

Visual Arts 7: Painting

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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: Painting

(26 Instructional Hours)

Overview

Rationale

In this module, students will develop knowledge, understanding and skills in the area of painting through the exploration of a variety of painting media and techniques. By looking at and discussing a range of paintings from various cultures and historical periods, students will learn to respond to art and appreciate the contexts of time, place and community.

Students will explore larger themes of personal significance, using experience, observation and imagination, while exploring a variety of image development techniques. They will construct art that has personal meaning and use content from their own experiences in their art. Opportunities for discussion and reflection will deepen students' appreciation of their own work and that of others.

Introduction

Students will explore watercolour (transparent) and gouache (opaque tempera) water based paints. The sequence involves having students explore and practise with the materials, followed by doing specific paintings demonstrating their ability to build on the skills learned previously.

Exploratory units (*Introduction to Watercolour and Introduction to Tempera*) utilize a formative assessment model, in a “met, not yet met” format in relation to the outcomes (*Setting and Using Criteria*, p. 35). Other units use a rubric. Sketchbook assessment can be incorporated into the evaluation of each unit, or it can be assessed at the end of the module. Students can do self-assessment at the end of each unit. Checklists used during discussion and studio time will assist in the final evaluation. As well, each unit includes opportunities to look at paintings, discuss and reflect. The looking and reflecting is integral to expanding students' awareness of the possibilities inherent in each medium (*Exploring Art*, p. 94-95).

Familiarity with the elements and principles of design (see series *How Artists Use*) is recommended. An introduction to the elements and principles in the first unit will provide a foundation for further discussion and analysis by students.

Students will keep a sketchbook throughout the module. Sketchbooks can be used for written notes and reflection, practicing techniques, collecting images for future use, thumbnail sketches, and planning. Additional assignments may be given, depending on students' interests and needs.

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 1: Introduction to Watercolour (3 hours)

Learning Targets

In this unit, students will explore the medium of watercolour while learning to

- use basic water colour techniques such as wash and bleed
- use a variety of brush techniques, both controlled and expressive
- care for and handle equipment properly
- reflect on their own work at the exploratory stages
- look at and discuss elements in water colours
- use the elements of art and principles of design as tools to describe and analyze art

Lesson One: Wash, Bleed, and Resist

MATERIALS

- water and water containers
- sets of watercolour paints
- large (#6) medium (#3) and small (#1) soft brushes
- small sponge
- watercolour paper or possibly heavy weight drawing (cartridge) paper or cover stock (various sizes)

Students can share water and paints, but should each have their own set of brushes.

Notes on Paper

Paper qualities and characteristics are critical when working with paint or wet materials. Paper comes in various qualities of soft and hard. A very soft pulpy paper will break down when wet or it will absorb water too quickly. A hard paper will allow the water to “float” on the surface and will not disintegrate or swell as the water is absorbed. Therefore, when using wet techniques, a hard paper is desirable. The hardness of the paper has nothing to do with the weight. Ticket board or bristol board for example, are very soft, but heavier weight papers. They are NOT suitable for these painting techniques.

Always test the paper before using it with students. Some cover stocks such as Mayfair cover are suitable for painting, but some are not. Testing the paper is critical, particularly for wet wash techniques. For other painting techniques, most cover stocks are suitable.

Watercolour papers are available at reasonable costs, and a 9 x 12 sketchbook size sheet can be cut in half to extend the paper and reduce expenses. Using watercolour paper is the best choice for wet in wet techniques.

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Introduce the unit by explaining to students the expectations and the assessment procedures. The next step is to explain the following:

- the method is painting “wet into wet” — paint is brushed on to a wet surface and will run
- terms include wash, bleed, and resist

Explain that at this point they should not try to paint a picture of anything. Rather, in this lesson they will have time to explore and practice so they gain confidence in the medium and develop an understanding of how to control results.



On a piece of cardboard or box board, tape down the paper with masking tape on all four sides.

- Prepare the paints by moistening them with a little water.
- Wet the paper by mopping it with a wet sponge. Do not rub hard. Paper should be slightly shiny wet.
- Scrub up a bit of colour in the moist paint, using a medium brush. Run the brush randomly over the damp paper. The strokes will run and *bleed*.
- Rinse the brush and repeat. Have students discuss discoveries about the colours that *bleed* the best, and what is needed for paint to feather and run, giving a softened appearance.

Wash

- Wet the paper, as above.
- Using the large (#6) brush, load the brush with colour. Starting at the top of the paper, mop the brush back and forth, until the colour fades. This is a *graduated wash*.
- Students can do multiple washes by switching colours part way down.

Resist

- Using a white oil pastel, have students make a variety of marks, from light to firm
- Prepare the paper as above (taped down, and wet)
- Do a wash over the whole surface. Discuss how the pastel resists the paint.
- Add bleeding, by using the medium and small brushes, to bleed on top of the wash.

Tips for Teaching Success

Stress with students the importance of clean up when using paints. Clean-up procedures should involve learning proper storage of equipment and care of the brushes. Have students carefully rinse the brushes in clean water and store them upright (bristles UP) in containers.



Circulating around the room, teachers should give students feedback about how much water they are using. If the paint is not flowing freely, the paper has started to dry out indicating that they need more water on it.

At the end of the class, review the vocabulary of *bleed, wash, and resist*. Elicit from students suggestions about how they might use each of the techniques to their advantage in a painting. For example, a wash is particularly suited to large flat backgrounds, such as sky or water.

An exit card may also be used to determine if students understand the above concepts. Have them note on an index card the vocabulary, and a suggestion about how the techniques might be used in a painting.

Tip for Teaching Success

- Paper needs to be wet, but not with pools of water. If the paper is too dry, the technique will not be “wet into wet” and the paint will not bleed properly. The goal for students is to learn how much water is needed so the paint will run.
- Dampening the sponge can be done in advance by the teacher or by students if a container of clean water is provided.
- Encourage students to stop when the paper dries out, and to not overdo the amount of paint. Watercolour can be fast, quick, and fresh in appearance.
- Taping the paper down to the desks or a backing, such as pieces of flat box board, will keep the paper from curling. Use masking tape. Work that is very wet needs to be kept flat to dry. Work that is just damp can be protected with clean paper, and stacked in newspapers to dry flat if it has not been taped down. Work that has been taped, can dry upright or clipped to a clothesline.

Lesson Two: Brush Control and Exploration

MATERIALS

- medium and small brushes
- water for rinsing
- watercolours in a tray
- sketchbooks

TEACHING, LEARNING, AND ASSESSMENT PROCESS

In the previous class, students worked “wet into wet.” The purpose of this class is to explore all the different kinds of marks the brush makes, and how to control the brush. Paper will need to be dry for this lesson, and students should work in sketchbooks.

Control of the brush depends on how the brush is held and the amount of pressure applied. Have students moisten their paints by applying small amounts of water in each colour well. Using the medium brush first, scrub up a colour. Have students hold the small brush on the ferrule (the metal part that holds the hairs of the brush) and with their hand resting on the page, begin to draw curved lines.

