


# 5<sup>th</sup> Year Painting Scheme

<p><b>Scheme: Exploration of street photography, colour mixing and paint application -using palette knives. Paintings created &amp; informed by photographic studies of an urban environment. (exact Location yet to be determined)</b></p>		<p><b>Group:</b> <b>No. of Pupils:</b></p> <p><b>No. of Lessons:</b> <b>Total Time:</b></p>
<p><b>Aims:</b> <b>To help pupils to:</b></p> <ul style="list-style-type: none"> <li>• Look at their urban environment in different ways by describing, investigating and conveying the qualities of the subject matter through recording information with photography and preliminary drawing to inform their paint application.</li> <li>• Develop new skills, concepts and techniques in drawing and painting to facilitate and explore the disciplines in the contexts of how they can use them to record and interpret our urban environment, while discovering its potentials and limitations.</li> <li>• Understand colour mixing as an essential element of painting. Experiment with different paint application techniques.</li> <li>• Improve their photography skills in terms of selecting relevant subject matter, cropping, composition and understanding how to use light.</li> <li>• Develop their awareness of the significance of comprehensive visual research of the subject matter and the importance of careful selection of appropriate use and application of colour and painting techniques in conveying, line, shape, colour and atmosphere.</li> <li>• Expand their knowledge about contemporary painting practice, learning about painters and photographers such as Charles Sheeler and Henk Van Rensbergen. Prompting discussion on the subject matter and techniques.</li> </ul>		
<p><b>Overall Learning Outcomes for the Scheme</b> <b>On completion pupils should be able to:</b></p> <ul style="list-style-type: none"> <li>• Investigate the subject matter through direct observational sketching and photographic compositions describing and documenting the qualities of the subject matter.</li> <li>• Confidently use a camera to explore a place, capturing its atmospheric qualities as well as its formal elements.</li> <li>• Use a view finder to frame interesting details, compositions or colour combinations on the photograph.</li> <li>• Identify specific colour tones within their photographs and be able to successfully create the hue through proper mixing techniques on the palette.</li> <li>• Identify the lines, shapes and forms within the photographs and transfer these elements onto their paintings using initial pencil drawing and then blocking technique with masking tape strips.</li> <li>• Create an image by carefully applying paint with a palette knife using accurate colour tones and varieties while incorporating the lines, shapes and forms captured in initial photography.</li> <li>• Review and discuss the decisions made by students throughout the project process in a way that facilitates more innovative decisions in the future.</li> <li>• Refer back to the artists looked at and discussed, while students work on painting process and when reviewing work done.</li> </ul>		
<p><b>Investigating/Exploring/Creating (include illustrations, especially your own art work):</b> <b>Investigating: Subject Matter</b></p> <ul style="list-style-type: none"> <li>• The subject matter is urban environment and the structures and spaces that define it. <i>*(Specifically, looking at the contrast that is created by light and shade cast, the shapes it creates and the difference in tone.)</i> Depending on the specific location students will be brought to, there are several potential elements that students may encounter and explore, 3 main ones that I will prompt students to look for, will be;</li> <li>• The colours that create atmosphere in the space, this may be how structures have been painted, how raw materials such as brick or wood have weathered, or depending on the day – how the light hits certain surface areas causing shadow and creating warmer and cooler tones.</li> </ul>		

- The juxtaposition of opposing structures and materials- in urban environments one will always find examples of the old and new rubbing up against each other. This may be in forms of materials, steel & glass against wood and brick or architectural designs, modern against medieval.
- The lines, shapes and forms that may be found in the space. This could mean the composition of horizontal lines with vertical ones, the way in which structures join and co-exist, or the positive and negative space of an area, the shapes different structures make against the sky or the background



**\* Some examples of my street photographic studies, attempting to capture character of the locality. Concentrating on certain lines and structures of the location, considering the palette of colours and the effect of the sun light and shade and the contrast it creates.**



