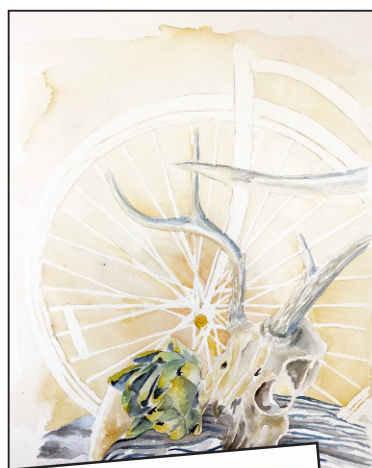


A SEMESTER OF PAINTING

MIDDLE & HIGH SCHOOL



BOOKBINDING
COPTIC SKETCHBOOK

STEP ONE: Punch holes at least 1/2" from the edge of your cover using an awl.

STEP TWO: Use your punched cover as a template. Line it up with the back cover, punch holes. Line it up on the paper signature fold line and punch holes. Repeat until holes are punched in every signature.

STEP FIVE: Run your needle through the string and cover. Wrap the string around the cover.

NATURE MONOPRINTS WITH GELI PLATES

STEP ONE: Place a leaf or flower on a gelli plate. Pour paint over it. Rub the paint over the leaf or flower. Lift the plate. The print is complete.

ABSTRACT + REALISM RUBRIC

Category	Expectations	Possible Points	Comments	Score
Abstract	Students will be able to create an abstract artwork that is visually appealing and uses a variety of colors and textures.	25		

HOW TO MIX SKIN TONE

Look at your skin, what colors do you see?

There is more than just black, white, or brown. The best colors to mix to create skin tone are red, yellow, and blue.

TITANIUM WHITE

BONUS COLORS:

POST IT

Look at your skin, what colors do you see?

There is more than just black, white, or brown. The best colors to mix to create skin tone are red, yellow, and blue.

10 PROJECTS, 17 ACTIVITIES

SEMESTER CURRICULUM

SEMESTER LONG DRAWING CURRICULUM:

17 ACTIVITIES

WEEKLY VISUAL JOURNAL PROJECT

10 PROJECTS

WATERCOLOR, PRINTMAKING,
ACRYLIC, MIXED MEDIA

EVERY SINGLE DAY PLANNED

Painting II Timeline

Semester long (18 weeks)

- INTRODUCTION: 1 day
 - Pass out syllabus (homework grade)
 - Review class expectations, grading policy, make up work policy, and required supplies
 - They must return the signed syllabus by class Friday
 - Visual journal project (semester long project grade)
 - Explain that every Friday students will have the opportunity to work on their current project or in their visual journal.
 - There is no theme, topic, or material requirement in their visual journal; they can do whatever they want.
 - By the end of the semester they must have at least 12 completed pages in their journal.
 - They must bring in a used, hardback book by Friday for a homework grade.

- Students will be graded on their visual journals at the end of the semester and must have at least 12 completed pages by the end of the semester. This counts as a project grade.
 - If your class has never done visual journals, show them the PowerPoint and follow the lesson plan included in the visual journal project folder. If they have done visual journaling in the past, just remind them of your expectations and allow them to work independently from day one.
 - WATERCOLOR GELLI PRINTS (2 weeks, project grade)
 - Students learn watercolor basics by painting patterns created by gelli prints.
 - Show the gelli print PowerPoint.
 - Collect printing materials.
 - Create gelli prints.
 - Fill two out of three prints using different watercolor techniques.
 - WATERCOLOR STILL LIFE (2 weeks)
 - Students combine modern and traditional techniques to create a still life watercolor painting.
 - Students practice drawing and painting methods as well as push their ability to create strong compositions.
- Figure/Ground relationship is also looked at.
- COLOR SHADOW

- Students learn about portrait painting techniques, create a self-portrait, assignment, artist research sheet, and participate in a critique.

If students take the allotted time above, end with the self portrait project, palette landscape and final project (ex: only do one portrait painting project). If the class moves more quickly through the projects, add the palette knife project to the final project. Every class is different, it's best to plan for more time.

- PALETTE KNIFE LANDSCAPE (1 week, project grade)
 - Students will create a landscape painting using only a palette knife.
 - Students will research palette knife artists, complete an artist research sheet, and participate in a critique.
- FINAL PROJECT (2-3 weeks, project grade)
 - Show the final project PowerPoint reviewing the projects of the semester.
 - Explain that students can "redo" a project from the semester if they want something completely different. It is up to them.
 - Have students complete sketches and get started on the final project.

Completed work at the end of the semester:

- Daily work:
 - All About Me Worksheet
 - Gelli print critique
 - Audrey Flack research sheet
 - Still life critique
 - Emily Fussner artist research
 - Abstract + Realism critique
 - Memory project country research
 - Memory project critique
 - Portrait artist research
 - Self-portrait sketches
 - Self-portrait critique
 - Landscape artist research
 - Landscape critique

TIMELINE

SEMESTER OVERVIEW

PAINTING II

What do I want you to accomplish?

1. For students to develop their skills in communicating visually and verbally through the two dimensions, with an emphasis on painting. We will use a variety of materials including watercolor, acrylic, mixed media, and oil.
2. For students to gain confidence in talking about and creating works of art in two dimensions.
3. For students to learn more about themselves through art.
4. For students to expand their knowledge of artists and art historical trends and periods.

What are we going to do?

1. **Making art:** In this course you will have a chance to explore topics that focus on you and your world. We will use a variety of materials including watercolor, acrylic, mixed media, and oil.
2. **Talking about art:** In class we will discuss artwork, current and historic. We will also write about your finished work.
3. **Writing about art:** Several times over the semester you will be asked to write about your work of others. This writing will take the form of poetry, story, a persuasive piece, and a personal narrative. Writing is meant to ENHANCE your experience and will never be used as punishment.

What am I expected to do?

The following behaviors are expected:

1. **Ambition:** If you push yourself, you are able to accomplish more.
2. **Professionalism:** In a professional manner. This means being on time, best at all times, and being respectful.
3. **Participation:** You need to participate and participate actively.
4. **Open-minded:** You need to appreciate and experiment.

How will I be evaluated?