Have students experiment with different amounts of pressure, the angle of the brush, and where on the brush their hand is placed. Discuss what gives the finest and smoothest line. What gives a heavy thick line? Does the amount of water or the thickness of the paint affect the results? Students should create a variety of types of lines, thick and thin, controlled and expressive.

Allow time for students to practice a variety of brush strokes. Have them experiment with holding the brush up near the end of the handle, and not steadying their hand.

After a short practice session, students might do the following exercises

- Move the brushes to music, varying pressure, and strokes, seeing if they can create a feeling of rhythm in their work.
- By repeating strokes, such as wavy lines, can they capture water? What about fire or smoke? Create repeated brush strokes to suggest the following: leaves, water, grass, and bark on a tree, patterns on a shell, scales, fur, and other natural patterns. Students are not trying to represent the items realistically, but are finding the organic patterns and the brush strokes that might correspond with them.



The following exercise may be done on dry paper in their sketchbooks, as well.

Suggest one theme at a time, and give students time to explore ways in which they might represent that idea. Emphasize the idea that everyone will have different solutions as to how to represent these things.

Divide the paper into sections. Pick a range of emotions, such as excitement, anger, depression, love, joy, and sadness. Give students one emotional theme at a time and have them express that emotion “in the paint” by the colours they choose and the brush strokes they use.

Encourage students to *not* paint symbols, such as a heart or flowers. Have them think about what kinds of marks, direction, patterns, rhythms, might remind them of that emotion.



As students are working with the brush, make sure they are trying both methods of holding the brush, and using a variety of brush strokes. Point out the places where there is good variety, and make suggestions as to how they can vary what they are doing using the demonstrated methods.

Note how much water is used to thin the paint, and correct the student if lines are thick and gummy when they should be smooth and even. Conversely, if lines are anemic and lacking in pigment, correct by using less water.

After clean-up, have students share briefly with a partner, discussing the brush stroke work they personally found the most interesting, exciting, or expressive. What did they enjoy the most? What did they learn about handling the brush?

Tips for Teaching Success

- If the paint is too thick and gummy, it will not flow off the brush well, and lines will be rough and chunky. Encourage students to have enough water in the colour wells. Watercolour should be transparent, not thick and opaque.
- If the colours are too thin and anemic looking, have students scrub up the colour in the well, so the pigment goes into the water.
- A brush can be used to good effect in many ways. Students can choose to control the brush for detail, or to hold it loosely for expressive marks. Throughout the process, students are learning to be aware that the same tool can produce very different results. They make conscious choices about how they are using the brush. Asking questions about what the student wants to achieve, and then reminding them about how to hold the brush will assist them in making the right choices.

Lesson Three: Perceiving and Responding – Looking at Paintings

MATERIALS

- *How Artists Use* series
- student sketchbooks
- The following images are recommended (*How Artists Use* series) because they have a landscape theme and will support future work that students will do. Alternative images may be used, but should show a variety of landscape styles and approaches.

Painting	Source	Page
The Avenue at Middleharris	Line and Tone	10
Rain, Steam and Speed	Perspective	17
The Monk by the Sea	Colour	17
Out Back of Marie's	Pattern and Texture	9
The Yellow Cow	Shape	11
Landscape with Setting Sun	Line and Tone	7

Discuss each of the paintings. Have students point out where line, perspective, pattern, shape, and colour play a role in each painting. Then discuss the following:

- How are these paintings similar? How are they different?
- Which paintings are most “real” and why?
- Which elements are the most important in which paintings?
- What is the atmosphere or mood created in each painting? How has that been done? What contributes to the mood of the painting?

Working in pairs or small groups, have students choose their favourite work from the collection. Ask students to share with a partner the things that strike them about that painting. What do they particularly like about the way the painting was done?



In their sketchbooks, have students write a reflection about the painting that they find the most interesting, puzzling, or that they like.

Students are generally unfamiliar with the process of discussing art. Therefore, it is important to support them in the process. At first, students may be hesitant to express their ideas or may say things that initially sound off the mark. Teachers should encourage students to clarify their thinking and support them in the process with encouragement.

Give students feedback during discussions and help them to express what they are saying. For example, teachers might say:

- This is an interesting point you are making. Can you say more?
- What else do you see here?
- What do you see in the image that supports your idea? Why do you think that?
- That is a possible interpretation. What are some other possible ideas?
- What techniques that we have discussed might the artist have used here?

For summative assessment on the outcomes covered in this unit, teachers may consider using a checklist during the discussion. Consider items such as:

- Is the student responding respectfully and thoughtfully to the work (with the encouragement and supports noted above)?
- Is the student beginning to use some of the language of art previously introduced in the class (again, with support and encouragement)?



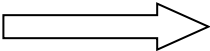
Students might do written responses to artwork in their sketchbook, considering the concepts listed above. It will be helpful to provide specific sites and/or art works, as the number of visual images on the internet can be overwhelming to students.

Students might select a small section of a painting that interests them, and do a “study” in their sketchbook, using paints or some other drawing materials that are compatible with the image they have chosen. The study could focus on any of the principles you might wish to emphasize, such as movement, patterns, colour use, and so forth.



An assessment form entitled “Introduction to Watercolour” (see Supporting Materials) is designed to support exploration. This rubric may be used to support the overall achievement of the student.

Introduction to Watercolour

<i>Expectations to meet the outcomes</i>	<i>Developing the Skill</i> 			<i>Achieved Skill</i>
Demonstrates an understanding of how to do watercolour techniques of wash and bleed				

Because it is an assessment primarily of the student's explorations, the assessment is based more on degree of participation than on evaluations of level of skill or expertise. This is an example of an assessment form designed to assess exploration and process, and can be adapted for your program.

Unit Two: Applied Watercolour (5 hours)

Learning Targets

Students will learn to

- apply the skills and understanding learned in the previous exploratory painting unit
- develop complexity in their work by adding a second layer
- understand concepts of *abstract* and *landscape* which will be introduced
- develop an understanding of spatial concepts through overlapping, background, middle ground and foreground
- express personal experiences in their work

Lesson One: Abstract, Step One

TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Review the concepts of line, shape, color and pattern with students. Explain that these elements can be used by themselves to create a painting that is abstract. Show examples of abstract paintings done in a loose style, such as Kandinsky's *Improvisation No. 23*. Discuss how the painting has depth and why a specific technique achieves this, e.g. the use of overlapping.

Review wash and bleed, and explain that the abstract will be done in two steps; the first step will be wet on wet. The second step – adding details – will be done when work is dry.

