

Visual Arts 9: Contemporary Art Trends

Contents

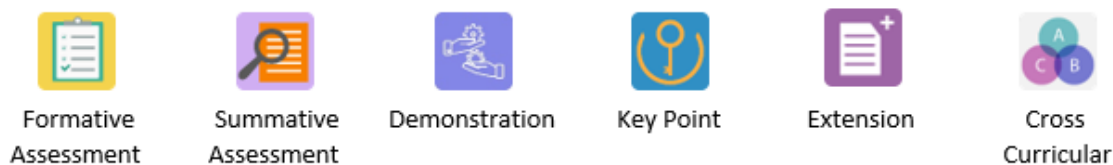
Contemporary Art Trends

Overview.....	5
Unit 1: The Painting Revolution (5 hours).....	8
Unit 2: Surrealism: The World of Fantasy (5 hours).....	24
Unit 3: Pop Art Assemblage (5 hours).....	37
Unit 4: Performance Art With Masks and Mime (6 hours).....	49
Unit 5: Installations with Taped Sculpture Figures (5 hours).....	66
Appendices	
Exemplars for projects in Units 1, 2, 3, and 4.....	73
Sample rubrics for the end of each unit.....	81
Artist Trading Cards Frequently Asked Questions.....	86
References.....	88

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



Visual Arts 9: Contemporary Art Trends

(26 Instructional Hours)

Overview

Rationale

The twentieth century saw a revolution in the arts. Due in part to the invention of photography in the late 1800's, the role of the artist underwent a significant shift. Artists experienced a new freedom and were no longer wedded to the societal expectation that they would be the sole recorders of portraits and historical events. This freedom was seen in the late 1800's with the breakdown of rigid painting styles in impressionist paintings, through to increasingly abstract and conceptual elements in the latter half of the 20th century.

In any contemporary art exhibit, artists demonstrate influences that can bewilder or possibly dismay an uninformed or inexperienced viewer. Art underwent a revolution, but society has not always kept up with the changes in the world of art.

Many of the ideas that surfaced during the advent of what is now termed “modern art”, still remain shocking to the general public. A discussion of Marcel Duchamp’s exhibits of “ready mades”, such as the urinal or bicycle wheel, will elicit a full range of responses from the students, from excitement to denial. Such discussions and exposure to the art ideas of the 20th century are crucial in the development of students’ ability to understand and appreciate many contemporary art forms. These forms, with their freeing and revolutionary concepts, can engage students and motivate them in ways that more traditional representational art forms may not. Students readily take to the creation of installations and performance art, and the mixed media use of technologies such as digital cameras and videos that can be included in such pieces.

Students need to understand that they have inherited a legacy — artists who have gone to the cutting edge of the definition of art.

Modern art can be bizarre or baffling. It can be funny, frivolous or fascinating. Sometimes it can be puzzling, pretentious, or pointless. But it can also be stimulating, thought-provoking, absorbing and exciting. It can be all of those things — why else would artists think it worth risking everything for?

(How to Survive Modern Art, Susie Hodge, p. 6)

Many things are possible on the cutting edge. The contemporary culture of the students can often be expressed very well through modern art forms.

Introduction

This module is intended to provide students with opportunities that will allow them to apply many skills and concepts learned in *Visual Arts 7* and *Visual Arts 8*. Students will apply these skills and concepts to a unique period in art history that saw the emergence of new trends that often shocked the public, but that were meaningful to both artists and “consumers” of art from this period.

In one module it is not possible to cover the full range of ideas that emerged in the twentieth century. Several key trends are covered here, and the time allowed varies depending on the depth of the exploration. The units are sequential historically but may be covered in any order. As well, a teacher may determine that a particular unit suits her/his students and might extend the exploration of that area further, beyond the time allotted. Another unit could therefore be shortened (i.e., the mask unit). Time may not permit the covering of all units.

In the process of determining the content for each unit, it is important that the art not become imitative. The art of the students should draw on the principles of a particular trend, but not mimic the art of one particular artist. For example, it is easy to emulate the style of Andy Warhol, with his celebrity silk screens in three or four brilliant colours. However, this misses the point of what Pop Art was. Encourage students to understand the genre and express it in an original way using their own ideas, rather than copying the style of a particular artist.

The first unit, *Painting Revolution*, helps students understand some of the major shifts in imagery that developed in the 20th century. Through repeatedly working with one chosen image such as a portrait, students will understand the metamorphosis of realistic representation into abstraction. While this unit covers trends that developed primarily in painting, other media can be incorporated, such as oil pastels, chalk pastels, printmaking, etc.

The second unit, *Surrealism: The World of Fantasy* explores the dreamlike fantasy world of the surreal. Using the miniature art format of artist’s trading cards, students explore some of the key tenets of surrealist art such as distortion, juxtaposition and symbolism. Mixed media allow the students a wide range of expression. Artists’ trading cards are a contemporary phenomenon, started as a global movement in the 1990’s. Therefore, both the form and content are contemporary.

The third unit, *Pop Art Assemblage*, looks at the relationship between popular culture and making art that has personal connections. Using some form of popular culture, whether it is cartoons, celebrities, brands, consumer products or images, students select and combine elements of the pop culture, creating their own pop autobiography. The elements they choose are then combined into an assemblage — also a contemporary art form in and of itself.

The fourth unit, *Performance Art with Masks*, uses the creation of masks to explore simple performance pieces with mime and living body sculptures. Performance art does not require masks; in this unit it is the medium through which students can participate in performance art.

The fifth unit, *Installation*, uses taped body sculptures as a key feature in creating an environment. Similar to the masks, taped sculptures are the means by which students experience creating their own installations. Other media, such as the use of projectors and video, can be included in the experience. Documentation of the installation is a key part of this unit, as the work is collaborative, and students will not be keeping their art.

Each of these units stands alone in terms of skill development, and the units can be covered in any order. However, the units do develop art techniques and skills covered in the grade seven and grade eight modules. Therefore, if a unit is being taught to students with no previous background in an area such as painting, for example, refer back to the appropriate grade seven or eight module for introductory exercises and techniques.

Introductory exercises in those modules may need to be explored in order for students to have the full level of success possible in grade nine. Therefore, teachers may need to allow extra time to introduce techniques students missed in grade seven or eight. A review of techniques would help students to build on previous knowledge if they covered the materials in grade seven or eight.

Visual images as a reference are essential throughout this module, as students will be exposed to many art forms they are not familiar with. Short discussions and responses are an important ongoing part of the curriculum. Personal responses help students build a context for their own analysis and expression of their ideas.

Contemporary art encourages original thinking and risk taking. Students will benefit from seeing the way those qualities were manifested by the most prominent artists of the 20th century. Therefore, the outcomes related to viewing and discussion are of equal importance to those related to making and presenting. Visual references are given in each unit and teachers are encouraged to make use of online searches as well as texts, for contemporary examples.

Unit 1: The Painting Revolution (5 hours)

Introduction

This unit creates a context for students to explore the revolutionary changes that took place in painting in the Twentieth Century. Artists moved from being the recorders of reality to being inventors. They were on a cutting edge of experimentation with materials, methods, and the definition of art itself.

Students can come to appreciate the nature of this revolution and some of the historical reasons for it. This is best done by having students experience firsthand the differences in expression and creativity that went into some of the major art movements.

While any subject matter can be used for the purposes of this investigation, portraits have been chosen as being readily accessible, easily analyzed and understood. However, other themes can be chosen, as long as examples of the different art styles are provided for the students. Examples will help in analyzing the visual shifts that occurred in the art world in modern art.

NOTE: Exemplars for this unit can be found in the Appendices.

Materials

- paint, preferably liquid tempera
- oil pastels
- drawing pencils in HB and 6B
- waterproof drawing pens or markers
- coloured pencils
- Q-tips, tissues, toothpicks, (alternative paint applicators)
- paint trays
- water buckets
- medium (#4) bristle brushes (optional)
- cover stock letter size
- tracing paper
- photographs or line drawings of front views of students or famous people
- examples of art in the following styles: realistic, impressionistic, expressionistic, abstract

Resources

- *Exploring Painting* by GE Brommer Chapter 3 “Elements and Principles of Design”
- *How to Survive Modern Art* by Susie Hodge
- *Usborne Book of Art: Chapter 14 “People”*
- *How Artists Use Series* by Paul Flux (student texts)

Outcomes Addressed

Students will be expected to:

- 1.3 analyze and use a variety of image development techniques
- 4.3 create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists
- 4.5 investigate how art as a human activity emerges from human needs, values, beliefs, ideas and experiences
- 6.3 analyze the works of artists to determine how they have used the elements of art and principles of design to solve specific design problems

Teaching, Learning, and Assessment Process

LESSON ONE: REALISM TO ABSTRACTION

Materials

- visuals
- drawing paper or sketchbooks
- tracing paper and photos or images, (if going on to the tracing step in the first lesson)
- pencils and erasers
- carbon paper (optional; handy if available)
- overhead projector transparencies (optional painting surface)

This lesson provides the historical overview of the transformation in image making in the 20th century. Students will then begin to create the realistic template they will use for the three paintings in the unit.

There are a number of ways to explore the visual shift from realism to abstraction. Chose a method most suited to your students, class size, facilities available, and experience in looking at art. Options include:

- A class discussion of several portraits ranging from realistic to abstract and presented so students might see all the visual details (LCD projector, coloured reproductions, textbooks, web sites, etc.).
- A web quest, in which students do an image search for portraits — realistic, impressionist, expressionist, and abstract.
- Provide leading questions to help them articulate their discoveries about the differences and similarities.
- A web quest, using the specific examples as listed below.
- Small group discussions, using a different type of portrait for each group, then sharing observations with the whole group.

Some suggested images for the discussion are:

- Rembrandt: Self Portrait (How Artists Use Shape)
- Renoir: Self Portrait
- Van Gogh: Portrait of Postman (How Artists Use Colour)
- Schmidt-Rottluff: Self Portrait
- Andre Derain: Matisse (Usborne Book of Art)
- Picasso: Weeping Woman (How Artists Use Shape)
- Picasso: Self Portrait
- Klee: Senecia (Soon an Old Man)

The list above covers a range of styles, moving from realistic, through impressionist, expressionist, leading to increasingly abstract, while still remaining a portrait.

Provide students with a brief historical explanation of the development of painting. With the advent of the camera in the late 1800's, the role of the artist changed substantially. Elicit some discussion around the following points:

- Why was the invention of the camera so significant in changing the role of the artist?
- What gradually happened to portraits in the 20th century? What are the differences between Rembrandt and Renoir, then Renoir and Van Gogh, etc.? What changes?
- Elicit discussion on the differences in the use of shape, line, colour, brush strokes, in the paintings, moving chronologically from one painting to another.

Explain that in their time, these artists were considered revolutionary. Even though some of their work may look very “realistic” to us, it was deemed unacceptable or “*avant garde*” in its day.

Tips for Teaching Success

Students vary in their ability to focus during discussions. In a class where students have a short attention span, don't do all the discussion and observation of the full range of portraits in the first class. Consider other options such as:

- doing the realistic image in the first lesson, the impressionist during the impressionist lesson, and so forth. Let the portraits accumulate and compare details as you move through the unit.
- keeping the discussion very brief, but reviewing main points in each lesson, as appropriate to the style being covered in that lesson. Post these points on the board or on chart paper and keep them visible during unit.
- having students do some preliminary work at home, in an assigned web search, and then have a short discussion (with visuals) in class. Post main points so they are visible to all.



During the discussion, offer feedback about the observations students are making. Help to guide the discussion. Initially, students may be very conservative and react strongly to some of the portraits. Help students to describe and observe details, before jumping to interpretation or evaluation.

Establish with students a few key criteria for assessing during discussions. For example:

- listening to others politely
- adding innovative ideas to the discussion
- saying on topic

Keep a checklist as to who is participating in the discussion in a thoughtful way and contributing.

Studio Work Preparation

Students now need to prepare a template in order to do their own series of paintings.

The preparation has several options. Students may:

- bring in an 8x10 portrait (school photo, digital photo printed out, etc.) of themselves (it does not have to be recent)
- trace an 8x10 photo of themselves at home, and bring in the tracing
- have a digital photo done at school and printed on school printer (full letter size)
- draw a portrait of themselves, front view, using a mirror (see *How Artists Use Line and Tone* pg. 27 for basic portrait instructions)
- find a photograph of a famous (or not so famous) person in a magazine/online and print it out (ensure it is large (8x10) — small images will not work)

Tips for Teaching Success

Students may be sensitive about their appearance at this age level. If this is the case, offer them a choice of doing themselves or a celebrity. It is not advisable to have them do a friend, even if they have “permission” from the friend to do so. Monitor inappropriate comments and criticism by fellow students about the “funny appearance” of other students’ artwork, particularly a self-portrait.

Using only portraits from life (a mirror) will mean at least one extra class for time to do the drawing. Take time to teach the proper proportions in the face. Students will need time, technical guidance, and moral support to produce a somewhat realistic free-hand self portrait to use as a template. It will be important that they are fairly content with the image, as they will be repeating it several times.

If students are searching for images from online, selecting “advance image search” will allow them to select a line drawing rather than a photograph. A line drawing is easier to work from than a photograph. Make sure images are large, at least 8 x 10, and just head and shoulders, not full body. Images that are too small will limit what students are able to do in the subsequent lessons.

To appreciate the challenge, encourage students to practice drawing free hand from a mirror, but do allow them to trace a photo to get the basic proportions if they need to. The drawing from a mirror or photograph can be done in their sketchbooks.

After students have traced their photo, they will need to add free hand details. The details of features will not show through on the tracing paper and the photo will need to be referred to for corrections.

Once students have an 8x10 head and shoulders image, (hand drawn/photograph /line image), they are ready to begin. Trace only the basic contours of the features, hair, and shape of the neck and shoulders. Do not add a lot of detail such as shading or many small lines. This first tracing is the template, and this tracing will be retraced at least three times, one for each painting in the series.

Alternatives to tracing include

- Use a computer printout and carbon paper, and trace over the printout image of the student onto the paper below
- Use an overhead projector transparency to paint on, laid on top of the chosen image



Use exit cards at the end of every lesson in this unit. Select questions to be answered, to ascertain student’s comprehension. Use student responses to guide instruction in subsequent classes.

Check that the student thoughtfully considered the question and answered it. Clarify with the students in advance that these exit cards will be used for formative assessment purpose only.

Questions for exit cards may include:

- What did you learn today about realism, impressionism (depending on the discussion)?
- What is a question you have about one of the paintings we looked at today?
- If you could ask the artist something, what would it be? Note: encourage students to be specific. Rather than “Why is the painting so weird?” be specific, “Why did the artist make the face perfectly round and put lines and squares on it?” “Are all Klee’s paintings so geometrical?”
- I have discovered that. . .
- I have learned to. . .
- I have discovered I like. . .because. . .
- I have discovered that I do not like. . .because. . .