1. 60% Projects and your participation in class.
2. 20% Written assignments and your participation in class.
3. 20% Your participation in class.

student to be responsible, helpful, kind to their peers, and overall good citizens; all of these things will be taken into account for this portion of your grade.

Grading Scale
100-90=A
89-80=B
79-70=C
69 or below=F

What happens if I miss class?

It is the responsibility of the students to make up any missed work due to an excused absence. THE TEACHER WILL NOT TELL YOU WHAT YOU MISSED: YOU MUST ASK FOR WORK. You have three days to make up any missed assignments.

What should I do with graded work?

Work to be graded is due on the day of the critique for the current unit. ALL GRADED WORK IS TO BE KEPT IN YOUR FOLDER UNTIL THE END OF THE SEMESTER. At times I will take your work and display it. Please have easy access to it. Once I say you can take home a project you may, but until then please do not take it home.

TELL ME ABOUT YOU...

Name: _____ Grade: _____

Class Schedule: _____

Class	Teacher
1st	
2nd	
3rd	
4th	
5th	
6th	
7th	

Favorite Food: _____

Favorite Song/Band: _____

Favorite things to do: _____

Interesting fact about yourself: _____

School Activities: _____

What do you like? (circle one)

Hot or cold? _____

Junk food, leafy greens, _____

Would you rather _____

PAINTING II SURVEY

1. What were some of the projects you did in 2D I/Intro/Drawing/Painting I? _____

2. What was your favorite project/material to work with? _____

3. What was your least favorite project/material to work with? _____

4. What are you hoping to learn in this class? _____

5. What is your favorite type of art? _____

FIRST DAY OF SCHOOL
SYLLABUS &
TELL ME ABOUT YOU SHEET



Altered Books/Visual Journals
Self Expression, A Semester or Year Long Activity

BIG IDEA:

- Self Expression

ESSENTIAL QUESTIONS:

- How can you express yourself through your visual journal?
- How can you experiment with a range of materials in your visual journal?
- How can you balance text and imagery in your visual journal designs?

OBJECTIVES: Students will...

- Consider how to express themselves through their visual journal.
- Create pages that reflect their goals, daily life, and interests.
- Use a variety of art making techniques in their visual journal.

STANDARDS:

Grade 6:

- Visual Art: Creating, Grade 6, VA-C6.1.2.6: Formulate an artistic investigation of personally relevant content for creating art.
- Visual Art: Creating, Grade 7, VA-C7.1.2.7: Develop criteria making a work of art or design to meet an identified goal.
- Visual Art: Creating, Grade 8, VA-C8.1.2.8: Collaboratively investigate an aspect of present day life using a variety of materials and techniques.

Grade 7:

- Visual Art: Creating, Grade 7, VA-C7.1.2.7: Develop criteria making a work of art or design to meet an identified goal.
- Visual Art: Creating, Grade 8, VA-C8.1.2.8: Collaboratively investigate an aspect of present day life using a variety of materials and techniques.

Grade 8:

- Visual Art: Creating, Grade 8, VA-C8.1.2.8: Collaboratively investigate an aspect of present day life using a variety of materials and techniques.

Visual Journal Information

Resources:

- Cloth-Paper Scissors: <http://www.clothpaperscissors.com/>
- Look Between the Lines: <http://www.lookbetweenthelines.com>
- Balter Designs: <http://balterdesigns.typepad.com/>

Supplies:

- Hardback books with strong binding
- Scissors and Xacto knives
- Magazines (students will use a lot of magazines for inspiration)
- Newspaper
- Pattern paper
- Watercolor
- Colored pencils
- Bleeding tissue paper (must be bought from an art store, normal tissue doesn't bleed)
- Sharpies (thin, extra fine, multi colored, sharpies galore!)
- Letter stamps
- Making tape
- Spray paint
- Mud podge (learn how to do mud podge transfers here: <http://www.wikihow.com/Create-Mud-Podge-Transfers>)

VISUAL JOURNAL
ASSIGNMENT SHEET

While you are continuing your education through e-learning you will complete 2 visual journal spreads at home for a project grade.

- Your visual journal design must go across the spread of the book, or two facing pages.
- That means your design will cover four individual pages in your book.
- It must be mixed media, using at least two different materials (for example: pencil and marker, magazine collage, masking tape, and Sharpies).
- For ideas, look online for visual journal examples.
- For help with visual journal techniques, read through the 10 visual journal tips handouts.

You will check in with your teacher with a progress update. Snap a picture of your pages and let them know how you are doing and if you have any questions.

E-mail your teacher at: _____

Check in by: _____

BACK TO SCHOOL:

When you return to school please bring your visual journal with your 2 completed pages.

Visual Journal Project Rubric

Name: _____

Category	Expectations	Possible Points	Comments	Score
Pages	Visual journal has at least 12 completed pages for a semester long course, 24 for a yearlong course. The pages are interesting, creative, and look complete.	30		
Use of Material	The visual journal exhibits a range of material experimentation, and a range of techniques.	20		
Expression	The artist expressed himself or herself in the visual journal. The pages reflect a personal and individual voice.	15		

VISUAL JOURNAL

SEMESTER LONG PROJECT

TIMELINE, LESSON PLAN, TEACHER

INSTRUCTIONS, PRESENTATION, RUBRIC



Coptic Sketchbooks

Book Binding Techniques

BIG IDEA:

- Book binding techniques

ESSENTIAL QUESTIONS:

- How can you take ownership of your sketchbook through decorating it?
- What is a quote or saying that sums up you or your goals for the year?
- How is your sketchbook a tool for learning in art class?

OBJECTIVES: Students will...

- Look at and discuss different styles of sketchbooks and how to construct a sketchbook use the coptic sketchbook techniques.
- Create a coptic sketchbook.
- Consider how to visually and verbally reflect themselves in their sketchbooks.
- Use their sketchbook to prepare for projects for the remainder of the year.

STANDARDS:

Middle School:

- ART:
 - Grade 6, Creating: VA:Cr1.2.6 Formulate an artistic investigation of a personally relevant content for creating art.
 - Grade 6, Creating: VA:Cr2.1.6 Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art.