Wet on Wet

- Prepare the paper as above for wash and bleed. The paper should be taped down and wet. Students may do any combination of wash and bleed they wish, but washes should be done first. Encourage students to do several solutions to the problem of creating an abstract by using lines, colours and strokes only
- Remind students to use a variety of types of line, brush size, soft shapes, and colours



Using a checklist and giving students feedback, consider the following points

- Are students doing an abstract (using colours, shapes, and lines only, and not doing a picture of something)?
- Are they using a variety of lines, colours, and strokes?
- Are students treating the brushes and materials appropriately and with respect, during the class and in putting away the equipment? Remind students that equipment care is an outcome, and it is to be evaluated.



Discuss colour concepts, such as complementary colours, analogous colours, tints, shades, and using contrast (blacks and darker colours) in the abstract pieces. This can be done initially, during the discussion, or as a group activity at the end.

Lesson Two: Abstract, Step Two

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Prepare paints as above, but do not wet the paper overall.

Adding a Second Layer on Dry

- Using a small brush, have students bring out the details in their abstract, and/or add new details over the old. They can outline the existing shapes, or add new ones.
- Create spatial depth in the images by further overlapping or outlining some shapes to bring them forward.
- Introduce new concepts into their work, such as focal point, contrast, line, pattern, and shape.



This painting started out abstract, but students can extend it into the symbolic or imagined by looking at the abstract shapes they created and discovering what they “see” in the picture. Shapes may suggest fish, or a dragon, or a person’s face. Students can then bring out these fantasy shapes by adding some details and adding an outline in parts of the painting. The painting then moves from being purely abstract into the fantasy realm. Note: if you move in this direction, alter your assessment rubrics for watercolour accordingly.

Discuss how titles of art are suggestive or poetic. Have students suggest titles for the works they have completed.

Tips for Teaching Success

- Notice how students are using the brush. If they are trying to control it, emphasize proper holding and fluidity, as well as the amount of paint on the brush.
- Have students view the art from a different angle by turning it around or holding it up at arm’s length.
- The second layer can also be developed using coloured pencils, felt tip pens, and/or markers. To use these materials over the watercolours, the paper must be dried overnight.
- Remind students during the first lesson that the procedure is done over two classes. Details will be developed in the second layer when the work is dry.



Circulate around the room and assist students with looking at their work. Rather than telling them what it needs, ask them leading questions such as:

- When you hold the work at arm's length, which places seem developed with ideas, and which places seem to call out for more attention?
- Which areas of your painting seem to have depth?
- Are there some areas where you could use more contrast (or some other concept discussed in class)
- What parts of your painting are working well for you, and which need more work?

Lesson Three: Landscapes, Step One

MATERIALS

- sketchbooks
- photographs of landscapes with background, middle ground, and foreground
- visual references such as drawing books to help with landscape elements such as rocks, trees, clouds, mountains, etc.
- internet line drawings of landscape features, as chosen by students or teacher

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Activate personal knowledge by having a discussion on students' experiences in the natural world. This can include time spent in any outdoor environment, including summer camp, field trips, cottages, local parks, family trips, etc. Elicit memories of feelings and experiences when outdoors in nature. Also discuss environments they would like to experience such as the ocean, giant waterfalls, climbing in the Rockies, etc.

Brainstorm a class list of things found in nature (trees, flowers, rocks, clouds). List as many landscape elements as possible that are not made by man. Photographs can be used to help students find elements in nature that particularly inspire them, personally.

Explain the concept of background, middle ground, and foreground in landscapes, using examples.

Using the brainstormed list and any images students have collected, students can work in their sketchbooks to create several small thumbnail sketches of possible landscape ideas.

Tips for Teaching Success

Thumbnails are done quickly, taking no more than 10 minutes each. The purpose is to get a basic sketched composition, and an “impression” of the landscape. Encourage students to avoid exact copying of photographs. Point out that the photographs are a starting point, and that many artists working from nature changed things at the scene to create a better painting (see Cezanne and the paintings of Mt. St. Victoire). Thumbnails should show a comprehension of background, middle ground, and foreground.



Note how students are approaching thumbnail sketches and provide feedback about the appropriate (not too much) amount of detail. Encourage more or less detail, depending on the individual student.

Lesson Four: Landscape Background, Step Two

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Explain that the landscapes will be done in two steps, as the abstracts were. The background and fuzzy details will be done in one lesson, and the crisp details will be done in the following lesson when the paper is dry.

Review the concepts of background, middle ground and foreground. Have students look at their sketchbooks and notes about the photographs. Have them select a thumbnail to work up as a landscape.



- Taping the paper down, and wetting it, begin at the top of the page, and lay in a wash for the sky. Working down the paper, lay in the background washes for each area in the landscape: background (which is usually sky) middle ground, and foreground.
- Trees, foliage, water, ground, can all be done in very soft wet into wet strokes, letting the strokes bleed. A first layer that will hold the details for another lesson will then be created. If the paper dries out before they reach the bottom of the page, re-wet it.
- Small fuzzy details can be put in with a small brush, but students should not attempt to put in anything crisp, as it will run and bleed.

See *An Introduction to Art Techniques* for further water colour landscape instructions.

Tips for Teaching Success

Remind students they are doing an “impression” of the landscape; they are not aiming for photorealism. Encourage students to keep the brushwork loose and sketchy. Keep the paper wet. Re-wet if necessary.



Circulate about the room, assisting students with the level of wetness of the paper and the amount of paint on their brush.

Lesson Five: Landscape Details, Step Three

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Look again at an impressionist landscape, such as work by Dufy. Look at the details that are added, and the use of art concepts such as focal point, pattern, and contrast. Notice the very loose brushwork.

Have students add details to their painting, just as they did in the abstract. The background of the paper should stay dry. Small details are added with a small brush, working on top of the loose washes that were done in the previous week. Larger areas of colour can be added, but the whole paper should not be rewet completely.



Have students look at a photo and discuss the kinds of brushstrokes that might be good for bringing out impressionist details on top of a background wash.

Encourage the development of personal and original ideas in their paintings. Students can refer to the photographs, and test out ideas using their thumbnails. They can also test brushstrokes in their sketchbooks.

Tips for Teaching Success

- Details can be added at this stage with coloured pencils, which will assist students with challenges in handling the brush. Encourage development of the second layer throughout the picture, not just in a few places.
- Remind students that the photograph is a starting point, and that they are doing an impression of the scene. Sometimes this lesson requires two classes.



As in the abstract development during the dry stage, encourage students to hold up their work at arm's length, and ask themselves if their alterations are showing up. Students are often timid about making marks on top of the completed first layer. As well, discuss what parts of the image are starting to come “into focus” and what parts need further development.

There is no “rule” for developing pictures with more details, but in general overall development is desirable, unless development is being used to establish a focal point or used to create atmospheric perspective. Overall effectiveness of the student's choices and intent is the final determining factor in image development.

The Lessons in Watercolour rubric (see Supporting Materials) may be used for either or both the abstract and landscape watercolours. You may wish to allow students to select their best efforts, or to include both.

