



Junior Cycle Visual Art – Unit of Learning – Strand – Art

Discipline: Painting

Title: Obscured: Distorted Views of Everyday Objects

Student-Teacher Name: Alec Baker, K00235164

Year Group: 1st Year

Subject matter/theme



(Pexels)



(Pexels)



(Pexels)



(Pexels)

Describe the subject matter/Theme:

Obscured: Distorted Views of Everyday Objects.

Select colourful bright and/or contrasting objects and arrange for photography and painting with interesting compositions. Change perspectives and order of objects. The key requirement is to distort the selected main object/s through glass, metal, and/or water in an interesting way. Make sure part of the object is still visible without being obsured.

What feelings or thoughts does the colour blue evoke in you? What about red? Or yellow? What scenery or objects do you associate with these colours? Are there any historical cultural, religious, or spiritual meanings or observations around these colours? What ones do you agree with? What ones do you disagree with?

Think of how you can represent symbolic aspects of colour and objects in the compositions. Look at how different brush strokes and techniques can represent moods or feelings. Refer to other artists in your work and reasoning.

Relevant links:

https://artincontext.org/vanitas/

https://www.jeffhayes.com/introduction/

https://www.youtube.com/watch?v=LHDehzIe9WM

https://www.youtube.com/watch?v=CFULyTf-RzM

https://www.youtube.com/watch?v=eMXHK0Iy4hA

https://www.lisaober.com/still-life.html

https://www.artyfactory.com/still-life/still-life-painting-bottles.html

https://www.artistsnetwork.com/art-mediums/watercolor/how-to-paint-glass/

https://slideplayer.com/slide/7443729/

https://www.saatchiart.com/paintings/still-life-with-glass/feature



Strand(s):
Art/Craft/Design

Year Group: 1st
No. Of Pupils: 20?
No. Of weeks: 8
From: Jan-March 22

JC Visual Art Learning Outcomes (LO)

- 1.1 analyse their work, or that of another, using appropriate vocabulary and knowledge
- 1.3 critique an artwork using critical and visual language
- 1.5 interpret the world and communicate ideas through visual means
- 1.8 discuss examples of historical and contemporary visual art
- 1.12 apply their understanding of the art elements and design principles to make an artwork
- 1.14 use media to create their own artwork

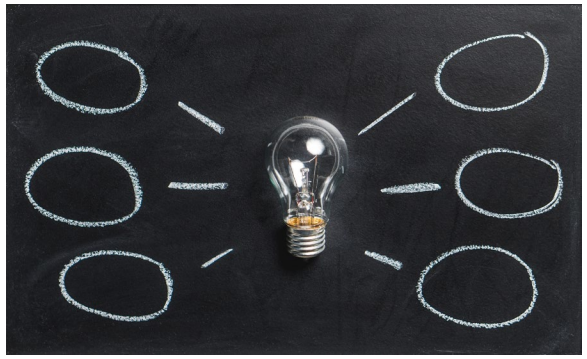
How do you know that they know? (Assessment)

- 1.1 & 1.3 - Reflective statements in their sketchbooks that demonstrate the application of relevant vocabulary and knowledge following group critique of artist's work and reviews of their own work in progress.
- 1.5 - Observational studies that demonstrate an ability to record the visual qualities of the selected subject matter: the self – photography, drawing, and painting.
- 1.8 - Completed art analysis of two artworks examining comparative analysis of two artworks examining content/subject matter, compositional layout/pictorial structure, symbolism, and use of media.
- 1.12 - Compositions that demonstrate an understanding of compositional arrangement in terms of foreground, midground and background and use these compositional planes to apply the design principles – Emphasis/focal point, proportion/scale, and space - in a unique manner responsive to the subject matter.
- 1.14 - Skillful and sensitive use of drawing and painting techniques in response to the qualities of the subject matter and the primary source drawings.