\* Examples of my painting practice that has been informed by the initial street photography. My attempt to translate the visual language in the photographs through colour mixing and paint application

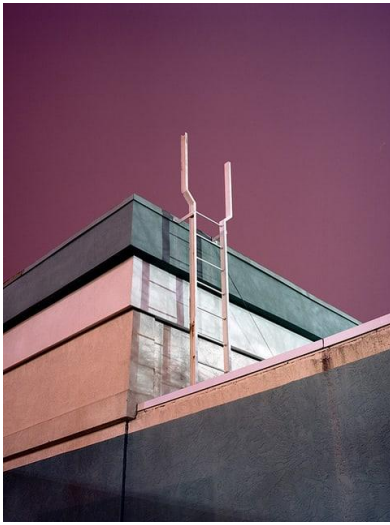
Exploring/Creating/ Understanding:



Students will go outside the art room to collect visual material by creating some line drawings and taking photographs at a specific location which will allow them to subsequently create their paintings.

- In the case of students not having access to cameras of any kind, they will begin process by drawing in the space. In this instance, students will concentrate on line and form. They will make line drawings from direct observation of the space and structures they see before them.
- In initial drawings/photographs students must carefully consider the subject matter and their composition in terms of the space, shape, form, colour and light and dark areas *\*(I will help students consider this subject matter by referring them, to printed examples of street photography images we previously discussed in the presentation, prompting students to attempt create the same effects with the subject matter in front of them) .*
- After a demonstration, explanation and checking of understanding, students will use cameras in an investigative manner. Considering the space as a whole and the different vantage points and compositions, then focussing in on detailed features and areas of interest.
- Throughout this initial stage, students will review and discuss their understanding of the work as a group, describing and identifying the main qualities of the subject matter found through the investigative photography, looking at and making particular reference to space against structure and how they have conveyed this in their photographs. *\*(By reviewing the photographs during this process, I will be able to question students how they took certain photos and prompt them through questioning to experiment by challenging them to take the same photographs again but from a different angle)*
- Back in the classroom, students will have one chosen photograph printed to work from as their reference for painting.
- Students will use viewfinders of different sizes to travel around their photographs in order to find interesting colour combinations and formal compositions.
- Each student will identify at minimum 4 different colours or tones of colours in their photographs, attempting to describe, label and annotate the particular colours.
- Students will use acrylic paints and palette knives to mix these identified colours as closely and accurately as those found in the photo graph. Students will create a simple colour palette chart, documenting these colours so that they may be used as reference for finished paintings.
- Students review their understanding of the colour palette charts as a group, discussing any difficulties found in colour mixing process.
- Students will use primed board/mount boards for final paintings. Students will identify the formal elements, line, shape form and space with found in their photographs.
- Students will break the compositions down into simple shapes and draw these compositions onto their board first using pencil.
- Students will begin building their paintings by blocking areas using masking tape, ensuring clean lines for the finished piece. Students will mix the colours documented on their colour charts using acrylics and palette knives. Emphasis will be on keeping paint palettes organised, not letting tones mix unnecessarily and keeping palette knife clean between applications.
- To aid understanding of painting techniques, paint application, composition, creating a sense of space atmosphere and mood in a painting students will be shown and discuss the work of Edward Hopper and Charles Sheeler
- Students will apply the different colours to the different areas of the board using the palette knives, they may experiment here with different methods of applications using the knives.
- Students will review and discuss as a group the progress being made in creating the composition's, the colour mixing and paint application techniques.
- Students remove masking tape partitions and continue to layer over other areas of colour with the tape.
- Students will present their final pieces as a group, to review if the formal elements, the atmosphere and the mood of the original location was successfully translated through their painting collection.

