

Session 1: Color, Color, Color

I. Goals

- To gain knowledge of the color theories.
- To develop an understanding of the meaning that colors can produce.

II. Objectives

- The student will define what certain colors mean to them.
- The student will identify and recognize different color theories.
- The student will demonstrate the different effects that colors can have on one another.

III. Concepts

- Colors have and can be used as expressive qualities.
- Colors interact with each other and can look different depending on what color they are next to.

IV. Visuals

- Color posters of different color theories.
- A PowerPoint on color.
- Color wheels.
- Colored water examples.

V. Supplies and equipment

- Color wheels.
- Art reproductions that display various color theories.
- Little and big squares of colors (like hundreds of paint squares).
- Plastic cups with water.
- Food coloring.

VI. Teaching procedure

9:00 – 9:10 A. Introduction
 (Motivation)

1. T: “Alright class, today I want you to start off in your table groups (3-4 people). Using the clear plastic cups in front of you filled with water, and the food coloring bottles, I want your group to create as many different colors as you can in the next 2 minutes.”

2. Class walks around to the different tables and discusses what colors each group was able to make.

9:10 – 9:30 B. Power Point on color

1. Teacher hands out color wheels and reviews what the primary, secondary, and tertiary colors are.
2. Teacher goes through the color power point with students and reviews concepts like analogous color schemes.
3. The class looks at big posters of single colors and discusses what that color means when we see it.
 - T: “When you guys look at this color of red, what words come to mind?”
 - S: “Stop!”
 - S: “Love”
 - S: “Heat”
 - T: “Good. Alright, so then what kinds of emotions do you associate with the color red?”
 - S: ...you swear you can hear a cricket chirping because they are so quiet.
 - T: “Think of it this way. When you see this color red, do you think of depression?”
 - S: “No.”
 - T: “Why not?”
 - S: “Because true red is not cold or dark or depressing so it can’t be related to depression.”
 - T: “Good! Thank you for sharing. Now, if this color does not represent the emotion of depression what does it depict?”
 - S: “Passion?”
 - S: “Happiness! Because of its warmth.”

9:30 – 9:45 C. The Color Game

1. The teacher then explains that colors can look different depending on what color they are placed next to.
2. Students get in groups of 2-4 and grab a box of color samples.
3. Students then take two identical 1 x 1 inch yellow square color samples and place them in the middle of two different 3 x 3 inch (or larger) color samples from the box and observe the differences in the 1 x 1 inch squares.
4. Teacher walks around the room and helps students to see that depending on what color the yellow square is on, it will look lighter or darker than its twin on a different color.

9:45 – 9:50 D. Closure

1. Students clean up and put all the color samples back in their boxes.
2. Teacher answers any questions that students may have and reviews color schemes until the bell rings.

VII. Evaluation

- Was there enough or too much time for the day's activities?
- Were the students able to mix colors and were they able to develop different color schemes?
- Were students able to verbalize what certain colors meant to them?
- Did the students see how colors affected one another when they played the color game?

Session 2: Art History

VIII. Goals

- To gain knowledge of Andre Derain and Henri Matisse.
- To develop an understanding of how color worked in the Fauve movement.

IX. Objectives

- The student will acquire knowledge of works by Fauve artists Andre Derain and Henri Matisse.
- The student will learn about and be able to identify the color theories used in the Fauve movement.
- The student will apply their knowledge about Fauve artists and create a meaningful landscape scene using Fauve color techniques and expression.

X. Concepts

- The use of white primer helped artists to be able to create paintings with more brilliant colors.
- The Fauve movement influenced artwork to come, and especially influenced German Expressionism.
- Colors were used to invoke feelings in the Fauve paintings.

XI. Visuals

- Slides of selected works of art by Andre Derain.
- Slides of selected works of art by Henri Matisse.
- Power Point.

XII. Supplies and equipment

- Projector and computer
- PowerPoint
- Examples of past projects
- Newsprint paper
- Pencils

XIII. Teaching procedure

9:00 – 9:10

A. Introduction

(transition from previous period / presentation of concepts)

1. T: “Who remembers what we did last class period?”

S: "We talked about colors." , "We looked at different color schemes." , "We talked about how certain colors can make people think a certain thing or have a certain emotion attached to it"

2. T: "Excellent. Well today we are going to take what we learned about color last class and see how it plays into the work of Fauve artists Andre Derain and Henri Matisse.