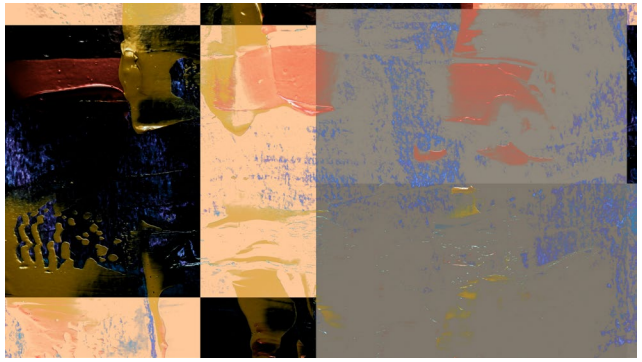
Materials and resources:

Images/photographs, objects, mirrors, artwork, and artists relevant to the theme/subject matter or technique, pencils, paint, paper, canvas, gesso/primer, brushes, palette-knifes

Visual Timeline



Week 1+2
Research



Week 3+4+5
Exploration & Concept Development



Week 6+7+8
Final Painting & Exhibition

Note: May decide to merge some weeks in this table if one image illustrates the focus for a period of work.

Work that will be created and assessed:

- ✓Series of photographs - (phone or camera – transferred to shared drive)
- ✓Observational drawings and paintings – one or two primary source object/s (Sketchbook – 3 analytical still-life drawings and at least 2 rough paintings from different angles)
- ✓Preliminary compositional drawings and paintings + Initial ideas for composition integrating primary source object to composition (Sketchbook – 2-3 studies in pencil and/or in paint)
- ✓Final composition drawing (A4 – pencil)
- ✓Final painting (A4 primed grey-board or MDF, acrylic paint)

DIGITAL RESOURCES:

Still-Life Photography -
https://iso.500px.com/still-life-photography/

Painting and Colour Theory Padlet Resource Links -
https://padlet.com/alecwbaker/wqj0zauodlryrgs6

Research and Investigation



Jeffrey Hayes, 'Four Oranges', n.d. (jeffhayes.com)



Jeffrey Hayes, 'Cherries and Silver', n.d. (jeffhayes.com)



Lisa Ober, 'Oil and Water', n.d. (lisaober.com)

Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Analyse** and **research** colour theory and symbolism through note taking and observations. (1, 3)
- **Create** a series of photographs of selected subject matter and **categorise** them according to compositional elements. (1, 4, 5)
- **Compare** and **contrast** selected artists' works examining formal and aesthetic qualities, focusing on colour and obscured or distorted objects. (1, 3, 4)
- **Participate** in class discussions and reviews of own work and artists' work. (1, 4)

The Five Elements of Visual Art

1. Critical and Visual language
2. Drawing
3. Visual Culture and Appreciation
4. Art Elements and Design Principles
5. Media

Research and Investigation

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Research – Initial Ideas

Outline teaching and learning activities:

- **Visual Research/subject matter –** Compile a body of visual imagery of colourful objects – with a specific focus on their distortion through transparent and/or reflective objects or bodies – study approaches to photographic and artistic composition.
- Class review – examining each other's work and identifying differences and similarities in subject matter selection, formal elements, feeling, symbolism, and aesthetic.
- **Contextual Research -** Compare and contrast work from artists and focus specifically on the impact of objects, colours, painting techniques, and textures on the meaning of how we respond to the work.
- Class discussion – respond to the concept behind an artist's work to gain a greater insight into the context of selecting objects, shapes, poses, compositions, or techniques when creating a still-life.

