

UNIT PLAN: 7th Grade-

Dadaism & Using Photomontage Collage as Painting Reference

LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 minutes per class

UNIT FOCUS:

Collage creation, creating highly differentiated compositions, Dadaism, how to break and reinvent meaning in imagery, how to create one's own references for personal works

STANDARD(S):

VA:Cr1.1.7a: Apply methods to overcome creative blocks.

VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Pr5.1.7a: Based on criteria, analyze and evaluate methods for preparing and presenting art.

VA:Re.7.1.7a: Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

OBJECTIVE:

By the end of this Unit, students will be able to:

- Create layered, thoughtful collages using a variety of cutting/ripping techniques
- Explain what Dadaism was, what it mean to achieve, and from what historical conditions it emerged from
 - Explain how images create/hold meaning, what it means to break an image's meaning, and how to reconstruct meaning through combining multiple images
- Create their own references for paintings from multiple imagery sources; Interpret the references in a multitude of ways, not just literally copying the reference

Why Teach the Students This/Why teach the Students this Now

Students first truly engage with learning about WWI in either 7th or 8th grade depending on the school - depending on when Students begin covering this topic, this unit should be moved to that grade level. Along with the historical aspects of this topic, Students will also be engaging with what it means to "read" an image, how symbols and culture conspire together to create meaning and how one can break/reconstruct that meaning on their own terms.

Many Students as they age begin to hear and believe more and more the lie that "Artists work when they're struck by inspiration" or that artist's block is a real condition that requires time to break out of. These are falsehoods - creating art is a practice more akin with going to the gym. You go to the gym rain or shine, and you work out on schedule (unless sick). Learning how to cultivate inspiration and curiosity in things around you is a valuable skill. Learning how to create your own references and to mix sources of inspiration is how one truly is able to make novel works of art. This project provides an in into that process using widely available, ready-made materials with a low cost point (printed matter, scissors, paper backing, glue sticks).

This project also provides valuable time to explore and use various painting media, techniques, and methods while working towards a concrete goal.

MATERIALS:

For Collage: magazines, newspapers, snack wrappers, junk mail, tissue paper, colored construction paper, x-acto knives, self-healing mats, scissors, Hole punchers, backing paper (printer paper or cardstock if available), Sandwich bags + Permanent Marker (to hold collage materials per student), glue (stick and paste) (+water cups & paintbrushes for application), Various kinds of Tape, Thread, Staplers + Staples

Traditional Media Option: Painting Media (Acrylic Red/Yellow/Blue/Black/White or Cyan/Magenta/Yellow/Black/White + high shine varnish to replicate an oil paint surface finish); paintbrushes, watercups, disposable palettes, watercolor paper or canvas, masking tape

Digital Media Option: iPad or other drawing tablet, drawing tablet pen, procreate/or clipstudiopaint/ or adobe photoshop/illustrator, printer

Resources

Videos:

Dada & Collage

Dadaism in 8 Minutes: Can Everything Be Art? 🤔

By Curious Muse

<https://www.youtube.com/watch?v=U4WITijUNc0>

Hannah Höch, Cut with the Kitchen Knife—Dada and political chaos, Berlin in 1919

By SmartHistory

<https://www.youtube.com/watch?v=f7gdqwtA3jM>

How I collage | Collaging a whole piece from start to finish!

By Art with Em

https://www.youtube.com/watch?v=GIMDERSet_8 [using collage as painting - building images through pieces of color]

Surreal Collage Techniques [start at 0:20]

By Laura Florczak

<https://youtu.be/IhgPlnGRJEg?t=20> [Remove & Replace, Shatter, Mess with Scale; Surrealism]

5 Minute Demo: Collage Techniques | Choice-Based Art Education

By Big Ideas Art Studio

<https://www.youtube.com/watch?v=0Q668oBucu0> [A little back to basics, but it goes over positive/negative shapes, organic vs geometric, symmetrical shapes, fringe, using hole punchers, etc.]

Collage & Copyright

Copyright and Collage Art: Intellectual Property Rights in Regards to Collage Art

By Flanzella [Start at 1:17]

<https://www.youtube.com/watch?v=0TWan39tJ7o>

Collage and Copyright: How to Use Other People's Work Without Them Getting Mad at You
January 9, 2023 | By Calley Nelson

<https://sva.edu/features/collage-and-copyright-how-to-use-other-people-s-work-without-the-m-getting-mad-at-you> [SVA Article, Interview with Collage Artist Stephen Byram]

CODE OF BEST PRACTICES IN FAIR USE IN THE VISUAL ARTS

<https://www.collegeart.org/pdf/fair-use/best-practices-fair-use-visual-arts.pdf>

[page 11 is where Fair Use & Making Art interact]

Acrylic Painting

ACRYLIC PAINTING TECHNIQUES: Acrylic Painting Techniques for Beginners!

By Jennifer Funnell [17:52, break viewing up over two days]

<https://www.youtube.com/watch?v=1TL5ebCDjN4&t=0s>

Colour mixing basics - Acrylic painting technique to match a colour

By willkempartschool

https://www.youtube.com/watch?v=bNnlz_4xJD0 [4:16]

Digital Painting

The Shading Lesson That Made My Art Career Possible

By Marco Bucci

<https://www.youtube.com/watch?v=DQ5QF0q4QqQ>

Let's Improve Our Brushwork! (Digital Painting Tips)

By Marco Bucci

<https://www.youtube.com/watch?v=LroqHa24o-Y>

How to Make Colors Vibrate 🤯

By Marco Bucci on Proko

https://www.youtube.com/watch?v=FtQA9_vtREU

Art Historical Piece(s):

Hannah Höch

<https://www.moma.org/artists/2675>

Known for her incisively political collages and photomontages (a form she helped pioneer), Hannah Höch appropriated and recombined images and text from mass media to critique popular culture, the failings of the Weimar Republic, and the socially constructed roles of women.