Coptic Sketchbook Rubric

Name: _____

Category	Possible Points	Comments:	Score
Cover design: The entire cover is designed: back, front, and interior. The design flows from the front to back, same with the interior. The design is	40		

BOOKBINDING COPTIC SKETCHBOOK

SUPPLIES

- 2 8"x10" pieces of cardboard.
- 3 or more signatures of paper.
- 1 Piece of string to stitch the book together plus extra (just in case).
- 1 Piece of cardboard to protect the table while you punch holes.

DECORATE

Decorate your sketchbook cover.

Use magazines, scrapbook paper, or other 2D materials.

OR

Use an abstract design using acrylic paint an interesting scene.

OR

Use a sharpie design.

OR

Use pencils to paint patterns.

OR

Use drawing with pencils or pens.

CUT & FOLD

Cut your signature paper.

Cut paper that is a little less than double the width of your cover and a little less than the length.

For 8"x10" books, double the width, 16" subtract 1/2" for each side = 15". The length should be 1/2" smaller. For 10", it should be cut to 9 1/2".

Stack at least 3 sheets of paper together.

BOOKBINDING COPTIC SKETCHBOOK

STEP ONE: Punch holes at least 1/2" in from the edge of your cover using an awl.

Use cardboard to protect the table.

STEP TWO: Use your punched cover as a template. Line it up with the back cover, punch holes. Line it up on the paper signature fold line and punch holes. Repeat until holes are punched in every signature.

STEP THREE: Cut string. Thread your needle and tie a knot at the end.

STEP FOUR: Start in the middle of one signature. Run your needle through the bottom hole going from the inside out. Tape your string down.

STEP FIVE: Run your needle through the bottom hole in your cover. Wrap the string around the outer edge of the cover.

Push the needle back through the same hole in your signature you came out of to return to the center.

COPTIC BOOKBINDING

1 PROJECT: LESSON PLAN, DEMO VIDEO, HANDOUTS



GELLI PLATE PRINTMAKING

Nature Inspired Art

BIG IDEA:

- Printmaking through nature

ESSENTIAL QUESTIONS:

- What is printmaking?
- How can you print with items found in nature?
- How does color theory play a role in this assignment?
- How can you apply watercolor techniques to enhance the prints?

OBJECTIVES: Students will...

- Look at and discuss printmaking, specifically with gelli plates.
- Look at and discuss work by the artist exemplar, Henri Matisse.
- Apply their understanding of shape by selecting natural objects that have interesting outer shapes to print with.
- Apply their knowledge of watercolor techniques to enhance the prints.

Watercolor Techniques

STAN
Elem



NATURE MONOPRINTS WITH GELLI PLATES

STEP ONE:

Go outside and collect supplies! Choose mostly flat objects with interesting shapes.



STEP TWO:

Collect your printing supplies: Your natural material, paint, brayer, baren, gelli plate, and paper.



STEP THREE:

Start with three dime size dabs of paint on the plate. Use a brayer to spread it out.



STEP SIX:

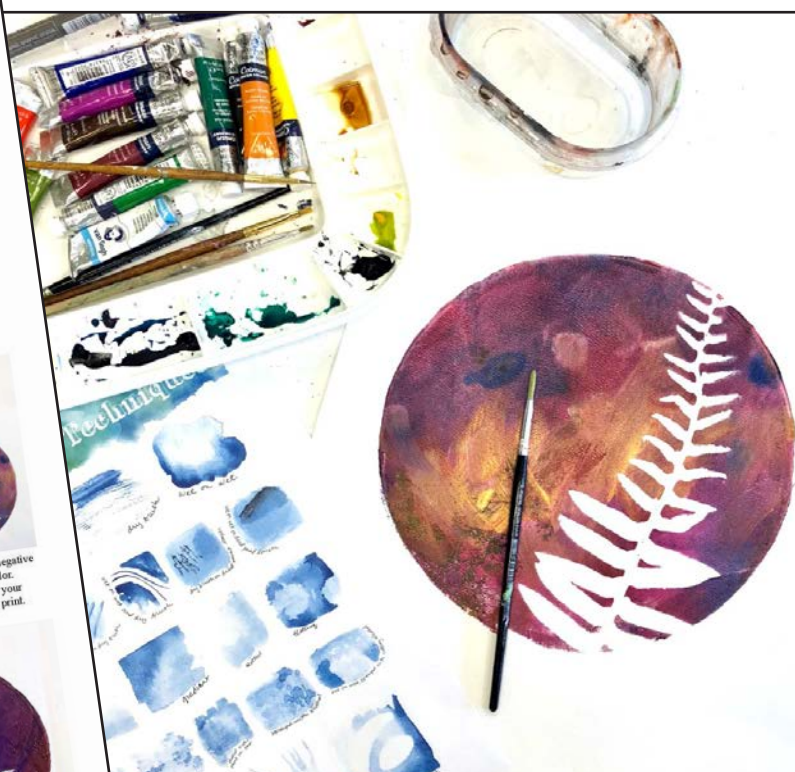
For three best prints. Fill the negative of two prints with watercolor. Leave a white edge between your color and the paint from the print.



