

## SESSION 1: *MOODY PAINTERS* PRESENTATION

- I. Goals
  - a. To develop understanding on how previous artists use application and/or color to convey mood.
  - b. To observe multiple styles as being deemed “art-worthy”.
- II. Objectives
  - a. The student will discuss how different color harmonies, lines, and application techniques portray certain moods.
  - b. The student will identify and discuss the ways in which previous artists have used portraiture in their works.
  - c. The students will prepare their boards.
- III. Concepts
  - a. Through the use of portraiture paintings, artists can convey the essence of the subject.
  - b. There are multiple facets to all subjects, both physically and emotionally.
  - c. In both abstraction and representation, the artist relies on basic principles of element and design.
- IV. Visuals
  - a. *Moody Painters* PowerPoint.
  - b. Demonstration by instructor.
- V. Supplies and Equipment
  - a. Computer with projector
  - b. Tempered board
  - c. Acrylic paints
  - d. Palette knife
  - e. Paint brushes
- VI. Teaching Procedure
  - Time Allotment
  - 11:00-11:20 A. Introduction
    - 1. T: “By just looking at someone, how can you tell what kind of mood he or she is in?”  
S: “Facial expression.”  
S: “Eyes (eyebrows), mouth, disheveled, etc.”  
T: “Do people always have the same moods?”  
S: “No.”
    - 2. T: “What have we learned about color theory that also relates to moods?”  
S: “Time of day- Lighting.”  
S: “Color harmonies.”  
S: “Tones.”  
T: “Let’s look at some examples of how others have used portraiture to portray and emphasize various moods.”
    - 3. Teacher shows *Moody Painters* PowerPoint  
T: “What are some common themes between these paintings?”  
S: “Warm vs. cool colors.”  
S: “Harsh vs. subtle lines.”  
S: “Amount of light/shadows.”

11:20-11:40 B. Instruction/ demonstration

Teacher shows students how to emphasize emotion by:

1. Creating warm vs. cool and vibrant vs. toned color harmonies.
2. Creating harsh vs. subtle lines.
3. Amount and placement of shadows

11:40-11:50 C. Closure

1. Students review techniques and ask questions about emphasizing moodiness.

## VII. Evaluation

- a. Had the students learned enough in the previous assignments for a smooth transition into this one?
- b. Were the presentation and demonstration successful in introducing students to the ideas and possibilities of the assignment?
- c. Were the students able to distinguish between the adjacent paintings' moods?
- d. Was there enough or too much time?

## SESSION 2: PREPARATION AND EXPERIMENTATION

- I. Goals
  - a. To prepare for the final production stage.
- II. Objectives
  - a. The student will “act” to convey two different facial expressions/emotions.
  - b. The student will identify multiple facial expressions.
  - c. The student will create multiple samples of various expressions through the use of basic element and design in quick drawings
- III. Concepts
  - a. Facial expressions can serve as visual indicators of mood and expression.
  - b. Quick drawings can serve as basis for knowledge and understanding- similar to a rough draft in writing.
- IV. Visuals
  - a. Multiple photos conveying different expressions.
  - b. Demonstration pieces from previous session.
- V. Supplies and Equipment
  - a. Sketchbooks
  - b. Oil Pastels
  - c. Photos
  - d. Digital Camera
  - e. Gesso
  - f. 3” brushes/Sponge
  - g. 11”x12” masonite boards
  - h. Demonstration pieces
- VI. Teaching Procedure
  - Time allotment
  - 11:00-11:10 A. Introduction  
(review/transition)
    - 1. Students apply gesso upon entering the room and lie board on drying rack.
  - 11:10-11:20
    - 2. T: “Who remembers what we covered last session?”  
S: “Showing multiple moods in portraiture.”
    - 3. T: “How were these different moods portrayed?”  
S: “Differing the use of lighting, color, and application.”
    - 4. T: “Today we are going to apply what we’ve learned by creating multiple quick drawings. There are various photos around the room, each numbered and with a particular expression. In your sketchbooks, take note of the particular number and expression, then make a quick drawing to not only portray, but also emphasize the expression. While you are doing this, I will call you over, 1 at a time, so that I may take pictures of two very different expressions from each of you.”
  - 11:20-11:45 C. Work period
    - 1. Teacher distributes materials
    - 2. Students create timed quick drawings of facial expressions.
    - 3. Students create expressions for final piece.

- 11:45-11:50
4. Students put away materials.
  - D. Closure
    1. Students place their most successful piece next to the correlating photo.
    2. Students walk around and look at what their classmates have produced.
    3. Students have the opportunity to share their thoughts about the assignment.
    4. Students turn in their work as they leave the classroom.