T: "Does anyone know what the Fauve movement was all about or who was involved in it?"

S: "Nope, never heard of them", or blank stares.

T: "I didn't think that many of you would have so let's take a look at the Fauve's and then focus more specifically on the works of Andre Derain and Henri Matisse.

9:10 – 9:30

B. Power Point presentation about the Fauve's.

(notes handout to be completed with the PowerPoint)

1. Teacher works through the slides that discuss the who, what, where, and when of the Fauve movement. Make sure to give the students cues on when an answer in their notes handout is being discussed.
2. The teacher then shows the student's specific works by Andre Derain.
3. Then the teacher shows the student's specific works by Henri Matisse.
4. A class or small group discussion about the student's reactions to the work of the Fauve movement and artists follows the power point presentation.
5. The students have the opportunity to ask any questions that they may have.

9:30 – 9:45

C. Project Overview / Work Time

(rubric / instruction / examples / begin sketches)

1. T: "Okay, so now that we have seen and discussed some of the work created by the Fauve artists, I want us to start thinking about how we can excite viewers through the use of color as well."
S: "You want us to paint like "wild beasts"?"
T: "No. I want you to think about color the way that the Fauve's did, and use that knowledge to display an emotion through your painting. Whether that emotion is happy or dramatic like the Fauve's style is up to you!"
2. Teacher hands out the criteria rubric for the project.
3. Teacher goes over the expectations and timeline of the project.

4. Teacher checks for understanding and answers any questions that students may have.
5. Students start brainstorming different emotions to convey and different scenes or landscapes to feature in their final painting.

9:45 – 9:50

D. Closure

1. Students put their word lists and brainstorming ideas away in their cubbies, and put away any supplies they may have gotten out.
2. Teacher calls on a couple students to share what emotions they thought about representing in their painting.
3. For homework, the teacher reminds students to think about and narrow down ideas of scenes or landscapes that they wish to paint for their final painting.

XIV. Evaluation

- Was the power point presentation on the Fauve movement good or would there be a better way to present the information to students?
- Did students participate in the class discussion?
- Did students understand the main points and concepts of the Fauve movement?
- Did students have trouble generating ideas?
- Was there too much or not enough time?
- What should be reviewed next class period?

Session 3: Starting the Project

XV. Goals

- Students will be able to demonstrate different painting techniques.
- Students will be able to identify different painting styles.

XVI. Objectives

- The student will apply and illustrate different painting techniques.
- The student will create four different color schemes to choose from in their final product.

XVII. Concepts

- Colors can serve as visual indicators of mood and emotion.
- Paint can be applied in a variety of ways and each artists must choose which technique they want to use for their work of art.

XVIII. Visuals

- A hand-out on the criteria for the project.
- Examples of past projects (if I have any).
- Examples of quick still-life color theories.
- Demonstration by instructor on painting techniques.

XIX. Supplies and equipment

- Project rubric handout
- Project examples
- Geometric still-life
- Acrylic paint
- Various sized paint brushes
- Four 5 x 5 inch cardboard canvases for each student
- Paint palettes

XX. Teaching procedure

9:00 – 9:10

A. Introduction
(review / presentation of concepts)

1. T: “Alright class, who remember what movement we covered last class period?
S: “Um...cubism?”

T: "No, not quite, cubism was a movement that developed after this. Anyone else? It had to do with color..."

S: "Oh, the Fauve's!"

T: "That's right. And for homework, which I am now doubting that some of you did, you were supposed to start thinking about places that have good memories for you because we are going to be doing a painting in the Fauve style."

2. The teacher then explains that before the students begin their final project they will be practicing painting by creating four 5 x 5 inch paintings developed off of a still life using different color schemes developed off of words designed to provoke emotion.

9:10 – 9:25

B. Demonstration / Instruction

1. T: "Okay so the first thing that I do before starting a painting is put my initials on the back. Then after taping off a border, I prime the whole board like this (demonstration) with white primer."

S: "Can we use any kind of tape?"

T: "No, I'm glad you asked, you need to use the blue painters tape or masking tape. Not scotch tape or you'll have a very hard time peeling the tape off later."

2. T: "Okay, so as your primer is drying you need to gather up the rest of your supplies. You'll need a paint palette, some paint (the primary colors should be a good starting place), and various sized brushes. You'll also want a cup of water and a paper towel at your work space. Once you've gathered all of these materials you should sketch out your still life section on the four boards.

