Painting Unit: Art 20

 By: Angela McPeake

**Rational**: This unit is intended to identify and work with the *elements and principles of design*. Students will explore how an artwork is unifiedthrough application of the elements and principles. Students will be challenged to make conscious decisions regarding composition, subject matter, and process. In this unit, students will have the opportunity to recognize and develop personal style and expression as an artist. Much of the self-realization will happen as the student-artist explores various other artists and painting styles, to gain a deeper understanding of their personal interests. The lessons in this unit require different technical approaches in using both cognitive and psycho-motor skills. Each of these lessons allows students to bring their individual skill levels and ideas in creating an artwork. These lessons can be adapted to various learner levels, and do not call for specific final products. The final product each student produces will be relevant to personal interests, technical skill-level, and cognitive levels.

**Lessons:**

1. **Painting Techniques:** This lesson is intended to introduce students to different methods of using both acrylic paint. Students are asked to create an example of the different techniques in their sketchbooks to gain understanding of how to work with the medium, and the different possibilities associated with it. Students will boost confidence in using the medium in experimental ways before creating their own paintings.
2. **Paintings:** Students will be creating their own painting based upon research of various contemporary artists and styles. In this process, students will first have to research from a variety of artists and painting styles to gain inspiration, and then will they develop their painting design or idea. This will be influenced by a specific painter or painting style. Students need to identify where and how they have developed their personal ideas from.

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| **Lesson Title/Focus** | **Lessons 1&2: Painting** | **Date** | 12/02/2015- 12/18/2015 |
| **Subject/Grade Level** | Art 20 | **Time Duration** | Block 1&2 (120 mins) X 10 classes |
| **Unit** | PAINTING | **Teacher** | Angela McPeake |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES**  |
| **General Learning Outcomes:** | 1. DRAWING: Articulate and Evaluate2. ENCOUNTERS: Transformation through time |
| **Specific Learning Outcomes:** | 1. Concept A: Understanding styles or artistic movements related to visual studies is part of developing critical abilities.2. Concept B: Artists and crafts people use the possibilities and limitations of different materials to develop imagery.Concept C: Different cultures exhibit different preferences for forms, colour’s and materials in their artifacts.  |
| **LEARNING OBJECTIVES** |
| **Students will:*** Understanding the different possibilities and techniques of acrylic paint.
* Appreciate the different painting styles of artists.
* Expand on their personal painting style through recognition of personal interest and inspiration.
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| **ASSESSMENTS** |
| **Observations:** | * Students should be creating a relationship between their concepts and materials.
* Students should be critically thinking about the different concepts within their artwork and the different ways which they can approach their ideas.
* Experimentation and problem-solving should be consistently evident.
* Students should be critical of their artwork and their peer’s artwork; reflecting and providing feedback.
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| **Key Questions**: | * What techniques and skills are typically used with acrylic paint?
* What themes arise or can help classify what contemporary painting is?
* What is the importance of studying other artists?
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| **Products/Performances:** | * **Students will test out various painting techniques and mediums for sketchbook purpose.**
* **Students will create a painting based upon research on contemporary artists/genres and their own personal style.**
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| **LEARNING RESOURCES CONSULTED** | **MATERIALS AND EQUIPMENT** |
| * Alberta Art Curriculum: Elementary Teacher Resource 1985
* http://www.craftsy.com/blog/2015/07/acrylic-painting-techniques-for-beginners/
 | * Exemplar
* Acrylic paint
* Paint mixing mediums
* Paint brushes
* Water containers
* Cleaning supplies
* Paper
* Canvas/gesso
* Hammers/ staple guns/ wood glue/ table saw
* 2X4 wood stock (amount determined by student dimensions)
* Laptops for research
* Students will need to create a material list of what they will need. Each student project will look a little bit different.
* Students may need to provide some materials if they are expensive, uncommon, or personal items.
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| **PROCEDURE** |
| ***Prior to lesson*** | **Have materials ready for students to use, exemplar and power point ready.**  |
| **Introduction** | **Time** |
| ***Artists*** | * Various contemporary painters which the students will research and investigate.
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| ***Advance Organizer/Agenda*** | 1. Discussion of concepts, and explanation of project.
2. Students draft ideas
3. Work period
 | *120 mins X 10 classes*  |
| **Body** | **Time** |
| ***Learning Activity #1******Painting Techniques:*** *students will get comfortable with different methods of using acrylic and watercolor paint.*  |  Organizer: 1. Prayer
2. Demo & Instruction
3. Drafting
4. Work period