<https://www.moma.org/artists/2675#works>

Imaginäre Brücke [Imaginary bridge]

Oil Painting, 1926

<https://searchthecollection.nga.gov.au/object/101623>

The Bride (Pandora)

Oil Painting, 1927, 114×66 cm

https://arthive.com/artists/68919-Hannah_Hyoh/works/464921-The_Bride_Pandora

Raoul Hausmann

ABCD - <https://www.metmuseum.org/art/collection/search/265584>

The Art Critic - <https://www.tate.org.uk/art/artworks/hausmann-the-art-critic-t01918>

<https://www.artnet.com/artists/raoul-hausmann/>

Max Ernst - MOMA Exhibition "Beyond Painting"

<https://www.moma.org/collection/works/groups/MEBP>

The exhibition includes paintings that challenged material and compositional conventions; collages and overpaintings utilizing found printed reproductions; frottages (rubblings); illustrated books and collage novels; sculptures of painted stone and bronze; and prints made using a range of techniques. Several major, multipart projects represent key moments in Ernst's long career, ranging from early Dada and Surrealist portfolios of the late 1910s and 1920s to his late masterpiece—a recent acquisition to MoMA's collection—65 Maximiliana or the Illegal Practice of Astronomy (1964). This illustrated book comprises 34 aquatints complemented by imaginative typographic designs and a secret hieroglyphic script of the artist's own invention.

*The collage, an artistic technique in which diverse pictorial elements are pasted together on a surface, was characterized by **Max Ernst as follows: "The collage technique is the systematic exploitation of the accidentally or artificially provoked encounter of two or more foreign realities on a seemingly incongruous level – and the spark of poetry that leaps across the gap as these two realities are brought together."***

The starting point of the collages made after 1919 were images that did not come from an artistic context, rather, it was illustrative material originally printed in teaching aids, catalogues, and fashion brochures, in addition to charts taken from scientific encyclopedias dealing with

the subjects of botany, zoology, and mechanics. Fascinated by this material, **Max Ernst reported: "I found figural elements united there that stood so far apart from each other that the absurdity of this accumulation caused a sudden intensification of my visionary facilities and brought about a hallucinating succession of contradictory images."**

Additional Reference:

"Exploring Studio Materials" by Mary Hafeli, chapter 5

SmartHistory - Dada Collage:

<https://smarthistory.org/dada-collage/>

DADA Movement in Practice - From Collage to Readymade (Widewalls):

<https://www.widewalls.ch/magazine/dada-collage-readymade>

Chance Creations: Collage, Photomontage, and Assemblage (MOMA):

<https://www.moma.org/collection/terms/dada/chance-creations-collage-photomontage-and-assemblage>

Collage (MOMA):

<https://www.moma.org/collection/terms/collage>

Multiple Intelligences

Kinesthetic, Linguistic, Intrapersonal,, Interpersonal, visual/spatial.

Vocabulary:

Dadaism: THE WORLD WAS IN THE MIDST OF ITS FIRST TOTAL WAR. DISGUST, DISILLUSIONMENT, disinterest this was the attitude of the generation which was suffering the agonies of the chaotic universe. Man began losing faith in everything; ethical values, society structure, and the dignity of man became meaningless. The Button Moulder had begun to dissolve everything into his melting pot. But he was abruptly halted by a word a word first whispered in a small cabaret in Zurich, then murmured in New York and Berlin, and finally shouted in Paris. That word was "Dada."

What does this word mean? Nothing. It means the tail of a holy cow to the Kru Negroes, a cube to the Italians, mother to the Rumanians, a hobbyhorse to the French, a nurse to the Russians, father to the Americans, and everything to an incoherent babbling baby of any nationality. In other words, it means nothing. The word became the symbolic representative of a movement whose ultimate goal was its own destruction, a movement which represented not a new school, but the repudiation of all schools, a movement which was not a movement at all but a protest, a state of mind, a gesture of the soul. This movement was "Dadaism."

Dadaism began in 1915 and died in 1924. The three main tenets of Dada are spontaneity, negation, and absurdity.

Kristiansen, Donna M. "What Is Dada?" *Educational Theatre Journal* 20.3 (1968): 457–62. Print. (WWI dates: July 28, 1914 – November 11, 1918)

“Reading” [in art, of images]: decoding the symbol language, the colors, the techniques, the composition the artist used in order to make meaning of the image. The process of deriving information from an image. As with actual reading, reading images is predicated on the prior knowledge the viewer brings to the piece, as well as cultural context of the creator in both geography, peoples, and time.

Collage: Derived from the French verb *coller*, meaning “to glue,” collage refers to both the technique and the resulting work of art in which fragments of paper and other materials are arranged and glued or otherwise affixed to a supporting surface.

There is something inherently Dada about the technique of collage. Its use of prefabricated or readymade materials negates the importance of artistic skill, and the fact that collage is frequently sourced from mass-produced advertising and journalism collapses boundaries between “high” and “low” culture. Also, the act of making a collage is literally iconoclastic (Greek for “image-breaking”). Cutting up source material implies a rejection of its world-view, a disruption of the way that newspaper, that scientific text, or that advertisement organizes information, and a refusal of the ideas or directives it was intended to convey. Finally, the recombination of these elements gives free play to the artist’s desire to re-shape the world, which for the Dadaists often resulted in images that range from bizarrely humorous to downright disturbing.

Photomontage: Dadaists invented a form of collage known as photomontage, which incorporates photographs, sometimes along with other collaged and painted elements. The reputation of photography as a factual record of the world implies a truth-to-reality that can make the absurdity of Dada photomontages additionally disturbing. Many photomontages were sourced from advertisements and journalism. The products and fashions in them appear dated today, but were insistently topical and relevant at the time, and helped Dada to mount an offensive against contemporary social, political, and commercial culture.

Decollage: in art, is the opposite of collage; instead of an image being built up of all or parts of existing images, it is created by ripping and tearing away or otherwise removing, pieces of an original image. The French word “*décollage*” translates into English literally as “take-off” or “to become unglued” or “to become unstuck”. Examples of *décollage* include *étrécissements* and cut-up technique. A similar technique is the lacerated poster, a poster in which one has been placed over another or others, and the top poster or posters have been ripped, revealing to a greater or lesser degree the poster or posters underneath.

Juxtaposition: the placement of two things side by side for comparison, typically to highlight the contrast between the two elements—although sometimes to point out striking similarities. While

some instances of juxtaposition may happen by chance, it's often intentionally used to serve a particular purpose, such as to further a theme, set a mood, or generate suspense, irony, humor, or sadness.

