options for materials use. Take note of those students who are adventurous in using mixed materials, and those who are holding back. Encourage students to use a variety of materials, pointing out additional options they may not have considered.

Lesson Five: Embellishments and Reflection

Begin this lesson with students reflecting on their books, looking at how they have expressed the meaning of the lyrics. Where are the places that really work, in terms of mixed media? Where are the places that need to be enriched, or need more details? Where have they fully expressed the meaning in a personal way? Where do they need to add content?

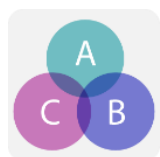
Now students are ready to do the final steps on their books

- Add small details, such as stickers, trim, special papers, words of lyrics written in, meaningful phrases added, etc.
- Students complete a self-assessment sheet on their work
- Students can then share work in small groups or partners, as desired



Have students reflect on the process using the following questions as a guide:

- Which materials did you use?
- Which materials do you think you used most successfully?
- What did you like about the way you used materials to express your ideas about the lyrics? Be specific!
- Which pages (identify by lyrics) do you think were most successful in expressing who you are? Why?
- What connections do the lyrics and images have with you?
- How do they connect with you, as a person?



The following are suggestions for potential connections to other curriculum areas

- *Health / PDR:* Tissue collage of emotions might be done in PDR as a basis for exploration of feelings and a reflection on personal emotions
- *Language Arts:* Tissue collage and book works both lend themselves to interpretation with poetry or some form of creative writing
- *Social Studies:* Book works projects can be done by researching a historical figure, and building a book work as though the student is that person. “Artifacts” from the person’s life can be created, such as journal pages, sepia photographs, and other authentic looking reproductions that would represent the time period. Original writing either researched or done by the student, can be included.
- *Science:* Tissue collage or painting methods might be used to explore creating a landscape of an ecosystem, such as marshes, dessert, rainforest, etc. The details drawn on top could then be the inhabitants of that ecosystem.



The summative rubric in Supporting Materials for the Book Works project provides detailed analysis of the evidence of a student’s ability to meet the outcomes addressed in this unit. This rubric should be adapted and combined with other assessment tools used throughout the lessons in this module, to arrive at the final evaluation.

Four marks are generated for this project, one each for technique, content, planning and looking. It would be possible, for example, for a student to obtain a “2” in planning, but a “4” in technique, and a “3” in content. The student should be evaluated in those four separate areas, which are connected with the outcomes as given in the overview of the unit. In other words, in this rubric for the final mixed media book works project, a student may fall into different assessment categories (4, 3, 2, or 1) for *technique, content, planning and looking*.

Supporting Materials

Unit 3: Collage

TISSUE COLLAGE AND MIXED MEDIA (SAMPLE RUBRIC)

Name: _____ Class _____

- Student demonstrates an excellent ability to apply design principles and the elements of art. Work shows excellent understanding of the use of colour, shape, and pattern and repetition. Work is developed with many details and a variety of techniques throughout the art work. Composition as a whole has been considered very well.
- Student shows a good ability to apply the design principles and elements of art. Work shows understanding of the use of colour, shape, and/or pattern and/or repetition. Work is generally developed with details and/ or a variety of techniques over most of the piece.
- Student demonstrates some ability to apply design principles and elements of art. Work shows consideration of colour, shape and/or pattern. There is some development of details in some places in the work.
- Student demonstrates minimal ability to use design principles and elements of art. Work has little variety in colour, shape, and/or pattern, or is not very well developed with a second layer of details. Work may be incomplete or lacking in techniques or ideas.

Comments:

- Student demonstrates an excellent ability to create a piece of art with personal meaning, by exploring the creation of emotions through the effective use of shapes and then adding to and enriching the ideas with a second layer of materials. Ideas are clear and communicative. Student has thoroughly reflected in oral or written form on the meaning and content of their work.
- Student demonstrates an ability to create a piece of art with personal meaning, and has used shapes and a second layer to express the meaning. Student has completed an oral or written reflection on the meaning and content of their work.
- Student demonstrates some ability to create a piece of art with personal meaning. Shapes and/or the second layer express some ideas connected with emotions, in some way. Student is able to explain some parts of their work clearly, either in written or oral form.
- Student demonstrates minimal ability to create a piece of art with personal meaning. Many shapes are not clearly associated with any ideas, and work tends to be random and very abstract. Student has difficulty discussing or reflecting on the meaning of their work either orally or in written form.