VII. Evaluation

- a. Were the students able to create and identify multiple facial expressions?
- b. Did the students have enough prior knowledge of element and basic design to successfully create quick drawings?
- c. How did the work period go? Did the students become bored, frustrated, or finish too soon?

## SESSION 3-9 PRODUCTION STAGE

- I. Goals
  - a. To demonstrate knowledge of basic elements and principles of design.
  - b. To convey and intensify emotion through these elements and principles.
  - c. The student will demonstrate both creativity and rendering.
- II. Objectives
  - a. The student will identify which expression is warm/bright or cold/dull.
  - b. The student will create representations of these expressions and abstract them to intensify the impact.
- III. Concepts
  - a. Extraction can be used to emphasize the essence of a portrait.
  - b. Abstract images use basic elements and principles of design to emphasize meaning and emotion.
- IV. Visuals
  - a. Photographs of self.
  - b. Demonstration from Session 1.
  - c. Quick drawings from Session 2.
- V. Supplies and Equipment
  - a. Prepared masonite boards
  - b. Paintbrushes
  - c. Water containers
  - d. Acrylic paints
  - e. Palette knives
  - f. Oil Pastels
  - g. Sketchbooks
- VI. Teaching and Procedure
  - Time allotment
  - 11:00-11:45 A. Work Period
    - 1. Students gather materials and prepare space.
    - 2. Session 3- Students may create sketches of self portraits using oil pastels in sketchbook.
    - 3. Students work on both 11"x12" final pieces, either one at a time or together.
    - 4. Teacher circulates among students to provide encouragement and individual attention.
  - 11:45-11:50 B. Clean up
    - 1. Students clean up tools and workspace and place paintings on drying rack.
- VII. Evaluation
  - a. Is everyone on schedule?
  - b. Are the assignments going as planned? Are the goals and concepts becoming actualized?
  - c. How did the work period go? Did the students become bored, frustrated, or finish too soon?

## SESSION 10: CRITIQUE

- I. Goals
  - a. To demonstrate the ability to talk about one's own work in terms of idea.
  - b. To demonstrate the ability to talk about another's work in terms of elements and principles of design.
- II. Objectives
  - a. The student will speak about his or her own work through struggles and strengths.
  - b. The student will speak about another's work by depicting their strengths and places for improvement.
- III. Concepts
  - a. There are many different styles and degrees of abstraction and representation.
  - b. There is not one "right" way of painting, moreover, there are certain styles that may better convey certain moods.
  - c. Talking about our artwork gives us the ability to grow by getting the opportunity of hearing other's advice and opinions.
- IV. Visuals
  - a. Completed projects
- V. Supplies and equipment
  - a. Completed projects
  - b. Easels
- VI. Teaching procedure  
Time Allotment  
11:00-11:40 A. Classroom critique
  - 1. Student will place his or her works on the easels and describe which emotions are being conveyed. What areas did he or she struggle with? What seemed to come easily?
  - 2. Students will describe the work placed on the easel. What emotion does it seem to be conveying? How is it successful? How could it be improved?  
11:40-11:50 B. Closure  
Students will be given the opportunity to share their thoughts on the project. How could it be improved for next time around? Are there any aspects they still feel uncomfortable with?
- VII. Evaluation
  - a. Were the concepts of the lesson actualized?
  - b. Were the students able and willing to speak about the works?
  - c. Were the students able to speak about the works using design terms and concepts?
  - d. Did the students leave feeling encouraged or discouraged?

### Moody Painters

This lesson plan will take place in the middle of the semester, after learning color theory and paint application. Students may not have already taken drawing, so there will be varying

levels of experience with portraiture. Emphasis will be given on application and color, not on representation.

- I. Theme and General Description
  - A. Students will learn portray moods through the use of color and application.
  - B. Grade Level- 10-12
  - C. Time: 10 60-minute sessions
- II. Goals
  - A. To understand how previous artists use application and/or color to convey mood.
  - B. To use varying paint applications and color harmonies.
  - C. To understand that there is not one “right” way of painting; moreover, there are certain techniques to emphasize certain tones.
- III. Concepts
  - A. Extraction can be used to emphasize the essential qualities (emotion/essence) of a portrait.
  - B. Abstract images have colors, lines, shapes, and textures that are used to exaggerate or intensify the scene or object.
  - C. Through the use of abstraction, artists convey feelings and ideas to provide impact.
  - D. There are many different styles and degrees of abstraction and representation.
- IV. Exemplars
  - A. Cultural-
  - B. Natural- Night and day, lighting from above and below, etc.
- V. Scope and Sequence of Experiences
  - A. Session 1- Students view cultural works. We discuss how color tones relate to the “tone” of the works, and different applications can be used to emphasize expressions.
  - B. Session 2- Teacher will take pictures of the students making two different facial expressions. One positive (joyful, excited, surprised, etc.) and one negative (angry, fearful, sad, etc.). \*A Tootsie Pop will be awarded to the student with the most positive and/or most negative expression. Multiple photos of people with multiple emotions will be arrayed on tables so that students may experiment with oil pastels to depict his/her expressions. We will talk about how the use (or objection) of line and warm and cool tones effect the portrayal of these expressions.
  - C. Session 3-Students will be given black and white copies of their photos (printed on computer paper) and may continue working with pastels and will begin their paintings. Students will create 2 paintings, 11”x12” each.
  - D. Sessions4-9- Students will continue working on paintings.
  - E. Session 7- Students will present their finished pieces and communicate to the class how they chose to depict their expressions.
- VI. Evaluation Procedures
  - A. Reflecting on planning and Teaching: Assess effectiveness of written plans and teaching strategies in leading students to fulfill goals.
  - B. Observing student behaviors: Assess students’ abilities to understand and use each process (discussions, expressions, paintings)
  - C. Assessing products: View whether students were adequately prepared to work with paint, application and color as a medium. If so, how well did the students use color to portray concepts?

