

Visual Arts 9: Painting With Acrylics

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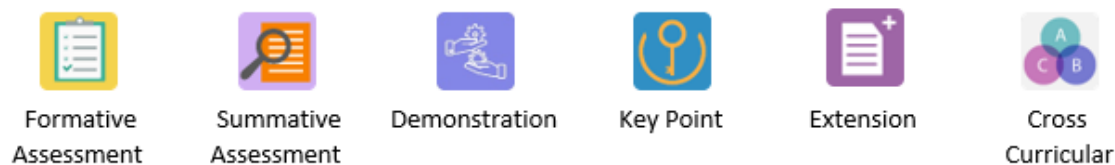
Painting with Acrylics

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

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

Icons Used in this Module



Visual Arts 9: Painting with Acrylics

(26 Instructional Hours)

Overview

Rationale

Acrylic paints are a contemporary material providing an opportunity for working with multiple techniques. Lending themselves to a wide variety of methods, acrylics can be transparent and applied thinly like water colours. They can also be opaque, like a liquid tempera or be applied with heavy impasto textures like oils. Having the advantage of being fast drying and permanent when dry, they can be very suited to classroom work with older students.

This module explores a range of basic techniques that can be accomplished with acrylics and builds on *Visual Arts 7: Introduction to Painting*. The lessons in this module build on the skills students will have practiced in grade seven, but the experiences of that module are not a prerequisite for success in the *Visual Arts 9: Painting with Acrylics* module.

Some of the techniques in this module can be done with water colours and/or tempera, but not all. If a substitution needs to be made, it is possible, but the lessons will need to be adjusted and should be tested with the alternate materials selected. For example, tempera will not hold a texture or visible brush strokes to the same degree acrylics will. In watercolour techniques, acrylics are waterproof when dry, so subsequent layering does not disturb earlier work. Experimentation and knowledge of the mediums is essential when making substitutions in these units.

This module also serves as a model for working with a theme. Themes can motivate students when chosen appropriately, and many artists work with themes.

Artists generally experiment with several directions before settling on a big idea that will sustain their attention over an extended period. Students too need opportunities to learn about an idea, build an adequate knowledge base for working with it, examine the idea in the work of other artists and find personal connections to the idea.

Personal interest plays a significant role in directing the artist's choice of ideas. Becoming personally connected to a big idea is highly important for artmaking; otherwise, artmaking can become merely an exercise in problem solving. (Teaching Meaning in Art Making, p. 2)

Examples of big ideas, or themes, can include such things as heroes and heroines, identity, human nature, communication, relationships, emotions, inner and outer self, conflict, fantasy, etc. Often big ideas are those key areas that relate to the human condition and are an exploration of the nature of humanity.

Once a theme or large idea has been chosen, the art teacher can then narrow down the area so that the content relates to the big idea, but in a manageable way. For this module, the big idea is “identity” and the mode for exploring identity is through “animals.” Because the big idea is identity, it is important that students explore their relationship with a specific animal in a way that is genuine and meaningful to them. Relationships with animal archetypes are as ancient as the cave paintings, rock carvings, masks and totems done by the earliest peoples.

A big idea or theme should provide content that helps to hook the student in terms of motivation. Animals and identity are offered as an example, because animals provide a source of fascination and interest to a large number of students. Most students will readily identify with an animal of interest, whether it is an eagle, bear, mouse, dragonfly, or whale. In this case, the word “animal” simply denotes a living being.

Other themes and content can be equally compelling. Knowing your students and what ideas will personally motivate them, is the key. For example, another theme that relates to identity is “heroes, heroines and villains.” The main point is to pick a theme for this module that relates to a big idea. Explore that theme, whether it is related to identity, emotions, conflict, or justice, with consistency. Allow students to go into an area in depth, rather than skipping from topic to topic in an unrelated way.

The animal and identity theme is presented here as an example of the way in which one idea can be thoroughly explored in a series of lessons, just as an artist would do. Many artists have chosen themes that have fascinated them; Franz Marc’s horses and Piet Mondrian’s trees are two examples. Emily Carr repeatedly painted the forests of the northwest coast of Canada and Lauren Harris was inspired by the spiritual qualities of mountain landscapes. Looking at the way various artists have explored an idea helps students to see the way artists explore a theme. Introducing students to the concept of exploring an idea in depth is an important part of this module.

Picking one theme and staying with it throughout the module will allow students to deepen their connection and level of self expression. This does not mean repeating the same idea ad nauseum—be sure the main idea is a broad enough concept (i.e., identity) and the theme has enough room for various interpretations throughout the module.

The first unit is devoted to the development of the subject matter of the theme and the exploration of form and content through drawing. Concepts of shape texture and pattern are explored and reviewed.

Unit two involves colour theory and a review of colour mixing techniques, the use of value, contrast, monochromatic and analogous colours, as well as the symbolic use of colour. Students explore the abstract use of colour, in relation to the theme chosen.

Units three and four explore different uses of acrylic techniques. Unit three covers wash and transparent layering techniques, similar to watercolour. Watercolour may be substituted for some parts of this unit if

acrylics are not available. In unit four, opaque techniques such as texturing and layering of materials are addressed. Again, a substitution may be made with liquid tempera for some parts of this unit, but not all.

Unit five introduces selecting a portfolio and includes ways in which students can reflect on their work. Students should know from the beginning of the module that any work they do (even exercises) are possible portfolio selections at the end. No work should be discarded or rejected. Students should have a folder in which they keep every piece of artwork, in preparation for the final unit.

Portfolio selection and self-critiquing is an important aspect of artmaking, particularly leading into the high school experience and beyond. Critiquing is not something that needs to be left for the end of the module, however. It can be built in as part of the module from the very beginning. Students need to be given time to reflect on their work and consider possible future directions. This outcome (SCO 6.4 engage in critical reflective thinking) is addressed through the portfolio selection process.

Unit One: Exploring the Theme (5 hours)

Introduction

In this unit, students will be introduced to the theme of identity. This is the big idea in the module, and the example lessons use animals in connection with personal identity. Many artists have explored a particular theme using an animal; for example, Franz Marc's horses and Picasso's bull images.

Living creatures, snakes, spiders, birds, reptiles, and even fantasy creatures such as dragons or unicorns often hold a fascination for students. In order for there to be a real connection to the animal chosen, students need to select their animal with careful consideration.

The main focus of the unit is on the exploration of various aspects of the animal that has been chosen. All of these explorations may become part of the final portfolio. The ideas explored are a preparation for the paintings in later units. These ideas include:

- understanding the form of the animal in a realistic way through drawing and observation
- exploring the essential shape and characteristics that express the essence of the animal and looking at texture and pattern in connection with the animal
- exploring the symbolism and personal associations with the animal, through imagination and the use of colour in a more abstract way

Presenting examples of art from other cultures and historical periods, from cave paintings and petroglyphs through to modern art, will help students move beyond the realistic and representational to a personal expression of the essence of the animal they have chosen.

Discussing various animals and their symbolic associations will help students begin to relate to the qualities of an animal, and to choose carefully. Astrological signs/symbols and Chinese astrology are two ways in which animal symbolism can be introduced. Aboriginal Peoples have a rich history of animal symbolism, and the qualities of the bear, raven, eagle and other totem animals can expand students' perceptions of the symbolic qualities of animals.

Materials

- sketchbooks or drawing paper
- drawing pencils
- erasers
- oil pastels
- chalk pastels
- coloured pencils

Resources

- Teaching Meaning in Art Making by Sydney R. Walker
- How Artists Use Series (student texts) by Paul Flux

Outcomes Addressed

Students will be expected to

- 1.3 analyze and use a variety of image development techniques
- 1.5 respond verbally and visually to the use of art elements in personal works and the works of others
- 1.6 create artworks, integrating themes found through direct observation, personal experience and imagination
- 4.4 compare the characteristics of artwork from different cultures and periods of history

Teaching, Learning and Assessment Process

LESSON ONE: INTRODUCTION TO THEME OF ANIMALS AND IDENTITY

There are numerous ways this theme can be introduced. What is essential is helping students focus in a meaningful way on their choices. If the choice is made without a personal connection or focus, over the course of the unit students may lose their engagement to the content.

A preliminary discussion on animals in various cultures and understanding the symbolism of animals is an essential foundation. Students who do not see the deeper symbolism of the abstract qualities of animals as worthy of artistic exploration, may think of the topic “animals” as too elementary. Teaching meaning in art making, therefore, is key to this module.

This lesson proceeds from the introduction to animal symbolism, through the personal preliminary selection of an animal and locating images. Sketching may be possible for some students, as time permits. Some students will know immediately what animal they want, pictures will be readily available, and they may proceed directly to sketching. Others will need more support.

You may wish to allow two classes for this process, allowing one full class for discussion and introduction, identifying the animal, and locating images in the classroom. The following class can then be devoted to small sketches. Sketches and locating images of the animal can also be assigned as homework.

Time allotted to the introduction will depend on how connected and motivated students are by the topic. Animals as symbolic totems and the identification with an animal is the key point in this lesson. The sketching and drawing comes only when students have clearly made a choice with which they are happy. Assisting with the crucial first step of connection and meaningful identification is the focus of this lesson.

Materials

- Sketchbooks or drawing paper
- access to a wide range of images of living creatures, in books or online
- HB or 2B pencils and erasers
- Examples of animal symbolism in other cultures

Open with a discussion about animal symbolism. This may include activating prior knowledge about other cultures and the meaning associated with various animals. Chinese astrology, Western astrology, and native North American beliefs are all areas students may be familiar with.

Discuss the idea of totems and power animals. Stress that every animal has positive characteristics. Some preliminary research can be done by doing an online search on the topic of “animal symbolism.” The teacher may choose an animal that would not necessarily be positive, such as a rat, and demonstrate how it has positive qualities, particularly in other cultures.

Students often already have a living creature by which they are fascinated. Some questions to explore are:

- Is there a particular animal that has always fascinated or amazed you?
- If you had the power of a wizard to transform into any animal, what would you pick?
- What appeals to you about that animal, or those animals, if you have selected more than one?
- Have you ever seen an animal in the wild, in its natural habitat? Students may not think of squirrels, mice, rats, and so forth, as well as birds of all types.
- If you were going to pick a “totem” animal or family, what totem would you pick?

After the introductory reflection and discussion, explain the context of animals in the module. Students will work with an animal over the next few weeks. Because they will be working in some depth, a personal connection to their animal is important.

Students then brainstorm a list of some possibilities in their sketchbooks and mark their top choices. A good homework assignment at this point is to do an online search for the symbolic meaning of their animal, and to bring that, along with printouts of what their animal looks like, to the next class.