LESSON TWO: IMPRESSIONISM

In this lesson, students will work on the first portrait in the series, which will be impressionist, tracing their template (8x10 photo, photocopy, printout or drawing) if they did not do so in the first lesson.

Materials

- 8x10 original realistic photo or drawing (done as homework or in previous lesson)
- tracing paper
- HB pencils
- 6B pencils or carbon transfer paper
- paint, preferably liquid tempera in three primary colours plus white and black
- paint containers
- Q tips, tissues, toothpicks, (alternative painting tools)
- letter size cover stock in white or off white
- extra 8x10 photos or line drawings from magazines or the internet
- optional sketchbooks
- *How Artists Use Colour p. 29* (or examples of painting with small dots or strokes)

Review with students the features of impressionist paintings. Some main points to consider are:

- the soft quality of the brush strokes which are not precise
- use of colours in the shaded areas of the face; how are shadows done?
- types of colours used
- the way the paintings look realistic from a distance but are full of distinctive brush strokes when seen from close up. Note that having a close-up of the details in the brush strokes used in an impressionist painting is important.

Review with students, colour mixing principles for flesh tones, as well as tints and shades. See *Visual Arts 7: Painting* or the resource books on colour for the secondary curriculum, such as *How Artists Use Colour*.

Have students trace and transfer their realistic portrait if this was not completed in Lesson One or done as homework. Alternatively, have students paint on an overhead transparency.

Trace and transfer instructions without carbon paper

- Trace the original photo or image being used.
- Add details as needed, referring to original photo or drawing. Keep it simple and do not add shading or many small details.
- Tape the tracing onto the cover stock, using two pieces of tape at the top, so it can be lifted up.
- Make “carbon paper” for the transfer by taking a piece of photocopy paper and covering it with a thin film of 6B graphite pencil lead, using the side of the pencil to evenly shade the area. Note

that you will not need to shade the entire piece of paper, but only the areas which will be under the portrait itself.

- Slip the “carbon paper” under the attached tracing. Using a ball point pen or some sharp drawing tool, trace the lines on the tracing paper. The image on the tracing paper will transfer through to the cover stock.
- Lift the carbon and tracing paper to check that all lines have been traced.
- When done, remove the tracing and “carbon paper” and save them for the next painting. Save the original photo or image, for reference.

Trace and transfer instructions with carbon paper

- Trace image as above OR use a photocopy or computer printout.
- Place carbon paper underneath tracing paper or photocopy or computer printout.
- Place cover stock under all.
- Trace image through onto cover stock.

Using a brown, flesh coloured or dark pink coloured pencil, firmly retrace the features so they are very clearly outlined on the cover stock. Paint in the face, in an impressionist style, using the Q-tips or bits of tissue twisted around the ends of toothpicks. Note: Of course, brushes may be used, but Q-tips, or an alternative, have a number of advantages. The main one is that they encourage the students to manipulate the paint in a way that is dabbed and more freely expressed than they might do with a brush.

Sketchbook Opportunity

Experimentation with the Q-tips and manipulating the paint in an impressionistic manner could be a brief sketchbook warm-up exercise. A review of the colour wheel and colour mixing can be an optional sketchbook exercise as well.

If students have a colour photo, encourage them to look at the shadows and to mix and dab on colours that will capture shadow — often shadows have blue in them. If students do not have a colour photograph, or they are working from a line drawing, spend some time looking at how shadows shape facial contours. Magazine pictures are a good resource for studying shadows.

Tips for Teaching Success

The following are suggestions for painting the face:

- Only small amounts of paint are needed.
- Dab or stroke the paint on. Encourage a loose style of mark making or painting that conveys an “impression” rather than trying to be too precise.
- Start with largest areas first.
- Add details, such as eyebrows, and shadows last. Students can study a coloured photograph of a face with some shadows to get a sense of where the shadows are, even if it is a different photo from the one they are using for their portrait.
- If a colour is too dark on the face, let it dry somewhat, then remix the colour with white and dab over it the dark spot
- Test colours on a piece of scrap paper, before putting them on the portrait.
- Let the coloured pencil lines show, to help with the form of the face. Hold the painting up at arms length, to see if what appears messy and blurry close up, resolves into a face from a distance. If some areas need to be brought out, use the coloured pencil to do so when the paint dries a bit.
- Not colouring the background will help the paper to dry flat. If you want students to do the background, the work will likely need to be taped down on all four sides

While liquid tempera is the preferred paint for this lesson, it can also be done with blocks of tempera. Watercolours (boxed watercolours or tubes) are not recommended as the paints are too watery and transparent.

If time permits, a background can be filled in using impressionistic brush strokes as well.



While students are working, observe if they understand the more relaxed use of materials that is impressionistic.

Refer students to the characteristics of impressionism, keeping in mind they are using that style as inspiration for their own work, as opposed to slavishly copying a particular impressionist artist.

Exit Card: Allow five extra minutes at the end of class for students to complete an exit card, asking questions on what the students now understand about impressionism.

If students finish before the end of class, they can continue impressionist style painting in their sketchbooks. If students paint in sketchbooks, the painting should be dry, or a piece of wax paper placed on the painting before the book is closed.

LESSON THREE: EXPRESSIONISM

Using the tracing created for the previous lesson, and the “carbon paper”, students will do the third painting in the series, which shows the influences of expressionism.

Materials

- tracing from lesson two (or photocopies or transparent overheads)
- hand-made carbon paper or carbon paper
- cover stock in letter size
- coloured pencil(s)
- oil pastels in warm and cool bright colours
- white liquid paint such as white tempera or acrylic in a bottle
- expressionist examples of portraits such as the German expressionists
- example of colour wheel (How Artists Use Colour)(Exploring Painting: Chapter Two)

Review or introduce expressionism. Visual examples of the types of portraits the students are doing should be available in the classroom. See the resources for this module for sources of examples. The main points in the review or discussion of expressionism should include:

- the more extreme uses of colour, for expression and symbolism, rather than realism
- the bold exaggerated brush strokes
- the way the portraits are becoming less and less realistic, from realism to impressionism to expressionism
- the way the brush strokes follow the contours of the face and shape the face
- the use of cool colours and warm colours to shape the face (review warm and cool colours)

Expressionists and the Fauves used paint in a very expressive and emotional way. The colours and strokes were vibrant and followed the contours of the face. Shadows were often done in cool colours, but in a much less subtle way than impressionists.

Encourage students to observe the directions of the brush strokes, and the way they shape the face by following the contours. Review the definition of warm and cool colours and discuss their uses in the portraits.

Have students then use their tracing and carbon paper, to do another transfer onto cover stock, in the same manner as they did the first transfer. Again, alternative methods of generating the original line drawing are available as in the previous lesson.

Outline the features with a very visible bright-coloured pencil, such as a red, blue, orange, green, etc.

Painting with Oil Pastels Technique Demonstration



Demonstrate the following technique:

- Select two warm and two cool colours from the pastels, and remove any paper left on the pastels. For example, green and blue make cool colours, and red and orange make warm colours. The oil pastels are then dipped in the white paint, and used like a brush, colouring in the face. Use the pastel with broad firm strokes that follow the contours. The colour will be laid down, but the white paint will be moved around with the oil pastel, following and delineating the stroke, leaving a loose expressive mark.
- Follow the contours of the face, loosely, laying in strokes and redipping the pastels in the paint as needed. Switch colours often and use warm and cool colours to shape the face.

Tips for Teaching Success

Students can practice the “painting with oil pastels” technique first in their sketchbooks to understand how often to dip the pastels. Dip the end of the pastel in the paint every couple of strokes. The white paint will follow the mark of the pastel and bring out the strokes, creating a very loose style of mark making. The colour of the pastel should show, but the paint should show also.

Press down hard with the pastel, and colour in a normal fashion, but follow the facial contours. If the marks are too light, the oil pastel will not show up. Details such as the mouth, eyes, etc. can be gone over again, with coloured pencil, if they get too obscured, once the painting is dried.

Once the painting is dried, encourage students to use the cool colours for shadows, and to follow the contours of the face. Allow the outlining of the face done with the coloured pencils to continue to show.

The portraits can include the clothing and some of the background. If the background is done, make sure it is in a colour that contrasts with the ones chosen for the portrait. As well, clothing can be in different colour choices from the face.



During the painting process, circulate and help students pay attention to the contours of the face. Students have had years of practice colouring in objects, but without paying any attention to the direction of the marks. In this case, due to the white paint following the marks, the direction of the marks will show and help shape the face.

- Stress that the faces are not supposed to look realistic. Rather, they should look dramatic, colourful, and expressive.
- Some of the features can be brought out or emphasized.

Encourage students to explore the loose and expressive nature of the materials and the interesting effect of the colours with the white paint.

Exit Cards: Have students answer a question on the exit cards such as: How does this portrait differ from your first one? Which do you like better and why? Which one more truly expresses “you” and why?

Students can also respond in their sketchbooks and compare the experience of the impressionist portrait with the expressionist portrait.

Tips for Teaching Success

When cleaning up, have students return the oil pastels to a bucket of warm water, rinsed and left to dry. If they have no paper on them, they will be much easier to clean.

LESSON FOUR: ABSTRACTION

In this lesson, students will explore the influences of abstraction in their portraits.

Materials

- markers or paint in a variety of colours
- black permanent markers, such as Sharpies
- the original tracing or alternative method of replicating image
- letter size cover stock
- sketchbook (optional)
- reproductions of portraits showing abstract influences, such as Picasso's *Weeping Woman* and Klee's *Senicio* or *How Artists Use Line and Tone* (cover illustration)

Review or discuss with students the idea behind the word abstract. Note that no portrait will be totally abstract, as it will still be recognizable as a portrait. It is more accurate to say the portrait will have abstract elements. These elements will be colours and shapes that are not related to the realistic portrayal of a face

The following points can be used to discuss abstract elements in a portrait:

- How has the artist used shapes, pattern and line?
- How has the artist used colour?
- Is there any symbolism used in the colour choices or in the designs?
- How realistic is the overall shape of the face? Is there distortion?

Note how a face that has abstract elements is even further away from realism than the expressionist portraits.

- Have students transfer their drawing onto the cover stock, as they have for the previous two paintings.
- Outline the features OR exaggerate and change the shape of the features and face, using the black permanent marker.
- Add patterns or shapes in and or around the face.
- Paint using brushes or Q tips, and a variety of colours which do not need to be at all realistic



Circulating around the room, notice and discuss with students which elements in their portraits are abstracted. Some students may opt to do a very loose and soft abstraction, where others may be more geometric. Either approach is fine.

When finished, using the exit cards or sketchbooks, have students reflect on some aspect of making the abstract portrait; for example, “List the abstract elements you used in your portrait”.



Discuss colour symbolism with the students and have them choose colours that they feel express the personality of the person they are depicting. Colour symbolism is culture specific and the meaning of colours varies in different cultures.

Sketchbook opportunity

Students may explore aspects of the principles and elements of design such as line, pattern, shape and colour, in abstract designs in their sketchbooks.

LESSON FIVE: REFLECTION AND EVALUATION

This lesson provides an opportunity for students to enrich or complete work, do a self-assessment, and discuss what they have learned.

A final display of the entire series completed will provide a wonderful visual reference point for this reflection. Mount all three portraits in a series, in order, on a black background.

Tip for Teaching Success

Colour photocopy some of the series of images, as exemplars for future teaching of this unit.

Materials

- student artwork, preferably ready for display
- coloured pencils and/or markers
- sketchbooks or art folders for reflections
- visuals that are representational of realism, impressionism, expressionism and abstraction

Have students complete their work using coloured pencils, markers, or oil pastels, if they need to clarify or finish parts of the three portraits.



If there is adequate time, students can return to the original tracing and make that as realistic as possible, by adding shading or other details. They will then have a series of images.



Some of the questions students can reflect on during self-assessment include:

- Which of the three portraits you have completed do you like the best? Why?
- What have you discovered about yourself, as you have worked on this set of three portraits? Think about the things you have learned about the diverse types of art making. Which type do you prefer?
- Which portrait do you think most expresses the person you were representing? Why?
- If you were to do something differently in one of the three portraits, what would it be?

The exit cards students completed during the unit can be returned to them, to help with their self-assessment.

As a concluding discussion, have a discussion in pairs, small groups, or with the whole class. Encourage students to share what they have learned in the process they have gone through.

- What do they understand now that they did not when they began the unit?
- What do they think about the “painting revolution” that happened in the 20th century?
- Is their opinion of the art different than it was when they began the unit?



Work on other areas or themes, using some of the styles already explored. For example, do a landscape series, using realism, impressionism, expressionism, and abstraction. Try a still life, with the same series. Note that examples are readily available and should be used.

Have students locate art that represents each of the four styles, or their favorite artists, and a painting done in each of the styles. See *The Usborne Book of Art* pg 158 “Self Portraits: Beyond Painting in Modern Art” for other examples of contemporary self portraits.

Do a study of a painting, or part of a painting, done in one of the four styles.



There are many cross-curricular opportunities in this unit. Here are two examples for you to consider:

- *Language arts*: Select a photograph that would represent a character in a novel or story, as the starting point for one of the styles.
- *Social Studies*: Select a photograph of a historically famous figure, as a starting point for the series of portraits, or a portrait in one of the styles particularly suited to the era of the famous figure.



At the beginning of this unit, co-construct with students, the criteria and descriptors for a summative rubric (or other assessment tool) that will be used to assess the successful completion of the outcomes in this unit. A sample can be found in the Appendices.

Unit 2: Surrealism — The World of Fantasy (5 hours)

Introduction

Understanding Surrealism is the foundation for students' exploration of contemporary art in this unit. In the early 1900's, the surrealists introduced the use of dreamlike imagery and symbolism from the unconscious. Students enjoy the use of the distortion, bizarre juxtapositions and "more than real" scenes that constitute the world of the surreal.

The context for the student's exploration of the surreal is artist's trading cards. Artist's trading cards are a contemporary art phenomenon that found expression worldwide in the 1990's. It originated in Switzerland, developing out of the "mail art" movement. Based on the format of the trading card, which is nine cards to a plastic sleeve, artists have created an infinite variety of small portable tradable works of art.

The small intimate and personal quality of trading cards has a lot of appeal to students. Individual cards can be fairly quickly completed, and students then move on to the next image. The small size of the card also facilitates the high level of detail involved in surreal images. An online search of artist's trading cards will yield a wealth of information and examples for the teacher and student.

While artists' trading cards are a particularly suitable form of 20th century art, other formats could be considered for expression using the same concepts in this unit. CD and DVD covers, book jackets, and other small contemporary media would also present an opportunity to explore surreal art expression. While these are not a contemporary art form per se, they are an example of the use of art and media.