WATERCOLOR & GELLI PRINTS ASSIGNMENT

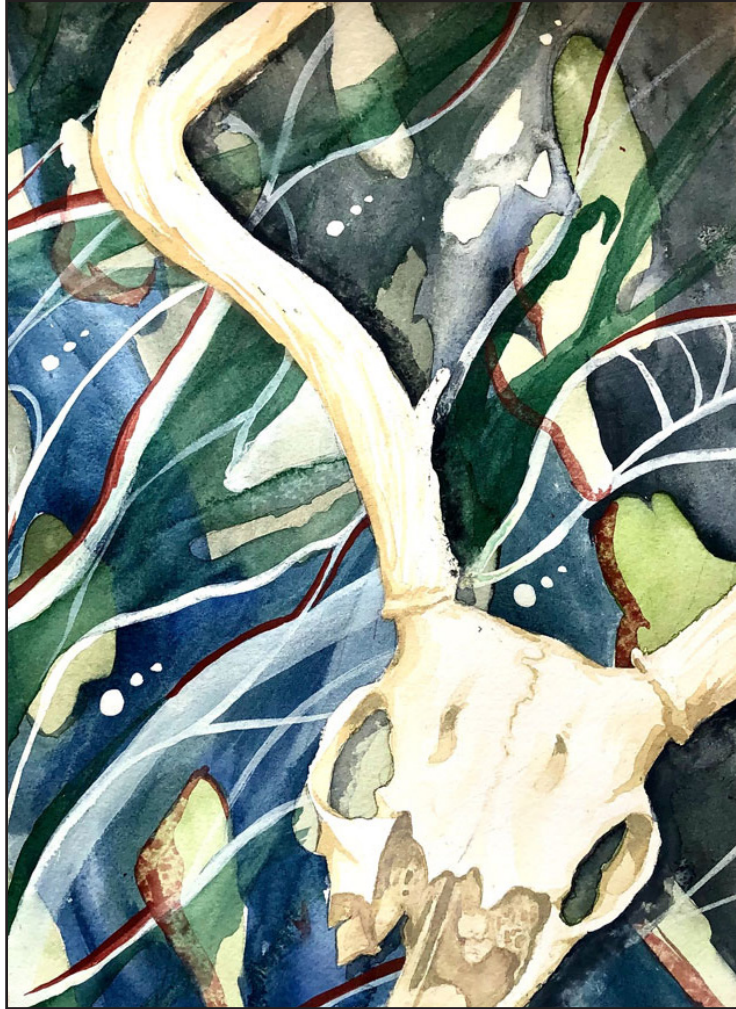
Include the following 12 watercolor techniques in the white space created by your leaf gelli prints. You will only add watercolor to two prints. You do not need to use all 12 techniques in each print, you can spread the techniques between the two. Reference the watercolor techniques handout and test the techniques on a separate sheet of paper before starting on your print.

- Solid color: Paint an even layer of color.
- Gradient: Paint a line of watercolor, then pull it down using a wet brush to achieve a dark to light transition. If needed, add more pigment to the top to push the dark to light transition.
- Wet on wet: Wet your paper with water, wet your watercolor paint, add the wet paint to the wet water.
- Variegated: Follow the wet on wet instructions but add at least two different colors to the wet paper. This will create a tie dye look.
- Dry brush: Add just enough water to the watercolor to help it flow. Using a dry brush, paint with the watercolor to create texture or clean lines.
- Dry brush on wet: Start with a wet base, dry your brush, add a small amount of water to your watercolor, paint lines in your wet base to create a softer looking line.
- Wet on wet and dry brush next to each other: Create a design using a combination of wet on wet and dry brush to create a contrasting look.
- Wet watercolor sprinkled with salt: Start with a wet on wet base, sprinkle salt.



GELLI PRINTMAKING

3 WORKS OF ART, WATERCOLOR + PRINTMAKING, LESSON, DEMO



Watercolor Shadows and Object Painting

Abstract + Realism

BIG IDEA:

- Combining abstract and realistic painting techniques

ESSENTIAL QUESTIONS:

- How can you use shadows to drive an abstract design?
- What watercolor techniques can you use to create a realistic painting?
- How can you bring together abstract design and realistic imagery to create one cohesive image?

OBJECTIVES: Students will...

- Look at work by Emily Fussner.
- Learn about techniques used in creating abstract art.
- Use shadow tracings as a way to create an abstract design.
- Use watercolors to fill in their abstract design and paint an object in a realistic way.
- Participate in a critique of the finished work of art.

STANDARDS: <http://www.nationalartsstandards.org/>

High School:

- ART:**
 - Visual Arts/Creating: VA/Cr1.1.HSI Use multiple approaches to begin creative endeavors.
 - Visual Arts/Connecting: VA/Cn10.1.HSI Document the process of developing ideas from early stages to fully elaborated ideas.
 - Visual Arts/Creating: VA/Cr3.1.HSIII Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision

Middle School:

- ART:**
 - Grade 7, VA/Cr1.2.7: Develop criteria to guide making a work of art or design to meet an identified goal.
 - Grade 8, VA/Cr1.2.8: Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
 - Grade 6, VA/Cr2.1.6: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
 - Grade 7, VA/Cr2.1.7: Demonstrate persistence in developing skills with

Grade 8, VA/Cr2.1.8: Demonstrate willingness to experiment, and take risks to pursue ideas, forms, and meanings that emerge from process of art-making or designing.

SUPPLIES:

- Sketchbook
- Watercolor paper (maximum size 11"x14", minimum size 8"x10")
- Watercolor paintbrushes
- Watercolors
- Palettes
- Water/water cups
- Masking fluid
- Waterproof pens

PRODUCT:

- Emily Fussner artist research sheet
- Shadow tracing sketches and color testing (participation grade)
- Abstract + Realistic painting (project grade)
- Critique worksheet (participation grade)

PRINTABLES:

- Emily Fussner artist research sheet
- Critique worksheet
- Rubric

BONUS:

- Abstract + Realistic painting PowerPoint 1
- Abstract + Realistic painting PowerPoint 2
- Abstract + Realistic painting PowerPoint 3

VOCABULARY:

- Watercolor: Painting with water soluble pigment, typically on paper
- Blotting: Using a tissue or other absorbent material to pull pigment from paper to leave white space.
- Masking fluid: A product that prevents paper from absorbing liquid. When painted on paper and watercolor is applied on top, the masking fluid will prevent the watercolor from staining the area that was painted with masking fluid.

Name: _____

ABSTRACT + REALISM CRITIQUE

Take time to carefully look at EVERY work of art on display. Pay attention to the variety of techniques the artists used. Mentally choose a few that really stand out to you. You must choose a different work of art for every question below.

- Which work of art caught your attention first? Describe it IN DETAIL. Why did this work of art catch your attention?
- Which work of art has the most interesting object? Why? Describe in detail below.
- Which work of art best uses the traced shadows in the background? Why?
- Which work of art is the best example of realism in the object? Why?
- Which work of art has the strongest composition? Why?

EMILY FUSSNER
2D and 3D Artist

To prepare for your project research more work by Emily Fussner:

Check out her website: <http://www.emilyfussner.com/compositions-in-2d>
Check out her Instagram: <https://www.instagram.com/emilyfussner2d/>
Check out a compilation of her work here: <https://www.pinterest.com/whitneyapandora/>

Answer the below questions:

- How would you describe Emily Fussner's work?
- How does light play a role in her work?
- Find one of Emily Fussner's works that you really connect with. Describe it.
- What about this work of art appeals to you?
- How does she use light and shadows in the work of art?
- What can you take away from her work to apply to your own?