Exit Card

- Students list three animals that they are considering for their totem animal, and some of the reasons for their choices. Students need to articulate early on their connection to the animal, so it is not just a random choice, or one made to impress their friends.
- By looking at the exit cards, teachers will identify which students are having trouble focusing on the theme and can provide extra assistance to those students.



Visualization Techniques

A useful technique in the classroom is visualization. However, students may not be familiar with this, and/or may have difficulty trusting others enough to close their eyes. Introduce visualization by explaining it is something we all do, in the form of daydreaming. We daydream about the perfect holiday, partner, date, or day at the beach. When daydreaming, our imaginations make pictures or even little stories or dramas. Most students will be familiar with this use of their imagination.

To use visualization to help students connect with their symbolic animals, they first need to be familiar with the technique. Initially students need to learn to just put their heads down, in a dimmed room, and relax. This in itself is a useful life skill. Students rarely know how to deliberately relax and let go of tension. Soothing music will help in this process. Once students are comfortable with putting their heads down and relaxing to a bit of music, you can try a visualization story.

Tell students you are going to tell a story, and they can imagine it as clearly as they can, and perhaps they will discover something about their animal. Begin by relaxing and playing music, and then begin to tell the story.

Tips for Teaching Success:

- No animal is superior to any other animal. Each animal has its own unique qualities. A lion is not superior to a mouse. Sometimes students will try to treat their animal as superior and more powerful than others. This is to be discouraged. All animals are created equal.
- Some students will be fearful of their ability to draw their animal. Reassure them that drawing ability should not have anything to do with their choice. It is far more important to pick an animal they relate to. They will be rapidly moving away from realistic representation, even though that is the starting point.

Visualization Exercise

Guide students in the visualization by suggesting they are walking down a path and into a beautiful landscape. Allow the landscape to be different for each student. Do not insert specific words like “forest” or “desert” or “ocean.” Rather, say “This is someplace you have always wanted to experience, some place in nature. Look around you and see all the details in your special place.” Continue to talk slowly and quietly, allowing students time to settle into imagining they are walking along a path in their favorite place.

Next, suggest they get a glimpse of their animal, but just a glimpse. Continue the visualization story, pausing between sentences to give students time to imagine and discover the animal gradually. “What animal is this?” Eventually, the animal appears and makes friends with them. Allow some time (a few seconds) between sentences for students to imagine getting to know the animal.

At the end of the visualization story, have students say goodbye to the animal and return back along the path, and back into the classroom. They can sketch their ideas.

Visualization techniques in the classroom take time to introduce to students but can result in a deeper connection with the images students choose. Not every class can handle visualization, as some students will be repeatedly disruptive by making noises. This is why, as in any other new classroom experience, several short visualization sessions can help students become more familiar with the experience as part of the classroom routine.

The use of background music is important in reducing noise disruptions and also increases the comfort level of those students who are uncomfortable with silence.

Not all students are able to imagine things visually. Some imagine kinetically (through body motion) and others through sound. Encourage them to articulate what they did imagine and translate it into sketches.

Further information and resources can be found by doing an online search for “visualization techniques in the classroom.” There are several books on the topic of visualization, relaxation and creativity in the classroom.

Assign students the task of locating pictures of their animal, preferably in the classroom. The following resources may be helpful:

- a collection of books taken from the school, classroom libraries or public library
- the internet
- nature magazines (cut up and pre edited into folders)
- a reference collection of photocopied images placed in binders sorted into categories such as mammals, birds, sea creatures, fantasy animals, etc.

The more images students have access to, the richer the possibilities. Students can begin to create their own “image folder” of a collection of images related to their animal. These can be sketched, photocopied, traced or printed out from online.

Sketchbook Opportunity

Once a picture or pictures of the living creature has been located, students can begin to do small representational studies in their sketchbooks.

Tips for Teaching Success

- Help students be as specific as possible about their choice. “Bird” is too general.
- Keep the initial animal drawings small, (no bigger than a quarter to half the page of the sketchbook) and assist students with capturing the qualities of the animal in a realistic way.
- For students with a high frustration level or difficulty with drawing, allow them to trace initially, to become familiar with the shape.
- Focus on individual areas, such as the eyes, the paws, the beak, and so forth, and draw only those. Drawing just those areas will also help with key characteristics.
- There are a number of “How to Draw” books. For the purposes of this module, if these books are used, they should not be cartoon style. Students need to capture the essence of the animal, not a caricature.
- Help students to observe the specific characteristics of their animals.

How to help students to draw from observation

Drawing from observation can be a challenge for some students. Often this is lack of experience, or a belief that they cannot draw. Reassure students that this aspect of the module is only one part of it, and that they will be moving on to more personal ways of presenting their animal.

- Do not allow students to crumple up and throw away their work. Discarded work has no possibility to be discussed.
- If a student says “It’s all wrong” or indicates the entire drawing is a failure, help her/him discover those parts that are disliked the most.
- Cover the drawing with another piece of paper and move it slowly to reveal a small part of the animal. Sample dialogue: “Here is the head. How is that? Okay? Now, let us see the neck. How is that? What about the legs? No? You don’t like the legs. Okay, let’s take a look at what you don’t like about the legs.”

Very frustrated students can become disruptive or destructive to save face in front of their peers. Allow tracing or gesture drawing, without any stigma attached. This is an adaptation for students with a lack of confidence and skill and will be needed with some students. Make sure students who need this adaptation are not mocked for “tracing.” Present these other options as a legitimate form of exploration.

LESSON TWO: EXPLORING SHAPE

Materials

- realistic examples from previous lesson
- sketchbooks or drawing paper such as cartridge paper
- HB and/or 2B pencils, erasers
- examples of artwork on the theme (animals or other theme chosen) that demonstrate a variety of image development techniques.

Visuals

- Pablo Picasso “Guernica” (How Artists Use Line and Tone)
- Giacomo Galla “Dynamism of a Dog on a Leash” (How Artists Use Line and Tone)
- Albrecht Durer “Rhinoceros” (How Artists Use Line and Tone)
- MC Escher “Fish and Scales” (How Artists Use Shape)
- Franz Marc “The Yellow Cow” (How Artists Use Shape)
- Henry Moore “Sheep Piece” (How Artists Use Shape)
- Picasso “The Bull” series of 14 lithographs (found online)
- Examples of student work using shape with animals in How Artists Use Shape (pp 22, 23).

Discuss ways in which the artists have portrayed the animals in some of the examples above.

- How is the image not completely realistic, in the way a photograph would be?
- Even though the portrayal may not be realistic, in what ways are the images even more effective?
- What does the art capture or express that a photograph or very realistic drawing might not?
- How do artists capture the essential? What do they put in, and what do they leave out?
- In what ways do the art works differ from each other, and in what ways are they similar?



During the discussion, keep a checklist of students who respond. Assign a written response for homework or at the end of the class as an exit card (SCO 1.5 Respond verbally and visually to the use of art elements in personal works and the works of others).

Students then begin to work with their own animal, moving from a realistic style to one that is more expressive and captures the qualities of the animal. Some approaches to use in helping students move to the abstract include:

- Try some quick gesture drawings of the animal, sketching quickly and not lifting the pencil from the paper.
- Draw the animal without looking at the paper, slowly exploring the contours (contour drawing).
- Draw only the outline of the animal, as though it is a silhouette (see student example in *How Artists Use Shape*)
- Ask students what aspects of their animal are essential to capture the spirit of the animal?

The final goal of this lesson is to have a number of drawings that explore the shape and somewhat capture the spirit of the animal.



After the drawing, students need to respond to their own work and the work of other students (SCO 1.5). Working in partners, students can use the PQP technique; praise, question and propose.

- Praise what is effective about the drawings done by the other student. What works well at capturing the spirit of the animal?
- Question: Ask for clarity or what the intent was for parts of the drawing that are not clear.
- Propose: What part of the animal needs more consideration? What does the drawing need to capture the spirit of the animal?

Tips for Teaching Success

- Some students will move easily into a loose abstraction of their animal, capturing the essence of the animal in a few lines. This is not as easy as it looks and requires looking and focus. Drawing the animal realistically may be needed as a preparation for the second. Students who are struggling to go beyond stick animals may first need to trace or freehand draw realistically.
- Help students to see the key characteristics of their animal. For example: What makes it look like a cat? Note the tail, but also the nose, whiskers, plump body. If animals are not being used as a theme, the same exercises above can apply, but viewing and discussing examples of the theme executed in various styles by a variety of artists will be key to success.

LESSON THREE: EXPLORING COLOUR, TEXTURE AND PATTERN

In this lesson, students will explore facets of their animal, including visual details such as texture, pattern and colours. They will also extend into imagination, exploring what the animal symbolizes to them, and what ideas, colours and shapes they might associate with that symbolism.

Materials

- previous drawings
- sketchbooks or drawing paper
- pencils
- a variety of drawing materials such as oil pastels, coloured pencils, chalk pastels
- visual references collected by students, of their particular animal
- student text *How Artists Use Pattern and Texture* by Paul Flux

Discuss with students how each animal has unique physical features, and often we can recognize an animal by that feature; for example, the scales of a fish, the lion's mane, the leopard's spots. Encourage students to look for the unique visual characteristics of each animal.

Review the definitions of pattern and texture using visual examples. Have students create the colours, patterns and textures unique to their animal. The focus should be on the colour, pattern and texture drawn alone, rather than on the animal's body.

Rather than focusing on shape and key elements of shape, students will focus on the unique details of their animal, such as a feather, a paw print, the pattern on the coat, the tangle of hair on the mane, scales, etc.

Various drawing materials that students are familiar with may be used at this point. Review techniques such as blending, layering colour, scraffito, and other ways of handling the drawing materials that they have experienced in previous art classes.

If a different theme has been chosen other than animals, select from the elements and principles of design the appropriate elements to focus on for exploration and development at this point.

Tips for Teaching Success

- Encourage students to select the appropriate drawing materials. Chalks will be very suited to soft smudged effects, oil pastels to layered rough effects, and coloured pencil or markers to details.
- Posting visual examples of colour, texture and pattern in nature, such as a butterfly's wing, a snake, a fish, and so forth, will help students begin to look for the subtlety in their own living creature.



Circulate and help students in the following areas:

- *Identifying the key textures and patterns in their animal.* Some students will remain unsure as to what a texture and/or pattern is. They may also need help in looking more closely. Again, similar to the lesson on drawing realistically, students may have a preconceived idea as to the pattern or texture of their animal, and not observe it closely.
- *Selecting the appropriate materials for that texture or pattern.* Notice students who are selecting materials inappropriately. For example, chalk pastels will be difficult to use in rendering snake scales, due to the small, repeated patterns and level of detail. Chalk might work very well for feathers, however.
- Enriching their drawing through layering and blending colours and matching the colours to their animal. This will require some colour mixing and observation of the subtle areas of colour for their animal.