3. T: "After you have drawn a rough sketch of the still life in front of you, you should decide on a color scheme to work with for the first board. Think about the color scheme's that the Fauve's used which we looked at yesterday. Or think about what emotion you want to convey."

T: If I wanted to convey "pleasure" how should I go about that? What colors would you use?

S: "Pleasure makes me think of the beach, so maybe a sandy yellow, light red-orange, robins egg or aqua blue, and a sea-foam green?"

S: "I think of sunny summer days so I'd use a bright yellow, lime green, cyan, and magenta."

T: "Good. I like the way that you guys are interpreting what the word pleasure makes you think of first, and then relating colors to it. That's the kind of process I want you to go through with this project."

4. Teacher then demonstrates how to do a quick painting. The teacher should make sure to talk about the different painting techniques that they are using and show the students how to achieve different textures.
5. Teacher checks for understanding.

9:25 – 9:45

C. Work time

1. Students get materials needed.
2. Students prime their boards and begin sketching out the same section of still life on their primed boards.
3. Students pick a color scheme to go off of and begin painting.
4. Teacher walks around the room and provides the students with encouragement and individualized attention as needed.

9:45 – 9:50

D. Closure / Clean Up

1. Students clean up their area by storing their boards in their cubby, washing out and storing their brushes properly, washing off their paint tray, and wiping down their painting area with a sponge.
2. Students have the opportunity to talk with the teacher about how they are doing with the painting process and ask any questions that they may have.
3. Students are dismissed and told to start thinking about places that have special meanings to them.

XXI. Evaluation

- Were students able to produce 4 quick paintings?
- Were students able to use 4 different color theories for their quick paintings?
- Was there enough or too much time?

Session 4: Finish color studies. Collaborate with peers. Start final painting.

XXII. Goals

- To develop effective communicate skills with peers about artistic choices.
- To learn to make aesthetic choices in the design process.
- To draw their attention to the visual perceptions of others.

XXIII. Objectives

- The student will analyze and choose which color scheme to use in their final product.
- The student will develop a landscape scene to paint.
- The student will collaborate with peers about their landscape scene and make modifications where needed.

XXIV. Concepts

- An artists life experiences are a constant source of ideas and inspiration for creating works of art.

XXV. Visuals

- Examples of the 5 x 5 inch quick color theory paintings.

XXVI. Supplies and equipment

- The still life
- Acrylic paint
- Various sized brushes
- Paint palettes

XXVII. Teaching procedure

9:00 – 9:05

A. Introduction

(quick overview of the day)

1. Teacher informs students that they must first finish their 5 x 5 inch color studies if they are not finished already.
2. Teacher then gives instructions for the rest of the day
 - a. 2nd task is to sketch out their final design / idea
 - b. 3rd task is to collaborate with a partner about their idea and make any changes that are needed.
 - c. 4th task is to get their design approved by the teacher.

- d. 5th task is to start their final painting if they have time.
3. Teacher checks for understanding and answers any questions that students may still have.

9:05 – 9: 40

B. Work time

1. Students work on getting all their tasks done.
2. Teacher walks around the room and provides feedback
3. Teacher approves final designs of students who are ready.

9:40 – 9:50

C. Clean up / Closure

1. Students clean up their work area and put any supplies that they got out away.
2. Teacher checks off any students that they didn't get around to.
3. Student's homework is to finish sketching out their final designs and decide on a color scheme to use if they did not get it done in class.

XXVIII. Evaluation

- Did students stay on task and really evaluate and discuss each other's designs for the project?
- Was there enough time for me to get around and approve everyone's design?
- Were there too many tasks to get accomplished?
- What should be reviewed next class period?

Sessions 5-7: Students begin work on their paintings and continue to work on them for the next 2 class sessions.

XXIX. Goals

- To become familiar with the painting medium.
- To demonstrate that they can create a large painting.

XXX. Objectives

- The student will produce a painting using their knowledge of color theories and drawing inspiration from the Fauve artists studied.
- The student will apply a color scheme to their final painting that reflects the meaning or emotion that they wish to communicate to the viewer.

XXXI. Concepts

- Through the use of artistic principles and the use of color artists can convey profound emotions.
- The painting medium allows artists to blend and mix colors in a way that is not easy to achieve with other mediums.