Copyright Law & Fair Use: Fair use is a legal doctrine that promotes freedom of expression by permitting the unlicensed use of copyright-protected works in certain circumstances. [Section 107 of the Copyright Act](#) provides the statutory framework for determining whether something is a fair use and identifies certain types of uses—such as criticism, comment, news reporting, teaching, scholarship, and research—as examples of activities that may qualify as fair use. Section 107 calls for consideration of the following four factors in evaluating a question of fair use:

1. **Purpose and character of the use, including whether the use is of a commercial nature or is for nonprofit educational purposes:** Courts look at how the party claiming fair use is using the copyrighted work, and are more likely to find that nonprofit educational and noncommercial uses are fair. This does not mean, however, that all nonprofit education and noncommercial uses are fair and all commercial uses are not fair; instead, courts will balance the purpose and character of the use against the other factors below. Additionally, “transformative” uses are more likely to be considered fair. Transformative uses are those that add something new, with a further purpose or different character, and do not substitute for the original use of the work.
2. **Nature of the copyrighted work:** This factor analyzes the degree to which the work that was used relates to copyright’s purpose of encouraging creative expression. Thus, using a more creative or imaginative work (such as a novel, movie, or song) is less likely to support a claim of a fair use than using a factual work (such as a technical article or news item). In addition, use of an unpublished work is less likely to be considered fair.
3. **Amount and substantiality of the portion used in relation to the copyrighted work as a whole:** Under this factor, courts look at both the quantity and quality of the copyrighted material that was used. If the use includes a large portion of the copyrighted work, fair use is less likely to be found; if the use employs only a small amount of copyrighted material, fair use is more likely. That said, some courts have found use of an entire work to be fair under certain circumstances. And in other contexts, using even a small amount of a copyrighted work was determined not to be fair because the selection was an important part—or the “heart”—of the work.
4. **Effect of the use upon the potential market for or value of the copyrighted work:** Here, courts review whether, and to what extent, the unlicensed use harms the existing or future market for the copyright owner’s original work. In assessing this factor, courts consider whether the use is hurting the current market for the original work (for example, by displacing sales of the original) and/or whether the use could cause substantial harm if it were to become widespread.

In addition to the above, other factors may also be considered by a court in weighing a fair use question, depending upon the circumstances. Courts evaluate fair use claims on a

case-by-case basis, and the outcome of any given case depends on a fact-specific inquiry. This means that there is no formula to ensure that a predetermined percentage or amount of a work—or specific number of words, lines, pages, copies—may be used without permission.

Procedure:

Introducing the concept of Dadaism, Collage, & Fair Use Copyright Laws

Day 1

- 1.) Teacher will introduce the project with their prepared benchmarks.
- 2.) Teacher will play the following video on Dadaism:
Dadaism in 8 Minutes: Can Everything Be Art? 🤔
By Curious Muse
<https://www.youtube.com/watch?v=U4WITijUNc0>
- 3.) Teacher will facilitate a turn-and-talk with the nearest neighbor with a subsequent share out (Who wants to share what their partner said)
- 4.) Teacher will ask the class if magazine, newspaper, and advertorial images are licensed or unlicensed [Students will turn and talk for 1 minute before sharing out]
- 5.) Teacher will define licensing in terms of images, and introduce the concept of fair use in American copyright law specifically
- 6.) Teacher will play a section of the following video:
Copyright and Collage Art: Intellectual Property Rights in Regards to Collage Art
By Flanzella [Start at 1:17]
<https://www.youtube.com/watch?v=0TWan39tJ7o>
- 7.) Teacher will introduce the concept of “reading” an image, that images are information; how images hold symbols and ingrained cultural references that help the viewer understand what the image is trying to communicate.
- 8.) Teacher will introduce the idea that when we cut up or alter an image we are “breaking” that image’s meaning, akin to adding or removing words in a story.
 - a.) Teacher will reinforce the idea that we should be intentional while doing this - we should constantly be trying to read the meaning of the collage we’re creating and altering our methods to ensure we are creating a reading we agree with and endorse.
- 9.) Teacher will distribute sandwich bags and permanent markers. Students will each receive one bag and write their name on the front.
- 10.) Students will spend the rest of class beginning to comb through the accrued collage materials (magazines, newspapers, etc.). Students will cut and save imagery in their sandwich bags for next class.
- 11.) **If Students are stuck as to what can qualify as a material for a collage, Teacher can introduce the following** [from the book “Exploring Studio Materials” by Mary Hafeli, chapter 5]:

a.) Typical Categories of Collaged Materials:

- i.) Visual/& or tactile (textured)
- ii.) Individual colors or color families (Irregardless of material)
- iii.) Transparent, translucent, shiny, and metallic (clear cellophanes, foils, plastics)
- iv.) Natural (sticks, leaves, flowers, rocks, seeds, etc)
- v.) Printed Type and Notation (lettering & numbers, adverts, book pages, sheet music, sewing patterns, architectural drawings, maps, graphs, ledger sheets, handwritten notes, etc.)
- vi.) Photographs and Illustrations
- vii.) Patterns
- viii.) Linear (thread, yarn, twine, wire, etc.)
- ix.) Veiled (mesh, netting, lace, etc.)
- x.) Small objects (bottle caps, beads, etc.)

b.) Other Collage Methods:

- i.) Transferring images through rubbing
- ii.) Scraping/peeling
- iii.) Twisting, folding, creasing, rolling, crumpling
- iv.) Unraveling
- v.) Wrapping, bundling, knotting, inserting
- vi.) Punching, weaving, piercing

12.) Teacher will distribute project rubric

Creating our Collage References

Days 2, 3, 4, 5, 6

Procedure:

1.) Teacher will show the following:

a.) **Day 2:** 5 Minute Demo: Collage Techniques | Choice-Based Art Education

By Big Ideas Art Studio

<https://www.youtube.com/watch?v=0Q668oBucu0>

[A little back to basics, but it goes over positive/negative shapes, organic vs geometric, symmetrical shapes, fringe, using hole punchers, etc.]

b.) **Day 3:** Hannah Höch, Cut with the Kitchen Knife—Dada and political chaos, Berlin in 1919 By SmartHistory

<https://www.youtube.com/watch?v=f7gdqwtA3jM>

c.) **Day 4:** Surreal Collage Techniques [start at 0:20]

By Laura Florczak

<https://youtu.be/1hgPlnGRJEg?t=20>

[Remove & Replace, Shatter, Mess with Scale; Surrealism]

d.) **Day 5:** How I collage | Collaging a whole piece from start to finish!