LESSON FOUR: EXPLORING SYMBOLISM AND PERSONAL CONNECTIONS

In this lesson, students explore their personal connections to the theme and generate symbolic ideas that would connect with their animal. As with all of the above lessons, the ideas generated here will provide a source for content in the paintings to follow.

Materials

- sketchbooks and/or drawing paper
- pencils, erasers
- a variety of drawing materials
- previous drawings
- books and resources on animal symbolism: traditional Chinese astrological symbols; native animal symbolism in books such as “Animal Speak” by Ted Andrews, and in the traditional Aboriginal medicine wheel and totem animals

Discuss the way animals have symbolic associations in different cultures. Activate prior knowledge by asking for examples. Most students will be familiar with Northwest coast totem symbols as a leading example. Pick an animal that no one in the class has chosen and model a discussion about the unique qualities and possible symbolism of that animal.

Have students brainstorm in their sketchbooks for their own personal animal:

- qualities they associate with their animal
- strengths and special abilities that have enabled it to survive (what does it do very well?)
- what appeals to them, personally, about the animal?
- cultural or social associations they are familiar with (for example, the lion with royalty). Do these match their feeling about the animal, or are they very opposite?

Clearly explain that a student’s personal connection to an animal may be different than the usual accepted associations. For example, a student may have chosen a rat or a pig. These animals in Western culture are not admired, whereas in Chinese culture, the qualities of the rat and pig have been incorporated into the Chinese calendar and the interpretation of each year.



Have students research their animal and the way it has been portrayed in multiple cultures, symbolically and/or visually. Working in their sketchbooks, students then begin to explore other ways to use colour with their animal, other than realistic.

Discuss some of the possibilities such as:

- What colours would match some of the qualities and ideas that they have explored?
- What would it mean to have a blue lion or a red mouse? Can you add to or change the qualities of your animal with an imaginative colour choice?
- How are colours symbolic? What cultural associations do we have with white, or black, or red?
- What might be some other symbolic associations with colours? (Help students to see that colours can symbolize different things to different people and cultures)

Have students then explore other colours for their animals – colours used in a nonrealistic way. Use a variety of drawing materials for this task.

Tips for Teaching Success

- Referring to the image, *The Yellow Cow* by Franz Marc is a good point for discussion at this point. Marc also did a number of paintings of horses, using very imaginative colours.
- Use earlier drawn images from previous lessons for their colour experimentation, or trace the animal, to provide a quick way to experiment with colours. Note that animals can be easily traced if they are outlined first with a black marker. Then cartridge paper can be easily laid on top, and the black outline will show through, providing a guide for the colour experimentation.
- Encourage students to try multiple colour combinations and respond to how they feel about different ones. They may be surprised. A pink lion might be just the right thing, for them.



Circulate throughout the room and note those students who are responding easily to the idea of portraying their animal in different, non-representational colours.

Some students will have difficulty in understanding or using symbolism. If a student continues to want to use very realistic colours such as brown, discuss with them some of the key ideas about their animal. Encourage students who are having difficulty to choose other colours, just for fun, and experiment, and then see how they feel about the colour choices.

Exit card: Have students indicate on their exit pass what other colours they tried for their animal, why they chose those colours, and how they felt about the use of colour symbolism on their animal. Was it successful? Did they like it or not like it?

Early in the unit, make the outcomes clear to students, so they know what they are being evaluated on. Discuss with them the levels of success, from the level of “Has challenges” through “Is developing” to “Meets outcome.” Elicit from students some ideas about what success looks like, at each of those levels.

All of the SCO’s and targets do not need to be discussed simultaneously. Targets can be addressed as part of the lesson, as students progress through the various learning targets. Multiple opportunities for success are given, and formative assessment opportunities will help students to recognize whether or not they are hitting the learning targets.

See *Appendices* to find a sample rubric to assess students on this unit. This rubric could serve as a guideline for the rubric you and your students will co-construct together.

Unit Two: Working with Colour (4 hours)

Introduction

This unit reviews and expands the use of colour that students may have experienced in *Visual Arts 7: Painting Module*. Depending on the level of ability and previous experience, the teacher may wish to use painting exercises in colour mixing from that module. This unit builds on those experiences but can also stand alone as a technical foundation in colour mixing. If students are well versed in basic colour mixing, this unit could be optional.

Materials

- acrylic paints in primary colours plus white
- brushes: small (#2) flat long handled bristle, and medium (#4) long handled bristle
- heavy weight paper such as a good quality cartridge
- cover stock, or cardboard to paint on
- surfaces to mix on, such as recycled magazines — pages can be torn off as used.
- water containers
- pencils
- erasers
- scissors
- paper towels
- samples of the colour wheel and colour mixing charts, such as those given in the student resource text, *How Artists Use Colour* by Paul Flux

Resources

- *Exploring Painting* by G.F. Brommer (Chapter 2, “Working with Colour”)
- *Painting with Acrylics* by G.M. Roig
- *Introduction to Art Techniques* by DK Publishing
- *How Artists Use Series* (student texts)

Outcomes Addressed

Students will be expected to

- 1.3 analyze and use a variety of image development techniques
- 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
- 7.1 practice safety associated with the proper care of art materials and tools
- 7.2 create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions

Teaching, Learning and Assessment Process

LESSON ONE: COLOUR MIXING

In this lesson, students will review the concept of primary and secondary colours and how to mix the secondary colours. Following that review, students will mix tints and shades to create analogous and monochrome colour samples (see page 26 in *How Artists Use Colour* as an example of student work).

Review the colour wheel using a visual example (*How Artists Use Colour*)

- activate prior knowledge about the colour wheel by reviewing primary colours and the mixing of secondary colours
- review complementary colours
- review the concept of tints (colours mixed with white) and shades (colours mixed with black or, in this case, the complement)

If students have little colour mixing experience, refer to *Visual Arts 7: Painting* for tips on teaching basic colour mixing, as students will need to be confident in mixing secondary colours in order to proceed with this lesson. Alternatively, students can use premixed secondary colours to do the tints and shades.

In this module, mixing shades will be done in the manner which creates a richer set of hues. Rather than adding black, a small amount of the complement is added to the original hue. As more of the complement can be added, the hue moves to the shade of that colour, and eventually is only the complement itself. See the example in *How Artists Use Colour p 26*, as well as a glossary of colour terms.

Students will complete three colour studies:

1. tints of the primary colour blue with white added in increasing amounts; then shades of blue with orange added in increasing amounts — each time paint is added, the new colour should be recorded
2. tints of red with white added in increasing amounts; then shades of red with green added in increasing amounts
3. tints of yellow with white added in increasing amounts; then shades of yellow with purple added in increasing amounts

The quickest way to do this exercise is to have a column for each primary colour — red, blue and yellow. Do several examples of different tints and different shades for each primary colour.

Students will need to mix the secondary colours of orange, green, and purple, to mix with the primary colours. Another option is to purchase all of the colours – red, yellow, orange, green, blue and purple — so that students do not need to mix the secondary colours.

Tips for Teaching Success

- Make sure students have basic colour mixing knowledge and experience before going into the more complex colour mixing techniques in this lesson.
- It may be necessary to verbally walk students through the first tints and shades sequence. For example: “Put a bit of blue on your palette. Add a little white to it and record that colour. Now add a little whiter and record that colour. Continue adding white to get lighter and lighter tints. Now, put a bit of blue on your palette. Add a little orange (the complement) to it. Record that shade. Add a little more orange and record the new shade. Continue adding small amount of orange to get different shades of blue.”
- Encourage colour exploration and variety, as that is the purpose of this lesson.
- Once students have completed tints and shades of the primary colours, they can do tints of the secondary colours, if time permits.
- Acrylics do not wash out of clothing or brushes once they have dried. Ensure students are aware of this, and use proper safety precautions about their clothing, the clothing of other students, and brush clean-up.



Exit Card

Ask students to define the terms primary colour, secondary colour, complementary colour, tint and shade.

(Primary Colours:

Red, blue and yellow, and cannot be obtained by mixing other colours

Secondary Colours:

Orange, green and purple, and are obtained by mixing two primaries

Tint:

Any colour lightened by adding white

Shade:

Any colour darkened by adding the complement (or black)

Complement:

The colour opposite on the colour wheel: i.e., red/green, orange/blue and yellow/purple.)

LESSON TWO: CREATIVE COLOUR EXPLORATION

Materials

- acrylic paints in primary colours, white and black (and other colours as desired)
- a variety of bristle brushes from #1 to #8, in flat and round
- water containers
- heavy weight paper or cover stock
- surfaces to mix colours on such as old magazines
- paper towels
- colour grids in Exploring Painting Chapter 2
- examples of artwork done in various palettes
 - Georges Braque “Houses at L’Estaque (How Artists Use Shape)
 - Ben Nicholson “Cornish Landscape” (How Artists Use Shape)
 - Paul Klee “Landscape with Setting Sun (How Artists Use Line and Tone)
 - Paul Cezanne “Mont Saite-Victoire” (How Artists Use Shape)
 - Caspar David Friedrich “The Monk by the Sea (How Artists Use Colour)
 - Edvard Munch “The Scream” (*How Artists Use Colour*)

Art works should include a variety of colour palettes, such as use of warm colours, cool colours, monochrome palettes, complementary colours, tints and shades, and so forth.

Using the colour wheel review and define some colour palette terms such as warm, cool, monochrome and complementary palettes. Then look at some art works that use a definite colour palette. Discuss:

- What is the advantage of a limited palette?
- What is the disadvantage?
- Why do you think artists make that choice?
- What mood or feeling do you get from certain colour combinations

On their paper, have students create an abstract grid using a pencil. The spaces in the grid do not all have to be even. See Paul Klee’s works for examples of abstract paintings done on an uneven grid design.

The “grid” can also be very organic, rather than squared off. See the student example in *How Artist’s Use Shape* p 6 and *How Artists Use Line and Tone* p 22 for other ways to divide up an image into a more organic grid of shapes.

Students then explore colour mixing in a more creative way, building on their knowledge of tints and shades, primary and secondary and complements.

The abstract colour exploration should be related to the theme that students are working with. Post several choices for students, who may prefer realistic or fantasy colour explorations. For example, as they mix one of the following categories for their grid, students can select:

- colours the animal would like (imagination)
- colours that would primarily be found in the animal's real environment (knowledge and experience)
- colours on the animal's body; all parts, including teeth, tongue, eyes, nose, and so forth (observation)
- colours the animal would like on the walls of their house if it had one (fantasy)

Students will end up with an abstract painting that is related to their animal in some way. If they finish a design in one of the categories, they can try another category.