Comments:

Unit 4: Mixed Media - Book Works

BOOK WORKS MIXED MEDIA (SUMMATIVE ASSESSMENT - 4 PAGES)

Name: _____ Class: _____

<i>Level 4</i>	<i>Exceptional level of skill in looking, planning, and executing the final book work, using mixed media techniques. Work meets and may exceed program expectations.</i>
<i>Technique</i>	Demonstrates an excellent exploration of a wide variety of materials covered in this module. Demonstrates increased complexity in the skillful combined use of dry materials, wet materials, and collage. Techniques are used in a varied and detailed way, building up a mixed media piece in layers.
<i>Content</i>	There is a detailed exploration of personal meaning associated with the lyrics and student has thoroughly explored the theme from a personal point of view. Student has clearly drawn from their personal, social, cultural and/or physical environment as a source of inspiration. Student has written a detailed reflection, and has communicated clearly about the content of their book work
<i>Planning</i>	All aspects of the preliminary preparation were completed very well: e.g. brainstorming of lyrics and ideas, and collection of materials and images.
<i>Looking</i>	Student participated thoroughly in the exploration of existing contemporary book works, either in oral or written form. Ideas are thoughtfully expressed in detail, in relation to making connections to contemporary book works and mixed media.

<i>Level 3</i>	<i>Demonstrates the ability to use mixed media techniques and make appropriate choices to create a book work that expresses personal meaning. Work meets program expectations.</i>
<i>Technique</i>	<p>Demonstrates the ability to effectively use a variety of materials and techniques.</p> <p>Shows some complexity and skill in using wet materials, dry materials and collage, to create a mixed media piece.</p>
<i>Content</i>	<p>There is an exploration of personal meaning associated with the lyrics and student has explored the theme. Student has drawn from their personal, social, cultural and/or physical environment as a source of inspiration.</p> <p>Student has written a thoughtful reflection about the content of their book work.</p>
<i>Planning</i>	Student completed preliminary brainstorming of lyrics and ideas, and gathered some materials to include in their book work.
<i>Looking</i>	Student participated either in discussions or written reflections in exploration of book works. Ideas are thoughtfully expressed, in relation to looking at the contemporary book works and mixed media.

<i>Level 2</i>	<i>Demonstrates some ability to use mixed media techniques to create a book work with personal meaning. Work is developing, and approaching meeting program expectations.</i>
<i>Technique</i>	<p>Some ability to use a variety of materials and techniques is evident, but student needed to use more variety of materials or demonstrate a clearer understanding of their possible uses.</p> <p>Work could use more thought as to the possible uses of materials to express the ideas. Work is sometimes complex, but is often very simple in the ways materials are used.</p>
<i>Content</i>	<p>Some personal content is present, and student shows evidence of some thinking about the theme. More ideas or a further exploration of the theme would deepen the personal content of the book work.</p> <p>Some ideas from personal, social, cultural and/or physical environments are present, but there could be more.</p> <p>The written reflection explains the bookwork but could use more details.</p>
<i>Planning</i>	<p>Student shows some preliminary brainstorming of lyrics and/or ideas. More ideas and/or collection of materials contributing to the book work could have been done.</p> <p>.</p>
<i>Looking</i>	<p>Some ability to look at and reflect on contemporary book works and mixed media was demonstrated. Student needs to learn to express ideas about art more thoughtfully, either in discussions or in written work.</p>

<i>Level 1</i>	<i>Has difficulty demonstrating the ability to use mixed media techniques and/or has difficulty creating a book work with personal meaning. Work is missing many elements of importance or is not meeting program expectations.</i>
<i>Technique</i>	<p>Student demonstrates little use of variety in materials and/or techniques. Of the many materials and techniques used this term, student has used only a few.</p> <p>Work shows a need for more complexity with art skills or techniques. Work is seldom layered, and often has only one art material or image on a page. Student needs to learn to create works with more variety of ideas on the same page.</p>
<i>Content</i>	<p>Student does not yet demonstrate the ability to add personal content to their art through choices that have personal meaning. Work contains very little personal meaning, and theme has been explored to a minimal degree.</p> <p>Student rarely demonstrates using personal meaning, through connecting to their personal, social, cultural or physical environment as a source of image making.</p> <p>There is no written reflection because the work has little or no personal content beyond the selection of the lyrics.</p>
<i>Planning</i>	Many aspects of the planning process were incomplete or not done at all.
<i>Looking</i>	<p>Student does not yet demonstrate the ability to thoughtfully look and discuss artwork. Student does not demonstrate the ability to look at and reflect on contemporary book works or mixed media. They did not participate thoughtfully in any form of reflection, either oral or written.</p>

Final Comments

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