Sketchbook work

List relevant activities

- Select 2 images from the collected primary sources and compare and contrast - compositional variations
- Preliminary drawing studies mapping out compositions
- Observational drawings and paintings of main primary source object

Digital Resources

Painting Still-Lifes -

https://feltmagnet.com/painting/Simple-Still-Life-Painting-for-Beginners

Themes & Subject Matters -

https://eu.lumas.com/art-themes-and-subjects/#:~:text=The%20subject%20matter%20is%20what,will%20have%20many%20possible%20interpretations.

https://www.nmartmuseum.org/discover/subjects-of-art-activity/

Artist - https://smarthistory.org/matisse-goldfish/

Painting and Colour Theory Padlet Resource Links -

https://padlet.com/alecwbaker/wqj0zauodlryrgs6

Exploration and Concept Development



Heri Matisse, 'Goldfish', 1912 (smarthistory.org)



Paul Cézanne, 'The Peppermint Bottle', 1893/1895 (nga.gov)



Lisa Ober, 'Assembly', n.d. (lisaober.com)

Learning Intentions:

- **(Knowledge/Concepts/Skills/Attitudes)**
- **Evaluate** the selection and placement of objects in selected artists' works in terms of colour and distortion. (1, 3, 4)
- **Make** a series of preliminary drawing studies from selected photograph – mapping out compositional elements. (2, 4, 5)
- **Make** a series of observational drawings of primary source object from different angles. (2, 5)
- **Create** a composition for a painting integrating primary sources and objects focusing on formal elements of form, scale, and proportion or painting techniques and compositional arrangement. Must include vibrant or bright colour, contrast, and distortion of an object. (2, 4, 5)
- **Evaluate** the elements in the final composition for painting in terms of meaning and aesthetic formal quality and **analyse.** Focus on the effect of colour and distortion and application of paint and paint mixing to form and apply colour effectively. (1, 3, 4)

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Exploration and Concept Development

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Initial Ideas – Progress of Development

Outline teaching and learning activities:

- Focusing on the working methods of relevant artists to figure out how they approach capturing a composition/arrangement of objects – examining some of the photography and artwork to zone in on the inclusion of objects, obscuring or distorting objects, the effect of colour, compositions, and the level of meaning suggested/implied.
- Playing with the compositions of our subject matter and experimenting with the placement/integration of primary source objects into the composition to enhance the concept of distortion and highlight use of colour theory and paint mixing.
- Drafting a final composition for a painting.
- Experimenting with paint applicating and palette-knife or brush-stroke techniques - small-scale sampling in sketchbook and tester sheets.

Sketchbook work

List relevant activities

- Preliminary drawing studies mapping out compositions
- Select a primary source object and make preliminary studies
- Integrated composition that explores the potential impacts of distortion and use of colour
- Experiments with paint application, mixing, and brush techniques

Digital Resources

Drawing faces/portraits -

https://www.functionalstone.com/241/portrait.htm

Self-Portraits vs Selfies -

https://marianacustodio.com/why-do-artists-make-self-portraits-and-what-we-learn-from-them/

Artist video -

https://www.youtube.com/watch?v=AWQ1S1YwkI0

https://www.youtube.com/watch?v=XtmjDZ9yThk

Painting and Colour Theory Padlet Resource Links -

https://padlet.com/alecwbaker/wqj0zauodlryrgs6

Creating a final work



Lisa Ober, 'Sticking My Neck Out', n.d. (lisaober.com)



Genya Gritchin, 'Sequential Still Life', n.d. (saatchiart.com)



Alex Kreiter, 'Still life with glass Painting', n.d. (saatchiart.com)

Learning Intentions:

- **Create** an A4 painting on MDF or grey-board attending and being accurate to subject matter, theme, and composition. (1, 4, 5)
- **Advance** skills and techniques with colour, brush, and/or palette-knife to achieve a final acrylic painting. (5)
- **Evaluate** and **justify** colour tones and painting techniques of the final painting in relation to the subject matter, distortion, and overarching mood of the painting. (1, 3, 5)
- **Evaluate** the process/stages of making a painting from preparing, researching, and developing to the final work. (1, 4, 5)

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Creating a final work

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Progress of Development – Realised work

Outline teaching and learning activities:

- Be the artist/teacher - model the making of the painting from beginning to end – work alongside the students using my work in progress to demonstrate and model painting practice and concept development and how to effectively integrate colour and distortion into their still-life compositions
- Regular reviews of work in progress to ensure corrective measures are applied – e.g. composition, layout, and paint application, palette-knife and/or brush-stroke techniques, colour, finer details, etc
- Examination of artists at work in their studio and live link connection to an artist I have contact with to introduce students to their approaches and working methods

Sketchbook work

List relevant activities

- Referring to sample experiments with painting techniques and application to apply to final work.
- Making additional notes and reflections as the experience of painting advances.