Students may also wish to create their own category: for example, colours an owl might see at night or colours of sunrise as the rat returns home. Encourage students to produce their own categories and create a creative title for their abstract painting based on the category.

Tips for Teaching Success

- Keep the painting compositions simple and not too large. Standard letter size or half of that will allow for lots of mixing and not take too much time.
- Encourage students to complete more than one study if time permits.
- Students can lightly sketch outlines in pencil but should not spend a lot of time drawing details. The grid can be done fairly quickly.



Have students respond and reflect on the colour choices they made, and what their topic was. List the colour vocabulary introduced in the previous two lessons and have them use that vocabulary in describing and explaining their choices.

Colour Mixing Exit Card: Name_____Class_____

What idea did you choose for your abstract painting? Describe the colour choices you made and why. Use some of the terms we have been learning such as: *primary, secondary, tints, shades, complementary, monochrome, warm, cool, etc.*

LESSON THREE: VALUE AND CONTRAST

In this lesson, students will look at ways to get contrast in their paintings, either by using darker values in their work or by using contrasting colours (i.e., complementary colours).

Materials

- previously completed practice piece from any place in the module to date, preferably something students feel needs improving, or that they do not like
- oil pastels, markers, coloured pencils
- a painting that demonstrates contrast such as such as “Park Near Lucerne” by Paul Klee (*How Artists Use Perspective*)
- previous painting examples
- *Exploring Painting* Chapter 3 Elements and Principles of Design

Explain to students that contrast can be done in a number of ways, but colour, complementary colours and values (darks and lights) are the primary means. Further explain that with colour, contrast will occur by adding light or very dark areas to a painting. This also can be achieved by adding complementary colours. Look at some examples and discuss the use of contrast by the artists.

Working with one of their previous paintings or drawings, have students add contrast using colour.

Students should be able to articulate the contrast they are using, whether it is complementary colours, deepening values, adding tints or shades.



Students should reflect on the changes they have made, and how that involves value and/or contrast. Was it successful?

Note: If students do not have a previous work they wish to add to, they may begin something simple from the beginning. Keep it small so they can complete it in one lesson.

Tips for Teaching Success

- Students may wish to pick their least successful exercise to date. They may be pleasantly surprised at the way adding contrast — either by increasing the range of values or by the use of complementary colours — will enliven a painting or drawing
- Have students hold the painting at a distance as they make changes and encourage boldness in mark making. If they can't see what they have done, clearly there is no contrast. Students are often timid about using contrast in value or colour.
- Encourage students to look at the image upside down and from other angles as a way of seeing it freshly.



While circulating around the room, discuss the colour choices with students. What colours will sharply contrast with their current work? What are the dark colours and light colours that will stand out? What colours are in the complementary family? Check for understanding of the concept of contrasting values and complementary colours.

At the beginning of the unit and throughout, as different outcomes are introduced, clarify with students the expectations. In particular, SCO 7.1 becomes significant when using acrylics, due to the permanent nature of the medium. Acrylics when dried do not wash out of clothing or brushes, and therefore proper use of the materials and care of the tools in cleanup becomes significant in this unit and in subsequent units in this module.

Keeping a checklist during class and observing student behavior with the materials will assist in demonstrating to students that this SCO 7.1 is one of the outcomes.

A sample summative rubric is included in the *Appendices* which can be used as a guide for the co-construction with students of the rubric used to evaluate this unit.

Unit Three: Wash Techniques with Acrylics

(8 hours)

Introduction

In this unit, students will learn a variety of techniques with acrylics that are related to the techniques that can be done with water colours. Acrylics will be used in a thinned and transparent manner, using layers and glazes that cannot be done with watercolour. If watercolour is substituted in this unit, “trial test” individual lessons to see to what extent success is possible. Watercolour is not permanent when dry, so the possibilities for layering are not the same.

The theme of this unit relates to the main theme of animals being used as an exemplar in this module. If another theme were to be chosen, continue to explore that theme in this unit. Use the transparent wash techniques and a chosen element from the principles of art and design as well as focusing on composition.

The idea of developing a theme in multiple ways is to give students an opportunity to explore some ideas in depth. However, if students have chosen poorly to start with, they may become bored at this point. Help students find aspects of the theme they may not have thought of. Divergence is not a problem, and associating new ideas with the theme is fine, as long as it is student generated.

The previous experiences with water colours in *Visual Arts 7: Painting* will provide a background for this unit. If students do not have this experience, teachers may wish to review more extensively or spend time on some of the basic techniques from that module.

Materials

- watercolour paper for final painting
- cover stock for practice
- a variety of brush sizes, preferably soft synthetic round (#2, #4, #6 recommended)
- acrylics in a variety of colours including the three primaries, black, white, and earth tones
- masking tape
- textured sponges
- water containers
- wells for diluting acrylic colours and for mixing
- cardboard or drawing boards for taping down paper

Resources

- Exploring Painting by G. E. Brommer
- Painting With Acrylics by G.M. Roig
- An Introduction to Art Techniques by DK Publishing
- How Artists Use Series (student texts)

Outcomes Addressed

Students will be expected to

- 1.1 manipulate and organize design elements to achieve planned compositions
- 3.3 through their art making, develop concepts and imagery based on personal ideas and experiences
- 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process
- 7.1 practice safety associated with proper care of art materials and tools

Teaching, Learning, and Assessment Process

LESSON ONE: WET ON WET TECHNIQUES—WASH AND BLEED

In this lesson, students will practice the use of water colour techniques with acrylics in preparation for their final painting. Although the practice work is experimental and abstract, the finished practice painting(s) may be selected as part of their final portfolio in Unit Five.

Stress with students that the work they do may be evaluated as part of the final portfolio if they wish. They should save and consider everything at the end of the module as part of the assessment of the outcomes. Some students will produce paintings during the practice sessions that they like. The final portfolio selection and reflection will help students to understand the value of different approaches to painting.

Demonstration videos can readily be found online, by searching for the topic “How to use acrylics like watercolours.” Both still shots and videos demonstrate this technique are available.

Materials

- acrylics in primary colours, or a larger selection if preferred.
- paint wells for diluting colour (any small containers that will allow a small amount of acrylic to be diluted with water) or a waterproof mixing surface such as a Styrofoam plate
- soft brushes in a variety of sizes in squirrel hair or synthetic
- sponges cut into smaller pieces
- cover stock or watercolour paper
- masking tape
- cardboard or drawing boards to attach paper to avoid warping (recommended)
- water containers, one for clean water, one for rinsing brushes
- paper towels for drying brushes and blotting work

Review with students the concept of wet-on-wet work, as some students will be familiar with water colours. See *An Introduction to Art Techniques* for a review of water colour methods and using transparent acrylics.



Demonstrate to students the two wet on wet techniques.

- Tape down the paper with masking tape on all four sides, to prevent it from buckling. Use boxboard, tabletops, or drawing boards for this.
- Dampen the paper liberally with a piece of sponge. The paper should be shiny wet. Do not rub paper excessively.
- Using acrylics thinned with water (about 3 or 4 parts water to 1-part acrylics, depending on the quality), demonstrate washing a large area, and bleeding smaller areas of detail, either on top of the wash or on a clean wet piece of paper.

- To thin acrylics, generously load the brush with water, and swish it into the colour, then swish it on the paper.
- Do one loose abstract with wash and bleed, and one piece that is simply the three primary colours layered in from top to bottom – yellow, blue, and red. These will be used in the next lesson. Students can produce multiple practices, but they should have one piece that is loose multicolored brush strokes that bleed into each other. They should have another that is large background areas of colour. See examples in listed resources texts or from online searches.

Tips for Teaching Success

- Smaller pieces of paper (half or even quarter-sized) will be easier to keep wet. The challenge with wet-on-wet technique is the amount of water on the paper. Too much will create undesirable puddles but not enough will mean the paper dries out quickly. Dry paper means sharp rather than soft edges.
- Acrylics do not bleed as readily as water colours. Therefore, the wet surface of the paper and a thinner paint is critical. Practice the ratio of paint and water so that the pigments flow easily onto the wet surface but are also rich enough in colour. Every acrylic has a slightly different body. Paint should run and flow.
- If possible, use water colour paper rather than cover stock. Test any paper the students will be using to avoid disappointment due to the way the paper handles. Some papers are too absorbent to use a wet-on-wet technique. Watercolour paper can often be purchased in pads for reasonable prices.
- The three primary colours are more than adequate for this lesson and will encourage colour exploration through mixing. Keep colour choices simple and compatible, if not using primary colours.
- Use the sponge or paper towel to blot excess water in puddles.
- Keep clean one container of water per table for purposes of wetting the paper.
- Keep the work abstract. Students will have enough to do controlling the water flow and pigmentation levels without trying to draw anything specific.
- Encourage doing a number of experiments, rather than overworking one or two into a grey mass. Acrylics have the advantage that, when dry, the paper can be re-wet, and the underneath layer will stay. However, that only applies when the paint is thoroughly dry. Students will be adding additional layers in subsequent classes.
- Boxboard from cereal boxes, cracker boxes, etc, makes a good surface to tape the work down onto, and is readily available.



- Observe if students are using the materials with proper caution for clothing and tools (7.1).
- Assist students with water levels on the paper (too wet or too dry) and blotting water or adding as needed.
- Encourage students to not overwork pieces, but to keep them fresh and expressive by using a variety of brush sizes, brush strokes, and backgrounds.
- Make sure students have at least one of each type of practice (the abstract loose practice and the three background washes of yellow, blue, and red).

LESSON TWO: LAYERING TRANSPARENT COLOUR AND ADDING DETAILS

In this lesson, students will take the work from the previous class, and add another layer of detail, understanding that acrylics differ from water colours in that the underneath layer remains fixed when dried. This lesson will work with watercolours but layering large areas will be less successful.

The loose brushstroke painting done in the previous class will have further details added to it. The background wash painting will have other washes added in a layer on top of the layer of three primary colours.

Materials

- acrylics in primary colours
- wells for diluting colour (any small containers that will allow a small amount of acrylic to be diluted with water)
- soft brushes in a variety of sizes
- sponges cut into smaller pieces
- practice paintings from the previous lesson
- masking tape
- cardboard or drawing boards
- water containers

Visuals

- exemplars showing “before and after” done by the teacher or students in previous years, will be helpful. Students need to see ways in which they can layer colour or add details. See *An Introduction to Art Techniques* p 370 for an example of layering colour.
- *How Artists Use Colour* p. 22 is an excellent example of the effects of colour layering
- abstracts by Kandinsky, in particular the ones using loose brush strokes such as “Composition IV,” will help students to see ways in which they can add details to an abstract image, developing it further.