By Art with Em

https://www.youtube.com/watch?v=GIMDERSet_8

[using collage as painting - building images through pieces of color]

e.) **Day 6:** Raoul Hausmann

ABCD - <https://www.metmuseum.org/art/collection/search/265584>

- 2.) Teacher will facilitate a turn-and-talk with the nearest neighbor with a subsequent share out
- 3.) Teacher will announce the daily goal:
 - a.) **Day 2:** Using the pieces previously cut from the last class, as well as the additional materials present, the goal is to have their 1st finished collage by end of class.
 - b.) **Day 3:** 2nd collage minimum 1/2 way finished by end of class.
 - c.) **Day 4:** 2nd collage finished by end of class.
 - d.) **Day 5:** 3rd collage minimum 1/2 way finished by end of class
 - e.) **Day 6:** 3rd collage finished by end of class.
- 4.) Teacher will explain that the reason we are creating three collages is two fold:
 - a.) Practice makes better. The more you do, the more you can do. Three collages allows time to play around and to try all the techniques shown in the videos and demonstrations.
 - b.) We will be using these collages as reference for a final painting. Having three collages allows for us to pick and choose aspects of our references to use in our final paintings as opposed to being committed to a single reference..
- 5.) Students will work on creating their collages in low volume studio work time for the remainder of the period. Teacher will rotate through the room for tableside demonstrations and feedback as needed
- 6.) **Some Ideas for helping students get started if they are stuck with Materials** [from the book "Exploring Studio Materials" by Mary Hafeli, chapter 5]:

Collage is about juxtaposing similar and dissonant elements together in a composition that invents its own logic/order or creates ambiguity just by the proximity of one element to another, and this sense of playing with meaning is what makes collage so intriguing. The suggestions that follow are intended for you to focus on arranging collage elements and less on altering them in any elaborate way. As you work on collage in this section, try out different ways of arranging materials - close to/far away, overlapping/layering/piling, poking through, at various distances from the edge of the support, and on or extending beyond the outer area or surface plane of the support.

- a.) **Shapes** - assemble a small pile of cut paper squares, circles, rectangles, triangles. Make a series of three collages, each incorporating the same elements. Make the collages look as different as possible from one another.
- b.) **Color Relationships** - Collage is a wonderful way to explore color relationships - monochrome, black on black, white on white, primary and secondary, complementary, and analogous. Make a series of collages, each limited to a particular color palette, again focusing on different ways of arranging materials

together on a support surface.

- c.) **Textures** - Gather materials that together offer a variety of textures - smooth, bumpy, rough, fluffy, ribbed, and so on and focus on various ways of placing these before finalizing and gluing.
- d.) **Lines** - With a selection of linear elements from your materials, explore keeping similar things together, juxtaposing dissimilar things, nesting, interweaving, looping, and other ways of arranging.
- e.) **Printed Images** - From your collection of illustrations, photographs, and other images, make a series of collages that use primarily pictorial elements. As you experiment, focus on scale (play with both compatible and incompatible sizes of things) and reassembly (cut images into parts and reassemble the fragments, both related and unrelated, into new and unusual configurations). Make some joints and shared edges subtle or imperceptible, and others abrupt and obvious. How do these different approaches impact the look and expressive meaning of the work?
- f.) **Type and Numbers** - Gather printed materials that feature letters or numbers, cut or tear so that you are not using entire words, and experiment with various arrangements.
- g.) **Repetition** - Make a collage that uses at least one repeating element.
- h.) **Light and Space** - Try different ways of layering transparent and translucent materials over various collage elements. What new effects come from this?
- i.) **Three Dimensional** - Gather materials that have surface relief or depth, fold a small area of flat materials so that glue may be applied, and compose a collage in which elements extend from the surface. As in other collages, consider various arrangements before gluing the final composition.

Make sure to try the arranging activities with an assortment of materials. What kinds of configurations do particular materials lend themselves to? Which approaches result in the most interesting compositions?

7.) **Some ideas for helping Students if they are getting stuck with how to physically attach their collages together** [from the book "Exploring Studio Materials" by Mary Hafeli, chapter 5]:

- a.) **Glue** - Try out all of the glues and pastes. White glue can be used as is or thinned with water and both used underneath and layered on top of porous materials. Experiment with each adhesive, noting how they work during the application and how they adhere when dry. Explore decollage, or the tearing and peeling away of paper elements once dry. What kinds of effects can be made by partially removing layers?
- b.) **Tape** - Make a series of collages that feature tape as both a prominent design element and as an attaching method with paper and plastic materials. Try clear tape with transparent and translucent elements and colored tape with black and white printed text and images. Experiment further with other combinations.

- c.) **Pierce and Clamp** – Use a selection of thread elements to explore sewing as attachment and embellishment, and try stapling, paper fasteners, and binder and paper clips.

8.) Extension for Students who finish their collages early:

- a.) **Exploring Mixed Media with Collage** [from the book “Exploring Studio Materials” by Mary Hafeli, chapter 5]:

As mentioned previously, some collages are constructed with paper and other items, with no additional embellishment, while other make use of drawing, painting, and printmaking techniques as the piece is assembled and completed. Many artists regularly incorporate graphite, charcoal, conte crayon, dry and oil pastels, colored pencils, pens, inks, watercolors, tempera/gouache, and acrylics during the assembly process. [adding this much variety if a Student is new to collaging can be overwhelming, so judge on a case to case basis whether a Student should explore mixed media or just be pushed to create additional collages instead]

Creating our Thumbnails & Undersketch

Days 7, 8

Procedure:

- 1.) Teacher will show the following:
 - a.) **Day 7:** Imaginäre Brücke [Imaginary bridge]
Oil Painting, 1926
<https://searchthecollection.nga.gov.au/object/101623>
 - b.) **Day 8:** The Bride (Pandora)
Oil Painting, 1927, 114×66 cm
https://arthive.com/artists/68919-Hannah_Hyoh/works/464921-The_Bride_Pandora
- 2.) Teacher will facilitate a turn-and-talk with the nearest neighbor with a subsequent share out about the shown art historical piece
- 3.) [Day 6 only] Teacher will demonstrate how to create a thumbnail sketch [including value and color comp thumbnail sketches]
- 4.) Teacher will announce the daily goal:
 - a.) **Day 7:** Each student will create 4 markedly different thumbnail sketches, and work their chosen composition’s undersketch up to minimum 1/2 way complete by end of class (undersketch should be done with either a very light hand and graphite pencil or preferably a colored pencil)
 - b.) **Day 8:** Undersketch completed by end of class
- 5.) Students will work on creating their thumbnails/undersketches in low volume studio work time for the remainder of the period. Teacher will rotate through the room for tableside demonstrations and feedback as needed

Exploring Acrylic

Day 9

Procedure:

- 1.) Teacher will begin class by announcing that today will be a day spent entirely on getting to know how acrylic paint works and reacts to different tools and situations. If you don't know your media before you use it in a piece, how successful do you think that piece will be?
- 2.) Teacher will lead the class through the following exercises taken from "Exploring Studio Materials" by Mary Hafeli, chapter 3:
 - a.) **Exploring basic color mixing and diluting** - put a dab of each color on the palette, keeping like colors adjacent with to one another. Working quickly one by one with the colors, load your brush and apply in a small area of the paper. Rinse the brush, load with the second color, and apply next to the first color. Keep the outer edges of the two colors intact on the paper so you can see the colors you started with, and mix the colors together in the center where they abut edges. You can also experiment with mixing color on the palette instead of the paper with a palette knife. Try combinations of different primary colors, as well as other combinations, taking notes on which colors you are mixing together. Look for colors that blend well and those that don't, colors that are more transparent and those that are more opaque.

Make another series of tests that explore dark-to-light changes in a single color, by adding black to get the darker shades and white to achieve increasingly lighter tints (notice how adding titanium white to more transparent colors increases their opacity).

- b.) **Advanced color Mixing** - Create a gridded matrix mixing chart. Across the top and left side of a sheet of paper, paint areas of unmixed color. In the empty space of each square that corresponds to the top and side colors, paint small areas of those two colors mixed together in a 50/50 combination. You can also add tints and shades at the bottom of the paper underneath this chart.



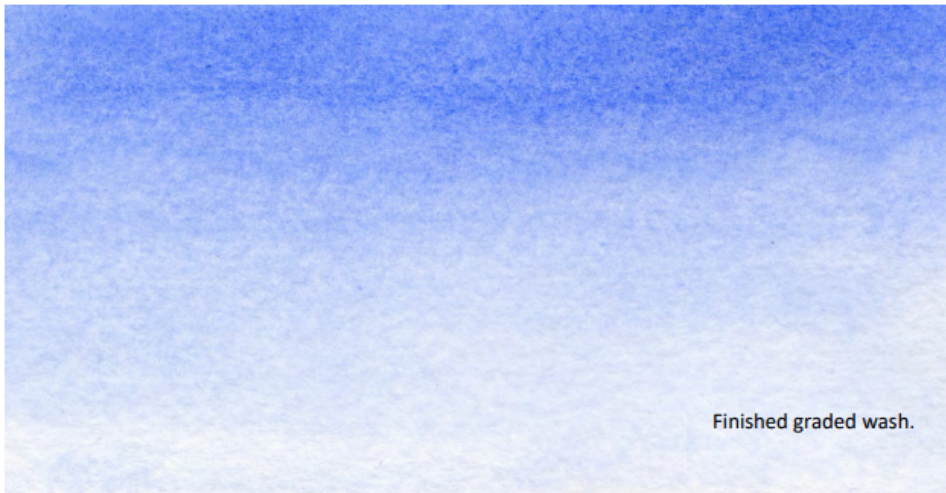
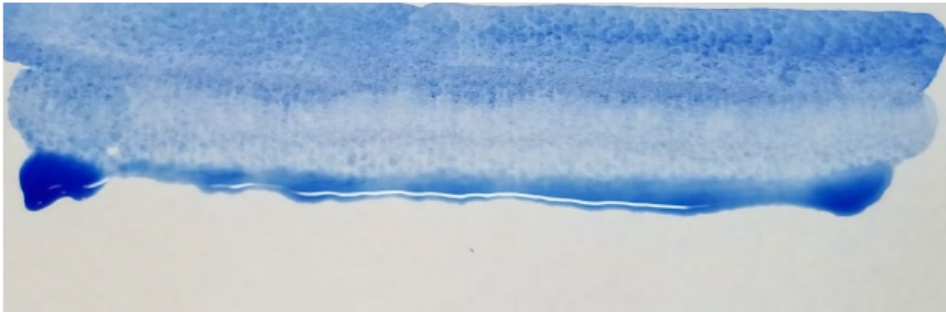
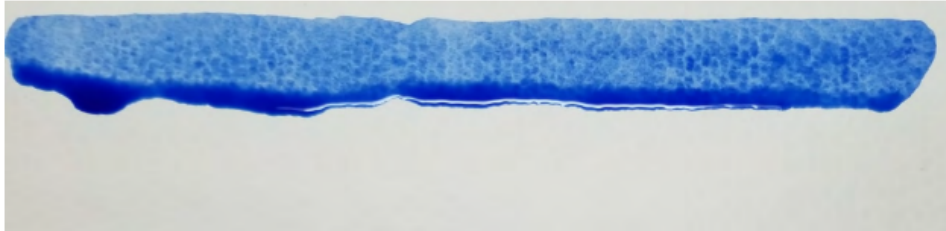
- i.) Teacher will reinforce the following vocabulary: tint, tone, shade; Teacher will

reinforce the concept that combining true complementary colors results in a neutral gray; Teacher will reinforce the concept that there are warm and cool versions of each color, and that Students will want to mix warm with warm, cool with cool, lest they befall the curse of muddy colors

c.) **Washes** - on damp paper, explore making flat, graded, and superimposed washes

i.) **Flat Wash:** An even wash that features one color or tone

ii.) **Graded Wash:** are made much the same way as a flat wash. The difference being that after each stroke or two of wash, the paint mixture is diluted with water. This results in a smooth gradation of color from full strength wash to clear water if desired.