Digital Resources

Artist -

https://www.jeffhayes.com/process/

https://www.lisaober.com/still-life.html

Artist video -

https://www.youtube.com/watch?v=AWQ1S1YwkI0

https://www.youtube.com/watch?v=XtmjDZ9yThk

Painting and Colour Theory Padlet Resource Links -

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Reviewing and Presenting



Planning the exhibition – mapping out and organising where and how to hang work (Pexels)



Proposal and documentation, etc (Pexels)



Exhibition – In the actual space, live (Pexels)

Learning Intentions:

- **Plan** and **curate** an exhibition for a specific space in the school. (3, 4)
- **Articulate** the concept and meaning of the work through a written artist statement and description of the work. (1, 3, 4)
- **Draft** a proposal to send to a local exhibition using **documentation** of the exhibition and **written** artist's statements. (1, 3, 4)

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Reviewing and Presenting

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Sketchbook work

List relevant activities

- Planning exhibition – floor/wall plan and drafting artists statements.

Realised work – Reflection - Presentation

Outline teaching and learning activities:

- Map out the proposed exhibition space and set up small groups to curate the paintings, arrange invites to the exhibition, and design templates for exhibition features and signage
- Writing workshop for artist statements – read through a selection of statements from exhibition catalogues, distill the key pieces of information that need to be communicated in a statement – use a worksheet template to support writing
- How to document an exhibition for submission in a proposal – look at lighting and composition – space

Digital Resources

How to write an artist's statement -

https://www.gyst-ink.com/artist-statement-guidelines

How to curate an exhibition -

https://www.youtube.com/watch?v=Aqg0iFuCNMo

How to write an exhibition proposal -

https://www.aftrart.com/blog/prepare-exhibition-proposal

Statements of Learning

Identify the statements of learning from the *Junior Cycle Framework* to which this unit of learning relates to.

Statements of Learning

- SOL 3: The student creates, appreciates and critically interprets a wide range of texts
- SOL 4: The student creates and presents artistic works and appreciates the process and skills involved
- SOL 20: The student uses appropriate technologies in meeting a design challenge
- SOL 21: The student applies practical skills as they develop models and products using a variety of materials and technologies
- SOL 23: The student brings an idea from conception to realisation

Examples of relevant learning

- SOL 3: Students will learn to: Compile visual essays and notes from observation of objects, distortion, colour, and contrast. Examine and interpret technical and aesthetic qualities in own work and the work of others. Appreciate artistic practices in painting and photography.
- SOL 4: Students will learn to: Create drawings and preliminary studies for painting. Reflect on skills and processes in sketchbook practice.
- SOL 20: Students will learn to: Use digital photography and sketching to investigate the composition, content, spaces, distortion, colour, and form of objects relevant to the theme.
- SOL 21: Students will learn to: Use various painting techniques to explore and develop work exploring the concept of distortion with a focus on learning and developing their use of colour.
- SOL 23: Students will learn to: Develop a concept for a painting and make a final painting. Write an artist's statement and present completed work in an exhibition.

Key Skills

Identify the key skills from the *Junior Cycle Framework* to which this unit of learning relates to.

Key Skills

1. Being Creative
2. Communicating
3. Managing Information and Thinking
4. Being Literate
5. Being Numerate
6. Managing Myself
7. Working with Others
8. Staying Well

Examples of relevant learning

- Students will be using knowledge and understanding to formulate own concept for artwork. (1, 3, 4, 6)
- Students will work in small groups at points, e.g. for arranging and organising the exhibition. (2, 3, 4, 5, 6, 7)
- Students will explore composition and creative techniques and methods of taking photos, drawing preliminary sketches, and using different painting techniques. (1, 3, 6)
- Students will need to work well together to share resources for painting and be patient with others they are sharing with. (2, 6, 7)
- Students will research and analyse other artists' and students' work. (2, 3, 4, 6, 7)
- Students will likely find the creative process and act of making artwork to have a positive influence on their mental health and well-being. (6, 8)

Inclusive Education

Identify the strategies that will be implemented across the scheme to support students with special educational needs (this includes high achieving students).