M&M

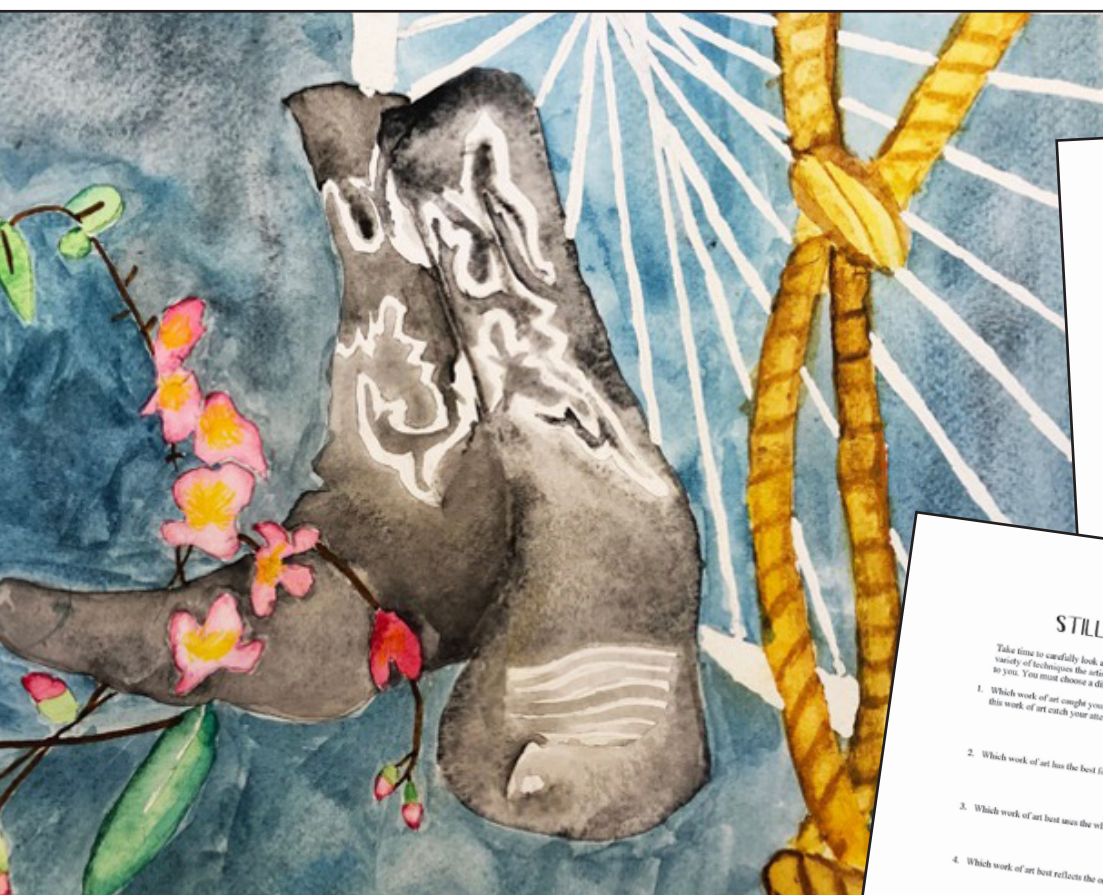
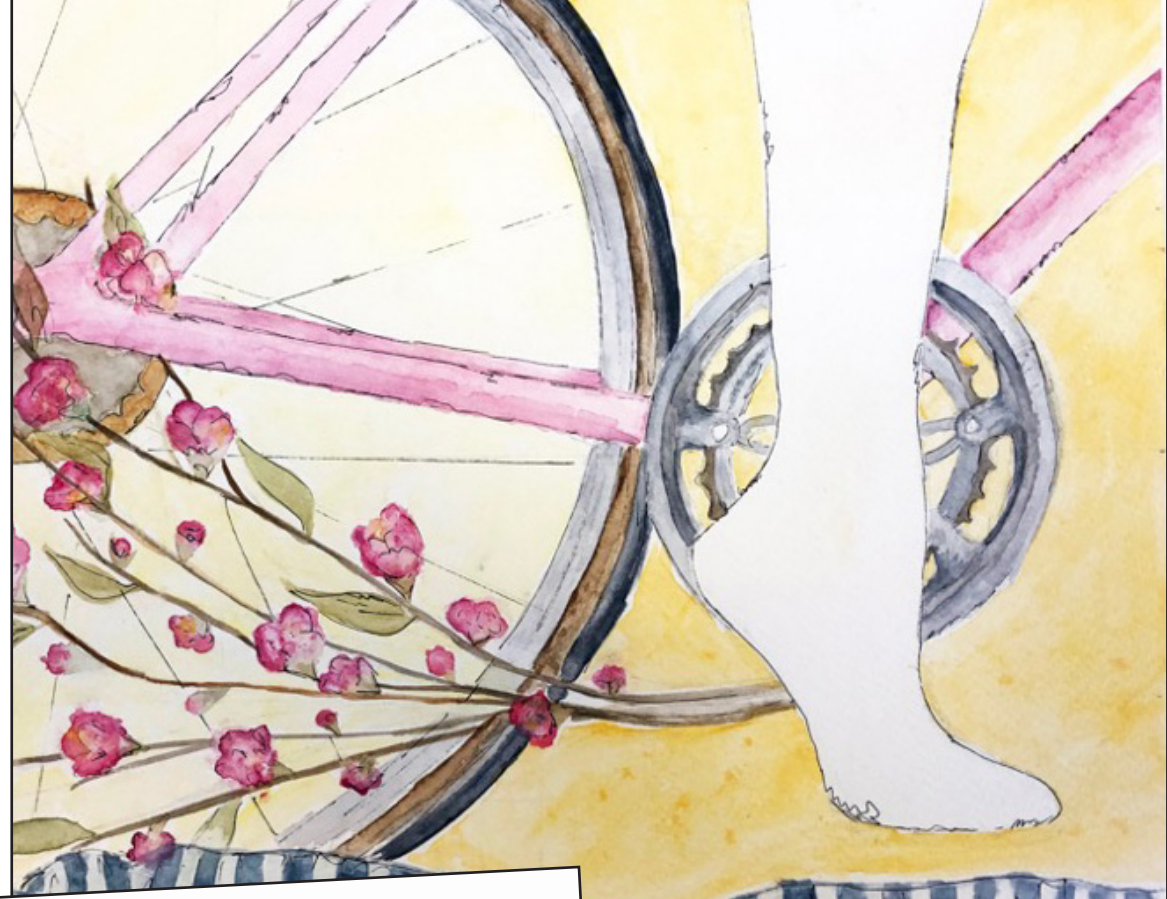
Candy Critique Guidelines

When you select a specific M&M color, you must discuss the topic associated with the color you picked.