Lessons in Watercolour Rubric

<i>Expectation (criteria)</i>	<i>Not yet met</i>	<i>Developing</i>	<i>Met</i>	<i>Exceeded</i>
Demonstrates the ability to apply the concepts of wash, bleed, and brush handling, both controlled and loose	Has difficulty with wash and bleed. Needs practice or review of brush handling, to make effective use of the brush	Uses some wash and/or bleed techniques. Brush work is present, but may need further development	Uses both wash and bleed techniques. Clearly demonstrates brush exploration and control	Shows excellent skill in wash and bleed. Techniques are well developed Brush control and exploration is varied and skilled

Unit Three: Introduction to Tempera (6 hours)

Learning Targets

Students will learn to:

- mix *secondary colours* from *primary colours*, mix *tints* and *shades*, and learn terms relating to colour
- explore expressive “painterly” brushstroke techniques and become more expressive with the brush
- explore and describe colour symbolism and associations
- explore alternative tool use for painting
- discuss and appreciate primary art works, using the vocabulary of art and design learned up to this point
- use equipment properly

Introduction

In this unit, students will learn to use the primary colours, as well as black and white, to mix colours. They will explore a variety of brush ideas, and reflect on their own work at the exploratory stages. By looking at a range of painting styles, they will learn to recognize different ways of handling paint. Finally, they will use the elements of art and the principles of design as tools to describe and analyze art.

Materials

- good quality liquid tempera paints (gouache) in bottles, including the primary colours; primary yellow, primary blue (cyan), primary red (magenta), as well as white and black. Other colours can include ultramarine blue and a standard crimson red.
- containers to distribute paints (paint trays, plates, egg cartons, etc.)
- each student should have a selection of long handled bristle brushes, ranging in size from a #2 to #10. A variety of three brushes per student is desirable.
- each student should have a surface to mix on. This can be as simple as a sheet of “press and seal” plastic wrap stuck to the desk.
- paper should be either card stock, Mayfair, or a heavy weight cartridge paper
- one rinsing container for water
- paper towels

Lesson One: Colour Mixing Primary Colours to Create Secondary Colours

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Using a colour wheel (*How Artists Use Colour*, p. 4) review the concepts of primary, secondary and complementary colours with students. Determine any prior knowledge or experience students have with mixing colours. Explain to students that they will be creating a reference chart for their own use in this module.

Prepare the classroom for painting using the following:

- mixing surfaces, brushes, paper (which can be sketchbooks), paper towels
- paints and water (can be shared)



This demonstration can proceed on a sample taped to the board, as students are completing their own colour charts.

- Start with a blob of one primary (e.g. yellow) and gradually add small amounts of a second primary (e.g. red). Encourage students to only add a small amount each time.
- Record each colour change. Students should have a variety of colours, made by using two primary colours only.
- Label the two colours used and repeat until all three primaries have been explored, resulting in a range of colours.

In their sketchbooks, have students create their own personal colour chart. Have them choose their favourites from the colours they have mixed, creating a personal colour chart as they mix the colours. They can also add to this chart at a later point, and self-test their mixing skills by remixing the colours.

Have students discuss or reflect on their favourite colours and the personal associations they have with those colours (e.g. the sky, flowers, the colour of their room, summer, and so forth).

Tips for Teaching Success

- Primary yellow, primary red and primary blue are specific hues. Primary red is on the magenta (cool) end of the spectrum. Only primary red will give good results in colour mixing. The same applies to primary blue (cyan), which is more turquoise in hue than other blues. If attention is not paid to the correct hue in the primary colours, the mixing results will be muddled and brown out, as the colour mix will contain secondary colours as well as primaries. Refer to an accurate colour wheel.
- Have students get into the habit of rinsing AND drying their brushes on the paper towels, or colours will be muddled, watery and diluted.



Circulating around the room, give feedback to students about the amount of paint they are using. Some students will be very timid about the paint, resulting in a faded hard-to-see recording on their wheel. Also monitor the drying of the brush.

Lesson Two: Colour Mixing Tints and Shades for Primary and Secondary Colours

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Review the previous colour mixing lesson. Explain that colours can be lightened (tints) or darkened (shades) by the use of white or black* (see note in *Tips for Teaching Success*).

After distributing materials, students are ready to explore tints and shades. Have three primary colours, plus white and black in their paint trays.

- Starting with only the primary colours, have students put two blobs of a primary colour (e.g. red) on their palette.
- To one blob, have students add small amounts of white, recording each change as the colour lightens (see example in *How Artists Use Colour*, p. 26). This is a series of tints.
- To the other blob, students add very tiny amounts of black. This produces a series of shades.
- When students are comfortable tinting and shading the primary colours, they can then mix two blobs of a secondary colour, and repeat the process.

Have students label the colours used for the different colour ladders.

Have students continue adding to their personal favourites chart in their sketchbooks as they mix (rather than remixing the colours later).

It is possible to combine the processes of mixing primary colours to get secondary colours, and those used in the tints and shades activity. However, instructions will need to be very clear, or students will become confused.



Have students reflect in their sketchbooks on their personal favourites chart using the following guiding questions:

- What do the colours remind them of (associations such as emotions, seasons, personal experiences, and so forth)?
- Are there any they would like to remove?
- What colours do they think would look good together in a painting?
- Are their colours primarily warm or cool? Dark or light? Very contrasting and opposite? Do their colour choices reflect themselves as a person in any way?

Tips for Teaching Success

- Colour mixing guides often use the complement, rather than black. While this does give a slightly richer result, the difference is very small. Mixing and adding the complement can be difficult at this level. Using black is a simpler solution and gives acceptable results. Colour mixing can be a confusing process for some students. Tinting and shading the individual primary colours first will help reduce confusion. When tinting and shading secondary colours, have students mix a generous amount on their palette, and then divide it into two blobs for tinting and shading.
- Colour charts can be a time consuming process. Be aware of the time spent on each combination. Encourage students to move on to the next colour. Some students complete the activity very quickly, producing several colours, while others will have only one or two. The learning is the same.

Lesson Three: Expressive Brush Stroke Exploration

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Look at some examples of artists who use very visible brush strokes (Van Gogh, Emily Carr, Tom Thomson). Explain that while it is possible to draw outlines and paint in the shapes, part of the excitement of paint is being able to create in a loose “painterly” fashion with the brush.

Have students observe and discuss the way the brush has been used, the direction of the strokes, and the way a range of colours has been included in each area. Discuss what kinds of strokes are successful in different areas, such as water, sky, foliage, etc.

In this lesson, students will experiment with their individual approaches to using brush strokes. They will need a variety of colours in their paint trays. These can be just the primaries, plus black and white, or some additional pre-mixed colours as well. They should have a small, a medium, and a large bristle brush.