Intro to Painting techniques: Demo: * Demonstrate and show examples of 8 different painting techniques.
* To begin, mask off 8 sections on your paper, these sections can be cut down to insert into sketchbook afterwards.
* Technique #1: Dry Brush—Paint is applied with a dry brush and undiluted paint. No trace of water. Lends to texture and movement of lines.
* Technique #2: Wash—Paint brush is wet with water and paint is heavily diluted with water. The paint will become translucent and is effectively used to block in colors, or to create a watercolor effect. Once the acrylic is dry it becomes permanent. You cannot work back into it.
* Technique #3: Stippling—A series of tiny dots placed side by side to create an effective texture or variation of colors. Placing certain colors side by side create the illusion of a new color.
* Technique #4: Flicking—dilute paint and flick the brush onto the paper. This creates texture and works well when creating abstract landscapes, etc.
* Technique #5: Dabbing—Using a sponge or paper towel, add different amounts of color, texture, and movement.
* Technique #6: Palate knife—Apply undiluted paint to the paper using a palate knife to create a textured surface area and an opaque effect.
* Technique #7: Matte Medium—The consistency of the paint changes, working time is elongated, you can also layer colors and make them as transparent or opaque as you want.
* Technique #8: Gloss/ glaze—Paint is easy to work with, varying consistency/transparency. Layering of colors.
* Ask students to be aware of how the different painting techniques work for them.

Free work period: * Students will have the rest of the class time to work on their painting techniques. If they finish early they can be challenged to create a painting using all 8 techniques in one painting.

-Assist the students with ideas, feedback, and material use. -Review clean up procedures for cleaning paint/ where to store wet paintings. CALL CLEAN UP 10 MINUTES PRIOR TO END OF CLASS. | *120 mins X 1 classes*  |
| *Teacher Notes: Assessments/ Differentiation* | Formative Assessment: * Are students working outside of their comfort zone? Trying new materials and extending personal ideas.
* Are students open to suggestions and critique to better their work?
* Verbal feedback is given

Summative Assessment: * Did students create all 8 paintings using different painting techniques?
* Did students create the paintings with experimentation and working outside of their comfort zone?
* Did the student show personal growth and understanding of the purpose of using different painting techniques?
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| ***Learning Activity #2******Painting:*** *students will create a painting based upon inspiration from research from contemporary artists.* | Organizer: 1. Prayer
2. Demo & Instruction
3. Drafting/research
4. Create canvas
5. Work period for painting

Intro to Painting project: Demo: * Use the handout with the list of contemporary painters to guide your research process. Investigate these artists and determine what artworks or genres of painting inspire you. Write notes in your sketchbook and choose three paintings you like which are inspiring/interesting to you. This could be based upon visual quality or content. ‘
* From your research, draft a sketch of your painting and your canvas dimensions you will be using. Consider creating a diptych/triptych, and the different shapes possible in creating a canvas frame. Considerations can also be made regarding the surface area used to paint on; you are not limited to using canvas.
* Submit canvas dimensions/ materials needed by the end of class.
* To create the canvas, work in partners/ small groups.

**Canvas stretcher:** * Hand out student materials to each student.
* Students will want to work with a partner for assistance.
* Set up stretcher stock the way it will be assembled. Use carpenters glue on each of the corners, place masking tape on the outer edge of the corner to hold it in place.
* Using the nail gun, place two nails parallel to each other in the corner of the frame.
* Add a cross bar in the middle if the canvas is over 3X3

**Stretching canvas:** * Cut down canvas to have approximately 3 inches of slack canvas to stretch.
* Start from the middle of each stretcher stock and place a staple.
* Rotate sides of the canvas stretching and adding staples, a few at a time.
* Once near the corners of the canvas, pull the canvas towards the body (starting on the bottom corners of the frame), and tuck the remainder of the canvas under the canvas on the bottom of the frame. Have the crease of the canvas line up with the corner. Staple onto the back of the frame to hold in place.
* Cut off any unwanted canvas on the back.

Switch partners to create other canvas. **Gesso canvas:** * Water down the gesso using warm water. Cover entire canvas with gesso.
* Once dry: sand with soft sand paper to smooth the surface.

**Painting:** * Create an under-painting (discussed in power-point), then create your over-painting. Essentially, block out the color areas before beginning.
* Use appropriate painting techniques in line with your own personal expression.
 | 120mins X 9 classes |
| *Teacher Notes: Assessments/ Differentiation* | Formative Assessment: * Are students working outside of their comfort zone? Trying new materials and extending personal ideas.
* Did students create a painting from the influence of another artist or contemporary style?
* Are students open to suggestions and critique to better their work?
* Verbal feedback is given

Summative Assessment: * Did students create all 8 paintings using different painting techniques?
* Did students create the paintings with experimentation and working outside of their comfort zone?

Did the student show personal growth and understanding of the purpose of using different painting techniques? |  |
| **Closure** | **Time** |
| ***Consolidation of Learning:*** | “What difference can we notice between different painters? “  |  |
| ***Feedback From Students:*** | -What new methods of drawing have you experimented with? Were they successful? -What/ which artists stood out to you in your research.-Does anyone have any questions about what we will be working on in the next class?  |  |

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| **Sponge Activity/Activities** | -Work on Personal Paper or finish drawings which need to be done. -Overlap lino-printing unit for students who finish early.  |

ART 20: Painting

For this assignment, you will create a painting based upon your research of contemporary painters. The research element of this assignment is intended to introduce new artists and methods of painting to inspire new and existing ideas regarding concept and technique.