This unit focuses on a number of areas, including the surrealist style, composition and mixed media. While cards can be done using only collage materials, richer images will be created if a variety of materials are included. This unit can build on *Visual Arts 7: Mixed Media*. Teachers are encouraged to review the use of those materials with their students, thus reinforcing and building on previous knowledge.

Materials

- cover stock
- plastic card sleeves and patterns for cards
- a good variety of different types of magazines
- scissors
- glue sticks

Optional Materials

- cutting knives and boards
- oil pastels
- paint
- glitter glue
- fabric
- stickers, stamps, ribbon and other miscellaneous materials that are flat

Resources

Visuals

- examples of surrealist art, from artists such as Dali, Magritte, Ernst, and contemporary surrealists
- Usborne Book of Art: Chapter on Surrealism
- How Artists Use Series (student texts)
- How to Survive Modern Art
- www.usborne-quicklinks.com

Outcomes Addressed

Students will be expected to

- 1.1 manipulate and organize design elements to achieve planned compositions
- 2.1 invent and incorporate unique visual symbols to create personal meaning in their art
- 4.3 create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists
- 6.1 develop independent thinking in interpreting and making judgments about subject matter

Teaching, Learning, and Assessment Process

LESSON ONE: INTRODUCTION TO SURREALISM

The goal of this lesson is to introduce the concepts that will underpin the unit. These concepts are best introduced by having students examine and discuss a number of surreal images. Key vocabulary can then be put forward as the foundation for image development. Some suggestions for vocabulary can be found in the glossary of the *How Artists Use Series*.

MATERIALS

- a variety of images (see suggestions below)
- large variety of magazines
- scissors
- photocopy paper or construction paper folded in half
- stapler

Some suggested surreal images are:

- Dali, Persistence of Memory (Usborne Book of Art)
- Magritte, The Son of Man and The Portrait
- Ernst, Le Couple
- De Chirico, The Disquieting Muses (How Artists Use Perspective)

Surrealist images are very detailed. Therefore, in the discussion limit the numbers of images. Students can reflect on the images individually in their sketchbooks/journals, work in small groups, or as a class.

Surrealism uses very realistic images, but in a way that goes beyond realism into the realm of dreams or fantasy images, by the use of various devices. Understanding the ways in which a surreal effect is obtained is underpins the project and successful realization of the outcomes in this unit.

The discussion can include some of the following points:

- What do you notice about the work(s)? How are they different from other kinds of art you may have been looking at?
- Be specific in your observations; rather than say “it looks weird” say how the artist achieves that effect.
- Notice that the paintings are very realistic in some ways yet not anything that you would see in real life. How does the artist achieve that?

Begin to help students identify the following devices (among others) in surrealist art and create a list which can remain posted in the classroom for future reference.

- *Juxtaposition*: Putting objects together that do not usually belong together, for example, the eye in the middle of the plate of food, in *The Portrait*
- *Scale*: Enlarging objects or reducing objects so they are out of the normal scale, for example, the watches in *Persistence of Memory*
- *Distortion*: Changing the quality of an image or putting together an image in a way that is different than what you would expect normally; for example, the figures in “Le Couple” or the melting watches in *Persistence of Memory*. Another type of distortion is the surreal use of colour.
- *Colour*: Use of colour can be symbolic or nonrepresentational; for example, a pink horse

Other elements to discuss could include composition, space, theme, meaning, background, and how those have been altered to give a sense of unreality or fantasy.

Once the students have analyzed the image, begin a discussion on interpretation. Consider:

- What might the artist mean?
- How are they conveying that message?
- Introduce the idea of symbols in a work of art. What symbols do the students see? What might they mean?

Students can then pick one of the images and write their own response to it in their sketchbooks or journals. Encourage them to think independently about interpreting the image on their own, not merely copying down what was said in class. (SCO 6.1 *Independent thinking in interpreting and making judgments*)



During the writing process, circulate around the room, and help students think about the images. Identify students who are struggling to articulate their thinking about image interpretation and those who seem to be able to respond easily. Give appropriate feedback to students about their ideas.

At the end of the unit, all the responses students have made will constitute achieving SCO 6.1, developing independent thinking in interpreting and making judgments about subject matter. It is important to give the students multiple opportunities to achieve the outcome, and therefore short written responses throughout the unit are important. These can be done at the end or at the beginning of class.

Having a new image visible for students to respond to when they come into the classroom provides a way for students to focus and settle into the realm of surrealism. It will also provide multiple assessment opportunities.

After the initial discussion, explain to students that they will be picking a theme to explore in a surreal manner. Students should pick a theme that they have some connection with, as they will spend several classes on the exploration.

Themes can be phrases, sayings, or ideas. List a few possible themes on the board, and brainstorm others with the class, or get students to brainstorm individually. Some themes based on sayings might be:

- Beauty is in the eye of the beholder.
- Clothes make the man.
- It isn't if you win or lose, it's how you play the game.
- The early bird gets the worm.
- Loose lips sink ships.
- Birds of a feather flock together.
- All's fair in love and war.
- A chain is no stronger than it's weakest link.

Have a collection of idioms or sayings that students can select from if they cannot think of their own. Create this collection with surrealist interpretation in mind.

Using a wide selection of magazines, have students cut out words and images that relate to their theme. Keep cut outs in individual image folders made for students for this purpose.

Tips for Teaching Success

Images will be going on trading cards, (or some other small format) although students haven't been introduced to artist trading cards yet. Tell them to keep their images small (palm of hand or smaller). Show them the size of the trading card, but don't explain the concept at this point. Note: trading cards are the size of a playing card or baseball card.

Students will not use all the images they cut out. Therefore, rough cutting is fine at this stage, and should be encouraged. Detailed cuts can come later. Words are also often used as part of trading cards but should be a small part of the total card, as the focus is on surrealism.

Remind students that they will be combining their cut-out images in a surreal way. If they have chosen "sports", they need to do more than cut out pictures of basketballs. Note: the word or phrase may change, as students get into the project. That is fine.

What kind of surreal effects such as juxtaposition, scale, or distortion, are they going to use with their theme? For example, in "Beauty is in the eye of the beholder", a play on words is possible, and images of bees and eyes could introduce a surreal elements. What ideas are they communicating?

Looking for pictures can be time consuming, and students often need help focusing during this activity. If students seem to be rapidly flipping through pages and not cutting out pictures, encourage them to really look and think about how to use what they are seeing. Set a goal as to the number of images students should have, as you move through the next couple of lessons. Students who are having difficulty finding images, or using class time well, will need extra support. Magazines can be signed out, or extra time provided after school.

Some randomness is fine. Students will not have everything preplanned, nor should they. Ideas will occur to them, as they look at the pictures and manipulate them later. If in doubt, have them cut it out and keep it.

Some students will lack self confidence and will not cut out anything. They then have nothing to explore with image-making later. Encourage them to trust the process and cut things out, even if they don't know exactly why.



Circulate and look at the pictures students are cutting out, as well as the quantity. Do not assess content at this time. Help students who have very few or no images. Often they need support by discussing some of the possibilities, or by having the concepts explained again.



Students can do individual sketchbook work, creating their own surreal images in response to the art portrayed. This could be a study of some small part of a surreal painting, or an extension or change of a painting that has been provided. For example, using the surreal perspective painting, *The Disquieting Muses* (available for students in the book, *How Artists Use Perspective*) as an example, students can sketch their own perspective layout, but insert different objects in a surreal fashion.

LESSON TWO: ARTIST TRADING CARDS CONSTRUCTION

In this lesson, the concept of artist's trading cards will be introduced, and students can actually begin to construct some cards. It is desirable to have a plastic sleeve for each student, at this point. Sleeves can be obtained very reasonably online, at most stationery stores, or trading card outlets. Online sources can be found by searching for "plastic trading card sleeves".

Tips for Teaching Success

If you cannot obtain plastic sleeves, students can make their own. Part of the impact of this art form is the simultaneous display of nine cards in a slick plastic casing. Presentation is part of art, and the plastic sleeve is comparable to framing a work of art. It adds polish and completes the artwork. The same is true for other forms. CD cover designs look good presented in plastic CD cases for example.

To make plastic sleeves, study the construction of a commercial plastic sleeve for trading cards. A similar sleeve can be constructed using a clear plastic such as overhead projector transparencies, stapled with an opaque backing piece of cover stock or construction paper.

Artist's trading cards are best understood by looking at some examples. Online searches will result in many images of cards. Alternatively, if another format is used, have appropriate surreal examples in that art form.

Note that all artist's trading cards are not surreal. Choose examples that illustrate some of the principles of surrealism discussed earlier.

Giving students a homework assignment to research trading cards is one way to approach the background needed for this project. Another possibility is to give them a FAQ sheet, such as the sample found in Supporting Materials.

Once students have been introduced to the concept of artist's trading cards, they can set out to create their own. Usually, they will need a class or two to collect images and materials.

Tips for Teaching Success

Provide sleeves for students to keep the cards as they work on them.

Provide a template for students to trace onto cover stock, ticket board or bristol board. Students can trace and cut out all nine cards, and then decorate.

Remind students that their cards should exhibit evidence of surrealism. Review juxtaposition, distortion, scale, and creating a fantasy element in the theme they have chosen. Not all trading cards are surreal, but surrealism is the focus in this collection of cards.

It will take a few classes to collect materials and construct cards. During that time, the following lesson can be incorporated.

LESSON THREE: COMPOSITION

As students start assembling their cards, the initial focal point should be surrealism. Post a few basic surrealism concepts prominently in the classroom and refer to them often

However, for the cards to be visually effective, some discussion about different ways to consider composition will be helpful and meets the outcome SCO 1.1 (Consider design elements).

The following three design points will help students achieve more interesting cards:

- *Use of a background.* Cards benefit from having an established background. This can be a texture, landscape, simple scene, decorative paper, and so forth. It should be simple enough for the details to stand out.
- *Focal point:* This is the main subject of the card, which is what you immediately notice when looking at the card. It is usually a larger item, but a focal point can also be small and something that stands out. The question for students to ask in arranging their cards is “What do I want people to notice first?”
- *Embellishments:* Added details, which can give the card a surreal touch or simply add design elements such as pattern, repetition, and colour.



A short demonstration of these three points will help students see the difference between a card that is thoughtfully arranged, versus one where things are just randomly stuck on.

Students can examine their own cards, as they will likely have made a few by this point. Have them share with a partner the cards they think are most successful. Why do they think they are successful?

Cards can be returned and added to over time. As students work through their cards, they can reflect on what the cards need. Students may consider that their cards need:

- more surreal effects
- more visual interest or better design
- better use of materials
- improved content as to the theme or phrase

LESSON FOUR: SYMBOLISM

Students can spend some time reflecting on their own artwork in relation to subject matter. In the same way that they reflected on the art of others and wrote about it as a response, they can interpret their own work.

A review of symbolism and finding meaning in images will help students to begin to interpret their own work. As well, artwork often has unconscious symbolism. Students can create work and discover afterwards that there is meaning that they had not originally thought of.

In reflecting on their work in written form or in a discussion with a partner or small group, students can consider the following:

- What symbols or ideas did you choose that directly communicate about your theme?
- What ideas or symbols did you put in that you aren't sure what they mean?
- If this work was done by someone else, and you guessed at the meaning, what might you say?
- What do you think you are saying about your theme?
- Have you said anything in your art that surprises you, perhaps that you hadn't planned?



In working with partners, students can follow the PQP (Praise, Question, Propose) model of critiquing:

- *Praise:* Point out something that is effective about the other person's work and say why. "The bright red background catches my eye and is very surreal because the sky is never that bright red colour."
- *Question:* Ask a question about something that needs to be explained. "What is this part of the picture about?"
- *Propose:* Suggest an improvement or direction that the art might go in. "I don't see a focal point in this card, and everything is just randomly sprinkled around on it. Perhaps it needs a focal point. Do you think you could add something?"

Tips for Teaching Success

Students vary widely in their ability to use symbols at this age level. Some students will have elaborate explanations for their imagery. Others will have almost none or remain very literal. Help the students with challenges in this area by talking with them about their work or providing opportunities for them to share with others. Developing the ability to make judgments about subject matter applies to the student's work (SCO 6.1) as much as it does the work of others.

Some students will become totally involved in creating bizarre images which appear to have little thought as to content. Encourage students to come back to their chosen theme and help them to stay focused on the communication aspect of art making.

Ask questions that will help students to see the connection to their theme (often there will be a connection, but it is tenuous, and students easily lose the thread).



Use an exit card and have students interpret each other's cards, or their own. For example:

Artist Cards Exit Pass Name _____ Class _____

Keywords: Juxtaposition, Distortion, Scale, Fantasy, Composition, Space, Theme, Surrealism, Meaning, Colour, Background

Using some of the above terms (and others) describe one of the cards you have seen. You may wish to make comparisons to your work or other surrealist pieces you have seen.

This unit can be done entirely with just magazines, scissors, cover stock and glue sticks. However, in doing so, they will miss an opportunity to incorporate other materials into the artwork.

Some of the following options can be considered:

- Using drawing materials, as well as magazine pictures, adding surreal details that are hand drawn only, or are hand drawn and combined with the magazine pictures
- Using images from the internet
- Allowing students who have difficulty drawing, to trace some images to get a surreal effect
- Using oil pastels or chalk pastels for backgrounds
- Creating specialized papers, such as marbled paper, or reusing test and practice paper from water colours or painting units
- Adding stickers, stamps, decorative ribbon, tape and other embellishments. Note that students can become very carried away by embellishments. These should only be brought out at the very end, and the focus kept on the original meaning of the card.



Rubrics such as the example in the Appendices should be co-constructed with students early in the unit.

- NOTE: Observations and checklists will be very helpful when it comes to the final summative rubric. Outcomes such as SCO 1.1, where the student's thinking and planning are demonstrated by their actions as they assemble the cards, is best determined by ongoing classroom observation.
- Students can easily be sidetracked in this unit by the richness of the materials. Reviewing surreal concepts at the beginning of each class can help students to stay on track. Have students examine the cards created to date and identify the surreal concepts in each card. This gives students multiple opportunities for reflection and success, and to apply critical thinking to their work as part of the ongoing process. (SCO 6.4 Engage in critical reflective thinking).
- Consider having students reflect on these and other questions, to provide you with further evidence of student learning. This will allow you to quickly see content in their artwork which might otherwise be overlooked in a project so detailed and small
 - List several examples of places where you used surreal effects on your cards
 - What kinds of surreal effects did you use?
 - Pick you three best cards and explain how the symbolism and content relate to your theme
 - Pick one care, and comment on the arrangement
 - What would you like me to notice about your project, overall?
 - What would you do differently if you were to do this again?