Altering colours by layering:

- Using acrylics thinned with water, as in the previous lesson, and the practice with the three primary colours in bands, layer transparent colours on top of the three primary colours. Note how the colours beneath remain and show through, creating different mixtures as the colours are layered on top. See the example on page 22 of *How Artists Use Colour*.

Developing an abstract painting by adding further details and layering:

- Take one of the loose abstract pieces that are just brushstrokes and add thinned paint in new layers. All of the paper may be rewet, some parts rewet, or some may be left dry, to allow for crisp strokes. Use a variety of brush sizes.
- Keep the work abstract. Encourage students to think about just the use of shapes and colours at this point, as composition or design elements. What does the painting need to make it more dramatic? Review colour concepts from Unit Two, as the demonstration progresses, and point out ways to use value and contrast.
- Black may be introduced at this point, for contrast and drama. Note the way black lines or outlining on top of the abstract background can add form and contrast to the images. Kandinsky's "Composition IV" is a good example.

Tips for Teaching Success

- Have students practice on their least favorite examples from the previous week, first. They may be pleasantly surprised at what another layer will do.
- Encourage students to begin thinking about what the painting "needs". Does it need more colour? More contrast? Some complimentary colours? At this point the focus is less on random experimentation and more on developing the image, albeit still in an abstract context.
- Point out how the colours underneath shine through and change the colours on top. This is an effect particularly easy to achieve with acrylics.
- Paintings can be held at arm's length or turned and viewed from different angles.
- Remind students that the finished products from this lesson may be included in their final portfolio.



At the end of the class, students can either share with a partner or write a reflection in their sketchbooks/journals. Consider some of the following points for reflection:

- What surprised you the most about your experiences in developing a second layer on your practice painting?
- Did you like the results? Why or why not?
- What would you do differently, if you were doing this process again, from first loose layer through to the second more controlled layer?

Use a checklist for summative assessment to record students who are engaging in critical reflective thinking during this process.

Help students assess their work in a positive but honest manner.



Using a cropping tool (see *An Introduction to Art Techniques*, [Composing Your Image](#), page 358) can help students to see the parts of their image that are successful, and the parts that are less so. Have students move the cropping frames around on the painting, selecting the most successful areas and eliminating others.

Cropped areas can be outlined, cut out, and mounted on contrasting construction paper. These are often more successful than the original paintings and the process provides an excellent way to talk about composition.

LESSON THREE: USING SHAPE AND COMPOSITION

In this lesson, students will look at several paintings that explore the theme and discuss the ways in which the elements of art and design have been used (in particular, shape and colour). They will then create a pattern or patterns for stenciling and tracing their own paintings. Preliminary sketches for composition ideas can also be completed in their sketchbooks.

While this lesson is simple, the visual analysis of ways to use shapes and the importance of playing with ideas for composition is vital. Students often want to use the first idea that emerges. A critical part of this lesson is generating multiple ideas using a simple shape.

The shapes created will be used in the subsequent lesson. The student's exploration of ideas can be related to a number of SCO's, including SCO 7.2, *Create images that solves complex problems that take into consideration form and function and understand the value of looking for alternative solutions.*

Materials

- visuals using animal shapes that are more abstract, such as Marc's series on horses, or exemplars done by the teacher / previous students. Online searches for abstract animal images may also produce examples.
- heavy weight paper for cutting stencil shapes
- scissors or sharp knives with cutting boards
- sketchbooks
- drawing pencils
- coloured pencils (optional) for colour experimentation

The paintings of animals such as horses and deer, by Franz Marc, are ideally suited to the animal theme being explored. If another theme has been chosen, locate artists that have used that theme in a variety of ways. For example, Mondrian's series of increasingly more abstract trees is another series that demonstrates exploration and abstraction of a theme.

Discuss the elements in the paintings, using points such as the following:

- How has the artist used shapes in the paintings?
- In what way are the paintings not realistic?
- How has the artist used colours?
- In what way are the paintings realistic?
- How are the paintings arranged? What kinds of compositions has the artist used?

Students will refer to their sketchbooks and earlier drawings exploring the shape of their animals. Using cover stock, they will create at least one cut out of their animal. To make cutting out the inside shape easier, students can cut in at the edge, and then tape the stencil back together.

Help students find an interesting profile or silhouette of their animal, as they begin to sketch their stencils. Stencils should be no bigger than 15 cm in length, or they will have difficulty using them with the paint.

Both the inside cut out, and the stencil itself, can be used in the next lesson. The whole animal does not need to be used as a stencil. Just the head, or foot, or some combination in multiple stencils, may also be used.

Tips for Teaching Success

- Students who struggle with drawing may need to trace an actual image to achieve a stencil or pattern they are happy with. This adaptation is not an issue, as students will be going on to use the stencil in very original ways.
- Students may choose to use a somewhat abstracted or simplified version of their animal. The stencil does not need to be particularly realistic but should capture the animal in some way.
- Encourage students to review their work with shape, colour, texture and any drawings or images they have already collected. This lesson should build on their previous work.
- If students have not explored any symbolic associations of colour with their animal, some discussion around the use of symbolic colours could follow from viewing Marc's use of blue for his horses.

Once students have made their stencils, they begin to visually brainstorm ways to use them in an acrylic painting that will use overlapping transparent colours, in the way they have explored in the previous lesson.

This planning stage is where students begin to “manipulate and organize design elements in order to achieve planned compositions” (SCO 1.1).

- How do they plan to use their animal shape on the page? Overlapping? Coming in from the edges? As a border? Partial or full stencil? Upside down? Mirror image?
- In what ways will they use colour that goes beyond just a realistic representation of their animal? Will they choose one or two colours, and get new ones by overlapping? Will they choose a colour that has symbolic significance? What do they want to say about their animal with the colours they choose.

Some students may wish to do colour experimentation in their sketchbooks by using colour combinations in preparation for painting. This can be done with oil pastels or coloured pencils and their animal stencil shapes.

Thumbnail sketches may reduce the amount of time needed to explore several ideas. Students should explore at least two or three options that are vastly different from one another.



Using a checklist, note students who are exploring multiple options and ideas in their sketchbooks. Encourage students who are simply repeating the same idea, to try things that are quite different in their compositions.

LESSON FOUR: EXPRESSING THE THEME WITH PAINTING

This lesson will take multiple classes to complete. The time it takes each student will depend on the complexity of the image they are developing at this point. Paintings with the stencils will vary from the complex and time consuming, to the simple.

Extra time for complex paintings may need to be provided or encourage those students to simplify. It takes a lot of time to paint in hundreds of little overlapping shapes. A quite simple design can be effective using the transparency techniques. If a student is finished she/he can go back and work on some of the other ideas covered in the unit, knowing that any work can be added to the portfolio and will be assessed in the evaluation.

As this lesson pulls together all basic concepts, a review at this point is advisable. Review basic techniques and have the examples posted. A review of the rubric is also desirable at this time, as it will assist students in knowing if they are prepared in their own planning (see example in *Appendices*).

Materials

- acrylics in primary colours, black, white, and some earth tones
- wells for diluting colour or waterproof mixing surfaces such as plates
- soft brushes in a variety of sizes
- sponges cut into smaller pieces
- toothbrushes for pouncing or spattering
- water colour paper (preferably, in 9x12 size or half that size) or cover stock
- masking tape
- cardboard or drawing boards
- water containers

Step One: create the shapes using stencils

Students will use their stencil(s) to create multiple representations of their animal. Some preliminary exploration of composition ideas should be completed.

Ways to use the stencils:

- trace around the shapes and fill in with paint later
- lay a shape down and brush or pounce paint loosely inside or around shape
- spatter (carefully, remembering acrylics do not wash out of clothing) paint into stencil
- background shapes can be added if desired

After the animal shapes are stenciled and painted in, let the paint dry.

Step Two: background

Add background washes, bleeds, or layering of colours, as desired. Encourage students to fill in all of their paper with colour, leaving no white spaces.

Step Three: details

Add details, using a small brush or coloured pencils on top of the dry acrylic. Varnish, gloss, and other special effects such as metallic paints can be added at this time.

Tips for Teaching Success

- Encourage individuality in problem solving. Some students can use very loose brush strokes that vigorously express their animal. Others may prefer very controlled shapes. The paintings should carry the style of the individual student and not be imitations of Marc's solution (SCO 3.3 develop concepts and imagery based on personal ideas).
- Some development of the second layer can be done when the paper is just damp, but for real layering, the paper should be dry for the second step.
- Steps one and two can be reversed. The background can be done first, and dried. This can be a wash or multiple washes, bleeds, or it can be a more structured use of shapes and colours. Realism is not the goal, but some students may chose a realistic approach which is an option.
- Smaller paper will mean less time is required, but the size of the stencils should be adjusted accordingly.



This lesson will take multiple classes to complete. As part of the critical thinking and reflecting students are doing (SCO 6.4), have them complete an index card at the end of each class.

They should reflect on what was most successful, what they need help with or want to change, and what direction they want to take in the next class. This will also allow for tracking students who need special attention in a subsequent class.

A sample rubric to assess this unit can be found in *Appendices*. Wording can be adjusted to suit the concepts actually covered in this unit, which will vary depending on the time available. Again, this rubric should be co-constructed with students, early in the unit, so they are fully aware of, and understand, the expectations for this unit.

Unit Four: Opaque and Texture Techniques with Acrylics (7 hours)

Introduction

This unit focuses on the exciting use of texture with acrylics. Unlike tempera paint or water colours, acrylics will hold a mark in the paint when it dries. Brush strokes remain visible and captured in the paint. Acrylics have great flexibility in that other materials such as sand, string, tissue paper, and fabric can be incorporated into the painting. As well, additional mediums such as modeling paste can be used for heavy impasto effects.

Some parts of this unit may be completed using tempera paint, with white glue being used in the initial stages. However, the textured effects possible with acrylics will not be duplicated with tempera.

Because there is such a wide range of possibility with acrylics, ideally at least one class should be allowed for experimentation. Results can be posted in the classroom allowing students to share their experiments so that they develop a vocabulary of possible textures.

In the process of experimentation, students can create an abstract practice piece which they may wish to include in their final portfolio. In this unit, continue to stress that any work may be chosen for the final portfolio and as such should not be discarded.

The use of a chosen theme continues through this unit. Students create an environment for their animals. This may build on previous knowledge of fantasy and surrealism, or landscape painting as covered in the grade seven painting module.

Texture and shape are the elements focused on in the creation of a planned composition. Consider the options for the use of colour in both imaginative and realistic ways and discuss examples of various landscapes with students. Viewing work by artists such as Georgia O'Keefe, Emily Carr, Lauren Harris, Tom Thompson, Paul Klee, and Henri Rousseau will provide a variety of examples for discussion on the use of shape and colour in landscape, both realistic and stylized.