*Use the list of artists as a starting point for the research component of your painting.*

1. **You will design your painting around a certain style of painting or the influence of an artist(s)**. As you research, note which ARTISTS AND STYLES interest or inspire you, and use this as a way to develop the design of your painting.
2. Choose THREE ARTWORKS which will influence the design of your painting. You can either sketch these in your sketchbooks (along with your research notes) or print the images from the computer. Be sure to write the artist name and title of artwork with your image.
3. Create a DRAFT DRAWING/design notes for your painting (based upon your research), DESIGN the dimensions of your canvas, and RECORD MATERIALS needed. CONSIDER scale & shape in relation to your painting composition.
4. SUBMIT your canvas dimensions by the end of class.

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| **Contemporary Artist Research List** |
| **FIGURE** * Marlene Dumas
* Susan Rothenberg
* Margherita Manzelli
* Cecily Brown
* Alice Neel
* Eliza Griffiths\*
* Nancy Spero
* Yan Pei-Ming
* Phillip Guston
* Francis Bacon
* Elizabeth Peyton
* Lucian Freud
* Marcel Dzama
* Amy Cutler
* Leon Golub
* Barnaby Furnas
* Janet Werner\*
* Wangechi Mutu
 | **CONCEPTUAL/TEXT** * Garry Neill Kennedy
* Daniel Buren
* Monica Tap
* Wayne Thiebaud
* Chris Cran
* Ed Ruscha
* Chris Johanson
 | **KITSCH/WHIMSY/MAGICAL*** Laura Owens
* Shary Boyle\*
* Allison Schulnik\*
* Sandra Meigs

Tilo Baumgaertel | **GRAFITTI*** Banksy
* Barry McGee
* Jean-Michael Basquiat
* John Chamberlain
* Katharina Grosse
* Sylvain Bouthillette\*
* En Masse
* Robbo
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| **SYSTEM/PROCESS*** Neil Ferguson
* Chuck Close
* Lynda Benglis
 | **ABSTRACT (GEOMETRIC/ANALYTICAL)*** Tomma Abts
* Lydia Dona
* Sarah Morris
* Ernst Caramelle
* Carmen Hererra
* Julie Meretu
* Bernard Frize
 | **ABSTRACT (AMBIGUOUS)*** Gerhard Richter
* Joanne Greenbaum
* Carmen Ruuschiensky
* Terry Winters
* John Kissick
* Amy Sillman
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| **SEMI-ABSTRACT*** Helen Frankenthaeler
* Per Kirkeby
* Beatriz Milhazes
 | **NARRATIVE*** Neo Rauch
* Kerry James Marshall
* Elisapee Ishulutaq\*
* Annie Pootoogook\*
 | **LANDSCAPE/SPACE*** Eleanor Bond
* Michael Readeker
* Anselm Kiefer
* Dorothy Knowles
* John Hartman\*
 | **GRAPHIC/ VIRTUAL SPACE*** Julie Mehretu
* Fred Tomaselli
* Lari Pittman

Dil Hildebrand |

\*Indicates Canadian Artist

**Art 20: Rubric**

**Total marks: /20**

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|  **Grades****Criteria**  | **5** | **4** | **3** | **\*2** | **\*1 -0** |
| **Cognitive Domain** | Blooms Taxonomy**Type 3:** Student is creating artwork in articulate, fully functional, inventive ways  | Blooms Taxonomy**Type 2-3:** Student is creating artwork in coherent, functional, creative ways | Blooms Taxonomy**Type 2:** Student is creating artwork which is logical and functional | Blooms Taxonomy**Type 1:** Student is creating artwork which is limited in function and creativity  | No score is given because there is insufficient evidence of student performance regarding the requirement of the task.  |
| **Affective Domain** | Student exhibits an **insightful** understanding of concepts/ideas through personal expression; and shows an exceptional appreciation of encounters.  | Student exhibits a **meaningful** understanding of concepts/ideas through personal expression; and shows a broad appreciation of encounters. | Student exhibits a **sufficient** understanding of concepts/ideas and level of personal expression; and shows a adequate appreciation of encounters. | Student exhibits a **simplistic** understanding of concepts/ideas and level of personal expression; and shows little appreciation of encounters. |
| **Psychomotor Domain** | Student demonstrates **skillful** tactile abilities and a **strong** willingness to experiment/investigate materials. | Student demonstrates **effective** tactile abilities and a **ample** willingness to experiment/ investigate materials. | Student demonstrates **adequate** tactile abilities and a **general** willingness to experiment/investigate materials. | Student demonstrates **limited** tactile abilities and **Does not** show willingness to experiment/investigate materials. |
| **Course Objectives** | Student completed all requirements with a conscious effort in craftsmanship  | Student completed majority of requirements with a conscious effort in craftsmanship | Student completed less than majority of the requirements and lacks craftsmanship. | Student did not complete the requirements or demonstrate craftsmanship |

**\***Interventions will be made by the teacher to assist the student in improvement