Trading cards can be created using any number of themes. To combine cards with another subject area, brainstorm themes that would fit that subject. The surrealist component needs to suit the theme, however.

- *Language Arts*: Plot, setting, or character exploration for novels and stories
- *Social Studies*: Expressions and statements about a particular era in history, or world events such as World War I or World War II.
- *Science*: Environment, ecology, and the relationship of humankind to the earth

Unit 3: Pop Art Assemblage (5 hours)

Introduction

Pop Art is an art form that developed in the 50's and 60's, in reaction to the serious approach to art making that had developed. Pop Art derived its images from popular culture such as Andy Warhol's *Campbell's Soup Can*.

Pop artist Richard Hamilton once stated that pop art has the goals of being “popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous, big business.” This is in direct contradiction to the traditional concept of art. Therefore, some time is spent in this unit in exploring ideas such as “What is art?” and “What is ‘good’ art?”

Pop Art is meant to be easily understood and is derived from mass media and popular culture. It has appeal to students in their teen-age years with their involvement in popular culture. The foundation of this unit is the students' own experiences and observations of popular culture. Assemblage is the art form chosen, as it is a contemporary form of sculpture that offers a wide range for expression of popular culture.

Parts of the final assemblage are constructed in individual lessons. Students create miniature pop art expressions in drawings and miniature clay replicas, which are then assembled together, along with found objects. Various options for the assembling of the final sculpture are presented at the end of the unit. Students may have experienced assemblage in the grade eight sculpture module and can build on their previous knowledge.

Materials

- bristol board or ticket board, cut into strips
- markers
- examples of Pop art, plus other visuals from previous units (Impressionism and Surrealism)
- sketchbooks or response journals
- drawing paper
- small pieces of white mat board, cardboard or foam core.
- black permanent markers
- pencils
- modeling clay (see “About Modeling Clays” section in this unit)
- clay tools or an assortment of knives, forks, popsicle sticks, toothpicks and other clay tool substitutes
- paints and small brushes (optional, depending on type of clay)
- containers for the final assemblage, such as clear plastic drinking glasses, pop bottles, wood scraps, picture frames, and so forth. Using recycled materials is desirable.
- miscellaneous small junk that would usually be discarded
- fancy embellishments such as stickers, tissue paper, ribbon, glitter glue, wrapping paper

Resources

- How to Survive Modern Art by Susie Hodge
- Usborne Book of Art: Usborne Publishing
- How Artists Use Series by Paul Flux (student texts)

Outcomes Addressed

Students will be expected to

- 1.6 create artworks, integrating themes found through direct observation, personal experience and imagination
- 2.4 acknowledge and respect individual approaches to and opinions of art
- 3.1 examine the role and influence of visual images in their daily lives, including mass media and popular culture
- 4.3 create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists
- 8.2 identify and discuss the source of ideas behind their own work and the work of others

Teaching, Learning, and Assessment Process

LESSON ONE: INTRODUCTION TO POP ART

In this lesson, students will view and discuss some of the qualities of Pop Art, in the context of a discussion about the nature of art and art making. As well, they will begin to generate some of their own ideas about pop culture as a preparation for the following lesson.

Materials

- bristol board or ticket board, cut into strips
- markers
- examples of Pop art and visuals from other 20th century movements such as impressionism, expressionism and surrealism
- sketchbooks or response journals
- Pop Art visuals (available online at www.usborne-quicklinks.com or in texts referenced for this module)

Visuals

- Duchamp, Fountain (Usborne Book of Art)
- Hamilton (Just What Is It That Makes Today's Homes So Different, So Appealing)
- Lichtenstein, Wham (Usborne Book of Art)
- Warhol, Campbell's Soup Can (How Artists Use Perspective)

Review briefly with the students the contemporary art trends they have studied to this point. If this is their first introduction to contemporary art, present a range of contemporary images to create a context for Pop art. Present some of the images from Pop Art, and explain the context for Pop artists (see *Usborne Book of Art and Surviving Modern Art for sections on Pop Art*).

Divide students into small groups or pairs, and have them brainstorm the answer to the question “What is art?” Having a variety of images ranging from realistic through Pop and Abstract Expressionist, will help students focus on some of the more difficult aspects of that question.

Images from the student text series *How Artists Use* will provide a series of images that will stimulate exploration of these questions.

Help them consider:

- Is it art if anybody can do it?
- Can art be ugly or shocking or disgusting?
- Is it art if nobody made it by hand (such as Duchamp's urinal, entitled *Fountain*)
- Is it art if someone just says so?
- Can art be complete nonsense and make no sense at all?

Encourage students to examine the question as though they are from another planet, looking at art totally objectively. How would they define it?



Let students know your expectations regarding SCO 2.4 (acknowledging and respecting individual approaches to and opinions of art).

Circulate through the groups, using a checklist, and observe conversations.

- Assist students with remaining on track and being respectful of each other's opinions.
- After students have generated several ideas, have them copy one or two onto Bristol board strips, which can then be posted in the classroom as a display.

Following this exercise, open up the question “What is ‘good’ art, and how do I know?”

- The discussion can take place in small groups or as a whole class.
- This should be an open-ended discussion, with no “right answer.” The purpose is to help students open to the idea that part of art is not only visual, but also the concepts behind what the artist is doing.

Exploration of these ideas is needed to understand many contemporary art forms, which often have a conceptual as well as a visual basis. For example, Dada, Ready Made, Minimalism and Conceptual Art as well as Pop Art, all have a conceptual foundation.

LESSON TWO: EXPLORING POPULAR CULTURE WITH MINIATURE DRAWINGS

In this lesson, students explore their own relationship to popular culture and begin sketches or drawings of some of their ideas. They can bring in visual references based on their ideas to help with executing small drawings that will become part of their assemblage. This lesson may take more than one class, or aspects of the lesson could be assigned as homework.

Materials

- sketchbooks or drawing paper
- small pieces of white mat board, Bristol board or foam core, about 4 cm by 4 cm
- markers (include black permanent markers and coloured markers)
- pencils and coloured pencils
- sources of visual references (assigned as homework, searched online, or from classroom junk box)

As a class, have students brainstorm examples of popular culture. List some categories to consider. For example:

- brand names
- foods and drinks
- toys
- movies
- TV Shows
- products (especially new products)
- famous people
- Internet phenomenon (some popular culture items exist only online)

Encourage students to be as specific as possible. For example, rather than “dolls” the example would be “Barbie dolls”. Examples should have an iconic quality that relates to mass marketing, mass media and popular culture.

Students then individually brainstorm specific popular culture influences in their own personal lives, in three categories. A work sheet template would be helpful to keep students on track.

- *Category One:* Ages one to five years. (Some students will not be able to remember anything from this period, but they may recall favorite TV shows or cartoon characters, as an example.)
- *Category Two:* Ages five to ten years. Help students focus on what their favorite toys, brands, shows, books, cartoons were from this period.
- *Category Three:* Ages ten to the present (about fourteen or fifteen). This should be the easiest category, as it is the most recent.

Tips for Teaching Success:

A motivational activity sheet can be helpful for the brainstorming. Indicate the three age categories and some key points from the previous lesson relating to popular culture. Encourage students to pick things that were personally meaningful to them at each age level. Stress that choices should be based on their own experiences and preferences, rather than just picking ideas that all their friends are using.

Note that some students have a lot of resistance to going back into their childhood for personal reasons. Accept the degree to which they can go back in time and focus on more recent time periods if they seem reluctant or blocked about their memories.

Access to a computer and printer will help students print out visual images of the products and mass media images that they most connected with. Use the cut and paste function, and reduce the image sizes, so students only need one piece of paper per collection of images.

Encourage students to research and bring images from home, or actual objects (for example, a Lego figure) to draw from. Students who have brought in nothing or who have no access to images can draw from memory or use what is at hand. Running shoes are a good example of an object that is visually unique and suitably meaningful to most students. Other items might include make-up, logos on clothing, and items in their book bags that are personal to them.

A junk box in the classroom with dinky toys or other common mass media items will help as starters for students who have not brought in anything. Paper cups and napkins with logos, sports pennants, and many other usually discarded items can be included in the junk box.

For storing all items during this project, give each student a clear plastic bag, such as a freezer bag, with their name and class on it.

Preliminary sketches are done in a loose manner, based on memory or observation, or as homework.

Students then do final miniature drawings, on “tiles” about 4 cm by 4 cm. Foam core, Bristol board or mat board can be used to create the tiles.

Final miniature drawings can be done in a Pop Art style using markers. These small tiles will be made part of the final assemblage. Students can consider:

- use of flat colour or exaggerated colour (see How Artists Use Line and Tone, Lichtenstein “Still Life with Lemons” as an example of the use of flat colour with pattern and outlining)
- use of pattern and heavy outlining
- realistic replicas of a popular cartoon figure, logo, candy bar, brand name or other mass-produced item



Students will engage throughout this unit by bringing their own experiences and objects into the classroom. Observe and note the students who are engaging in relating the content of their work to their own lives (SCO 3.1 Examine the role and influence of images in their daily lives). Explain that the element of personal connection is actually part of the outcomes for this unit.

Circulate and discuss choices and encourage students to relate choices to their own experiences, rather than just grabbing the first thing that comes to hand.

Some students will need extra support to meet this outcome. Have a reserve collection of popular images – cartoons, containers and coffee cups with logos on them, magazines and junk box items that can be drawn on.

Record which students are bringing in content and ideas for their assemblage, or who are completing assignments at home. This can be computer printouts, digital format photographs of personal items, (done with a personal phone) or anything related to the pop art theme. Items brought in can be almost anything, but the size will depend on the type of assemblage chosen for the final project.

Exit Card:

Students may reflect on their choices on an exit card and demonstrate meeting the outcome by articulating the connection between what they have chosen and their own lives.

LESSON THREE: EXPLORING POPULAR CULTURE WITH MODELING CLAYS

Students will be modeling replicas of popular culture items from their list. Food or drink items, candy bars, objects, cartoon characters, and other items on their list are all possible candidates for replication. Depending on the clay chosen, students can paint the replicas or leave them unpainted. Replicas will then be incorporated into the final assemblage.

Materials

- modeling clay (see “*Tips for Teaching Success*” below)
- clay tools or assortment of knives
- forks, popsicle sticks, toothpicks and other clay tool substitutes
- paints and small brushes (optional, depending on type of clay)
- research online sites on using polyvinyl clay if that is the type chosen

Tips for Teaching Success

There are a variety of clays that can be used for this lesson:

- Polyvinyl clays, such as Sculpey or Fimo are used for the purpose of this lesson, and usually do not need to be painted. These clays need to be baked and are relatively expensive, but excellent for fine details.
- Air dried clays, such as Das; a white clay body is preferable and can then be painted. Relatively inexpensive when used in small quantities and dries in a couple of days.
- Home- made clays, such as salt and flour clay, bread and glue clay, or cornstarch clay all take more time to dry or bake and can also be painted. Recipes can be found online. The advantage is they are readily accessible and inexpensive.

Regardless of the kind of clay chosen, as teacher you should have experience by experimentation with the clay before working with it in the classroom. Make some small objects to demonstrate to students what is possible using the clay you are working with.

Every clay has its limitations and familiarity with the way the chosen clay handles, and dries is a necessity. Familiarity with a specific clay is necessary to help students avoid disappointment due to their inexperience.

Plasticene is not very suitable for incorporation into the assemblage, as it will not dry and cannot be glued into the final sculpture. However, if it is the only clay available, some other method other than gluing will have to be used to incorporate it into the assemblage. A final coating of an acrylic can help preserve the plasticene.

Explain to students they will have an opportunity to make miniatures of some of the items on their popular culture personal list (whatever time allows). Having a few miniatures made as examples to show the students will be an excellent motivator. The level of detail and sophistication in rendering possible with polyvinyl clays is exceptional and makes polyvinyl clay (also called polymer clay) exciting to work with.

However, homemade clays also offer a range of possibilities, as long as items are kept small.

A preliminary online search will reveal the full range of the clay medium, and many of the techniques that are available with the clay you choose. For purposes of this unit, polyvinyl clays are used.

Modeling with polyvinyl clay

Multicolour packs are available and are desirable so that students have a range of colours. Size of items will depend on the number of students and clay available, but items can range in size from very miniature (about 2 cm x 4 cm) to double and triple that size, if quantity of clay and budget available permits. Large pieces are technically possible but are very expensive to execute.

Polyvinyl clay needs to be worked between the fingers to become soft and pliable, before shaping. If it cracks during shaping, the clay is insufficiently softened.

Polymer clays can be rolled much more finely than other clay types. Stripes, lettering, dots, patterns, and small details of all types can be accommodated. Demonstrate to the students – or have them experiment with – the clay they are using, to explore what it can do.

Useful tools with clays include toothpicks and some small cutting blades or knives. Knives do not need to be extremely sharp but need a fine blade.

Sketchbook Opportunity

While clay is being distributed, students can sketch their ideas in their sketchbooks. Check to ensure that the student's plan is manageable in concept and size, for the clay you have selected to use.

Tips for Teaching Success

Stress that items should be modeled in miniature, particularly with the polyvinyl clays.

Have previously made examples available, so students can see what is possible with the clay they are working with.

Use a sharp knife, such as an Exacto knife, to cut blocks of clay into small pieces for distribution. One block of clay will yield between eight and sixteen small pieces of clay. The larger pieces are used for the main body of the object, and the smaller pieces for details.

Save every scrap of polyvinyl clay left over. An egg carton is useful for this, with the colours labeled. There will be left over pieces which can be used for details by other classes.

Put finished pieces on an aluminum cookie sheet that will not be reused for cooking purposes. Bake clay according to package instructions.

Avoid over baking (too hot or too long).

Avoid baking in a classroom while students are present. The baking clay is certified as a nontoxic art material (unless baked too hot), but it does smell, and that may bother some students.