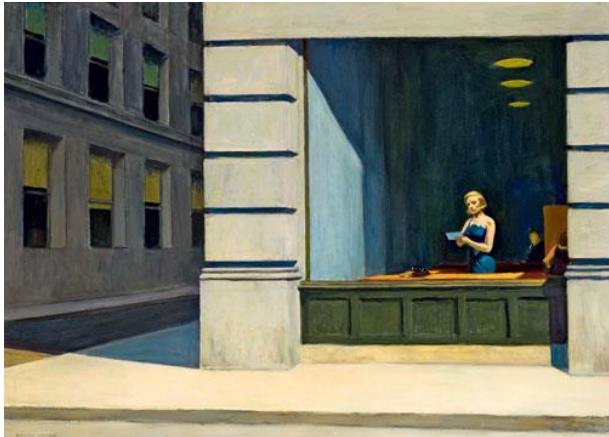
**History and Critical Studies (include illustrations):**



**\*Dylan Kasson – Street Photography**



**\*Pien Wilbrink – Street Photography**



**\*Edward Hopper paintings – use of strong line shape and tone**



**\*Edward Hopper painting**



**\*Charles Sheeler – Paintings, strong use of specific color palette tones, with defined shapes and lines**



**\*Charles Sheeler – Painting**

### **History and Critical Studies**

- Discuss, compare, and contrast how street photographers Dylan Kasson and Pien Wilbrink go about capturing their subject matter with their lenses. Analyse the consideration of colour, light and dark contrast, the composition, the use of line and shape.
- Analyse and discuss the above paintings by Edward Hopper. Asking students questions in relation to the works such as how does the artist convey space in these paintings? Describe the use of colour and tonal qualities. Consider how the paint is applied to create the lines and shapes in the composition.  
*\*(Specifically, students will look at how Hopper creates contrast in his painting by heavily emphasising the light and shade through strong shapes and tonal values. Looking at his use of light and shade and the contrast in color tones. This will inform the students on how to treat this subject matter in their own paintings. In the analysis of his paintings questions will be prepared to draw students attention to these qualities)*
- Discuss Charles Sheeler and his approach to painting. Analyse his use of specific colour palettes with a variety of tonal values. What techniques does he use to layer and apply his paint on the surface? How does he create such strong, clean definition?

### **Teaching/Learning Strategies:**

- Give power point presentation on different street photographers such as Dylan Kasson and Pien Wilbrink and discuss how they capture their chosen subject matter. Focusing on how different photographers have captured atmosphere and mood with their compositions.
- Leave the classroom and get into the environment, set up students and draw their attention to a specific focal point/ viewpoint, encourage them to consider the sense of space and shape by contrasting the relationship between one object/structure and another. Remind students that they are recording the visual information of the space through their line drawings and photographs.
- Demonstrate how to use the cameras, explaining the basic features of zoom and focus, of micro, macro, portrait, and landscape settings. Depending on how many cameras are available, divide the students into groups per camera, while one person is taking photographs, the rest of the group are making line drawings of what they see, and thinking about what they might decide to photograph. Each student gets a turn with a camera.
- Encourage students to experiment with how they are taking the pictures, recording different elements of the space, taking from different angles, focusing on lines and shapes, capturing colour and light and shaded areas of contrast. *\*(By reviewing the photographs during this process, I will be able to question students how they took certain photos and prompt them through questioning to experiment by challenging them to take the same photographs again but from a different angle)*
- Display student's photographs and prompt them to discuss their work specifically in relation to key elements like composition, colour, line and shape, assessing ways in which these will be treated in their final paintings.
- In the peer discussion and review, students will be encouraged to analyse the effects of the lighting conditions, which they recorded on location.
- Give visual presentation and physical demonstration on how to successfully mix different colour tones. Using the tonal colour wheel as a point of reference, show students how to properly mix paint using a palette knife on a clean flat surface (acetate). Explaining the appropriate amounts of paint to use. Emphasising how to make colour tones brighter/lighter or more dull/darker.
- Explain with demonstration and example on the board, how students are going to use the view finders with analyse areas of their photographic prints.
- Students work in pairs, sharing a palette when mixing the colour tones to make their tone colour charts. Observe how each other attempt to create the correct tone, advising each other through the process.
- Passing around the examples of colour charts I have made in my own work, and the photograph they reference.
- Demonstrating how to transfer / translate line, composition and shape onto the board, using pencil and masking tape.
- Allowing students to experiment with applying the paint using palette knives, prompting them with different possible techniques they could use.
- Students will analyse the paintings by Edward Hopper and Charles Sheeler in order to inform their own work.