See the extensions in this unit for possibilities of painting on alternative surfaces such as clothing, hats, shoes, or other objects. Acrylics lend themselves to an exploratory mixed media approach to painting and this unit could extend in a number of different directions depending on the materials and time available. A playful or humorous exploration of a theme is supported by the context of an alternative surface such as a running shoe, hat, or purse.

Outcomes Addressed

Students will be expected to

- 1.1 manipulate and organize design elements to achieve planned compositions
- 3.3 through their art making, develop concepts and imagery based on personal ideas and experiences
- 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process
- 7.1 practice safety associated with proper care of art materials and tools

Materials

- white glue
- acrylic paint in the three primaries, black, white, and earth tones, with other colours being optional (provide a thick paint that will hold a texture)
- gesso
- scissors
- pencils
- bristle brushes in a variety of sizes, flat and round (#2, #4, #6, #8)
- materials to texture paint (toothpicks, popsicle sticks, plastic forks and knives, toothbrushes, sponge rollers, sponges, sand, tissue paper, etc.)
- cardboard, boxboard, heavy cover stock in white and colours
- water containers
- paper towels
- surfaces to mix paint on
- surfaces to paint on, such as cover stock, cardboard, found objects
- paint containers, preferably with lids
- spray bottle for dampening paints

Resources

- Exploring Painting by G. E. Brommer
- Painting With Acrylics by G.M. Roig
- An Introduction to Art Techniques by DK Publishing
- How Artists Use Series (student texts)

Teaching, Learning, and Assessment Process

LESSON ONE: EXPLORING TEXTURE

In this lesson, students will explore and record for their own reference, a variety of opaque textural techniques, using the acrylics, brushes, and alternative painting tools. The record keeping will be part of the critical reflective thinking and decision-making process (SCO 6.4) and should be systematic for future reference.

Materials

- cover stock or index cards
- pencils
- rulers if a grid is being made, or scissors for smaller sample cards
- acrylic paints in a variety of colours
- bristle brushes in a variety of sizes, both flat and round
- implements to mark in or apply paint (such as round toothpicks, plastic forks and knives, sponges, popsicle sticks and so forth)
- paint containers with covers
- surfaces for mixing paint on
- paper towels
- water containers
- spray bottle for dampening paint



Students will benefit from a demonstration of the various techniques, and from large samples of the techniques, labeled and displayed in the classroom. After the demonstration, they can then refer by name to the various techniques as they proceed through creating their own chart of textures.

The following techniques are some of the opaque techniques and textures available with acrylics. See *Painting with Acrylics* or other texts on acrylic painting for visual examples, as well as online sources from a search “using texture with acrylics.”

Texture Techniques

- dabbing the paint in small visible brush strokes, impressionist style
- heavy thick strokes with a flat brush, so edges of brushstrokes show
- applying paint with a knife, either the flat or the edge, and working into it to create edges (impasto)
- applying paint, then scraping into it to reveal the underlying colour or surface (sgraffito) with toothpicks or a fork. Use hatching or cross hatching or other patterns of mark to create a linear effect

- dry brushing, using a small amount of paint and dabbing it, letting the texture of the ground *underneath* the paint show through
- painting a layer of thin transparent paint, letting it dry, then layering a colour on top with a knife, letting the underneath colour show through by scraping
- using a rounded tip, applying paint thickly
- blending one colour into another
- layering light colours over dark colours after the underneath layer is dry
- doing shadows using cool colours, with warm colours as the highlight
- using a coloured paper background, and broad strokes, letting the ground show in places
- using alternative paint application tools, such as a toothbrush, sponge, piece of cardboard, to apply paint

Demonstrate a few similar techniques (three or four at a time) and monitor student success. A structured format such as a grid or individual sample cards like index cards, will assist students in record keeping and can be posted later in the classroom.

Students should note what tools or combination of tools they used for different effects, so other students can use their discoveries.

Students can begin to reflect on their favorite experiments and share their successes with others at the end of the class.

Tips for Teaching Success

- Old phone books or magazines make good surfaces to mix paint on. Simply tear away pages as they are messy or full, fold and put in garbage.
- Use a light mist from a spray bottle while circulating through the room, to help keep paints wet, or place a damp paper towel over paints in open containers.
- Make sure students rinse and dry brushes as they go so that paints do not dry in the brushes.
- Brushes need to be dried on paper towels after rinsing, otherwise the water in the brush will thin the acrylics and texture will be reduced. Students will get a wash technique rather than a texture if there is water in the brush.
- Encourage students to use enough paint to produce a textured surface.
- Keep experiments small in size to reduce the quantity of paint being used.
- Use a good quality acrylic designed for art, not a bottled craft paint or wall paint. The paint should hold its shape when applied to a surface and should not flow and become flat.



Observe students' care with tools and materials, keeping a checklist (SCO 7.1).

Assist students with staying on track and moving through the different experiments, recording as they go. Record keeping is part of the process, so encourage students to make jot notes on their samples as to the tools and techniques used. The purpose of this lesson is to produce a number of experiments quickly, not to make small paintings.

LESSON TWO: EXPLORING TEXTURE WITH ADDED MATERIALS

Students will explore relief textures using materials such as string, tissue paper, torn paper or cardboard, sand or small stones, fabric and any other materials that will easily adhere to a flat surface. Acrylics can act just like a glue, but in the initial adhering stage, using gesso or a white glue will save the more expensive pigmented paints for other applications. As well, if this unit is done with tempera, white glue will be needed to hold the materials in place, rather than paint.

In this lesson, students will experiment with relief textures. This lesson can be done quickly in groups, producing a collaborative relief effort, or individually. The individual lesson may take more time.

Students who completed *Visual Arts 8: Relief Module* will have some experience with low relief and with some of these techniques.

Materials

- cover stock
- boxboard
- cardboard
- scissors
- masking tape
- various weights of paper ranging from tissue paper to cover stock
- string (light weight white twine)
- fine sand
- small objects such as stones or beads
- scraps of fabric
- white glue or gesso
- brushes in a variety of sizes
- acrylic paints in a variety of colours
- sponge rollers or sponges
- surfaces to mix paint on
- paint containers
- water containers



Tape down the surface being textured to a firm surface such as a piece of cardboard. Use either boxboard (the plain side and non waxy if using recycled materials) or cover stock to paint on. This can also be done on small pieces of cardboard.

- Apply white glue or gesso to small areas at a time, laying in large pieces of cut or torn shapes first, to create an abstract composition.
- Add medium sized textures, from wrinkled tissue paper, fabric, and textured paper.
- Add smaller textured details last, such as sand, beads, and stones.
- When the textured layer is dry, (likely in the following class) add acrylic paints, and additional textures done with tools, as in Lesson One.
- The surface can be lightly highlighted by rolling a sponge roller or dabbing a sponge on top, with a contrasting light or dark colour in some areas.

Tips for Teaching Success

- Encourage students to play with the original composition, by manipulating the large shapes on the surface before sticking them down.
- Some of the materials can be left in their original colours, and not covered with the acrylic paints in the final layer (see example *Painting with Acrylics, Collage and Abstraction*, in the studio examples at the end of the book).
- More than one class will be needed, as the textured layers should completely dry before adding the acrylic painted layer if students wish to produce a finished piece. Another option is simply to experience using relief and texture, and not add the layer of colour in a second lesson.
- Working in a smaller size (a half sheet instead of a full sheet) will save time
- Use generous amounts of white glue or gesso over and under all items.
- Provide small amounts of texturing materials in baskets on individual tables for easy distribution



Observe and record the use of tools and materials ensuring that they are used properly and with care. Assist students with considering how to place their original pieces, discussing some of the different options.

LESSON THREE: GENERATING IDEAS AND PLANNING A COMPOSITION

In this lesson, students brainstorm and sketch ideas for an environment for their animal. This will often be a landscape but does not have to be. For example, a lion might like a throne room.

They may wish to include the animal in the environment either large or small, realistic or not.

Materials

- sketchbooks or drawing paper
- pencils
- oil pastels or coloured pencils
- previous samples of work for colour and texture ideas
- books of flora and fauna of all types
- varied landscape examples
- National Geographic magazines with various landscapes and architectural examples
- drawing books of landscape elements such as mountains, trees, clouds, etc. (optional)

Visuals of various landscapes or environments could include:

- Howard Hodgkin Dinner at West Hill (How Artists Use Colour)
- Alfred Wallis The Blue Ship (How Artists Use Line and Tone)
- Paul Klee Landscape with Setting Sun (How Artists Use Line and Tone)
- Ben Nicholson Cornish Landscape (How Artists Use Shape)
- Georges Braque Houses at L'estaque (How Artists Use Shape)
- Franz Marc The Yellow Cow (How Artists Use Shape)
- Gustav Klimt Birch Forest (How Artists Use Pattern and Texture)
- Georgia O'Keeffe, Out Back of Marie's (How Artists Use Pattern and Texture)

The resource *Painting With Acrylics* has a number of examples of using textured acrylics to depict a landscape or environment.

Introduce the concept of a fantasy image versus a completely realistic image.

- What are some of the characteristics of a fantasy painting and a realistic painting?
- Are all paintings one or the other? Use examples to point out ways in which some fantasy paintings are realistic, and some realistic paintings draw on imagination or exaggeration in ways that are not photographic.
- What are some examples of a realistic environment for an animal, versus a fantasy environment. For example, a realistic environment for a rat might be a hole in a basement. A fantasy environment might be a cozy little riverside apartment complete with boat as in the water rat's home in *Wind in the Willows*.

A number of children's books, adolescent novels and cartoons have animal characters that live in fantasy environments. Help to expand students' imaginations and illicit some examples of these from the class.

Before they begin their brainstorming, encourage students to have quiet time with their sketchbooks to think about their animal and the kind of world it would like.

The following questions can help lead students in their thinking about the kind of environment they would like to create for their animal. What elements will be imaginary and what elements will be realistic?

Students can consider:

- If you were creating an animated movie or book in which your animal was a character, what kinds of things might your animal do? Where would it live?
- What elements of the natural environment would be important to them? Trees, flowers, desert, mountains, waterfalls, pools of water, open ocean, rivers, rocky cliffs?
- What sort of constructed environment would your animal live in if they could live anywhere? Your animal might like a garden, a palace, or a fancy bed. They might like an open pool surrounded by flowers.
- What atmosphere would they like? Mysterious? Dark and gloomy? Bright and sunny?
- Would their surroundings feel Chinese, Japanese, European, Californian? Would the time period be ancient or modern. Would they live in a castle or penthouse?
- What kinds of colours and materials would they like in their surroundings?

When finished brainstorming, have students begin small thumb nail sketches of some of their ideas. Students may need further visual images to help construct their paintings. For example, if a student wants a medieval castle, they may need to research online or in the library for castle images.