- Divide a large (12x18) piece of paper into four, by folding it.
- Explain that there will be a different theme for each rectangle. Students must cover the whole rectangle with paint and use a range of colours to express that theme. The theme should be expressed directly in the paint by the way the brush is moved. No outlines should be drawn. The theme should be expressed only with colours and brush strokes.
- Give students one theme at a time. Allow enough time to explore the paint, then move to the next theme. The four themes are:
 1. Fire: a wall of flames in front of your face
 2. Moving water: ocean waves, waterfalls, rivers
 3. Atmosphere: sky at sunset or dawn, stormy skies, skies with clouds
 4. Leaves, foliage, looking up into a tree

Tips for Teaching Success

- Encourage students to fill the entire rectangle with brushstrokes, rather than drawing an object (i.e. for foliage, do not draw the trunk, branches, etc. but ONLY the leaves.)
- Using a variety of related hues, tints and shades will make the brushstrokes stand out. Students can use their colour mixing information to help select appropriate colours.
- Generous amounts of liquid paint on the brush will help students get into the juicy rich quality of painterly effects. Encourage students to use a variety of brush sizes, and express themselves directly in the paint. Style in painting is related to brushstroke handling. Explain to students that there are many individual solutions to expressing the themes. Brushstroke work is personal and individual, and one of the ways we recognize an artist’s work is by their brushstrokes.



See *Tips for Teaching Success* above and give students feedback on those areas. Also consider the following:

- Point out particularly successful examples that are loose and expressive, and give positive feedback on the “painterly” quality.
- Encourage students who are still timidly drawing an outline and “colouring in” to break free, and use the paints in a more expressive way. Emphasize that the chosen idea is expressed “in” the paint, rather than by the shape or outline.
- Get students to stand up while painting, hold the brush nearer the top of the handle, and use lots of paint.
- Use music to help students to loosen up and use the whole rectangle in a free expressive manner.



At a future point and when the work is dry, have students separate the four sections. Then create a display with a wall of themes, one section for each theme. Students can then see the variety of brushstroke solutions to each of the themes.

Lesson Four: Alternative Painting Tools Exploration

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Ask students to bring to class a variety of objects that will make a mark. It is suggested that you have several on hand as well. Tools can include: feathers, sticks, pieces of sponge, small pieces of fabric, balled up tinfoil, pieces of saran wrap tied with elastic or string, pieces of cardboard, etc.

Have students prepare a selection of colours that are needed on the palette. This lesson is most successful using only the primary colours.

Use very large sheets of paper or mural paper.

In groups, have students work on one piece of paper.

- Explore the kind of marks each tool makes. Overlap colours and tools used, mixing them directly on the page.
- Keep the work abstract. Do not attempt to make a “picture” of anything. The emphasis is on exploration.
- Allow the paint to layer and develop, using the tools and the marks they make. The entire piece of paper should be covered, with different colours and marks.
- If the paper begins to be soggy or break down, switch to a fresh sheet.

Tips for Teaching Success

- have students stand up and work freely, using large motor movements
- play music to work by
- have a generous collection and variety of tools to explore

Lesson Five: Looking at Art and Reflecting

TEACHING, LEARNING AND ASSESSMENT PROCESS

Use a selection of six to ten paintings that express a variety of painting styles, time periods, and cultures. The class set of *How Artists Use Colour* will provide a good range of visual examples for discussion. You may also consider other options for sources such as the internet (predetermine locations and images) or making a class set of posters by enlarging small images on a colour photocopier and laminating them.

Paintings chosen should vary from realistic, to impressionistic, to abstract. The paintings should demonstrate a range of brush stroke styles and ways of using colour. As well, they should vary in content and cultural origin.

Discuss the following questions:

- Are all paintings equally realistic? Which are the most realistic? Which are less so? Are they all equally effective?
- What are some different ways that artists use colour? Is it always realistic? Why do you think the artist uses colour the way they do?
- Identify some different types of ways artists handle the brush
- Does the way the artist uses the brush or colour influence the meaning of the painting? How?



Have students look at their experimental work. Select a combination of the following activities.

- Create a theme wall for fire, water, air and earth.
- Look at the abstract experimentation sheets. Have students find the areas that are particularly interesting visually. A framing mat can be used as a window to isolate and select, or students can simply draw a shape around a favourite area and cut it out. Have students reflect on why they made the choices they did, either in sketchbooks or in group discussion.
- Have students work individually, looking at all their experimental work. Have them cut out and glue favourite sections or samples in sketchbooks. Do a written reflection on why those areas were chosen or share in small groups the questions below.

This can follow the activity above, or students can simply look at areas of the finished piece and discuss some of these questions.

- Why did you choose that area of the painting? What did you like about it? What makes the experiment visually interesting?
- Does the experiment remind you of anything? What do you associate with it? (e.g., an emotion, a place, a time of day, a season, etc.)

- Do different parts have a particular mood?
- Could this section stand alone, and be an actual painting? What might it express if it was a finished piece of work? If it was a finished piece of work, what would you title it?

Tips for Teaching Success

- Teachers must be sensitive to the need for privacy with some students, particularly since art making often elicits emotional responses. To allow for privacy, use small groups or partners for discussions and sharing about personal work and monitor discussions closely. A further step is to make sharing of written reflections optional. Students are very vulnerable in discussing their own work, even work that is just experimental.
- All students need to be aware of the need for a positive and respectful atmosphere in the classroom at all times, including during discussions. Respecting others' artwork is directly related to the outcome CM2.4.
- Encourage students to be specific about what they liked about their work. What specific elements, colour combinations, arrangements, textures, patterns, and contrasts did they find pleasing?



Continue to give feedback to students during discussion times and sharing. Encourage students to maintain a respectful response to others (see *Tips for Teaching Success* above).

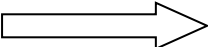
For summative assessment, use a checklist and consider each student's ability to remain respectful and to begin to use some of the language of the elements of art and design that have been covered and discussed in class.

The assessment checklist entitled "Introduction to Tempura" (see Supporting Materials) represents an evaluation of the student's ability to explore the area of opaque tempera, to participate in discussions, to reflect, and to care for equipment properly.

For example, a student who puts one or two brushstrokes in a section, and then does no more, saying "I'm done!" would be early in the development of the skill of exploring brush strokes. This mark indicates that the student is approaching meeting program expectations and is developing in that area, but has not fully done what was needed to meet the outcomes.

Teachers should consider different ways of encouraging reflection and discussion. They should support student participation in those areas with much encouragement. Students who do not feel comfortable with group discussions or with written work, can meet these outcomes through one-on-one discussions with the teacher. All students do not need to participate in all discussions in order to meet the outcomes.

Introduction to Tempera)

Program expectations in order to meet outcomes	Developing the Skill 			Achieved Skill
Demonstrates an understanding of colour mixing; primary and secondary colours; tints and shades				

Unit 4: Creating a Personal Mandala (12 hours)

Introduction

Explain to students that they will be doing a major piece of personal art work which will use all the skills they have learned in painting. The art will have a special circular form that has been used by many cultures, in many times. This form is called a mandala.