- Students will complete a worksheet outlining their knowledge on the relevant aspects of the artist's work and how it has informed their own paintings.
- Students will present their work and review the paintings together as a group, using the appropriate vocabulary and adjectives stated throughout the project.
- Student will complete a written self-evaluation on how what aspects of their paintings they found successful

#### **Differentiation:**

- Students, who may not be able/allowed to leave the school grounds for any reason, may use the school building and the grounds as the source for their project.
- Students who do not have access to a camera of any sort will be provided with one by me
- In the case of a student's photograph not lending its self to the use of a viewfinder, they may consider the photo as a whole to find their colour and shapes.
- In the case of a student finding it difficult to identify lines and shapes on their photograph, they may use tracing paper to go over certain lines, forms on the photo, and use this to transfer it to the board.
- In the case of students paintings lacking intrigue or definition they may cut up there original photographs and use appropriate parts to paste on to paintings to add another dimension.

#### **Literacy:**

Students will be exposed to many new terms and definitions throughout the project they will be prompted to write down the definition in their notebooks/sketch pads. The new vocabulary will be added to the 'word wall' as the project runs. Appropriate language will be explained to students throughout the process. Subsequently Students will be expected to use appropriate language when describing visual features, discussing artists and reviewing each other's work.

#### **Numeracy:**

- Students categorise colours with different tonal values, they will need to consider and measure amount of paint in order to mix correct tone.
- Students will consider scale and proportion when deciding on their compositions for painting and how to measure and transfer these elements onto their boards.

#### **Materials/Resources/Facilities:**

- Digital cameras used for photography
- Overhead projector & laptop used for powerpoint presentation
- Wooden board, or mounting board or cardboard used to paint on
- Acetate used for palettes, acrylic paint consistency needed for paint mixing, palette knives used for mixing & application masking tape used for blocking/definition

#### **Safety Precautions:**

- Before going on location, students will be warned about the rules and guidelines for leaving the school grounds. That students must be careful when crossing roads, students must not attempt to climb any walls, fences, houses. Student must never wander away from the group. Breaking any of these guidelines will result in immediate return to the school and follow up with discipline in line with the school's procedures. Good behaviour on location trip will be heavily rewarded with a treat for the entire class, and the definite possibility of further location based projects.
- Before class begins I will instruct all students to place their bags under the tables, as they will need the space to walk around their pieces and look at them from different angles.
- Hands must be washed properly after using different materials.
- The room will be well ventilated when using materials with a strong smell.
- Loose clothing and long jewellery must not be worn especially when they are near tools or machinery.
- There will be no eating or drinking in the classroom when art materials are been used.



- Students must follow the instructions of the demonstration on how to use tools & equipment correctly. This will be implied to all sharp objects been used in the classroom.
- A first aid kit will be in the classroom at all time

### **Timeline/Sequence of Lessons:**

#### **Week 1:**

Lesson 1 – Presentation on street photography followed by discussion and analysis

Lesson 2 – Take students to location, give camera/photography demonstration, position each group with a viewpoint, begin to photograph

Lesson 3- Go back to location, reminding students of elements to look for and concentrate on

#### **Week 2:**

Lesson 4 – Review selected and printed photo-graphs, identifying successful elements

Lesson 5 – Students begin work with view finders, identifying & naming colours

Lesson 6 – Students begin mixing colours using the palette knife

#### **Week 3:**

Lesson 7- Students continue mixing colours and creating colour tonal charts

Lesson 8 – Students review progress on colour mixing, identify difficulties in pairs ,students complete colour mixing and finish their colour charts