Encourage students to bring in or ask for help finding reference images that will help in constructing their compositions.

Tips For Teaching Success

- Encourage students to work very quietly with a minimum of talking. In this way, their ideas will be more connected to something genuine within themselves, and they will not divert others from their own focus.
- Tell students they can share ideas at the end of the class rather than as they go.
- Encourage a multiplicity of ideas, even if students are not confident about how they will render them in paint. Assure them the work does not need to be realistically painted, but can be more suggestive, atmospheric or symbolic.
- Using the natural environment and/or the qualities of the animal can always be a starting point. Have them return to those basic ideas or do further research in those areas if they are stuck for ideas.
- Magazines, books, and visual images can also be used to assist students in finding and sketching their ideas. Students may recognize what they want when they see it, rather than being able to visualize it to start with.
- If a student has very few ideas, work one on one to help expand the ideas. This will allow them to add details and begin a richer visualization process.
- Encourage students to keep sketches rough rather than precise and detailed and remind them they will be using the methods of shape and texture that they have been working with in the previous classes.

At the end of the class, all students should have some sketches and starting points for their textured painting.

Students who are finished can add some colour and texture notes to rough sketches. Looking at the samples from the previous lesson, they can begin to think about how to best use the techniques to express their ideas.



Are students generating a variety of ideas? Give some feedback about the variety, if students are just repeating the same idea multiple times.

Are the sketches loose and quick? Too much detail in the sketches will result in less exploration and frustration later. Encourage students to work quickly and loosely in thumbnail sketches.

Help students expand ideas, if they seem too basic.

LESSON FOUR: USING TEXTURES WITH THE FINAL THEME PAINTING

In this lesson, students will sketch out their ideas on the supporting ground (cardboard, watercolour paper, cover stock, or other choice) and begin to fill it in using acrylic paints and textures they choose from their sample collections. Typically, it takes several classes to complete a painting.

Materials

- all materials that were available in Lesson One and Lesson Two, should still be available for the final painting.

Some discussion about composition will help students make better choices with their subject matter in placing it on the page. Reviewing some basic landscape concepts will help avoid elementary choices.

Review

- use of background, middle ground and foreground
- use of overlapping to create depth
- allowing some things to extend outside the picture plane and be just partially seen
- creating a focal point
- varying sizes and shapes within the picture

Students can review their ideas from the previous lesson with a partner and receive feedback and suggestions.

Students will determine what kinds of textures they wish to use, whether those applied with tools, as in lesson one or with materials as in lesson two. Posting a list of options for textures will allow students to readily see some of their choices.

The steps to completing the texture painting are:

- preliminary ideas and sketches are completed, and some feedback given
- painting surface is taped down on all four sides to a surface such as cardboard, a drawing board or box board
- painting surface can be box board or cardboard that is not waxed, water colour paper, cover stock, or canvas board
- roughly sketch the layout of the painting with a soft pencil
- glue in large pieces of textured paper or cardboard, if needed (some students will opt to do all texturing only with tools and brushes)
- glue in smaller texture pieces, such as string or tissue paper, if they are used
- add details in order of size, with smallest details going last
- add paints, using acrylics with painting tools or brushes, and texture as needed
- add outlining, surface sponging, and a final layer of paint or transparent glazes (acrylics thinned with water can act as a glaze.)



As this work will proceed over several classes, at the end of every class distribute an index card and have students answer some of the following:

- What did you do today?
- What was most successful about what you did?
- What are you struggling with, or what do you need to change?
- What idea(s) do you have for your work for the next class?

This will encourage the critical reflective aspect of this unit (SCO 6.4) and will help determine which students need immediate help in the following class.

The total collection of cards at the end of the unit will assist in the summative assessment, as well as helping students with their final portfolio reflection in Unit Five.

Unit Five: Portfolio Selection and Reflection

(2 hours)

Introduction

In this lesson students will pull together examples of their work from throughout the module, making decisions as to which works best exemplify their personal growth. Through either a written or oral critique, they will reflect on their process and the aspects of the module that they feel were most successful.

Portfolios are a useful tool in art assessment, but the real goal of a portfolio is to allow students to see and reflect on their own progress. The end of term should not be a collection of marks or finished and unfinished projects. To get a real sense of personal growth, students need to go back over their work and reflect on the entire process they have undertaken.

Even if a unit is only a few weeks, or lessons, it is helpful to create a mini portfolio with students that demonstrates their growth over the period of the unit.

It is equally useful to have students complete a mini portfolio at the end of a module, as it allows closure to a discrete section of learning and enables students to see and reflect on their personal progress, creative decisions and the results.

This lesson and the outcomes can be accomplished by working on the portfolio throughout the module, or the portfolio can be a separate hour or two at the end of this unit, as presented here. The critiquing process can be ongoing, or it can be summative at the end of the module. In this module, various suggestions for reflection at the end of lessons have been given. Those can be returned to students at this point.

Often teachers are daunted by reviewing large numbers of portfolios. It is not necessary to do this, in order for students to fulfill the outcomes or to have them benefit from the portfolio process. Of course, interviewing each student and listening to them talk about their work is a rewarding and insightful process. However, time is not always available for this.

Portfolio reviews should be done, but they can be done with people other than the teacher. The point is that students have an opportunity to communicate about their work and demonstrate that they have reflected about it.

Some possible portfolio review strategies:

- review is done with the teacher, but preliminary reflections are done in written form first
- reviews are scheduled during an exam week, and are built into an exam schedule, as for any other subject
- reviews are done at home, with a parent or guardian, and the appropriate response form is filled in by both student and parent
- reviews are done in class, in partners, and the appropriate response form is filled in by both students

Outcomes Addressed

The teacher may choose certain outcomes that the portfolio might demonstrate. Some possibilities are:

SCO 1.5 respond verbally and visually to the use of art elements in personal works and the works of others

SCO 2.3 select, critique and organize a display of personally meaningful images from their own portfolio

SCO 4.5 investigate how art as a human activity emerges from human needs, values, beliefs, ideas and experiences

SCO 6.1 develop independent thinking in interpreting and making judgements about subject matter

SCO 6.2 constructively critique their own work and the work of others

SCO 8.2 identify and discuss the source of ideas behind their own work and the work of others

SCO 8.3 consider feedback from others to examine their own works in light of their intention

While all of the above may not be chosen, a portfolio review could cover those outcomes depending on how it takes place and what *Appendices* are used.

Materials

- student work as it has been chosen
- a reflection sheets, checklists, and appropriate instructions designed for the type of review and the material covered (see sample in *Appendices*)
- a simple portfolio of ticket board or heavy construction paper large enough to contain the finished work
- a form in the portfolio or stapled to the outside that lists the work in order

Resources

- Assessment in Art Education by Donna Kay Beattie

Teaching, Learning, and Assessment Process

This may require one or two classes. Often, after reviewing their work and knowing others will review it, students wish to have extra time to touch up pieces or to complete work they had forgotten was incomplete. The teacher may wish to schedule extra time earlier in the module for completing work or may wish to leave it until the portfolio review unit.

Discuss with students the importance of reflecting back over a period of growth in order to appreciate what they have accomplished. As with any assessment, explain how the portfolio process itself will be the format by which the student demonstrates meeting certain outcomes.

Have students create a portfolio to hold their work. These can be elaborate folios if time permits, or a simple piece of ticket board or heavy construction paper folded in half. This folder can be created at the beginning of a module or unit and hold everything until it is time to do the portfolio. At the end of the module however, only the work being selected, plus relevant Appendices, should be in the portfolio.

Students go through all the work they completed for the module, including exercises, incomplete work and Appendices. They should select work that demonstrates what the teacher wishes them to reflect on.

Students may consider:

- what I have learned
- my biggest challenge
- my biggest success
- the work I personally like the best, regardless of the mark
- the work I like the least
- how I thought about the theme
- background research (visuals, websites, etc) that I did that shows my thinking about the ideas
- how my ideas developed from quite simple to more complex
- I have met these outcomes (list SCO's) because (explain why).

Students can help to create categories of personal interest for their portfolio.

With students, co-create the requirements for the summative assessment. For example, a certain piece must be included, and must be finished. Present alternative materials that could be included, to demonstrate the meeting of the outcomes.

TIPS FOR PORTFOLIO SUCCESS

- Allow students who have incomplete work to combine pieces or submit incomplete work to achieve the outcomes when feasible. Often meticulous students will not be able to complete work in the time allotted in an art class.
- The mini portfolio should be organized in some order, either determined by the teacher or the student, and the contents should be listed. Post the desired order of contents in a visible spot, either on a handout to be checked off by the student, or on the board.
- Following organization of contents, students reflect on their work by filling in a critique or reflection form, by themselves or with another person.
- The index cards filled out during the module may be helpful at this time in assisting students to remember some of the issues that arose for them and how they resolved them.



Included in the *Appendices*, you will find sample summative rubrics to help guide your decisions in assessing students on the module. These should be co-created with your students and can be adapted to suit your class's particular needs. Rubrics can be included as part of the portfolio.



Acrylics can be used on other materials, beyond the typical flat surfaces. The same outcomes could be met in a variety of ways. If painting on other surfaces, the surface may need to be primed using gesso or latex paint. Acrylics do not adhere to any waxy or oil-based surface.

Some possibilities using the animal theme example are:

- using an old pair of shoes or hat, plan and paint a “designer” item, to express the physical qualities or personality of the animal chosen.
- using an article of clothing, such as a tee shirt, design and paint something that your animal would like to wear, if they could.
- pick an object that your animal would like to own and alter it using acrylics to suit the personality of the animal.
- using mixed media, including paper scraps, magazines, and phrases, tell a story about your animal.



The main idea running through this module is to pick a theme and work with it in multiple ways. Themes other than the animal theme could easily be chosen, and cross curricular links established. If another theme is chosen, it would be important to find a range of artistic examples that demonstrate the expressive qualities of paint to students.