Discuss the main points for the assessment of the unit:

- preliminary planning, sketches and ideas (CM1.3, CM3.3)
- including details with personal meaning (CM2.1, UC3.3)
- using personal experience, observation and imagination (CM1.2)
- use of a variety of painting techniques including brushwork, colour mixing, details and other tools (CM1.4)
- proper use and care of equipment (PR7.1) - ongoing throughout module
- discussing art (CM2.4, UC4.1, PR8.2)
- reflecting on their own work and processes (PR6.4, PR8.2)

Learning targets

Students will learn to:

- use the elements of design in a circular format to create a work that incorporates symbolism that is personal
- demonstrate increased complexity in their work, building on the previous lessons
- appreciate the universality of art making and the common thread that the mandala form expresses through many cultures and times
- reflect on the personal meaning and the processes used, taking their art making to a deeper and richer level
- integrate research, design, and imagination into one final product

The following timeline is suggested for the Mandala unit:

- introducing the mandala concept: discussion of mandalas and exploration (1 hour)
- initial planning, brainstorming, and rough sketching of personal content based on a theme e.g., memories, dreams, reflections (1 hour)
- student research and planning layout: rough copy (1-2 hours)
- drawing and laying out the guidelines of the mandala (1-2 hours)
- painting (6-7 hours)
- self-reflection, self-evaluation and closing discussion (1 hour)

This project can be executed in either watercolour or gouache (opaque tempera), depending on the size of the work.

MATERIALS

- painting materials, as above, for either watercolour or gouache
- several (a dozen or more) examples of mandalas, which should represent a variety of cultures, time periods, and styles
- geometric shapes (templates) such as circles, triangles, hexagons, stars, in various sizes, so students can trace exact shapes and repeat them easily
- rulers, meter sticks, and compasses
- string and pencils, to create large string compasses
- large (18x24) heavy weight paper (preferably Mayfair or cover stock). *Note:* Bristol board or ticket board is not desirable as a painting surface. Heavy weight mural paper in rolls may be sufficient, if larger mandalas are desired.

Lesson One: Looking at Circular Art and Practicing Circular Compositions

TEACHING, LEARNING AND ASSESSMENT PROCESS

Part A

Students need access to several images of mandalas, and these should range from ancient to modern, and across cultures. Have students look closely at the form and content of the mandalas, reflecting on the following questions.

- What is the form of the mandala? How does it differ from most images you have studied so far?
- What are the various ways the circle can be divided? How is the area within the circle used? Are all mandalas symmetrical?
- How are colour, shape, pattern, and line used in the mandala?
- What is the content of the mandala? Is it clear, or is it more mysterious?

Discuss with students the use of symbolism in art. A symbol is something that can be either a cliché (like a heart for love), personal (like a volcano for erupting emotions) or more abstract (colours and shapes).

Using the familiar yin-yang symbol, one of the simplest of mandalas, discuss how the shapes and colours in that mandala express many ideas.

Students can make notes about the characteristics of mandalas in their sketchbooks for future reference.

Part B

This activity should be done in the sketchbooks or on rough draft paper.

Using compasses, rulers, and small stencil shapes, have students explore a variety of ideas on ways to visually lay out a circle. Keep the diameter of the circles small (10 – 15 cm) for ease of exploration. Have them experiment with combinations of the following:

- divisions of two, three, four, and more
- concentric circles
- squares or other shapes inside the circle
- borders and centers
- repeating shapes, creating a visual pattern
- overlapping shapes

Refer students to the examples of mandalas they viewed previously. Encourage detailed combinations of the elements above, rather than just a simple pie division of the circle. Celtic designs are a good example of complexity in circular design.

Have students select one or more small circular compositions and add colour.

Have students begin to personalize their exploratory compositions with more symbolic colour choices. Examples include:

- colour choices can come from their personal palette, in their sketchbooks
- colour choices can symbolically represent a mood or emotion, or a combination of moods (happy/sad, angry/peaceful), within the circular shape

Ask students to do a reflection on mandalas in their sketchbooks. How did it feel to add personal meaning to their designs? How does that feel different from just having the design itself as a geometric shape? Why is having personal meaning in art important or significant? You may wish to refer to these reflections when doing the summative assessment at the end of the unit.



Have students share in small groups their favourite designs. Discuss which designs are most effective.

Exit card: Using an exit card, have students write in their own words, their understanding of what a mandala is. They should add some points about the arrangements of mandalas. This will enable you to check student understanding of the basic format being used.

Lesson Two: Developing Personal Content

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Working with a chosen theme such as memories, dreams, reflections, or another “big idea” (see *Teaching Meaning in Art Making* or *About Themes* in the Mixed Media Module), have students brainstorm briefly as a class the kinds of things that would suit the theme. For example, memories could include childhood memories, memories of a special event, family memories, memories of the best and worst things that ever happened to them. Dreams might include actual dreams, or wishes and hopes for the future. Reflections include the act of thinking about the memories and dreams and representing them in art form.

As a class, examine the work of Marc Chagall. Discuss one or more of his paintings. Effective examples include *I and the Village*, *White Crucifixion*. How has Chagall used colour, pattern, line, and the elements of art in a symbolic way to express his memories and dreams? How has he reflected on his life?

Elicit through discussion, various ways of representing meaning, including the following:

- direct representation, i.e. drawing an event, or part of it
- representing the event symbolically, using images that express the event or that stands for it, such as the crucifixion representing the destruction of the Jews by the Nazis in *White Crucifixion*.
- using more abstract designs – colours, shapes, and lines – in a symbolic way, to stand for feelings and/or emotions. Notice the difference in the use of colours between *I and the Village* and *White Crucifixion*.

Have students begin to web their own memories and dreams in their sketchbooks. Have them include in the web ways in which they could symbolize or represent their memories and dreams. Encourage them to move beyond cliché symbols into more personal representations of their memories.

Tips for Teaching Success

- At the grade seven level, students will vary in their ability to represent work in a symbolic way. Some students will need to express their work very literally. Continue to stretch their understanding of the use of symbolism but accept that some students will remain very literal.
- Choose a theme that will allow for deeper personal connections and exploration. Such themes are referred to as “big themes” in the book, *Teaching Meaning in Art Making*.

Lesson Three: Personal Research and Rough Sketches

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Students will now begin to plan their personal mandalas using small circular sketches, labeling, and rough drawing of ideas. Ideas can be repeated to create a sense of pattern in the mandala. The ideas can be repeated within shapes in the circle and in the border. Have students consider an important and particularly significant idea or symbol for the center. It might be a symbol that really stands for them, and it can be very abstract.

Ask students to continue webbing until they have a range of ideas that they can use. The greater the variety, the better, as not all ideas will lend themselves easily to artistic representation.

Have students create small plans of the layout of their personal mandala and sketch them in their sketchbooks. Have them refer to their exploratory circular compositions for ideas. Several small sketches of possible plans can be created.

Insert into the sketches labels or smaller sketches of the ideas from the web. Where are they going to place the memories and dreams in their mandala? Are any ideas going to be repeated for emphasis or pattern? What will go in the center? Is it of significance? Have they used some personal symbols to stand for events? What kinds of colours, shapes, and brushstrokes are going to go into different areas?