XXXII. Visuals

- Examples of teachers work or past projects.

XXXIII. Supplies and equipment

- A 16 x 20 inch canvas for each student
- Gesso or white primer
- Various sized paint brushes
- Paint palettes
- Acrylic paint
- Pencils

XXXIV. Teaching procedure

9:00 – 9:10

A. Introduction
(review / questions and concerns)

1. T: "Alright the first thing that you need to do today is get your design approved by me if you have not done so already. Then the next thing that you need to do is transfer your design over to your canvas. Just take a pencil and lightly re-draw your scene directly onto your canvas. After you've transferred your design then you can start painting."
S: "How far should we get today?"

T: "As far as you can. You'll have 2 more class sessions to paint, but remember that I expect quality work here."

2. Teacher checks for understanding on what the students are supposed to do.
3. Teacher addresses any further questions.

9:10 – 9:40

B. Work time

(This time frame would be larger for sessions 6 and 7)

1. Students get out supplies that they need.
2. Students start to work on their paintings.
3. Teacher walk around and talks one-on-one with students as needed and offers suggestions / poses questions.
4. During the halfway marker the class gets up and walks around the room viewing what everyone else is doing.
 - a. Teacher asks certain students to explain their idea to the class.
 - b. Teacher points out different painting techniques being used.

9:40 – 9: 50

C. Clean up / Closure

1. Students clean up their area and put their supplies away.
2. Teacher goes over what the class needs to accomplish next time / reviews the project timeline.
3. Teacher asks a couple students to share where their inspiration for the project is coming from.

XXXV. Evaluation

- Were the teaching processes effective in guiding the students?
- How successful were the students in generating ideas and incorporating techniques and ideas from the Fauve movement to their own artwork?
- How creative were the final products regarding the color schemes of the Fauve artists they looked at?
- Did the students respond well to using paint and were they successful with it?
- Did the students follow the criteria outlined for them in their rubric when they produced their final work of art?
- What changes should I consider for next time?
- Was their enough class time to work and get everything done?

Session 8 & 9: Critique Days

XXXVI. Goals

- To develop critical thinking skills about art aesthetics.
- To effectively judge and explain their own work.
- To assess and decide the “quality” or what works and what does not work in their peer’s artwork.

XXXVII. Objectives

- The student will communicate their ideas behind their painting.
- The student will orally assess the “success” of their peers painting.

XXXVIII. Concepts

- Artists need to be able to orally speak about the meaning of their work.
- Artists can “read” another artists work of art and verbalize what the piece means or conveys to them without necessarily knowing what the artist’s intentions were.

XXXIX. Visuals

- Everyone’s final pieces of work.

XL. Supplies and equipment

- Some easels for displaying the pieces being critiqued.

XLI. Teaching procedure

9:00 – 9:05

A. Introduction

1. Teacher explains what the class will be doing today.
2. Handout the self evaluation forms.

9:05 – 9:15

B. Self Evaluation

1. Students get out their final paintings and their four quick color study paintings.
2. Students fill out the evaluation form.
3. Students turn in their evaluation form to the teacher.

9:15 – 9:45

C. Critique

1. Three students at a time put their final paintings up on the easels in the front of the room, and the teacher assigns another student to one of the paintings.
2. The assigned student then stands up next to painting and talks about the piece to the class first.
 - a. What is the scene of?
 - b. What mood does the painting give off in their opinion?
 - c. Does the color scheme work or would they have chosen something different?
3. Then the actual artist stands up and talks about their piece.
 - a. What did they paint and why?
 - b. Why did they choose that color scheme?
 - c. What emotion were they trying to convey?
 - d. Do they like their final piece or is it finished?
4. The teacher then adds or asks anything else that needs to be addressed.
5. The artist takes questions from the class at large.
6. Repeat steps 1 – 5 until everyone has gone and shared their piece.

9:45 – 9:50

D. Closure

1. Students turn in their final paintings and the four 5 x 5 inch quick color theories.
2. Teacher makes any closing remarks that need to be said.

XLII. Evaluation

- Were students able to explain what their piece was about?
- Were students able to verbalize a response to a peer's piece of art work?
- Did students know what kinds of things to talk about during critique or were they struggling for words and concepts?
- Did this process require more time than was allotted?
- What changes may need to be considered?