D. Determining whether unit goals were met: Did the studio processes, products, oral presentations, and student behaviors indicate fulfillment in productive, critical, aesthetic, and historical domains?

#### SCORE SHEET FOR MOODY PAINTERS' EXPLORATION

-This is meant to show growth from the precursor/exploration to the final project.

Design

4      3      2      1



Color

4      3      2      1

Skill

4      3      2      1

Creativity

4      3      2      1

Interpretation

4      3      2      1

## CHECKLIST FOR MOODY PAINTERS' ASSESSMENT OF ART ACTIVITIES

Gave input in during presentation	yes	no
Used time wisely	yes	no
Kept space clean	yes	no
Put effort into preparation sketches	yes	no
Put effort into experimentation sketches	yes	no
Turned in sketchbook	yes	no
Completed assignment on time	yes	no
Showed prior knowledge in Moody Painters	yes	no
Showed learned knowledge in Moody Painters	yes	no
Gave insightful critique in class	yes	no
Communicated struggles and strengths	yes	no

## STUDENT HANDOUT FOR MOODY PAINTERS

### Goals

The student will:

- demonstrate the ability to talk about one's own work in terms of idea.
- demonstrate the ability to talk about another's work in terms of elements and principles of design
- prepare for the final production stage.
- demonstrate knowledge of basic elements and principles of design.
- convey and intensify emotion through these elements and principles.
- demonstrate both creativity and rendering.
- develop understanding on how previous artists use application and/or color to convey mood.
- observe multiple styles as being deemed "art-worthy".

### How to achieve these goals

The student will:

- discuss how different color harmonies, lines, and application techniques portray certain moods.
- identify and discuss the ways in which previous artists have used portraiture in their works.
- prepare their boards.
- "act" to convey two different facial expressions/emotions.
- identify multiple facial expressions.
- create multiple samples of various expressions through the use of basic element and design in quick drawings.
- identify which expression is warm/bright or cold/dull.
- create representations of these expressions and abstract them to intensify the impact.
- speak about his or her own work through struggles and strengths.
- speak about another's work by depicting their strengths and places for improvement.

## Moody Painters Rubric

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1	Score
<b>Design/Composition</b>	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with great skill.	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with fair skill.	Student tries to apply design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) but the overall result is not pleasing.	The student does not appear to be able to apply most design principles to his/her own work.	
<b>Color Choices</b>	Choice and application of color shows an advanced knowledge of color relationships. Color choice enhances the idea being expressed.	Choice and application of color shows knowledge of color relationships. Colors are appropriate for the idea being expressed.	Choice and application of color shows knowledge of color relationships. Colors are, however, NOT appropriate for the idea being expressed.	Student needs to work on learning color relationships and using that knowledge in his/her work.	
<b>Painting Skill</b>	Project is preplanned and done in a logical, sequential manner.	Paint is applied in a careful, logical manner. Colors remain sharp and texture is evident.	Control of the application is somewhat lacking. Student may need support in rendering.	Student needs to work on application and rendering.	
<b>Creativity</b>	Student has taken the project and hand and completed it in a way that is totally his/her own. The student's personality/voice comes through.	Student has taken the project at hand and completed it satisfactorily. The student's personality comes through in parts of the painting.	There is little evidence of creativity, but the student has done the assignment.	Student has not made much attempt to meet the requirements of the assignment.	
<b>Interpretation</b>	Student clearly conveys and emphasizes which emotion is being depicted through the use of color, line and application.	Student clearly conveys the emotion through the basic principles of design.	Student understands some of the basic concepts of conveying emotion.	Student needs to work on interpretation so the portrait seems less neutral.	