Lesson 9 - – Presentation on artists, Edward Hopper and Charles Sheeler, discussion and analysing, Students begin identifying the lines, shapes, forms and definitions in their photographs

#### **Week 4:**

Lesson 10 – Students prime their surfaces and consider is a base colour is needed for the palette they intend to

Lesson 11 – Students begin transferring the compositions onto the boards, outlining the lines and shapes

Lesson 12 – \*Students begin applying masking tape to areas and begin mixing and applying paint

#### **Week 5 :**

Lesson 13 – Students continue mixing and applying paint

Lesson 14 – Students continue mixing and applying paint

Lesson 15 – Students continue mixing and applying paint

#### **Week 6:**

Lesson 16 – Students review their progress as a group, identifying successful techniques and any difficulties

Lesson 17 - Students continue mixing and painting

Lesson 18 - Students continue experimenting with applying paint with the palette knives

#### **Week 7:**

Lesson 19 – Students complete their paintings by removing masking tape and going over areas that need definition

Lesson 20 – Students present their work as a group, reviewing the groups work using appropriate language

Lesson 21 – Students fill out self-assessment work sheet, where they evaluate their own work, making reference to the steps of the process and the artists & their work that were discussed and analysed.

#### **Week 8:**

Students bring their paintings together to create a collaborative piece and exhibits their work in a public space on the school grounds or somewhere outside it.

Assessment Rubric: Painting / Photography			
Assessment Criteria			
Photography & Observation	Technical / Painting skills	Knowledge& understanding	Attitude
Ability to record and convey qualities and elements of the subject matter such as; shape, form, colour, through photography, drawing	Ability to develop and translate visual information recorded about the subject matter in regard to, colour, line and shape	Show awareness of the importance of initial drawings / photographs in recording key features of the subject matter	Show willingness to participate to the best of their ability
Demonstrate an understanding of form, physicality and space and how it can be created/conveyed in photograph  Proof of use of imagination and ingenuity in photography, drawing and painting process	Ability to comprehend colour tone ranges and how paints can be mixed to different degrees to create these tones  Ability to manoeuvre the palette knife in terms of mixing paint and applying it to the surface	In initial discussion and photography show understanding of street photography by Dylan Kasson and Pien Wilbrink	Open to embracing the discipline of photography and painting, new techniques, and experimentation  Willingness to take risks and be inventive with their paintings
Ability to use Photography drawing and painting media to best effect to describe the features and atmosphere of the objects.	Ability to be creative and highly proficient in their application of paint and masking tape to create some rich and innovative paintings	Ability to show understanding of the techniques used by painters Edward Hopper and Charles Sheeler	Work well individually and within a group situation.
Ability to select a viewpoint frame And record it, and translate it into a composition.  -----		Ability to clearly describe the subject matter, and explain clearly how they developed it and the techniques used and the suitability of these in their final piece.  -----	
Evidence of Learning			
Students make accurate and descriptive studies of the urban environment presented to them	Students work to show appropriate use of references from photography	Initial Photographs to demonstrate sense of urban environment as discussed in street photography examples	Effective use of class time. Commitment and effort went into developing and planning painting
Students photo a sense of space through perspective or other elements such as color, light and shadow, material features  Appropriate and effective use cropping when considering aspects of environment to capture.  Students use their imagination to capture images from interesting angles and view points	Paintings show a good understanding of how to manipulate the materials and effectively use the tools provided  Students display technical skill in how they smoothly mix paints to an appropriate consistency  Students complete well executed paintings, by using the photographic reference and considering the overall	Students to competently describe , analyse, and discuss work of Edward Hopper and Charles Sheeler shown in presentation and to show evidence of this in their own work  Students to make a Presentation of their final Photographs and Paintings and clearly articulate how they developed the concept from start to finish	Students make thorough observation and incorporate new skills within their photos and paintings in an appropriate manner.  Demonstrates enthusiasm to all aspects of the project, co-operates well with other students and works to best of their ability.

	subject matter		
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