- Yellow:** What grabs your attention first in the work of art? Consider: What do you think the focal point is? What about it makes it stand out?
- Green:** Which work of art has your favorite background? Consider: Is it an abstract design? Do the colors work well together?
- Blue:** What is 1 element of art that really stands out? Elements of art: line, shape, color, value, space.
- Orange:** Which work of art has the strongest composition? Consider: Does the work of art feel balanced? Are the background and object competing with each other?
- Brown:** Which work of art has your favorite object painting? Consider: Does the object look realistic? Is the object interesting to look at? Does the object work well with the background?

ABSTRACT + REALISM

LESSON PLAN, PRESENTATION, CRITIQUE, RUBRIC



WATERCOLOR STILL LIFE

Traditional + Modern

BIG IDEA:

- Combining traditional and modern still lifes

ESSENTIAL QUESTIONS:

- How can you find a focal point for your composition in a busy grouping of items?
- What is the figure/ground relationship?
- How can you use watercolor techniques to create a realistic painting?

GOALS: For students to...

- Learn watercolor techniques.
- Understand the figure/ground relationship

OBJECTIVES: Students will...

- Look at work by artists Pieter Claesz and Audrey Flack to compare traditional and modern still life styles.
- Take multiple pictures of the still life and sketch the still life in preparation for their pictures.

- Medium/Media: The material used to create a work of art (ex: acrylic paint, pencil)
- Focal Point: the center of interest or activity

RESOURCES:

- https://en.wikipedia.org/wiki/Pieter_Claesz
- https://en.wikipedia.org/wiki/Audrey_Flack
- https://www.pinterest.com/whitneywpanetta/look-audrey-flack/more-ideas/?ideas_referrer=22
- <http://www.audreyflack.com/photorealism>

IMPLEMENTATION: For a 50 minute class, times may vary.

DAY 1: Introduction

- Introduce the assignment using the Watercolors PowerPoint.
- Engage students in conversation throughout the PowerPoint.
 - Talk about what a still life is, ask if anyone has done a still life in an art class before.
 - Look at artwork by Pieter Claesz, compare it to work by Audrey Flack.
 - Have students describe what they see in Flack's still life, compare it to Claesz's.
 - Discuss how she has more modern objects in her still life.
 - Talk about the color comparison.

in the basics of the assignment, answer any questions that come up. rough tips on creating a strong composition from a still life. in that the still life will be up for the duration of the assignment. will also be photographing it to help them out.

STILL LIFE CRITIQUE

Take time to carefully look at EVERY work of art on display. Pay attention to the variety of techniques the artists used. Mentally choose a few that really stand out to you. You must choose a different work of art for every question below.

- Which work of art caught your attention first? Describe it IN DETAIL. Why did this work of art catch your attention?
- Which work of art has the best focal point? Why? Describe in detail below.
- Which work of art best uses the white space in the composition? How?
- Which work of art best reflects the original image? Why?

STILL LIFE COMPOSITION

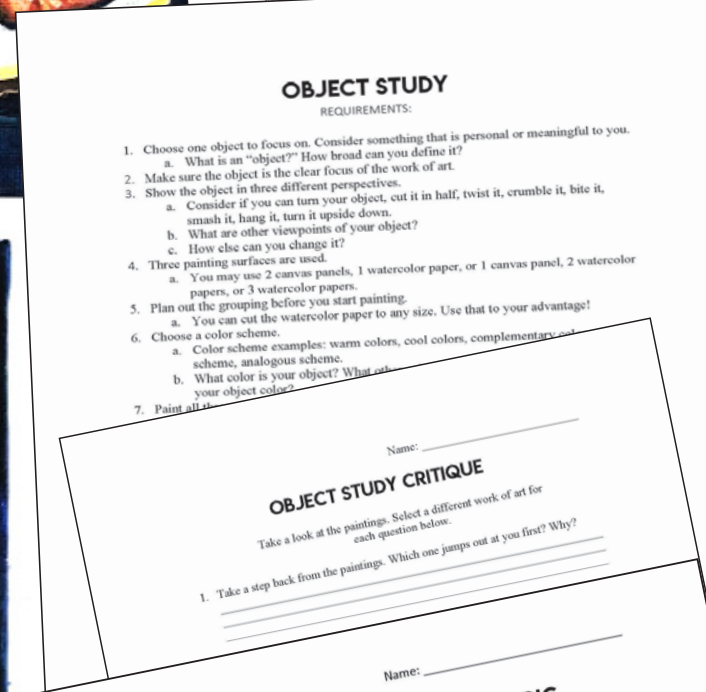
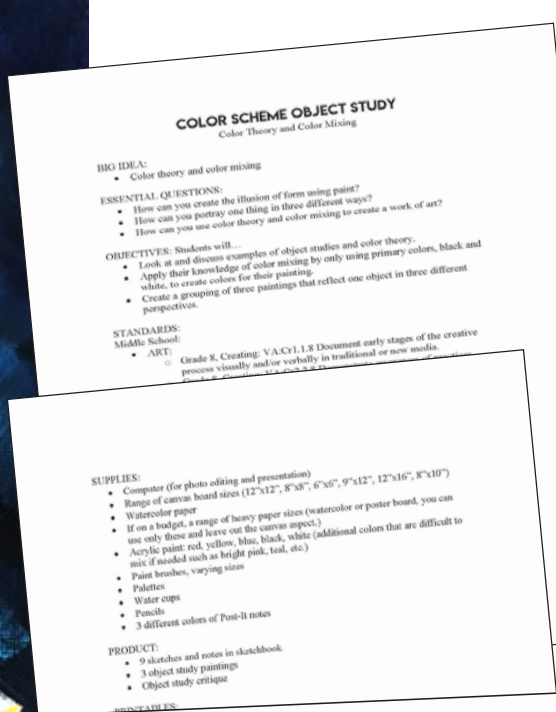
TIPS & TECHNIQUES