LESSON FOUR: ASSEMBLAGE SCULPTURE WITH A POP ART THEME

Materials

- glue guns
- cool melt glue sticks and/or five-minute epoxy glue
- other materials will vary depending on the method of assemblage chosen
- in addition to items brought from home, a base is needed. Some options for the assemblage base include:
 - plastic cups, clear pop or juice bottles
 - wood scraps attached to a base or support
 - picture frames
 - boxes or containers of all types
 - clothing and accessories that can be transformed and added to (clothing can be made firm by painting with latex paint or fabric stiffener and shaped over a wire support to create a sculptural base for adding items)

At this point students should have some or all of the following:

- small or miniature drawings in Pop art style or content
- small pictures from magazines, computer printouts, or photographs
- objects and junk from home such as jewelry, old toys, broken watches
- one or more modeled clay objects related to their Pop art list

Student items can be supplemented with

- stickers
- dollar store items
- yard sale or staff contributions to junk box
- decorative kitsch, such as wrapping paper, gift bags, ribbons, jewelry, and so forth

Students are now ready to assemble their sculptures. Providing some kind of structure to glue everything onto or into is the first step. Two options could include:

- *Plastic cups:* Using small clear plastic cups (or bottles cut open) insert and arrange objects inside, gluing objects down as necessary. Seal cups rim to rim by gluing openings together, and then stacking the capsules end to end, totem pole style. This creates a very futuristic polished final piece, and the use of plastic cups is typically “Pop Art” in concept.
 - Cups can have other materials added, such as clear glazes, cellophane, tissue paper, etc. to stabilize and add interest to the contents. The students’ assemblage can use as many cups as needed, usually from two to six cups is adequate. This will create a “totem” of one to three enclosed capsules.
 - Glue guns or five-minute epoxy glue are the most effective glues for the objects inside the cups, as well as for sealing the rims of the cups together and attaching stacked sealed cups.

- *Wood base:* Using wood scraps, glue together an interesting series of shapes. Wood surfaces can be decoupaged (paper images applied using a mixture of white glue and water mixed 50/50, under and over the paper).
- Glue in popular culture objects after the decoupage is dried. Glue guns or five-minute epoxy are the most practical options for attaching objects into the assemblage.
- The option of wood scraps is recommended if students have a lot of flat images such as magazine pictures. If they do not have access to junk or very many objects the wood surfaces will provide an interesting sculptural way to use the flat images. Additional bright colours and glitz can be added to give the assemblage a Pop Art feel.

Other methods of assemblage are possible, using different objects as a base. Reviewing assemblage art with the students will help them to understand some of the possibilities. Assemblage is part of the grade eight module Visual Arts 8: Sculpture. See that module for further instructions on using assemblage.



A self-evaluation sheet for this project will be helpful in determining the final success of the student. Questions to consider could include such things as:

What popular culture items have you included in your assemblage?

- Pick several items that you have included in your assemblage and explain their connection to your personal life.
- What do you now understand or think about art that is based on popular culture?
- In what ways might mass media have influenced you?
- What are some elements of popular culture that are personally important to you, or have had significance for you?

A sample rubric can be found in the Appendices. This rubric should be co-constructed with the students and discussed with them throughout the unit, as it relates to the content of the classes. Discussion with the students on what success looks like should be an ongoing part of the curriculum.



Display work en masse, in trophy cases in the school, or on tables in the library, and have students tour the work and respond to it.

Unit 4: Performance Art with Masks (6 hours)

Introduction

Performance art evolved, like many contemporary art forms, from Dada — an art movement that started in Switzerland during World War I. Original performance pieces included the offbeat, bizarre, and nonsensical. In the decades of the sixties and seventies, some performance art or “happenings” had political or social statements as part of their purpose.

Performance art includes a blending of several art forms, such as theatre, music, and dance, as well as the visual. It blurs the distinctions between these forms, similar to the way a mixed media piece blurs the distinctions between painting, drawing, and other media. There are no rules as to what a performance piece may or may not include, although usually there is a theatrical element to all performance art.

Masks and the rituals that have accompanied them for millennia were, in some respects, the original performance art. The cultural purposes of these performances ranged from healing ceremonies to shamanistic animal totem rituals and often had a spiritual connotation. Masks are more than objects; they are meant to be worn. Accompanied by motion and sound, they are given life. A mask as an object is only half of the equation. The true power of the mask comes through in the context of the performance.

Therefore, masks are an excellent vehicle through which students can experience the blending of art forms that comprise performance art. Masks can be combined with mime, theatre, music, and movement. Various themes can be chosen for exploration, creating brief performance pieces in the context of the classroom. Unlike traditional theatre, rehearsals and polishing are not necessary to experience performance art.

The final lesson in this unit is on the wearing of the mask and is the most significant part of this unit. It is at this point that students experience performance art and are introduced to the potential of the mask. In performance, students focus on what they can communicate using multiple art forms, of which the mask is only one part.

Because performance art is the subject of this unit, a teacher may choose to have students create a simple mask form, and use the time allotted in this unit for exploration of the theatrical possibilities of the mask. The final lesson or dramatic part of the unit could be extended over several classes.

Students with little experience in performing may not feel comfortable to get up and perform in front of others. Some initial drama warm up exercises that involve movement and sound, such as the circle exercises where a sound is passed from person to person, should be introduced. If exercises are made part of every class during this unit, as an opening or closing, students will be more comfortable when it comes time to perform wearing their masks.

While masks create an excellent vehicle for students to experience performance art, it should be made clear that masks are not inherently part of performance art. To expand the students' understanding of performance art as a contemporary art phenomenon, further exposure to performance art as it has been presented by contemporary artists is recommended. This can be accomplished through individual or group research or attending a performance piece whenever possible.

Some parts of this unit relate more directly to using masks, than to performance art as strictly defined as a contemporary art form. This unit is a loose combination of mask, theatre, and performance art. Teachers may choose to emphasize some aspects more than others, but the performance aspect should always be a part of the unit.

Materials

- visuals of masks from a variety of cultures
- sketchbooks
- pencils
- plaster bandages (quantity will depend on size of mask. Allow one meter of bandages about 6 cm wide, for a half mask). Note that other masks types may be chosen.
- mask molds (optional)
- paper towels
- spray bottle(s)
- water containers
- old scissors
- plasticene (optional)
- newspapers in quantity
- duct tape or packing tape (optional)
- papier mache clay (optional)
- clay tools
- tempera paints
- bristle brushes in a variety of sizes
- decorative embellishments
- glue guns
- string or elastic
- digital cameras or video cameras

Resources

- Mask Making by Carole Siven
- Surviving Modern Art by Susie Hodge
- Usborne Book of Art: Usborne Publishing

Outcomes Addressed

Students will be expected to

- 1.2 assess and utilize the properties of various art media and their ability to convey messages and meaning
- 2.5 work interactively, co-operatively and collaboratively
- 4.4 compare the characteristics of artwork from different cultures and periods of history
- 5.1 draw upon other arts disciplines as a resource in the creation of their own artworks
- 7.1 practice safety associated with proper care of art materials and tools

Teaching, Learning, and Assessment Process

LESSON ONE: INTRODUCTION TO MASKS AND PERFORMANCE ART

Most students have limited experience with the full range of expression and materials that are possible in masks. This lesson should introduce students to a cultural range of different masks as well as the context of performance art.

Materials

- visuals of masks from a variety of cultures, sketchbooks, pencils.

Mask examples chosen should have a variety of emotional expressions and be from diverse cultures. Select examples where the features of the masks (eyes, ears, nose, mouth, cheeks, lines, and so forth) are emphasized. Traditional Noh masks from Japan have very detailed and varied facial expressions. Other cultures with strong mask traditions and facial features include the Canadian northwest coast, African, and Iroquois.

During the viewing and discussion of the masks, have students consider the following points:

- Notice that the features on the mask are exaggerated. What features do you notice? Which ones stand out, and why?
- How is the shape of a feature, such as the eyes, different than what you would see in real life?
- Is the shape of the mask itself a feature?
- What mood or expression of emotion is the mask communicating?
- How did the creator of the mask make the features express that? What angles of the eyes, mouth, eyebrows, and lines contribute to the overall communication of that mood or emotion?

Working in their sketchbooks, have students design three masks, considering the shapes of as many different features as they can in relation to the mood or emotion they want that mask to express. Lead students in a discussion on the shape and angle of the eyes and eyebrows as well as the shape and angle of the mouth.

Tips for Teaching Success

Create and post a list of all facial features noticed in the mask discussion.

Keep mask drawings fairly large and encourage students to exaggerate major features such as eyes, nose, mouth, and eyebrows.

Keep drawings in pencil only, so students focus on shape and detail in the drawing, rather than on colour.

At some point in this unit students should have the opportunity to research and understand performance art. Performance art may have content that would be considered inappropriate in a school setting, so websites and artists should be carefully chosen. For example, Yves Klein's *Anthropometries* involved nude models covered in paint who then rolled on the paper. Preliminary viewing of websites involving performance art is recommended.

It should be clear to students, whether through examples brought up in class, or through their own research, that performance art is not the same as theatre, nor does it necessarily involve masks.

Performance art is best understood by experiencing it. By definition, it is a performance. Just as it is difficult to appreciate Shakespeare in written form, off the stage, so the true impact of a performance piece will not be felt simply by reading about it. However, reading about performance art will give students some sense of the range and possibilities and some understanding of the genre.

Exploration of performance art can be done as homework, in small groups, or be presented by the art teacher.

LESSON TWO: MASK CREATION

Students will create their own masks, to be used in performance. This may be a half mask or a full mask. Traditionally, no speaking is done under a full mask, so if voices are to be used, half masks should be the form. Half masks also require less material. For purposes of the example, plaster bandage masks have been chosen. Other mask structures are possible, including:

- cut and shaped paper masks
- papier mache on an armature such as cardboard or a plastic water jug cut away
- cheese cloth or fabric and white glue

The masks presented in this unit are done with plaster bandages, but other options can be researched online. For example, a search for “cut paper masks” will present many options for simple mask creation that will allow more time for the theatrical aspects of this unit. Remember that the performance element is a significant part of the unit.

Materials for Plaster Bandage Masks

- plaster bandages (quantity will depend on size of mask - allow one meter of bandages about 6 cm wide, for a half mask)
- mask molds (optional)
- paper towels
- spray bottle(s)
- water containers
- old scissors
- plasticene (optional)
- newspapers in quantity
- duct tape or packing tape (optional)

Masks can be formed directly on the students’ faces, on molds, or on plasticine modeled on a support. Plastic mask molds are inexpensive, re-useable and readily available from most classroom art materials suppliers.

If the masks are created on the students’ faces, consider the following:

- Students should work in pairs, splitting the class time. It takes about half an hour to do a mask.
- Pre-cut the bandages in strips about 5x10 cm. Note: cutting bandages is hard on good scissors. Exact cutting is not necessary.
- Students need to be able to lay their head fairly flat. Provide head supports so students can tip their head back or let them lie flat.
- Provide newspapers under each workspace, as the plaster is messy

Instructions for plaster bandage masks done on the actual face:

1. Have warm water and bandages precut into pieces about 5 cm x 10 cm. They do not have to be carefully cut.
2. Position student so their head is fairly level, and they will be comfortable for the duration.
3. Cover the part of the face to be “masked” with a piece of good quality paper towel, and lightly spray it with water, to dampen it. Paper towel should follow the contours of the face.
4. A paper towel “scarf” around the neck will help catch drips
5. Create a mouth hole to breath through (some students like to use straws)
6. Beginning at the top, dip one bandage at a time in the water and smooth it out over the face. Overlap the bandages. Leave a fairly large opening around the eyes, as they will be filled in later by the mask’s owner.
7. Smooth the bandages out as the mask is created. Plaster will start to set up immediately and smoothing later may not work very well. Smoothing ensures bandages adhere to each other and creates a better surface for the paint.
8. Do not exaggerate features at this point. The students will do that on their own masks in another lesson. Double over bandages around the perimeter to form a rim around the edge that is reinforced.
9. Try to keep the mask even on the right and the left side of the face.
10. The student having their mask done needs to be quiet and still. Constant movement will keep the bandages from setting up properly and will weaken the mask.
11. When complete, five to ten minutes or so is needed for the bandages to harden. When the mask feels hard to the touch, it can be gently lifted off, the name put on the inside, and set aside to harden.
12. Masks are still very fragile until completely dried – overnight in most cases.

Tips for Teaching Success

- Not all students can handle this experience, although most can, and find it enjoyable. Students need to be working with someone they trust, however.
- Relaxing music, dimmed lighting, and a “spa” atmosphere help the students get into the spirit of quiet.
- Assist the students who have motor co-ordination challenges. If masks look very rough, assist in smoothing out the bandages. Reassure students that this step is just the base on which the rest of the mask will be built. It may look weird and strange, but it will be totally transformed.
- Consider training two or three students in advance, to help other students in the class. Another option is to have small groups do the bandage mask step, while other students continue mask drawings or other sketchbook work.
- If unfamiliar with these materials, prepare a sample mask first to get a sense of how the materials work. Online research into “plaster bandage masks” may be helpful.

Instructions for working on a plasticine support (or mold):

Note that if students are working on plasticine or molded support, papier mache or an alternative material such as fabric and glue, can be used to create the mask rather than plaster bandages.

1. Masks done on plasticene are easiest if they are half masks, as a full mask in plasticene is difficult to shape for wearing and uses a lot of modeling material for the base.
2. Prepare bandages by cutting into strips, as above.
3. Form an egg-shaped support for the plasticine modeling by firmly crumpling several sheets of newspaper and wrapping them in a final sheet of newspaper, to create a neat package. Form a firm oval support that is about the width of the student's face or slightly larger. Flexible measuring tapes such as those used in sewing garments will facilitate correct size.
4. Wrap the support firmly with duct tape or packing tape. Note that the support should not have a lot of give when it is pressed on.
5. Using plasticine, model a half mask (eyes and nose, but no mouth) on the support. Do not attempt to exaggerate features at this point, or the mask may be uncomfortable to wear. A modeled mask should resemble a very simple facial mask with nose and eye holes in the desired shape and appropriate placement.
6. Cover the plasticine with saran wrap, pressing it to the mask. Cut slits with scissors to allow air to escape if there are air pockets.
7. Proceed as above, with plaster bandages.

Tips for Teaching Success

- Double the bandages around the edges and around the eye holes, for strength.
- Use the measuring tape to check placement of eye holes and width of the mask. Make sure the mask will fit the curvature of the face.
- If the plasticene mask is very flat, curve can be introduced by bending the support and holding the bend in place with a piece of tied string, before applying the plaster. If the support is bent, check to make sure it will still fit the face.
- Soften the plasticine. To soften, put plasticene in very warm water, or use a hair dryer to soften. (It is oil based, and will not dissolve, but it will melt if heated too much.)
- Smooth out the small holes and rough edges in the plaster, as the bandages set up. Students are tempted to use water to do this. It is better to not use water. As the plaster sets up, it will form a smooth creamy surface that can be smoothed over before it is finally set.
- Once set, the plaster cannot be smoothed or changed, so it is important to smooth as they are working.
- When the mask has set – about five to ten minutes – use the saran wrap to gently remove the mask from the mold. Plasticine may then be reused for another class. Masks are very fragile until totally dried.

LESSON THREE: FEATURES

Materials

- plaster bandage materials and/or papier mache or other synthetic clay
- materials for supports such as paper towels, masking tape and tin foil, plastic water jugs
- water containers
- clay tools or hand-made tools such as popsicle sticks, knives, etc.

Other commercial air-dried clays may be suitable but should be tested for their ability to strongly adhere to the surface of the mask. Regular pottery clay will not work.