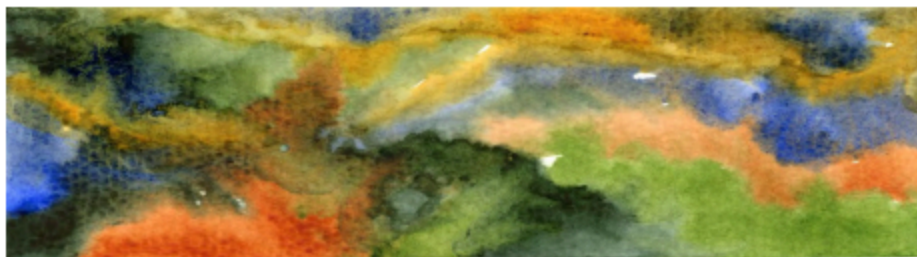
Variegated washes are made in a more irregular way. Two or more colors are applied in any manner that works for the painting. They may be arranged in bands or irregular blots.

Variegated washes are useful for depicting backgrounds with only vague detail or for bases over which to apply a more detailed foreground. It is often useful to maintain a narrow tonal range with variegated washes as very dark colors next to very light ones in the background can distract from the focal point of the picture.

Make variegated washes in the same manner as flat washes.

Variegated washes can be made with gradations for even more variety and complexity.

1. Pre-mix the colors you will use.
2. Begin at the top with the first color.
3. Work your way down the paper, adding colors to the bottom and sides of the wash as needed.
4. Use the mister if edges are drying too quickly.



iii.)



iv.)

- d.) **Painting mediums** – experiment with adding matte or gloss medium to the paint and see what kinds of transparency effects are possible, and add modeling paste to the paint to explore three-dimensional textures (impasto)
- e.) **Trying variations of wet, damp, and dry paper** – What happens when you paint a new color next to and touching a wet color area (wet on wet)? What happens when you brush clear water onto color just painted? How does the acrylic paint behave differently compared to other paints you've worked with?
- f.) **Exploring Layering/Glazing** – What happens when you paint a new transparent

color over a transparent area that has dried? What new colors can you make this way? What happens when you paint over a dried opaque color, and then scratch or scrape through the top layer to reveal the color below(sgraffito)? What happens when you build up dried layers of transparent colors mixed with gloss or matte medium (glazing)?

3.) After the experimentations and note taking are complete, Teacher will facilitate a 10 minute quick-write on the following prompt:

a.) "With your acrylic test sheets spread out in front of you, study the different techniques you were able to achieve. Look for ideas and themes suggested by different colors, blends and mixtures, textures, and degrees of transparency and opacity. How might you use some of the marks and effects you created in a painting?"

Exploring Digital

Day 9

Procedure:

- 1.) Teacher will begin class by announcing that today will be a day spent entirely on getting to know how our digital painting program works and reacts to different tools and situations. If you don't know your media before you use it in a piece, how successful do you think that piece will be?
- 2.) Teacher will demonstrate the following, with time allowed in between subjects for Students to experiment with the shown techniques and take notes):
 - a.) Layers
 - i.) Opacity
 - ii.) Blending Mode
 - iii.) Transparency Lock
 - iv.) Clipping Mask
 - v.) Ability to rearrange higher or lower in the painting
 - vi.) Toggling visibility on/off
 - b.) Brushes
 - i.) Edge (hard, soft)
 - ii.) Color Jitter
 - iii.) Stabilization Amount
 - iv.) Texture
 - v.) Size
 - vi.) Opacity
 - c.) Eraser
 - d.) Smudge Tool
 - e.) Lasso
 - i.) +Soft Brush/ +Hard Brush
 - f.) Transform Tool

- g.) Flip Canvas (To check for errors)
 - h.) Double tap undo, three finger tap redo, press and hold color picker, draw and hold perfect geometry maker (procreate only)
 - i.) Symmetry Tools
- 3.) After the experimentations and note taking are complete, Teacher will facilitate a 10 minute quick-write on the following prompt:
- a.) "With your digital painting test canvases in front of you, study the different techniques you were able to achieve. Look for ideas and themes suggested by different colors, blends and mixtures, textures, and degrees of transparency and opacity. How might you use some of the marks and effects you created in a painting?"

Painting our finished Work

Days 10, 11, 12

Procedure:

- 1.) Teacher will show the following:

MEDIA CHOICE	Day 8	Day 9	Day 10
Traditional Media	ACRYLIC PAINTING TECHNIQUES: Acrylic Painting Techniques for Beginners! By Jennifer Funnell [0:00 - 9:45] https://www.youtube.com/watch?v=ITL5ebCDjN4&t=0s	ACRYLIC PAINTING TECHNIQUES: Acrylic Painting Techniques for Beginners! By Jennifer Funnell [9:45 - 17:52] https://www.youtube.com/watch?v=ITL5ebCDjN4&t=0s	Colour mixing basics - Acrylic painting technique to match a colour By willkempartschool https://www.youtube.com/watch?v=bNnlz_4xJD0
Digital Media	The Shading Lesson That Made My Art Career Possible By Marco Bucci https://www.youtube.com/watch?v=DO5QF0q4QqQ	How to Make Colors Vibrate 🙄 By Marco Bucci on Proko https://www.youtube.com/watch?v=FtQA9_vtREU	Let's Improve Our Brushwork! (Digital Painting Tips) By Marco Bucci https://www.youtube.com/watch?v=LroqHa24o-Y

- 2.) Teacher will facilitate a turn-and-talk with the nearest neighbor with a subsequent share out about the shown media
- 3.) Teacher will lay out the day's goal
 - a.) **Day 8:** All base colors laid in, large/basic shadow and light shapes established
 - b.) **Day 9:** Medium shapes established, more depth of color, painting should be in a position where it can be completed next class
 - c.) **Day 10:** Details finished, painting fully rendered (completed) by end of class
- 4.) Teacher will remind Students to keep their experimentation sheets and notes closeby while working to serve as reference
- 5.) Students will work on painting their final pieces in low volume studio work time for the remainder of the period. Teacher will rotate through the room for tableside

demonstrations and feedback as needed

Critique

Day 13

- 1.) Students will self-score themselves against the rubric given, Students will write these scores on the back of the paper [5 minutes]
- 2.) Students will complete the self-critique worksheet [5 minutes]
- 3.) Students will participate in a full class gallery walk. [10 minutes] There will be a piece of paper placed next to every printed piece with the following chart printed on it:

Praise	Critique	Comment

- 4.) Each student is to write both a critique and a praise or comment on a minimum of 5 pieces. Students are allowed to be anonymous.
- 5.) Class will be regrouped for a group gallery walk where the Student given feedback along with Teacher given feedback will be discussed. Students are encouraged to take notes in their sketchbooks of relevant feedback given, whether it was for their piece or a peer's. [10 minutes]

Creating the Bulletin Board Display

Day 14

Procedure:

- 1.) Teacher will play the following video:
How curators went from caretakers to art stars | Art 101
By CBC Art (4:58)
<https://www.youtube.com/watch?v=GjmNHewBrE0>
<https://www.youtube.com/watch?v=GjmNHewBrE0>
- 2.) Teacher and Students will gather around the bulletin board available to see the dimensions
- 3.) Teacher will help students divide the tasks of an art museum curator among students
 - a.) Creation of the Descriptive Wall Text
 - b.) Creation of the Exhibition Poster
 - c.) Defining the order of the pieces included (Teacher will select works that fit/ or exceed the rubric's orders)
 - d.) Putting the Art on the Bulletin Board (installation)
- 4.) Students will set to work, finishing the tasks they were assigned

Extension: AT Students can always be pushed to try more techniques, more thoughtful

compositions, or to attempt to create more than one finished piece

ASSESSMENT: *Teacher will assess student work using the given project rubric, the student's understanding and skills through their participation in discussions, the quality of their pieces, and their ability to critique/discuss their own and their peers' work*