- Zoom in. Don't focus on the entire still life, crop in on a grouping of objects.
- Focus on odd numbers, ex: three pears grouped together. Odd numbers are more aesthetically pleasing than even numbers.
- Have 1-3 objects as the focal point.
 - If there is more than one object, they should be grouped together.
 - The focal point should be going off the paper, you should be able to see the entire object.
- Have the focal point off center.
- Have other objects going off the edge of the paper.
- Consider the angle. Will the composition look more interesting from a view down low, up, high, straight on? Try out different angles and pick the most interesting one.
- When selecting the object to mask out, consider...
 - Can you tell what it is just by looking at the outline?
 - Is it a simple or complex shape?
 - Does it need additional information inside the object to be able to tell what it is?

STILL LIFE RUBRIC

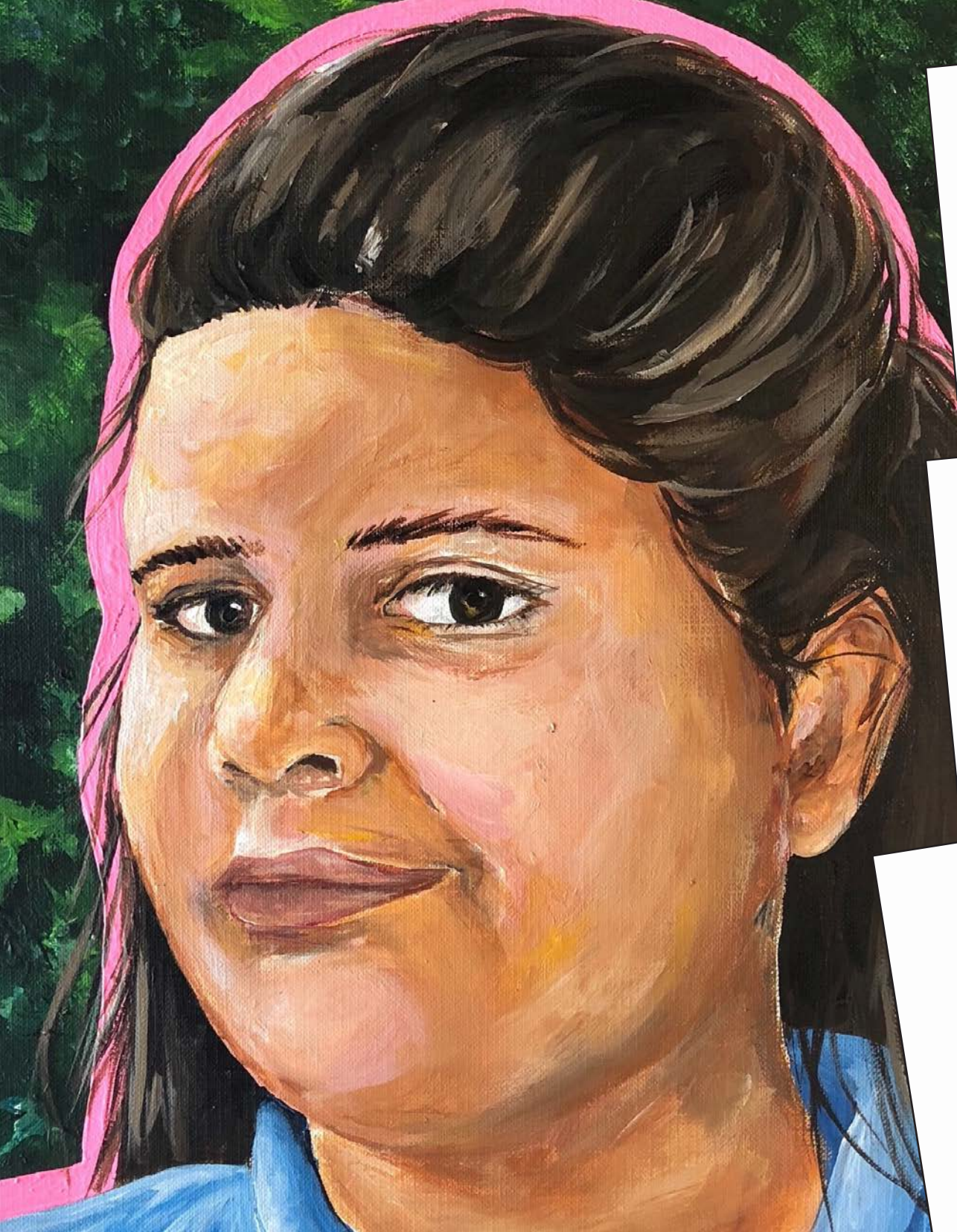
Category	Expectations	Possible Points	Comments	Score
Illustration and Form Drawing	Paragraphs, sketches, and sketches to practice and sketch the still life. Use a camera to take photos of the still life. Use a camera to take photos of the still life. Use a camera to take photos of the still life.	20		
Composition	The composition is interesting. Use a strong focal point. Use a strong focal point. Use a strong focal point.	20		

WATERCOLOR STILL LIFE LESSON PLAN, 2 PRESENTATIONS, CRITIQUE, RUBRIC, MORE



ACRYLIC OBJECT STUDY

LESSON PLAN, ACTIVITY, PRESENTATION, CRITIQUE, RUBRIC



MEMORY PROJECT PORTRAIT

Introduction to Portraits

BIG IDEA:

- Introduction to portraits

ESSENTIAL QUESTIONS:

- How can you capture the essence of your subject in your painting?
- How can learning background about your subject help inform your painting?
- What techniques can you use to create a realistic drawing and match the skin tone of your subject?

OBJECTIVES: Students will...