Some suggestions with themes from other subject areas include:

- Language Arts: Novel exploration, using characters, settings and plot as the theme (for example, creating a story book for a younger audience, in the style of Eric Carle)
- Social Studies: Expressing the characteristics and experiences of a particular era or culture, such as World War One, native cultures, or the Great Depression
- Science: Ecosystems; Environment; Weather
- Math: Mandalas, using geometry, angles and measurements related to the circle

Appendices

Unit One: Sample Summative Rubric (adapt through co-construction)

Name: _____ Class: _____

Outcome	Beginning Stages	Making Progress	Achieved
You have used a variety of different image development techniques such as shape, colour, texture and pattern, and have developed your ideas in a variety of ways (SCO 1.3)	<ul style="list-style-type: none"> ▪ You are working on showing more variety in the different ways you develop your ideas. ▪ Continue to explore shape, colour, texture, and/or pattern 	<ul style="list-style-type: none"> ▪ Variety in image development is present. ▪ You are showing ability to explore shape, colour, texture and pattern. You could further develop your ideas by. . . 	<ul style="list-style-type: none"> ▪ You apply a variety of different development techniques explored in class and have developed your ideas such as shape, colour, texture and pattern
You have responded to the works of others and your own work, participating positively in class discussions, written work, and/or work done with partners. (SCO 1.5)	<ul style="list-style-type: none"> ▪ Work on trying to contribute more ideas when looking at or discussing your own work and/or the work of others ▪ A suggestion for improvement is. . . . 	<ul style="list-style-type: none"> ▪ You respond to the work of others, and participate when considering your own work, or the work of others ▪ To develop even more in this area, you could try ... 	<ul style="list-style-type: none"> ▪ You respond to your own work and the work of others, participating positively in class discussions, written work, and/or work done with partners
You have used observation, experience and/or imagination in exploring the theme of animals and included those ideas in your artwork. (SCO 1.6)	<ul style="list-style-type: none"> ▪ Continue to work on developing inclusion of your observations, experiences, and/or imagination about your animal theme ▪ A suggestion for improvement is. . . 	<ul style="list-style-type: none"> ▪ You included observations, experiences, and/or imagination in your exploration of the animal theme ▪ An area that you could improve in is. . . 	<ul style="list-style-type: none"> ▪ Your observations, experiences, and imagination in exploring the theme of your animal theme are thoughtfully considered and included in your drawings
You have compared the qualities of different pieces of art, from different periods of time and by different cultures, either in discussion in class, with a partner, or as a written response. (SCO 4.4)	<ul style="list-style-type: none"> ▪ Work on trying to contribute your ideas in discussions or written responses about artwork ▪ In the future, try ... 	<ul style="list-style-type: none"> ▪ You contribute your ideas about different pieces of art ▪ You can improve your sharing of your ideas by. . . 	<ul style="list-style-type: none"> ▪ Your comparison of the qualities of different pieces of art is thoughtful and thorough ▪ In written responses and discussion, you respond well to the artwork being discussed

Unit 2: Sample Observation Checklist (change outcomes as needed)

Class:	SCO 6.2		SCO 6.4		SCO 7.1	
Unit Title:	Constructively critique their own work and the work of others		Engage in critical reflective thinking as part of making decisions		Practice safety in proper care of materials and tools	
Student Names	Meets outcome	Working on it	Meets outcome	Working on it	Meets outcome	Working on it

A checklist can be used to record observations. In the “Working on it” column, include short notes or comments as to where the student is on their learning journey/where they need support, etc. Preliminary discussion with classes on expectations will help students meet outcomes.

Unit Two: Sample Summative Rubric (adapt through co-construction)

Name: _____ Class: _____

Outcome	Beginning Stages	Making Progress	Achieved
You have explored colour in a variety of ways covered in class, such as colour mixing, monochrome colours, complementary colours, warm and cool colours, and so forth (SCO1.3)	<ul style="list-style-type: none"> ▪ Continue to work on exploring and applying colour explorations covered in class ▪ Continue to work on developing your artwork more thoroughly with colour exploration 	<ul style="list-style-type: none"> ▪ You use colour in several ways to develop your artwork ▪ Some areas to work on include ... 	<ul style="list-style-type: none"> ▪ You clearly apply colour in ways covered in class and have developed several images that consider the use of colour in various ways
You have analyzed the works of artists, using the concepts we have been discussing in class, such the various aspects of colour (SCO 6.3)	<ul style="list-style-type: none"> ▪ Consider how you can demonstrate more understanding of the concepts relating to colour and demonstrate an ability to analyze the work of artists, using some of those concepts 	<ul style="list-style-type: none"> ▪ You show increasing understanding of the concepts relating to colour discussed in class and can analyze artwork ▪ An area for further growth is. . . 	<ul style="list-style-type: none"> ▪ You demonstrate a particularly good understanding of the concepts about colour discussed in class, and can analyze the work of artists and the various aspects of the way they use colour
You have demonstrated the proper care and use of the materials and tools with acrylics through careful handling and thorough clean-up procedures, insuring that no tools are ruined (SCO 7.1)	<ul style="list-style-type: none"> ▪ Continue to work on safe clean-up procedures for acrylics and proper caution and care in the use of the materials 	<ul style="list-style-type: none"> ▪ Proper clean-up procedures for acrylics are followed and you demonstrate appropriate caution and care in the use of the materials ▪ To improve, consider. . . 	<ul style="list-style-type: none"> ▪ Proper clean-up procedures for acrylics are consistently followed as is proper caution and care in the use of the materials ▪ You show a good understanding of the safe use of acrylics
You demonstrate the ability to create a variety of solutions to problems relating to colour, and considered the theme in connection to the colour solutions (SCO 7.2)	<ul style="list-style-type: none"> ▪ Consider how you can demonstrate more thought and/or exploration of different colour solutions, relating to the theme 	<ul style="list-style-type: none"> ▪ You create colour solutions in exploring the theme ▪ An area for further growth is ... 	<ul style="list-style-type: none"> ▪ You create a variety of solutions using colour in relation to the theme ▪ You thoughtfully consider the use of colour and solve colour problems in a variety of ways

Unit Three: Sample Summative Rubric (adapt through co-construction)

Name: _____ Class: _____

Outcome	Beginning Stages	Making Progress	Achieved
You have used a variety of design elements, such as colour and shape, and have achieved a planned composition in your painting (SCO 1.1)	<ul style="list-style-type: none"> ▪ Consider how you can more effectively plan your work and consider the way you use colour, shape, or other elements ▪ Consider how you can be more thoughtful about your painting 	<ul style="list-style-type: none"> ▪ You show evidence of planning and organization of shapes, colours, and other elements ▪ You could improve your work by. . . 	<ul style="list-style-type: none"> ▪ You have used a good variety of design elements and show careful thought in the use of shape, colour, and/or other elements to achieve your painting
You have used your personal ideas and experiences to develop your ideas and create a painting using wash techniques (SCO 3.3)	<ul style="list-style-type: none"> ▪ More development of your ideas was needed in your painting. The concepts and images are incomplete and/or need more work. 	<ul style="list-style-type: none"> ▪ You develop your own ideas ▪ Ideas for further growth in this area include ... 	<ul style="list-style-type: none"> ▪ The concepts and images in your painting are well developed, showing the use of your own ideas and experiences
You have reflected on your work, either through written responses or during discussions, and have used your reflections to help in the painting process (SCO 6.4)	<ul style="list-style-type: none"> ▪ Thinking and reflecting about your painting as you go is an important part of the process ▪ Consider how you can develop this area of your process 	<ul style="list-style-type: none"> ▪ You participate in reflecting about your work as part of the painting process ▪ Ideas for further growth in this area include... 	<ul style="list-style-type: none"> ▪ You have thoughtfully reflected on your work, as you were painting, as part of the decision making and problem-solving process of painting.
You demonstrated the proper safe use of tools and materials in using acrylics, though proper clean-up procedures and care during the painting sessions (SCO 7.1)	<ul style="list-style-type: none"> ▪ You often needed to show more awareness of the way acrylics are permanent when dried, by using appropriate clean-up procedures and/or care during painting. 	<ul style="list-style-type: none"> ▪ You show awareness of the permanent nature of acrylics by using appropriate clean-up procedures and care during painting 	<ul style="list-style-type: none"> ▪ You consistently demonstrate the proper safe use of tools and materials by using proper clean-up procedures and care during the painting process

Unit Four: Sample Summative Rubric (adapt through co-construction)

Name: _____ Class: _____

Outcome	Beginning Stages	Making Progress	Achieved
You have used a variety of design elements, such as colour and shape, and have achieved a planned composition in your painting (SCO 1.1)	<ul style="list-style-type: none"> ▪ Consider how you can more effectively plan your work and consider the way you use colour, shape, or other elements ▪ Consider how you can be more thoughtful about your painting 	<ul style="list-style-type: none"> ▪ You show evidence of planning and organization of shapes, colours, and other elements ▪ You could improve your work by. . . 	<ul style="list-style-type: none"> ▪ You have used a good variety of design elements and show careful thought in the use of shape, colour, and/or other elements to achieve your painting
You have used your personal ideas and experiences to develop your ideas and create a painting using wash techniques (SCO 3.3)	<ul style="list-style-type: none"> ▪ More development of your ideas was needed in your painting. The concepts and images are incomplete and/or need more work. 	<ul style="list-style-type: none"> ▪ You develop your own ideas ▪ Ideas for further growth in this area include ... 	<ul style="list-style-type: none"> ▪ The concepts and images in your painting are well developed, showing the use of your own ideas and experiences
You have reflected on your work, either through written responses or during discussions, and have used your reflections to help in the painting process (SCO 6.4)	<ul style="list-style-type: none"> ▪ Thinking and reflecting about your painting as you go is an important part of the process ▪ Consider how you can develop this area of your process 	<ul style="list-style-type: none"> ▪ You participate in reflecting about your work as part of the painting process ▪ Ideas for further growth in this area include... 	<ul style="list-style-type: none"> ▪ You have thoughtfully reflected on your work, as you were painting, as part of the decision making and problem-solving process of painting.
You demonstrated the proper safe use of tools and materials in using acrylics, though proper clean-up procedures and care during the painting sessions (SCO 7.1)	<ul style="list-style-type: none"> ▪ You often needed to show more awareness of the way acrylics are permanent when dried, by using appropriate clean-up procedures and/or care during painting. 	<ul style="list-style-type: none"> ▪ You show awareness of the permanent nature of acrylics by using appropriate clean-up procedures and care during painting 	<ul style="list-style-type: none"> ▪ You consistently demonstrate the proper safe use of tools and materials by using proper clean-up procedures and care during the painting process
You selected a collection of your work for your portfolio, organized it, and completed a critique (SCO 2.3)	<ul style="list-style-type: none"> ▪ Consider how you can complete all aspects of your portfolio 	<ul style="list-style-type: none"> ▪ Your portfolio is complete ▪ Ideas for further growth in this area include ... 	<ul style="list-style-type: none"> ▪ Your selected work is well organized in a mini portfolio and your critique is thoughtfully prepared

Unit 5: Sample Mini Portfolio Critique Form

Name:	Class:
Title of item chosen for my portfolio:	Reason I chose the item:
Fill in the above list, in the ORDER of the items you have put in your portfolio. Title items on the back or front, as well, for easy identification. If a rubric goes with the item, include the rubric.	
Answer the following questions, being as specific as you can. Use additional paper or the back or the sheet if you need to.	
What is your most successful piece of work this term? Why?	
What was your greatest challenge this term? Why? How did you overcome it?	

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