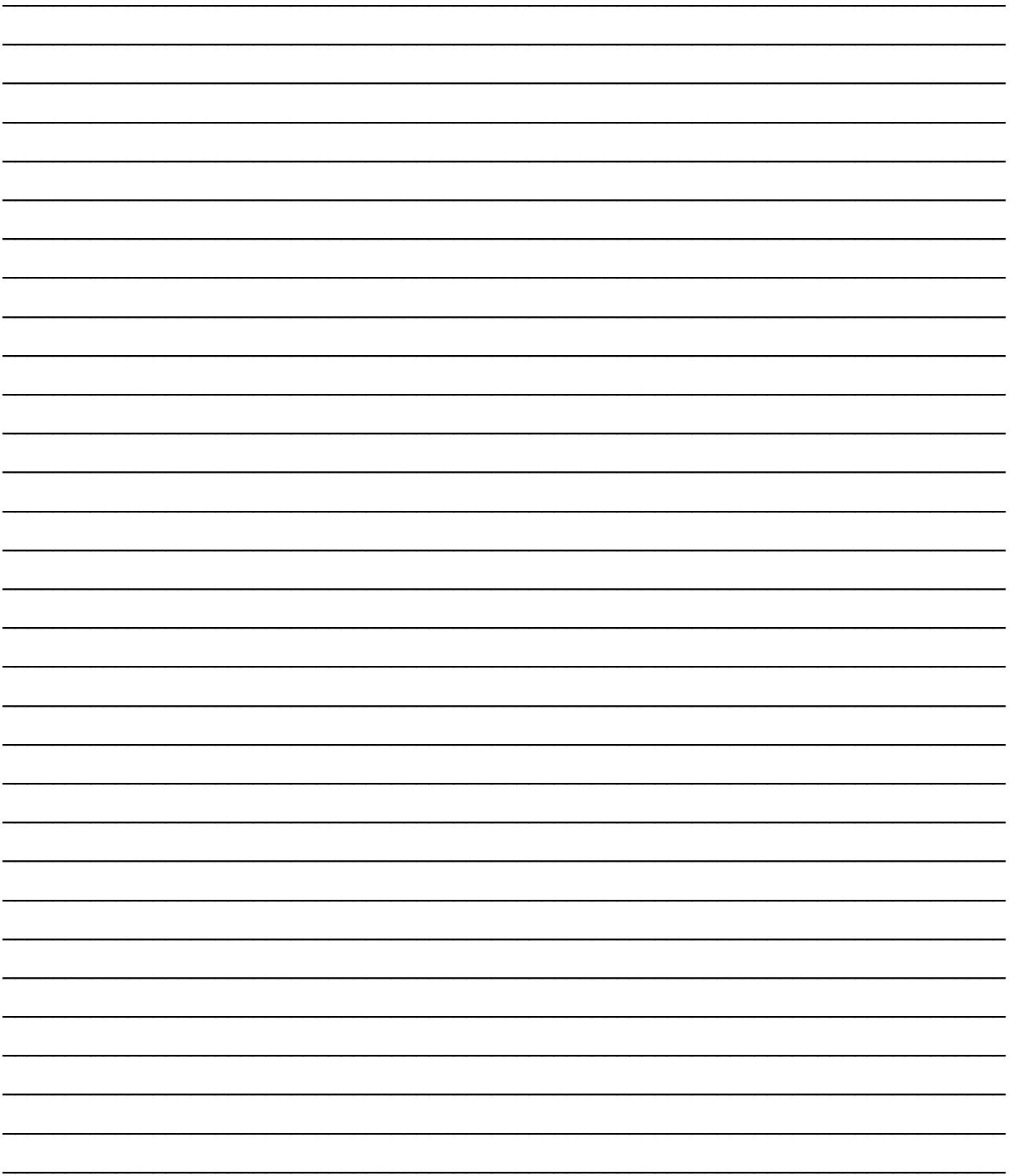
Class Observation Notes

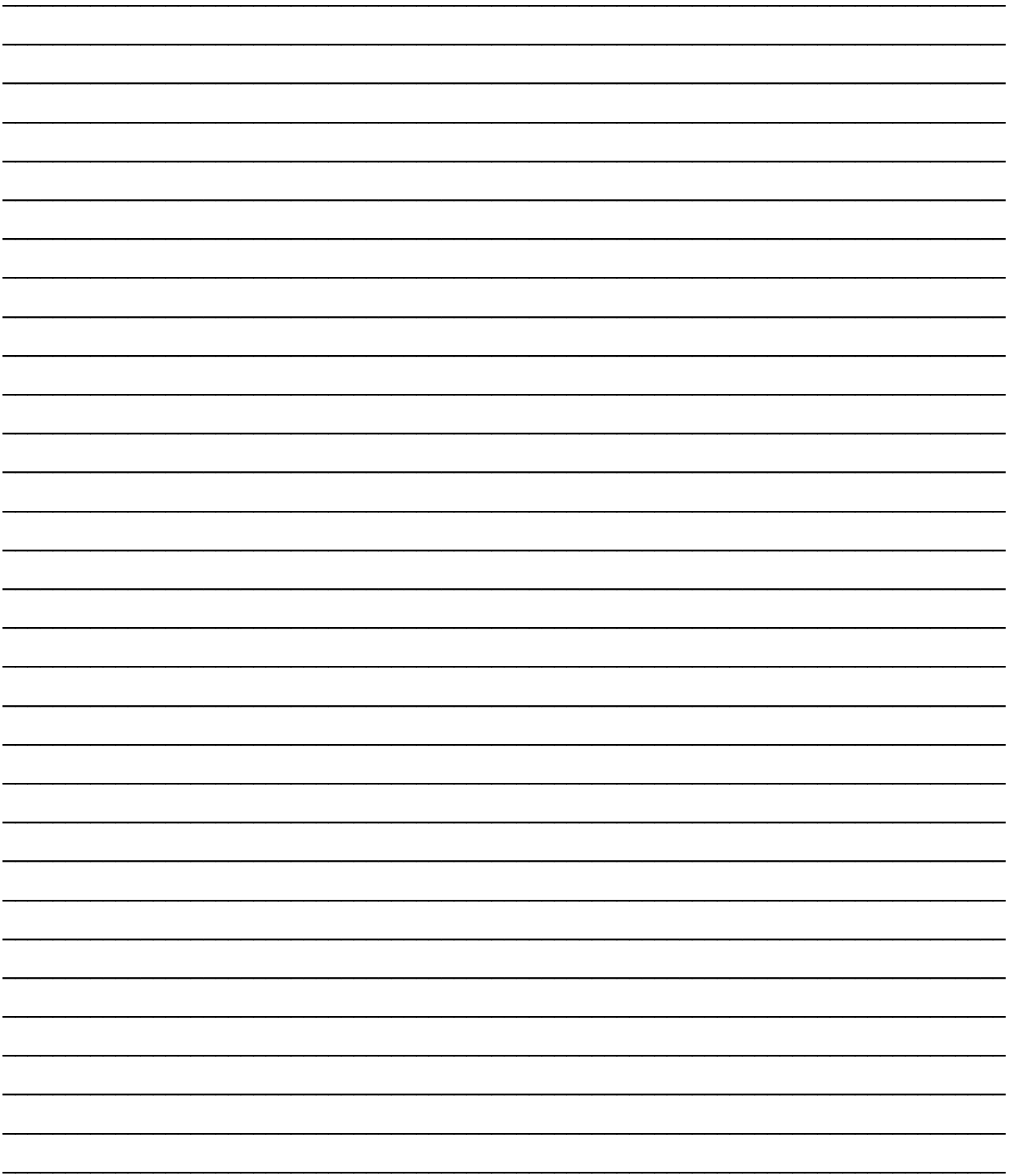
Project: Dadaism & Using Photomontage Collage as Painting Reference

Category	Accomplished Artist	Developing Artist	Beginning Artist
Points	30 - 21	20 - 10	9 - 0
Material Application & Technique	Demonstrates qualities & characteristics of various media, techniques & processes.	Demonstrates some qualities & characteristics of various media, techniques & processes.	Lacks demonstration of qualities & characteristics of various media, techniques & processes.
	30 - 21	20 - 10	9 - 0
Project Criteria**	Insight and depth of understanding for all project criteria are evident.	Some depth of understanding of some project criteria is evident.	Lacks understanding and missing most project criteria. Clearly a work in progress.
	5 - 4	3 - 2	1 - 0
Completion	All or most steps are completed to the best of student ability	Most or some steps are completed, but needs finishing touches.	Artwork appears to be a work in progress.
	10 - 9	8 - 4	3 - 0
Studio Performance (Time Management, tool/material responsibility)	Demonstrates a high standard of studio performance at all times.	Demonstrates good studio performance most of the time.	Demonstrates little to no quality of studio performance.
	15 - 11	10 - 6	5 - 0
Craftsmanship	Artwork reflects deliberate control of tools and media with a high level of craftsmanship.	Artwork reflects adequate control of tools and media with some level of craftsmanship.	Artwork appears to be a work in progress with little to no control, reflecting a very low level of craftsmanship.
	10 - 8	7 - 4	3 - 0
Creative Process	Expresses original ideas & insightful perspective with an appropriate level of detail.	Expresses original ideas, but has few details.	Lacks original ideas and has few or no details.

**Project Criteria:

- Did the Student create the minimum three collages?
- Did the Student follow the thumbnail - undersketch - finished painting process?
- Do both the collages and final painting show extensive exploration in breaking and recreating meaning through juxtaposition and other Dadaist methods?





Name: _____

Date: _____ Class: _____

Project Description (What did you make?):

3 Things I learned:

- New Skill I learned:

- Something I learned about myself as an artist:

- Something I learned from looking at my peer's work:

2 Things that were successful in my piece:

1. _____

2. _____

1 aspect of your piece that you would do differently next time (What changes would you make? Why? How?):

- _____

Nombre: _____

Fecha: _____ Clase: _____

Descripción del proyecto (¿Qué hiciste?):

3 cosas que aprendí:

- Nueva habilidad que aprendí:

- Algo que aprendí sobre mí mismo como artista:

- Algo que aprendí al ver el trabajo de mis compañeros:

2 Cosas que tuvieron éxito en mi pieza:

1. _____

2. _____

1 aspecto de tu pieza que harías diferente la próxima vez (¿Qué cambios harías? ¿Por qué? ¿Cómo?):

- _____