- Be assigned a child to create a painting of.
- Research the child's country to find out what type of obstacles they are facing.
- Read about the child they were assigned (favorite color to incorporate into the

Name: _____

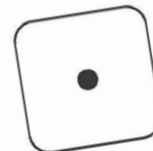
CRITIQUE FEEDBACK SHEET

Carefully look at each work of art. Pay attention to portrait techniques, use of color, background, and the elements of art and principles of design. Once you have looked at each work of art once, answer the following questions. Make sure you look back at the artwork while answering the questions.

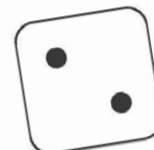
1. Which piece caught your attention first? Why?

ROLL A CRITIQUE

MEMORY PROJECT



Share your favorite part of the work of art.



Share your thoughts on how well the background was developed for the piece.

MEMORY PROJECT PORTRAIT LESSON PLAN, PRESENTATION, CRITIQUE, & RUBRIC



SELF-PORTRAIT PAINTING

Exploring Portraiture Through Paint

BIG IDEA:

- Exploring portraiture through paint

ESSENTIAL QUESTIONS:

- How can you be inspired by other artists and interpret that inspiration through your own artwork?
- How do you want to portray yourself through a self-portrait?
- How can you add design elements to a more traditional art form?

OBJECTIVES: Students will...

- Participate in a discussion about their assignment and United States presidential

SELF PORTRAIT PROJECT

Artist Research

To prepare for your project select either Kehinde Wiley or Amy Sherald plus one other artist of your choice to research. This will help you hone in on what portraiture style you like and what design you want to incorporate into your clothing or background of your self-portrait.

KEHINDE WILEY

Check out more of his work here:

<http://www.seattleartmuseum.org/exhibitions/wiley>

<https://kehindewiley.com/works/>

Check out...

HOW TO MIX SKIN TONE

Look at your skin, what colors do you see?
There is more than just black, white, or brown. The best colors to use to create skin tone whether you are light or dark are...

1. TITANIUM WHITE
2. CADMIUM RED LIGHT
3. CADMIUM YELLOW MEDIUM
4. YELLOW OCHRE
5. BURNT ORANGE

BONUS COLORS:
Use these colors to add even more variation to your skin tone colors.

● CADMIUM YELLOW LIGHT

Name: _____

SELF PORTRAIT PAINTING RUBRIC

Category	Possible Points	Comments	Score
Portrait Base Drawing: The base drawing was accurate, realistic, and in proportion.	20		
Portrait Painting: The painting is realistic, creative, the student put their own spin on the style, the skin tone was well mixed.	30		

ACRYLIC SELF-PORTRAIT

LESSON PLAN, PRESENTATIONS, ARTIST RESEARCH, & RUBRIC



PALETTE KNIFE LANDSCAPES

Breaking Down Imagery

BIG IDEA:

- Breaking down imagery

ESSENTIAL QUESTIONS:

- How can you be inspired by other artists and interpret that inspiration to your own artwork?
- How can you break down an image into basic shapes that still create a recognizable whole?
- What techniques can you use to paint an image without using a palette knife?

OBJECTIVES: Students will...

- Participate in a discussion about artist, Jessica Fields.
- Research palette knife paintings and find another artist and style to influence their work.
- Complete a sketchbook assignment to practice palette knife techniques.
- Thoughtfully select an underpainting color.
- Create a simplified sketch of a landscape picture.
- Create a 4"x6" or 8"x10" landscape painting using a palette knife.
- Create a 4"x6" or 8"x10" critique of the final works of art.

PALETTE KNIFE PAINTING

Artist Research

To prepare for your project look into Jessica Fields' work further and research other palette knife artists to learn about other styles and techniques.

JESSICA FIELDS

Check out more of her work here:

<https://www.fieldsart.com/>

OTHER ARTISTS

Try googling palette knife, palette knife painting, landscape paintings, and similar to find other artists. Find an artist whose work you connect with. It can be a palette knife painter who paints landscapes, or other subjects. It can also be a landscape painter who doesn't paint with palette knives. Find inspiration to apply to your own work.

1. Look at more work by Jessica Fields. Which painting do you like best by her? Describe it below.

2. What is your biggest take away from looking at Jessica Field's work?

PALETTE KNIFE LANDSCAPE

Sketchbook Assignment

Once you find and edit the picture you are referencing for this project, practice drawing and painting it before starting on your final piece.

1. Sketch three different parts of your landscape image on a scrap piece of watercolor paper.
 - a. You can focus on different pieces of your landscape in each sketch or you can draw the entire landscape for every sketch to test out different techniques.
2. Practice using only a palette knife to fill in your sketch with paint.
 - a. Try positioning the palette knife in different ways.
 - b. Try out different combinations of paint colors.
 - c. Try layering the paint to see what happens.
3. Once the paint dries add it into your sketchbook.

PALETTE KNIFE LANDSCAPE

Sketchbook Assignment

Once you find and edit the picture you are referencing for this project, practice drawing and painting it before starting on your final piece.

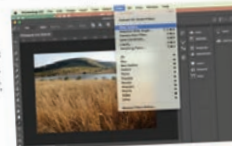
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2. Practice using only a palette knife to fill in your sketch with paint.
 - a. Try positioning the palette knife in different ways.
 - b. Try out different combinations of paint colors.

PHOTO EDITING

How to Break Down a Photograph

STEP ONE:

Open your image in Adobe Photoshop. Select "File" from the main menu. From the drop down select "filter gallery."



STEP TWO:

Select "out cut" from the filter options on the right.



STEP THREE:

Slide the "number of layers" bar to the left to break the image down further or to the right add more detail.



POST IT

CRITIQUE GUIDE

Look at every work of art, fill out your critique reflection sheet, then place one Post-It at every work of art. Determine which color to put at each painting based on the guidelines below.



Place one Post-It next to the painting you think is the best overall reflection of this assignment.



Place an orange Post-It next to the paintings you think represent the best palette knife techniques.



Place a blue Post-It next to the paintings you think utilize the under painting well.

COLORED PENCIL PROJECT LESSON PLAN, PRESENTATION, ARTIST RESEARCH, & RUBRIC



FINAL CHOICE PROJECT

LESSON PLAN, PRESENTATION, CRITIQUE, & RUBRIC