Encourage students to do personal research, collecting images to help with the depiction of ideas in their mandala. For example, if a student wants a rabbit, they can do a few sketches of rabbits, using images to help them. Students can improve their ability to represent the ideas they want, by using actual photographs or drawing books as a reference. Sketchbooks can be used as a place to collect images in preparation for the final work on their mandala.



Ensure that students remain on track by discussing their ideas. As you assess the class, look for:

- Students who are focused and on task. These will be students who are connected with their own process and ideas.
- Students who are flipping very quickly and randomly through ideas without really looking at them, or who are exhibiting other unfocused behaviours. Help these students discover what ideas are important to them, through one-on-one brainstorming sessions.

Exit card

Ask students to list several main ideas they are planning on including in their mandala. This will tell you who is focused and on track, and who needs more support in the next class.

Lesson Four: Preliminary Drawing and Layout of the Painting

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Until now students have not done a lot of preliminary drawing before painting. It is very important that students lay out the guidelines that they need, but at the same time they must not draw too much. Explain to them that if they over-do, it will be very hard for them to paint.

Remind them that painting is done in layers. For example, if they draw a sky and draw all the stars with pencil, they will need to paint around each star! If they draw a brick wall, and draw all the bricks, they will need to paint over all their individually drawn bricks. If they are doing a tree, they should paint the sky first, let it dry, and paint the tree on top.

Ask students to look at their rough copies and determine what they need to draw immediately.

To draw large circles that fill a sheet of Mayfair (24 x 36), students should use a string compass and a pencil – a long piece of string tied to a pencil tip. Once students have their circles, they can begin drawing their good copy. Mandalas can be laid out precisely, using the center point as a reference. Meter sticks, rulers, large templates and compasses can be used for geometric placement. String compasses can be used for concentric circles that are too large for regular compasses. After the geometry of the composition has been done, ideas and symbols can be sketched in, ONLY as needed for guidelines for painting.

Tips for Teaching Success

- Using a string compass, adjust the diameter of the circle by adjusting the length of the string. Hold down one end of the string in the center of the desired circle. Draw the pencil around on the paper, keeping the string taut. A circle will form around the diameter of the taut length of the string. Keep the pencil upright as you draw, or the diameter will change slightly, and the circle will not meet.
- Students need to consider the level of details in their planning when choosing the size of their final mandala. Students whose style is very precise and whose work has much detail, may wish to do smaller circles. Bolder and simpler work can benefit from a larger circle.
- For large classes, simplify the process and use a standard size for all circles, keeping in mind that very large work will require more time and small work can limit expressive brush work.
- The mandala can easily turn into a drawing project if students are not careful, resulting in frustration when it comes time to paint. Remind them of how they can do representation directly in the paint by using brushstrokes. This is not about drawing everything and then colouring it in. Check progress frequently during the drawing stage, ensuring that this problem does not occur.
- Anything that needs a precise and careful shape, such as a circle or square, should be drawn. Small details, such as textures on fur, or leaves on a tree, should be done directly in the paint. Students can lightly label areas (fire, water, leaves, etc.) to remind themselves of their ideas in each area.
- Review rough drafts with students, and help them identify those areas that they need to draw and the order in which they need to paint.



As you circulate around the room, take note of those students who are incorporating too much detail (drawing every leaf on a tree, when a brush stroke would work better). Provide feedback on how much detail is enough, and how much is too much – detail that would be better done “in the paint” with brush strokes. Students are very accustomed to drawing, and tend to draw everything, rather than leaving some things to be painted.

Lesson Five: Painting the Mandala

TEACHING, LEARNING AND ASSESSMENT SEQUENCE

Before students begin to paint, review the following concepts. Post these concepts in the room as written reminders.

- Avoid drawing too much detail
- Paint large background areas and loose brushstroke work first
- Add details such as outlining, small textures and patterns last
- Hold the brush near the bristles for precise control, and near the end for loose work
- Use colour mixing charts to inform the act of mixing colours
- Main points of assessment
 - preliminary planning, sketches and ideas
 - details with personal meaning
 - personal experience, observation and imagination
 - use of a variety of painting techniques including brushwork, colour mixing, details and other tools
 - proper use and care of equipment (an ongoing outcome recorded by observations)

The room can be set up for independent paint distribution, or you may wish to designate individual student assistants at each table to distribute equipment and paints. The clean up can be handled in the same way.

Lesson Six: Self-reflection, Self-assessment, and Discussion

TEACHING, LEARNING AND ASSESSMENT PROCESS

When students have completed their mandalas, have them reflect using the following questions as prompts:

- What personal ideas and experiences did I include?
- What personal observations did I include (images researched and used as a reference)?
- Where did I use imagination in the choices of symbols and/or colours?
- What painting techniques did I use? Where was I the most successful?
- Overall, what was I most pleased with in the final result?
- What would I like to do differently, if I were to do this again?

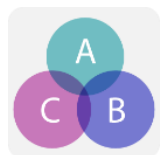
Have students discuss their work with partners, or in small groups. Reflections can be written in sketchbooks. A handout can be created, so that the reflections are easier to mark. The handout questions should reflect the discussions and materials covered in the class.



A rubric entitled *Mandala: Final Painting Project* can be found in Supporting Materials, and this is an effective tool for evaluating all the areas and outcomes covered by the final mandala painting unit. Note that students may perform at a variety of levels in different content areas. For example, they might receive a level four in technique, but a level two in planning and a level three in content.

Mandala: Final Painting Project

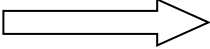
Level 4	<i>Exceptional level of skill in looking, planning, and executing the final mandala. Work exceeds grade level expectations.</i>
Technique	Demonstrates excellent colour mixing skills as evident in the variety of mixed colours Demonstrating exceptional skill in the use of painting techniques, including brush control and expressive brushwork



- *Social studies*: Use landscape photographs from countries students are studying.
- *Canadian History*: Use the landscapes to do an imaginary art journal of the North American landscapes that explorers might have seen.
- *Canadian Geography*: Look at artists' landscape paintings from the East coast to the West coast. This could include Lauren Harris, Christopher Pratt, Tom Thomson, Kureleck, and Emily Carr.
- *Personal Development and Relationships*: Paintings expressing emotions can be used as a basis for sharing and discussion
- *Language arts*: Aspects of the module can be used as a starting point for poetry, descriptive writing or story elements such as setting.