In this lesson, students will add exaggerated features to the mask, further developing their character. As in any creative process, the feeling of the character may go through several shifts. For example, what starts out as an angry mask may evolve into a sad mask. Encourage students to be aware of the “life of the mask” and to be aware of what seems to be emerging as they work on it throughout the entire process.

If time permits, features may be modeled using plaster bandage material, or commercial papier mache clay. This can be done immediately after the first layer has been applied, and while the mask is still damp. If this is the case, the mask needs to remain with a support underneath it as it will be very fragile. Otherwise, the masks should be dry from the previous lesson. Proceed to adding and developing the features.

This lesson can be done, using any previously created base, including a base of shaped cardboard or a cut away plastic water jug.

Have students study the mask, determine what mood or emotion they wish to bring out, and how they might do that. Some possibilities to consider are:

- changing or developing the eye shape. The new eye is cut out of heavy paper stock, such as ticket board, and attached to the eye hole with plaster bandages over it.
- emphasizing features, by building up thin ridges around them
- enlarging features. In some cases, such as with a very large nose, an armature or support made of tin foil underneath the modeling material may be needed.
- emphasizing the direction and angle of the eyebrows
- adding features such as ears, horns, eyelids, lips, teeth, and so forth. Again, these can have supports under the bandages or clay, made of tin foil or Bristol board and attached with duct tape or masking tape.

Sketchbook Opportunity

Students may wish to do some planning sketches in their sketchbooks to help them consider different options for developing the features. Review angles of the eyes and eyebrows and the emotions that are communicated. For example, eyebrows slanted in towards the nose give an angry effect, while eyebrows lifted at the inner corners give a quizzical or sad look. Japanese Noh drama mask images are an excellent source for analyzing the exaggeration of features in masks.

Tips for Teaching Success

Avoid cutting into a plaster mask, as the bandages will crack and weaken. Any cutting should be only what is absolutely necessary, and often will need to be repaired with extra bandages. A cracked mask will fall apart.

A demonstration on how to build up features will help students to understand how to make best use of the possibilities of the materials, whether plaster bandages or papier mache clay is being used.

If commercial papier mache clay is used, a small bit of water will help students to smooth the clay out.

Plaster bandages are limited in what they can do in terms of volume. The bandages will be supported by shaping feature changes with twists of paper towel or tin foil underneath the bandage. The bandages then just act as a covering to hold the changes in place and blend in with the surface of the mask. Masking tape can temporarily hold the supports in place.

If the initial mask is papier mache, features are best built up using that material in either clay form or using supports (as above) with papier mache on top.



While circulating around the room, note which students are having difficulty adding to or developing their features. Using an exit card, sketchbooks, or partners, have students respond to the statement: “Describe the mood or feeling of your mask at the moment”. Follow up in the next class, to assist students in articulating the mood of their mask.

Tips for Teaching Success

Sometimes the mood of a mask is not one thing and isn’t always an emotion. For example, a student might respond “My mask feels rough and like he’s looking for a fight. One eye is a little crooked. I think he just got punched. He seems kind of sad on the left side, but angry on the right.”

LESSON FOUR: PAINTING

Materials

- paint, preferably liquid tempera or acrylic craft paints
- bristle brushes in a variety of sizes
- water containers
- paint containers

Before students paint their masks, some experimentation with colour possibilities is helpful. Have students consider the mood of the mask, and what kinds of colours would bring that out. The mood of the mask will change dramatically, depending on how it is painted and the style of painting.

Sketchbook Opportunity

Students can be assigned homework to do a painting plan or palette of colours that they think would suit the mask. Encourage students to think beyond the realm of painting the mask flesh coloured.

Some review of warm and cool colours, contrasting colours and complementary colours, will help students make colour choices. Students can consider the following:

- What types of colours best suit the personality of your mask (warm, cool, bright, pastel, dark, and so forth)?
- What kind of design or application of paint would suit the character? Should there be geometric designs, similar to the northwest coast masks, symbols, a gentle blending of colours, monochrome, or multicolour stripes?
- Should features be brought out by outlining, or be painted in a different colour?

Tips for Teaching Success

Very little paint is needed for masks. Paint can be distributed in small containers such as egg cups, ice cube trays, or film canisters. Paint needs to be the right consistency. Too thick and gooey, it will be hard to spread; too watery will lead to anemic colours and the bandage textures emphasized.

Encourage students to get the paint down into any holes and crevices left from the modeling stage. Some masks will be very smooth, others less so.

Paint large areas first, small areas last. Outlining is done last of all. When paint is dried completely (a following class) markers can be used for outlining also.

Glitter glue and glazes for tempera or acrylics can be used to add flash and shine in some places.

Masks should dry, before any embellishments are glued on. Students can sketch or reflect in their sketchbook on their colour choices.



Exit card or sketchbook:

Have students reflect on how their mask changed after they painted it. Do they think the personality is the same? Different? What mood or feeling do they think the mask now projects?

LESSON FIVE: EMBELLISHMENTS AND FITTING THE MASKS

Materials

- embellishments of choice such as yarn, fabric, beads or feathers
- sewing elastic or heavy string
- scissors
- glue (guns, epoxy or white glue)
- tee shirt or old sheet fabric scraps

In this class, students will add the extra details. As well, they will work on getting the mask to sit comfortably on their faces.

Embellishments include items such as:

- yarn, for hair
- beads, sequins, glitter glue, and other shiny special effects
- feathers
- earrings, jewelry, ribbon

The embellishments are best applied with a glue gun or epoxy glue, although white glue will work in some cases for some materials.

When the masks are completely finished, add the elastic or string ties that will hold the mask onto the face.

Tips for Teaching Success

The edges of the mask are sometimes fragile and will break if the student didn't build up the edge of the mask sufficiently. Adding extra bandages or reinforcement around the hole made for the elastic or ties will keep the masks intact. Tying the string or elastic from the outside corner of the eye, around the outer edge of the mask, circumvents having to put a hole in the edge of the mask. If the mask is at all fragile or weak, this is the best way of adding the string or elastic.

If the mask is heavy, an over the top of the head support can be added, extending from the center top of the mask, and attaching to the ties that come around the back of the head. This support should be wide enough to take the weight of the mask. A strip of Bristol board or fabric will work well for this purpose.

As the masks will be worn in the performance piece, getting the masks in place and comfortable, can occupy the good part of a class for some students. Old tee shirt scraps are useful to soften places on the inside of the mask that are causing discomfort. Glue these in place.

Holes for the elastics or string can usually be made by "drilling" with the point of a scissors. In stubborn cases, an actual drill can be handy, or a very sharp exacto knife. See note above for alternate way of attaching, using the eye holes.



When mask is complete, students can design and sketch a costume that would suit their mask

Students can complete a questionnaire about their mask's character. Some questions might include: "What is their favorite food?" "Where do they hang out in their spare time?" "What is their secret goal in life?"

LESSON SIX: PERFORMANCE AND THEATRE WITH MASKS

This lesson can easily take more than one class, so a number of exercises are presented here, and others may be found online. Search for warm up drama exercises for teenagers. Pick themes or exercises in the comfort zone of your class. Often a prop such as a foam ball, will help students get into the spirit of play needed in order to be less self-conscious. Do several warmup exercises spread out over different classes, before wearing the masks.

The concept behind using the masks for performance is that masks are ideal for use with adolescents who may be somewhat shy or self-conscious. Behind the mask, students feel more comfortable about assuming roles in front of others. However, before using the masks, students may need some basic drama exercises just to get used to the idea of moving in front of others.

The biggest challenge in working with masks is to convey to the students that this is not the same as wearing a mask for Halloween or Mardi Gras. If students practice some basic mask exercises and if there is a demonstration of some of the mask techniques, they will catch on quickly as to the power of the mask.

Mask and mime artists are sometimes available to do theatre or mime workshops. If there is an opportunity for performance artists to visit the classroom, it is a worthwhile learning experience for students and teachers.

Materials

- finished masks and a large open space
- full length mirror (optional)
- camera (optional)

Students should have had some warmup exercises in movement, suited to their comfort level, interests and abilities.

Open with a discussion about mime, circus arts, or silent movies. How many students have seen a performance that was done silently? Discuss how silence changes a performance. What happens if there is no sound?

Traditionally, no sound is made behind a full mask, as it destroys the presence or power of the mask. Half masks can be used with voice or sounds, and the position of the mouth itself can alter the character of the mask. If one wants to speak while wearing a full mask, it is pulled up, off the face, and then put back into place when one resumes character.

Exercise One: The power of the mask



- Put on the mask, and move very slowly, in a focused way. Concentrate on the eye holes of the mask. Imagine the eyes staring out and use that as a focal point for movements.
- Punctuate the end of each movement with a sharp stop like the period at the end of a sentence.
- Push the head forward, extended on the neck, then pull it back sharply.
- Watch the reactions of the audience. Remain silent.

Demonstrating this exercise is very simple but enables the students to see a mask “come alive”. They will often find it very eerie to watch, particularly if it is done in total silence.

Students can then work in pairs, as one student watches and critiques, while the other practices. Slow focused movement, using the punctuation stops and starts, are the focus of this exercise. Silence is helpful in letting the power of the mask speak for itself.

Working in pairs helps students to feel less self conscious. No one is performing for the group. If there is a video camera, some filming can be done, as students start to “get it”.

Exercise Two: Finding the body of the mask



- Look at the mask and visualize the mood or feeling of the mask.
- Put on the mask, and keeping that image in your mind, shape your body to reflect that same mood or feeling. For example, if the mask feels sad, the shoulders might be slightly slumped, perhaps the knees are knocked.
- Where are the hands? Are they dangling loosely? Held up? How are they shaped? Starting at the top of the body, work down through until all parts feel like the character. A mirror is very helpful here.
- Show the students a couple of different poses, so they see the difference it makes in the way the mask communicates. Masks come alive when they are worn, and the position of the body is part of that communication.

Again, students can work in pairs to help each other find an effective body for the mask. Once a body is found, students can check it out in the full-length mirror and make small adjustments. Students can also photograph each other in various poses and compare them to see what works best.



Using a check list, note which students are trying to focus and participate. Praise students who are starting to discover their character. Extend this exercise by creating a hall of statues, where students freeze in position, and you take digital still shots. Create a group sculpture, with several of the more confident students taking a pose, together, with masks on, and in character.

As the more confident students express the mask, the shyer students will see that it is not difficult. Praise and enthusiasm for any attempts goes a long way in getting students to take some risks in front of others.

Exercise Three: Finding the movement of the body of the mask



- This is similar to finding the body of the mask. Once you have a body pose, beginning to move as the character is an obvious next step. Does the character shuffle? Move sharply and quickly? What are the head, arms and legs doing?
- This is a more difficult exercise and should not be attempted unless students have mastered the first two.

Tip for Teaching Success

What is difficult here is for students to stay focused and in character when they move. Students may have more success if no one is watching, so they can “get into character”. Having students move in a circle around the room, in a line, helps, as everyone is looking at the back of the next person. Playing music of different types and moods can also help.

Exercise Four: Moving in a scenario

This is the most difficult exercise, and you may wish to select certain students to attempt it and have them perform for the others. Although performance art does not require a lot of rehearsing, students may feel more comfortable preparing something in advance, and doing it after school. It can then be filmed, and shown to other classes, or performed.

When students seem to be moving in character mode, they can break out of the line and begin to circulate in an imagined scenario. Silence works best for this (no talking), and have students mime only. Students should be reminded to stay in character and use their body movements and postures. Some scenarios that work well are:

- characters are all aliens, at a party, interacting silently with other guests
- everyone is on their way to work
- Divide the group into two halves on opposite sides of the room. Each side is watching their team play a game. Without saying anything, see if the two sides can co-ordinate the direction the ball or puck is moving in, and which side is winning. This is done by using gestures only.
- In pairs, have two people sitting next to each other on a bench, waiting for a bus. Each is suspicious of the other.
- In pairs, have two friends approach each other from across the room, greet, and then part.

Students can also generate their own ideas for group scenarios. When students begin to feel very comfortable, half can do a scenario and the other half can watch.

Exercise Five: Body sculptures

Divide the students into groups of three to five people. Assign each group a theme. Students will create a living body sculpture illustrating their theme, by posing their bodies in a frozen tableau.

Some effective themes are:

- war
- peace
- anger
- bullying
- love
- joy
- grief

Allow students to practice and then demonstrate or perform their living sculpture to others in the group. This is a fairly easy exercise, and can be done as a warmup also, without masks.



This is an opportunity to assess collaborative and interactive work on the part of the students. Advise students ahead of time that this is part of their mark. SCO 2.5 (work interactively, co-operatively, and collaboratively)

- Give students positive feedback for participation and positive interactions with others.
- Assist students who have trouble with social skills, to interact with the group in a positive way. Speaking to students quietly, in a way that will not be heard by others, can be helpful in getting students to regain their focus.
- Using a check list, note if students are usually on track, are on track some of the time, or are often distracted and distracting others.
- Use a group evaluation sheet, have students assess the individuals in their group, for co-operative effort and positive interaction
- Work in pairs, rather than in front of the whole class, and photograph results to document success

A sample rubric in the Appendices can be adapted for use as a final assessment of the unit. Ideally, you and the students will co-construct the rubric together at the beginning of the unit.

Unit 5: Installations with Taped Sculpture (5 hours)

Introduction

Installations are an art form which involves the use of physical space that can be experienced by the viewer; i.e., the art is “installed” and can be experienced as an environment. Installations can include a wide range of mixed media as well as making use of forms of technology such as projectors and video displays.

In this unit, students will create body sculptures that will then become part of an environment they choose, depending on what they wish to communicate by the placement of the sculptures. The environment itself should be part of the content of the experience, as opposed to, for example, a sculpture placed in a park. Therefore, there should be some preliminary thinking and discussion about what body poses should be used, in what environments, and why.

Through viewing of artists such as George Segal and Mark Jenkins, students can see the connection between the environment and the placement of the sculpture. Placement can be humorous, as some of Jenkin’s pieces are, or a commentary on society and its values, as many of George Segal’s works are.

The medium used for installations in this unit is packing tape body sculpture. As in the performance unit, it should be made clear to students that “installation art” is not synonymous with “packing tape sculpture”. It is simply the medium through which students can experience some of the questions and issues involved in installations. Therefore, a teacher may opt to use different materials or processes in this unit and still convey the experience and understanding of the art of installations.

Reflecting on their work and the work of others is a major part of this unit. Not all students are skilled at writing. If necessary, one on one discussions with support, and/or group discussions should be provided as alternate ways of meeting those outcomes.