Differentiation Strategies

- Have a routine and schedule provided
- Multi-modal teaching – Have multiple strategies and techniques incorporating visual aids (pictures, videos, live demonstrations), auditory aids (videos, speech recordings, live demonstrations – voice your thought process out loud as you are modeling), kinesthetic/tactile aids (get students to use, feel, or demonstrate with tools, have students creating own work and taking notes on instructions and observations), and provide captions/subtitles on any videos used or given
- Online resources and handouts to aid memory
- Have clear notes and presentations with good colour-scheme and design to avoid overload
- Ask questions to check prior knowledge and understanding before, during, and after what is being taught or practiced

Literacy and Numeracy Strategies

- Use dyslexic-friendly fonts that are easy to read
- Have larger text so it is easier to see and read
- Have a limited use of numbers
- Have good colour contrast for easy viewing and reading

Summative Assessment

Sketchbook 5 Elements of Visual Art: 1) Critical and Visual Language; 2) Drawing; 3) Visual Culture and Appreciation; 4) AEDP; 5) Media Reflection			Realised Work
Research	Initial Ideas	Process of Development	
Success criteria: **PHOTOGRAPHS** **• Demonstrates ability to experiment with 2-3 different composition techniques (selected from the list in the web link on photographic composition / still-life photography)** **• Contains objects or overall compositions relevant to the theme of distortion, and includes objects helpful to developing use and understanding of colour theory** **EXAMINING ARTIST WORK** **• Worksheet documents/captures key terminology (critical visual language used in class discussion) e.g. composition, use of colour, intended use or application of subject, mood, and impact of distortion, shape or form, use of light** **REVIEWING OUR PHOTOGRAPHY** **• Worksheet and analysis documents ability to identify and name composition techniques**	Success Criteria: PRELIMINARY COMPOSITIONAL DRAWINGS • Demonstrates ability to apply ADEP (Artist Development and Enrichment Program) such as line, form, focal point, proportion, scale, colour, contrast, and balance PRIMARY SOURCE OBJECT/DRAWINGS • Demonstrates ability to select an object that is responsive to the subject matter of the photographic composition • Demonstrate ability to make observational studies of the object from a number of views with attention to colour, proportion and scale	Success Criteria: PROCESS OF DEVELOPMENT: INTEGRATED COMPOSITIONS • Demonstrates ability to adjust the proportion, arrangement and scale of objects to achieve harmony and balance, with inclusion of distortion, in the composition • Demonstrates ability to add meaning to original photographic composition by adding emphasis/focal point, using painting related textures and techniques in preliminary works and preparatory drawings, and considering overall space and unity PAINT BRUSH, PALETTE-KNIFES AND PAINTING APPLICATION AND TECHNIQUES • Demonstrates ability to work with the process of painting and using shapes, textures, objects, colour, distortion, poses, and compositions to form meaningful visual imagery • Demonstrates ability to work with painting tools and different paints and other substances mixing these for different colours and textures and their application	Success Criteria: PAINTING TECHNIQUES AND APPLYING SYMBOLISM • Demonstrates accuracy in terms of textures and shapes created using the paint brushes or other tools and their influence on the mood, colour, contrast, distortion, and relevance to the subject matter of the piece FINAL WORK • Demonstrates original and unique ideas and includes composition relevant to the theme of distortion • Demonstrates ability to apply and use colour theory and colour mixing, shade, contrast, etc • Demonstrates knowledge of and ability to apply ADEP to their work • Demonstrates ability to create a unified composition for artwork