Supporting Materials

Unit 1: Introduction to Watercolour

<i>Expectations to meet the outcomes</i>	<i>Developing the Skill</i> 			<i>Achieved Skill</i>
<p>Demonstrates an understanding of how to do watercolour techniques of wash and bleed</p> <p>Has used a variety of brush techniques, both controlled and expressive</p> <p>Has reflected on their own work</p> <p>Has participated thoughtfully in discussions and/or written reflections on looking at art</p> <p>Is beginning to use the language of the art elements in discussing and reflecting on art</p> <p>Cares for and uses equipment properly and safely</p>				
<p>Assessed by:</p> <p>Teacher</p> <p>Self</p> <p>Partner</p> <p>Other</p>	<p>Name: _____</p> <p>Class: _____</p> <p>Date: _____</p> <p>Notes:</p>			

Unit Two: Applied Watercolour

LESSON 4 (SAMPLE RUBRIC)

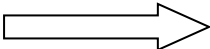
Name _____ Class _____

<i>Expectation (criteria)</i>	<i>Developing</i>	<i>Almost There</i>	<i>Got it!</i>
Demonstrates the ability to apply the concepts of wash, bleed, and brush handling, both controlled and loose	Uses some wash and/or bleed techniques. Brush work is present, but may need further development	Uses both wash and bleed techniques. Clearly demonstrates brush exploration and control	Shows excellent skill in wash and bleed. Techniques are well developed Brush control and exploration is varied and skilled
Demonstrates the ability to add details in a second lay, developing complexity in the work.	Some details have been added in the second layer. Some complexity is present in parts of the painting, but other parts need more work.	Details have been developed that enhance the entire painting. Details have been added, that develop the work overall.	Work is enhanced with an exceptional level of detail, throughout the painting. Work is very complex, details may be subtle, but present.
Painting falls into the genre of landscape or abstract. Student clearly understands elements of the genre, as viewed during class discussions.	Genre is generally clear, but painting needs some clarity as to content, in some places.	Most elements in the painting are clearly in the abstract or landscape category. There may be some mixing of ideas, but the genre is clear.	All elements clearly communicate in the chosen genre. If there is a mix of elements, the mix is effective and does not distract from the genre.
There is a use of spatial concepts in the work. Student demonstrates the use of depth, with overlapping or use of background, middle ground and foreground	There is some use of spatial concepts within the picture, but student could consider more use of spatial concepts.	Student clearly demonstrates an understanding of spatial concepts though out most of the painting.	Student demonstrates a high level of understanding; spatial concepts, which are used very effectively over the entire painting.
Student has made personal connections to their work, demonstrated by reflection and/or self-assessment of their piece. (written or oral)	Student has made some personal connections through reflection, but more details are needed.	Student has made several connections to the content of their image.	Student demonstrates an excellent ability to make personal connections. Reflection is detailed and rich, showing a lot of thought.

Unit Three: Introduction to Tempera

LESSON THREE (SAMPLE RUBRIC)

Name _____ Class _____

<i>Program expectations in order to meet outcomes</i>	<i>Developing the Skill</i> 			<i>Achieved Skill</i>
Demonstrates an understanding of colour mixing; primary and secondary colours; tints and shades Has explored brush strokes and is beginning to pick brush strokes suited to the theme and/or idea Has thoughtfully participated in discussions and/or written reflections about personal art making Is beginning to be able to identify different styles and ways of handling paint Is beginning to analyze paintings for techniques and content Cares for and uses equipment properly and safely. (CM1.2, CM1.5, CM2.2, UC4.1, PR6.3, PR7.1)				

Unit 4: Creating a Personal Mandala

MANDALA: FINAL PAINTING PROJECT (SAMPLE RUBRIC)

Name _____ Class _____

Level 4	<i>Exceptional level of skill in looking, planning, and executing the final mandala. Work exceeds grade level expectations.</i>
Technique	Demonstrates excellent colour mixing skills as evident in the variety of mixed colours Demonstrating exceptional skill in the use of painting techniques, including brush control and expressive brushwork
Content	There is a wide variety of personal symbols and student has thoroughly explored the theme. Mandala contains personal experiences, observation and imagination Student has written a very detailed reflection, and has communicated very clearly about the content of their mandala
Planning	All aspects of the planning process were completed very well, and were detailed.
Looking	Student participated thoroughly in exploration of mandalas, in discussion and written reflections. Ideas are extensive and thoughtful.

<i>Level 3</i>	<i>Demonstrates the ability to use painting techniques and make appropriate choices to create a mandala that expresses personal meaning. Work meets grade level standards.</i>
<i>Technique</i>	Demonstrates the ability to effectively mix colours Demonstrates skill and understanding of the use of the brush, as evidenced by a variety of brush stroke techniques that are well chosen and carefully executed.
<i>Content</i>	There is a variety of personal symbols and student has explored the theme. There is evidence of drawing from personal experiences, observation and/or imagination. Student has written a reflection that communicates the content of their mandala clearly and in some detail.
<i>Planning</i>	Student demonstrates the ability to do preliminary planning, and has done the following steps: <ul style="list-style-type: none"> - Explored the divisions and layout ideas for circles - Webbed or brainstormed ideas around the theme - Sketched or did pre-painting plan -
<i>Looking</i>	Student participated either in discussions or written reflections in sketchbook, in exploration of mandalas. Ideas are clearly and thoughtfully expressed.

Level 2	<i>Demonstrates some ability to use painting techniques to create a mandala with personal meaning. Work is missing some elements of importance or lacks sufficient details.</i>
Technique	<p>Some ability to mix colours is evident, but student relied heavily on premixed colours and does not demonstrate much personalized choice in colours.</p> <p>Some variety in brushwork was present. A suggestion to improve technique is:</p>
Content	<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 mandala.</p> <p>Some drawing from personal experiences, observation and/or imagination is present, but more preliminary work was needed, or needed to be included in the mandala design.</p> <p>The written reflection explains the mandala, but needs details.</p>
Planning	<p>Student shows some preliminary planning, in the following three areas:</p> <ul style="list-style-type: none"> - Divisions and layout - Webbing and ideas - Rough sketches and planning <p>Some preliminary planning remains incomplete. Planning needed more details.</p>
Looking	<p>Some ability to look at and reflect on mandalas was demonstrated. Student needs to learn to express ideas about art more clearly, either in discussions or in written work.</p>

Level 1	<i>Has difficulty demonstrating the ability to use painting techniques and/or has difficulty creating a mandala with personal meaning. Work is missing many elements of importance.</i>
Technique	<p>Little or no demonstration of colour mixing is present. Almost all colours used in the mandala are premixed. Very few or no colours are personalized by mixing.</p> <p>Student does not yet demonstrate an understanding of the use of the brush. There is little or no variety in brushwork and/or brush has not been used appropriately for the ideas that are being expressed. Even with support, student does not understand the proper use of the brush.</p>
Content	<p>Student does not yet demonstrate the ability to add personal content to their art through choices that have personal meaning. Work is either very abstract or geometrical, with no particular meaning to the student. Student has not worked with the theme.</p> <p>Very little or no drawing was done from personal experiences, observation and/or imagination.</p> <p>There is no written reflection because the work has little or no personal content.</p>
Planning	Many aspects of the planning process were incomplete or not done at all.
Looking	<p>Student does not yet demonstrate the ability to thoughtfully look and discuss artwork.</p> <p>Student did not participate in looking at the mandalas and did not participate in the discussions or written reflections.</p>

Final Comments

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