While it is desirable to have students actually experience the effect of the installation by placing their work in various environments, it may not be practical to leave it there for any length of time. In those cases, photograph and record the installation from various angles, and then remove the sculpture. It should be clear from the beginning of the unit that students will not get to take home collaborative work. Photographing the work and giving students copies of the photographs of the installations will be their personal record of the art event. Distribution of the finished pieces can be done through a draw or some other fair means.

Doing an internet search on “packing tape sculpture” will reveal a wealth of illustrated examples and “how-to-do” photographs, which will supplement the examples given here.

Materials

- images of art by George Segal and/or Mark Jenkins
- newsprint or sketchbooks
- soft pencils or charcoal
- packing tape, about four rolls or more per full body sculpture. This unit uses a lot of packing tape. To use less tape, do just a part of the body.
- panty hose
- saran wrap
- sharp pointed scissors
- clear plastic pop bottles
- decorative materials (optional)
- various environments
- cameras or video equipment (optional)

Resources

An online search for “packing tape sculpture” and “Mark Jenkins” will produce useful visual examples.

Outcomes Addressed

Students will be expected to

- 1.6 create artworks, integrating themes found through direct observation, personal experience and imagination
- 2.5 work interactively, co-operatively and collaboratively
- 7.1 practice safety associated with proper care of art materials and tools
- 8.2 identify and discuss the source of ideas behind their own work and the work of others
- 8.4 discuss and analyze why images were created by artists

Teaching, Learning, and Assessment Process

LESSON ONE: INTRODUCTION TO INSTALLATIONS AND GESTURE DRAWING PREPARATION

The concept of an installation and the nature of this unit is best introduced to students by looking at the artwork of Mark Jenkins and George Segal. As the nature of the art by these two artists varies, pick appropriate examples that show the installation of full figure sculptures inserted into various environments. Follow this by having students do gesture drawings to prepare them for creating their own action figures in subsequent lessons.

If you are doing body parts, such as arms or legs, this gesture drawing lesson can be expanded. Include adding locations where it would be interesting to see just an arm, or leg, or head, for example.

Materials

- images by Mark Jenkins and/or George Segal (or assign this as research, as a homework assignment and do only gesture drawings in this class)
- gesture drawing materials such as large newsprint or chart paper
- soft drawing materials such as 6B pencils
- conte or charcoal

Place students in their working groups and have them brainstorm a number of ideas as to the kind of action they would like a sculpted figure (or part of a figure) to be doing, and where in the school environment it might be placed. Have students work on gesture drawings, capturing various poses, so they can make a final choice as to their figure.

Gesture Drawings

Students may have experience doing gesture drawing in the drawing module in grade eight. Review this concept with them, reinforcing key points:

- drawings are done very quickly and freely, taking no more than one to five minutes
- capturing the motion of the pose, or the “gesture” is the goal, not careful precise drawing
- having some examples of gesture drawings will be helpful for those students who have not seen gesture drawings before

Working in pairs or small groups, have one student be the model, while others sketch the student.

Tips for Teaching Success

Time the drawings and encourage students to work quickly and freely. Assess for co-operation and collaboration, and give formative feedback

At the end of the lesson, have each group assess the various poses used in the gesture drawings. Have groups choose one (or more, as time and materials permit) to execute as a taped sculpture figure, partial figure, or group of figures. The ability to hold the pose is not necessarily significant, as different students will be used for different sections of the figure. No one pose will need to be held totally for an extended period of time.

LESSON TWO: PACKING TAPE SCULPTURES

Materials

- four to six rolls of packing tape for each figure, depending on size
- sharp scissors
- saran wrap
- clean nylon stockings to protect face and hair
- clear pop bottles

Doing an internet search on “How to do packing tape sculptures” will reveal a wealth of information and visual examples. Assigning students some preliminary research into this area for homework will help instruction during class time.

Make sure students understand safety issues, including:

- not wrapping too tightly; following the form is all that is needed
- using care during cutting the taped areas off (some students will prefer that the teacher does this step)
- not taping over the nose and mouth



Using a checklist, note how well each group is working in a collaborative and co-operative fashion during the taping. Guidelines as to what is expected in terms of safety and co-operative behavior can be established before the lesson. SCO 2.5 is about working collaboratively. Make sure students understand they are being evaluated and discuss what good collaboration looks like.

The following steps are taken for creating a packing tape sculpture of a full figure:

1. Divide students into groups of four or five. Have students take turns doing the wrapping and being the model.
2. Students decide who will model which parts of the body. One student is needed for each of the following: the head and neck, the torso and hips, the arms, and the legs. If you have more than four students in the group, make the feet and/or the hands another item.
3. Beginning with the arms, the modeling student takes the gesture determined by the group. The tape is then wrapped firmly, but not tightly, in several layers around the arm. Once one arm is complete, remove the “cast” and do the other arm. Repeat, for all parts of the body, switching students in the role of the model.

Tips for Teaching Success

Wrapping first with saran wrap can help in removing the taped sculpted section. Start with the sticky side of the tape up, so tape doesn't stick to clothing. Don't wrap super tightly, or it will be hard to cut off the sculpted section.

Use care in cutting, so as not to cut clothing. Cut up one seam along the arm, open up the section, remove the arm, and seal the sculpted limb shut, if no additional materials are being added.

Three or four layers of tape are needed, depending on the quality of the tape. Do a test for strength and number of layers of tape needed.

For the head, cover with a nylon stocking stretched over the hair and face, and down over the neck, to ensure hair is not stuck to tape. Do not cover over the nostrils and mouth.

Make sure each student is comfortable with the area they have chosen to have wrapped. Some students may have an aversion to having areas of their body wrapped. Consider gender issues in group formation.

If doing the full figure is an issue, this project can be done successfully by having students do just their arms, or just their heads, or just their feet, for example. These body parts can then be used in an installation, in the same way a full figure might be used. Arms can protrude from lockers, or windows, for example. This option also uses less tape.

Repeat the taping procedure, covering all the sections of the body, using different students in the role of the model, and the rest as the wrappers and assistants.

If additional embellishments are not being added, seal the seams, and have each group assemble their figure (See options below). Use the clear plastic bottles to reinforce areas that need added support.

It is also possible to add to the sculptures by wrapping objects such as sports equipment, dolls, cell phones, or any relatively firm object. Wrap it first in saran wrap, or wrap tape sticky side up, first. Cut off the taped sculpture, just as for the figures. Add to the sculptures using additional tape.

Figures can be embellished by some of the following, usually before sealing each section shut:

- inserting tissue paper, crumpled or cut in strips
- using transparent inks or stained-glass paints
- filling with Styrofoam beads or packing materials
- adding white mini lights

LESSON THREE: INSTALLATION, RECORDING AND REFLECTING

Materials

- at least one completed figure or a number of body parts, per group
- cameras, either digital or video
- locations throughout local environment to install figures or body parts
- response journals

In this lesson, students should discuss the actual “installation” of their figure into an environment. The extent to which the figures can remain placed where students put them will depend on the location. If at all possible, have students place their figures, and then have all groups experience and discuss each installation, its merits and the success of the intent of the group. More than one class may need to be dedicated to this process.

Each group should record their installation through filming or photography if possible. Multiple installations are possible, and other ideas for combinations may come to the students as they work with their figures in the school environment. If possible, consider the environment outside the school building as well.

Have some students responsible for listening to audience reactions (staff and other students in the school, who come upon the installation) and recording the results.

Tip for Teaching Success

It is at the point where students are installing the figures, that the true meaning and power of installations as an art form will emerge. Stay attuned to students as new ideas surface, and support and encourage the way the installations evolve.



At the end of the process, have students submit a self evaluation form that considers the following:

- How well did I work with others on sharing ideas, solving problems, and getting the job done?
- What ideas about the installation our group did, work very well?
- What ideas did not work so well? What might we have done differently, another time?
- What problems did our group have? Did we resolve them? What solutions did we find?
- What happened, that was unexpected?
- What did I learn about installations that I did not realize when I started this project?

A sample rubric in the Supporting Materials can be adapted for use as a final assessment of the unit. Ideally, this rubric will be co-constructed with the students, early in the unit.

Appendices

Exemplars for Contemporary Art Trends

UNIT ONE: PAINTING REVOLUTION



Step One: Realism: Tracing and drawing from 8x10 photograph



First Portrait: Impressionism



Second Portrait: Expressionism



Third Portrait: Abstraction

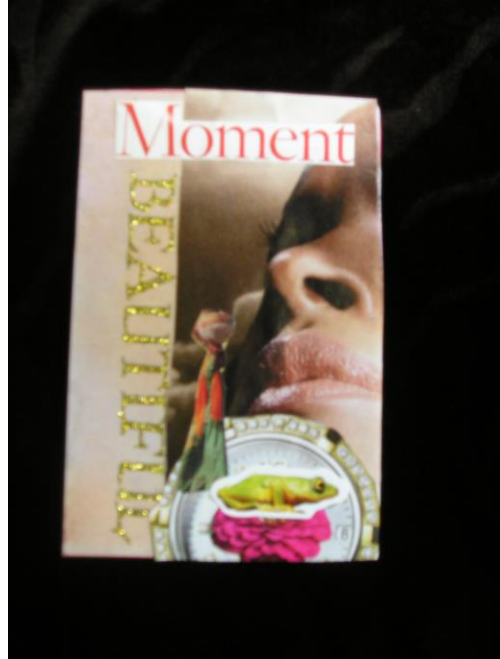
UNIT TWO: SURREALISM: THE WORLD OF FANTASY



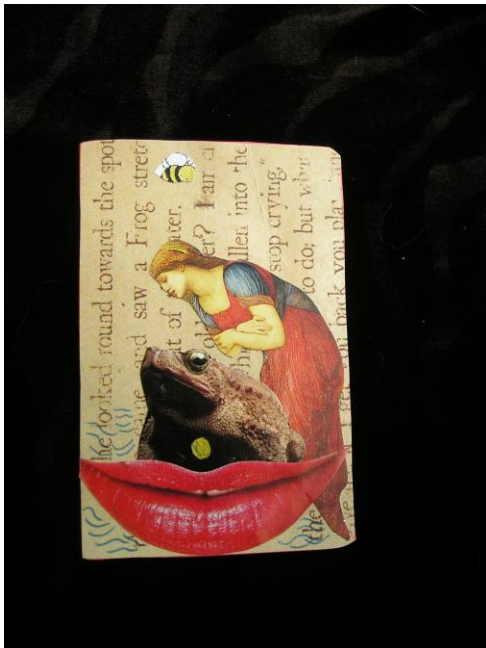
A plastic card sleeve with nine trading cards in it. Each image is a separate card. The theme is "Beauty is in the eye of the beholder."



Card #6



Card #8



Card #4

UNIT THREE: POP ART ASSEMBLAGE



Capsules: assemblage inside plastic cups

UNIT FOUR: PERFORMANCE ART WITH MASKS

Making and Using the Mask



Support for half mask



Covered with a thick layer of plasticene



Features modeled but not too exaggerated, so it will be comfortable on the face



Covered with saran wrap, following contours of modeling



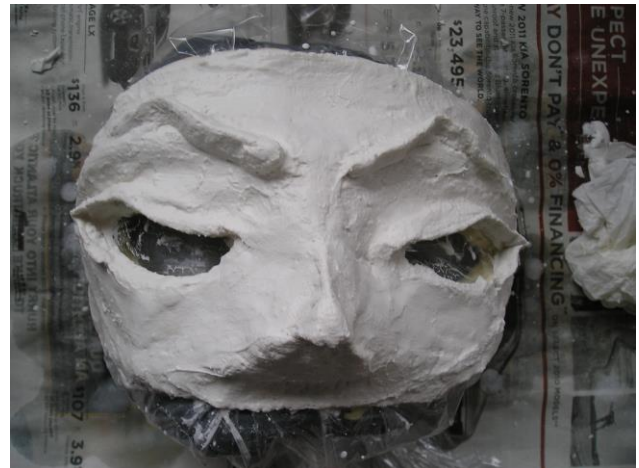
The mask looked too flat, so the support was bent, to follow curve of the face. Check the width if this is done, so it will still fit the face.



Saran wrap pulls the form into a more rounded shape and is tied in behind to hold it in place (only if the form needs to be more curved.)



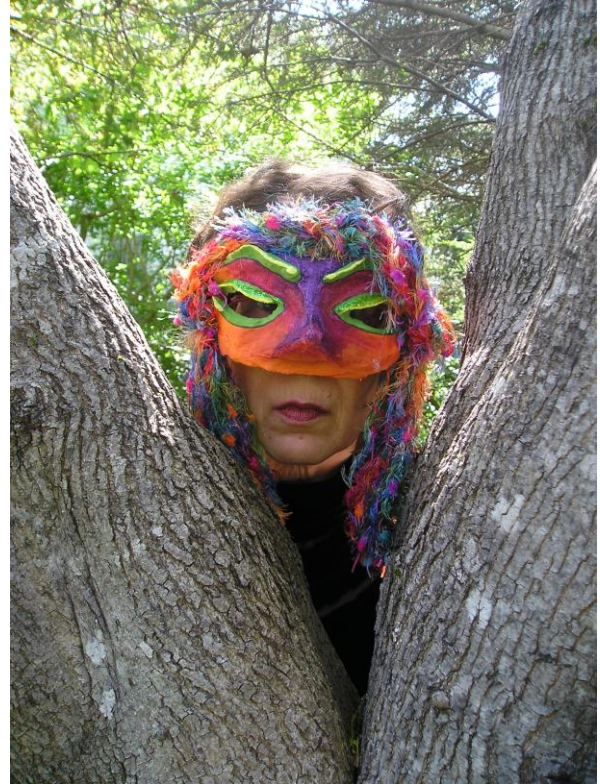
Begin applying bandages, overlapping and smoothing out. Apply several layers, for a strong mask. Double up on the edges and around features.



Exaggerate and build up features using plaster bandage materials, or papier mache. Very exaggerated features such as extra-large noses, will require a support under the bandages, such as tin foil.



Paint and add embellishments. This mask has glitter glaze on the eyelids, outlining with markers around the eyes, and hair made of yarn.



Performance art allows for the exploration of the character of the mask. Recording the performances with a camera or video provides a record for the students to view later, so they can see their mask in action.



The mask comes alive when worn. Work on finding the body posture that fits the character of the mask.

Record body poses as a way of finding the best posture.

Sample Summative Rubrics

UNIT ONE: SAMPLE SUMMATIVE RUBRIC (ADAPT THROUGH CO-CONSTRUCTION)

Name _____ Class _____

Outcome	Beginning Stages	Making Progress	Achieved
<p>You learned to develop images in a variety of ways. Your portraits are clearly different from each other in style and methods. (SCO 1.3)</p>	<ul style="list-style-type: none"> ▪ You are trying to show more difference between portraits ▪ You are working on variety or development in styles and methods to change and develop the portraits 	<ul style="list-style-type: none"> ▪ Variety in image development is present ▪ You are showing ability to change and develop the portraits in different ways ▪ You are working to analyze the differences in styles and apply that to my artwork. 	<ul style="list-style-type: none"> ▪ Images are clearly different from each other ▪ You have analyzed the original influences and applied those methods to develop my portraits in a variety of ways ▪ Each portrait is unique and clearly shows a different method of development
<p>Your portraits clearly show a connection to impressionism, expressionism, and abstraction. (SCO 4.3)</p>	<ul style="list-style-type: none"> ▪ You are beginning to understand the differences in styles between these three influences ▪ Your art is beginning to show direct connections to these three styles 	<ul style="list-style-type: none"> ▪ You are able to apply the specific qualities of these three styles to your artwork. You could continue to develop by 	<ul style="list-style-type: none"> ▪ Each of your portraits show a clear connection to the three styles we studied ▪ Each is unique and clearly influenced by one of those styles
<p>You have investigated the personal and human connections to different kinds of paintings, through your participation in discussions, group work and/or writing. (SCO 4.5)</p>	<ul style="list-style-type: none"> ▪ You are trying to participate in discussions, group work, or writing responses, to show you are exploring and understanding why humans make art 	<ul style="list-style-type: none"> ▪ You demonstrate understanding why humans make art by responding in group work, discussions, and/or writing. You could continue to develop by. . . 	<ul style="list-style-type: none"> ▪ Your responses in discussions, group work and/or writing are thoughtful and thorough ▪ You demonstrate a commitment to exploring and understanding why humans make art
<p>You have talked or written about the variety of shapes, colours, and lines used in the different types of art we have been studying. (SCO 6.3)</p>	<ul style="list-style-type: none"> ▪ More thinking or expression of your ideas about the elements of art, is needed ▪ You are trying to share more of your ideas in group discussions or in writing 	<ul style="list-style-type: none"> ▪ You willingly share your ideas about the elements of art, in writing and in group discussions. You can improve your analysis by. . . 	<ul style="list-style-type: none"> ▪ Your analysis of the way images are constructed is thoughtful and thorough ▪ You show skill in how to talk and write about the elements of art, in the styles we have been studying

UNIT TWO: SAMPLE SUMMATIVE RUBRIC (ADAPT THROUGH CO-CONSTRUCTION)

Name _____ Class _____

Outcome	Beginning Stages	Making Progress	Achieved
<p>You carefully planned and thought out your arrangements. You considered different ideas and used some of the composition ideas taught in class. <i>(SCO 1.2)</i></p>	<ul style="list-style-type: none"> ▪ You are thinking about how to arrange the different elements in each image ▪ Continue to work on improving your planning for your images 	<ul style="list-style-type: none"> ▪ Some of your cards show evidence of planning and use of the composition ideas taught in class ▪ Continue to work on the planning of all your cards 	<ul style="list-style-type: none"> ▪ Your cards demonstrate your ability to plan and do a thoughtful arrangement ▪ You use the elements of composition, and your cards are carefully composed
<p>You have used original symbols and explored an idea of your choice that has personal meaning to you. <i>(SCO 2.1)</i></p>	<ul style="list-style-type: none"> ▪ Work on improving your connections between the ideas on your cards and your selected theme ▪ For your personal meaning to be clearer, work on clarifying your intention 	<ul style="list-style-type: none"> ▪ The symbols and ideas on some of your cards clearly connect to your theme ▪ Continue to work on this connection for all of your cards 	<ul style="list-style-type: none"> ▪ You have clearly expressed the theme you chose on your cards and have used original symbols to express your ideas ▪ You chose a theme with personal meaning and explored it well
<p>You demonstrate an understanding of the influence of surrealism, by the use of juxtaposition, scale and/or distortion in your art. Your work has a fantasy element. <i>(SCO 4.3)</i></p>	<ul style="list-style-type: none"> ▪ Work on applying surreal effects ▪ Consider showing more use of fantasy elements (as discussed in class) 	<ul style="list-style-type: none"> ▪ Some of your art shows use of surreal elements ▪ Some of your cards have a fantasy element such as juxtaposition, scale, or distortion 	<ul style="list-style-type: none"> ▪ Your cards show the use of a variety of techniques that relate to surrealism and show the influence of the surrealists ▪ Your cards clearly demonstrate a fantasy or surreal atmosphere
<p>You worked independently to interpret, understand and express the meaning in your own artwork and the art of other artists. <i>(SCO 6.1)</i></p>	<ul style="list-style-type: none"> ▪ Continue to work on interpreting and expressing the meaning in your own artwork and/or the art of other artists. You could improve by . . . 	<ul style="list-style-type: none"> ▪ You are able to demonstrate independent work in expressing the meaning in your own artwork and that of others 	<ul style="list-style-type: none"> ▪ You demonstrate an ability to interpret the work of others and your own work ▪ You work independently to explore the subject matter of your own art and the art of others

UNIT THREE: SAMPLE SUMMATIVE RUBRIC (ADAPT THROUGH CO-CONSTRUCTION)

Name _____ Class _____

Outcome	Beginning Stages	Making Progress	Achieved
You chose themes and content that were related to your experiences with Pop culture, using observation, personal experience and imagination. (SCO 1.6)	<ul style="list-style-type: none"> ▪ Continue to work on improving the connections between the themes you chose and/or the content, and your experiences with popular culture ▪ Choice of content needs to be considered more carefully 	<ul style="list-style-type: none"> ▪ Themes and content show an emerging relationship to your connection with popular culture ▪ There could have been ... 	<ul style="list-style-type: none"> ▪ Themes and content relate to your personal experiences and observations about popular culture ▪ Your work is carefully thought out and considered
You have looked at the role and influence of images from the mass media, and the way popular culture relates to your own life. (SCO 3.1)	<ul style="list-style-type: none"> ▪ More reflection is needed on the relationship between popular culture and your own life ▪ Consider how you can generate more ideas 	<ul style="list-style-type: none"> ▪ Reflection is evident on the relationship between the popular culture and your personal life ▪ This could be even better by ... 	<ul style="list-style-type: none"> ▪ You reflect very well on the relationship between popular culture and your personal life ▪ Many ideas are present in your brainstorming and initial planning
You acknowledged and respected others' opinions and approaches to art, in small group work, class discussions, and in class in general. (SCO 2.4)	<ul style="list-style-type: none"> ▪ Consider developing more respect and acknowledgement of other's approaches to art in the classroom, particularly in. . . . 	<ul style="list-style-type: none"> ▪ You respect and acknowledge other's opinions and approaches to art ▪ You could develop in this area by. . . 	<ul style="list-style-type: none"> ▪ You respect and acknowledge others' opinions and approaches to art, in small groups, class discussions, and in class in general
You have created artwork that shows the influence of Pop art. (SCO 4.3)	<ul style="list-style-type: none"> ▪ Consider how your artwork could be more clearly related to popular culture and show connections to Pop art styles and/or content 	<ul style="list-style-type: none"> ▪ Your art shows a connection to popular culture and has a connection to Pop Art, but you could have. . . 	<ul style="list-style-type: none"> ▪ Your art clearly shows a connection to popular culture and reflects the influence of Pop art styles and content
You have identified the ideas behind your own work, and the work of others. (SCO 8.2)	<ul style="list-style-type: none"> ▪ Consider how you could discuss or write about the ideas behind your own work and/or the work of others 	<ul style="list-style-type: none"> ▪ Your writing and discussion of the ideas behind your work and/or the work of others is developing, but you might consider. . . 	<ul style="list-style-type: none"> ▪ You have thoroughly discussed or written about the ideas behind your own work and/or the work of others

UNIT FOUR: SAMPLE SUMMATIVE RUBRIC (ADAPT THROUGH CO-CONSTRUCTION)

Name _____ Class _____

Outcome	Beginning Stages	Making Progress	Achieved
You considered the use of facial expressions in masks and how they communicate mood and emotion, in your planning and in your final mask. (SCO 1.3)	<ul style="list-style-type: none"> Continue to work on exploring and using facial expressions in mask making for communicating mood and emotions 	<ul style="list-style-type: none"> You show evidence of planning and creating facial expressions in masks to communicate mood and emotion You could improve by. . . 	<ul style="list-style-type: none"> You clearly show thought and planning in the use of facial expressions in mask making Your masks and drawings communicate mood and/or emotion
You have worked well with others, in a positive way, discussing and participating in a final mask performance piece. (SCO 2.6)	<ul style="list-style-type: none"> Continue to work on demonstrating positive interactions with others When working in a group, try to. . . 	<ul style="list-style-type: none"> You interact with others in a positive way when working in a group An area that needs improving is. . . 	<ul style="list-style-type: none"> You consistently work in a positive way during group work, discussing, and participating in a final mask performance piece
You have looked at masks, and compared masks from different cultures and times, in discussions and/or written responses (SCO 4.5)	<ul style="list-style-type: none"> Continue to work on increasing your participation in looking at/discussing masks Consider how you can compare masks from different cultures 	<ul style="list-style-type: none"> Written responses and/or discussions on masks was completed To improve, consider. . . 	<ul style="list-style-type: none"> You respond to looking at masks, in written response and/or orally You show an ability to compare and contrast masks of different cultures and times
You have participated in creating a performance piece with masks, using mime, music, or some other area of the arts (SCO 5.2)	<ul style="list-style-type: none"> Consider how you can contribute to a final performance piece 	<ul style="list-style-type: none"> You participated in the final mask performance piece An area of improvement could be. . . 	<ul style="list-style-type: none"> You participated in the performance piece, using combinations of other art forms, such as mime or music
You practiced safety with the materials and tools during the mask making unit (SCO 7.1)	<ul style="list-style-type: none"> Consider how to be more aware of safety concerns when working with others, and to practice safety more often 	<ul style="list-style-type: none"> You are aware of safety concerns but need to consider. . . 	<ul style="list-style-type: none"> You are aware of creating safe spaces in the art room and consistently practice safety with materials and tools

UNIT FIVE: SAMPLE SUMMATIVE RUBRIC (ADAPT THROUGH CO-CONSTRUCTION)

Name _____ Class _____

Outcome	Beginning Stages	Making Progress	Achieved
You observed figures in motion and helped to plan and execute the sculpture with your group. (SCO 1.6)	<ul style="list-style-type: none"> With you group, consider more preliminary observation, planning, or helping with the actual creation of the sculpture and installation 	<ul style="list-style-type: none"> You showed evidence of preliminary observation, planning, and helping with the creation of the sculpture and installation You can improve by ... 	<ul style="list-style-type: none"> You demonstrate preliminary observation and planning, and help your group successfully execute the sculpture and installation
You have worked well with others, in a positive way, discussing and helping to solve the problems of the sculpture and installation, as they arose. (SCO 2.5)	<ul style="list-style-type: none"> Consider how you can demonstrate positive interactions with others more often when working in a group to solve the problems of the sculpture and installation 	<ul style="list-style-type: none"> You interact with others in a positive way when working on the sculpture and installation An area needing improving is. . . 	<ul style="list-style-type: none"> You consistently work in a positive way during group work, discussing and participating in problem solving for the sculpture and installation process
You have identified and discussed the source of ideas behind the work that your group did and the work of other groups or artists. (SCO 8.)	<ul style="list-style-type: none"> Consider how you can contribute when discussing the ideas of your group or responding to the work of other groups or artists 	<ul style="list-style-type: none"> You have discussed the ideas behind the work your group did, and/or responded to the work of other groups and artists An area needing improving is. . . 	<ul style="list-style-type: none"> You are confident in your ability to identify and discuss the ideas behind the work your group did and the work of other groups or artists
You have analyzed and discussed why certain images were created by artists. (SCO 8.4)	<ul style="list-style-type: none"> Consider how you can offer more detailed responses, including your own ideas 	<ul style="list-style-type: none"> You respond to work created by other artists, and analyzed the images An area needing improving was. . . 	<ul style="list-style-type: none"> You show a strong ability to analyze and discuss why artists create certain images
You practiced safety with the materials and tools during the sculpture and installation process. (SCO 7.1)	<ul style="list-style-type: none"> Consider how to be more aware of safety concerns when working with others, and to practice safety more often 	<ul style="list-style-type: none"> You are aware of safety concerns but need to consider ... 	<ul style="list-style-type: none"> You are aware of safety principles and practiced safety consistently during the sculpture and installation process

Artist Trading Cards

FREQUENTLY ASKED QUESTIONS

What are artist trading cards?

Artist trading cards are small card sized pieces of art, which are for trade only. Usually the artist's name, date, and title of the work are on the back. Some cards are made in duplicate, in limited and numbered quantities. Artists all over the world make artist trading cards and trade them internationally, as they are easily mailed.

What materials are artist trading cards made from?

You can use any and all materials, usually on a backing that is about the weight of a playing card (called card stock). Artists use collage papers, paints, found materials, and many other materials. You can do an online search for "artist trading cards" to see examples of materials used and the variety possible in creating cards.

What steps do I need to do to make my own trading cards?

Collect interesting materials. This can include, but is not limited to:

- Pictures from magazines and online (remember, cards are small)
- Scrap booking materials, such as borders, labels, words, found in dollar stores
- Stickers
- Found materials such as labels, ticket stubs, sentimental items
- Anything "flat" that will fit in a card sleeve, such as coloured paper, fabric, pieces of jewelry or beads, metal, and so forth

Trace the card template onto card weight paper and cut it out.

Assemble your card, using your materials according to your theme. Glue items securely to the card. Use the right kind of glue for the materials. Glue sticks are for paper, and glue guns are useful for other items.

Label your card with your name, title of card, and the date, on the back.

TRADE your cards with friends and fellow artists (after they are marked)!

How will I be evaluated in this project?

- use of surrealist ideas and style (we will review this in class)
- content, which means your personal ideas and the symbols that express those ideas for the theme you have chosen
- craftsmanship and technique in constructing your cards: Have you used materials thoughtfully and created a visually interesting card with a good layout in the design?

Can I use computer-generated or photocopied images on my cards?

Yes, you may. However, keep in mind that that is only ONE source of materials, and you should have a variety. This is a mixed media project. As well, your work should be original and a combination of ideas that are your OWN.

What materials can I use on my artist trading cards?

You can use any materials readily available to you. The more materials you use, the better! These include the materials you collect as well as drawing materials, paints, special papers, etc. from the art class. You may bring in anything you wish, as long as it will lie flat in the card sleeve.

How long do I have to complete my cards?

Three or four weeks, as class time allows. You may also work at home.

How many cards do I have to do?

A card sleeve holds nine cards. Try to finish at least one sleeve of nine cards. The more cards you do, the more you have to trade with your friends, however! You may also work on cards easily at home. A card sleeve will be provided for you to carry your cards and protect them.

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