

# PUT YOURSELF IN THE PICTURE

## Big Idea

Artists use materials, processes, and ideas to create meaning in 2D artwork.

## Curricular Competencies

- Explore a variety of materials, technologies, and processes to create 2D art.
- Intentionally select and combine materials, processes, and image-development strategies to convey a message.
- Reflect on artistic choices to deepen understanding of artistic practice.
- Engage in critique to inform and refine work.

## Learning Objectives

Students will

- Incorporate at least one of their own body parts into a composition.
- Use composition techniques to create visual interest.
- Experiment with materials of their choice (charcoal, ink, graphite, acrylic paint, etc.).
- Develop a concept that connects the body part to a broader idea or theme.
- Critically analyze their own and peers' work to refine their artistic approach

## Materials

- Drawing and painting materials (charcoal, ink, graphite, watercolour, acrylic, other)
- Sketchbooks
- 16x20 paper that complements the selected materials (e.g., watercolor paper, Stonehenge vellum, mixed-media paper, etc.).

Submitted by Sharon Richards

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Visually Speaking Editor

## PROCESS

### Introduction & Inspiration

- Share examples of artists who incorporate body parts in their compositions (e.g., hands in Albrecht Dürer's sketches, self-portraits by Frida Kahlo, contemporary surrealist art).
- Discuss with the class how body parts can be used symbolically in artwork.
- Have your students brainstorm possible themes (identity, movement, memory, human connection, transformation, etc.).
- Next, get them to sketch preliminary ideas.

### Experimentation & Planning

- Have your students try out different media and techniques to determine which ones best support their concept.
- With the chosen materials in mind, have them refine their sketches and plan their compositions.
- Provide individual feedback to help them develop their ideas further.

### Production

- Have students begin their final piece using the materials and techniques they chose.
- Ask them to consider layering, textural contrast, and strong focal points.
- Set up an activity to elicit one-on-one feedback from their peers, and provide them some from you as well.

### Peer Critique & Reflection

- Hold gallery walk where students will leave constructive feedback on each other's work (provide prompts to ensure there is no harmful feedback).
- Following the gallery walk, have them reflect on their material choices, symbolism, and process.
- Ask students to make any final refinements following the

feedback. Remind them that, while they should consider suggestions, they ultimately have creative control over their own work.

- Artist Statement & Self-Assessment. Have the students complete a written self-assessment and Artist Statement.

## EXTENSIONS

- Students could incorporate mixed media or collage elements.
- They could explore digital manipulation in combination with traditional media.

I was trying to go for a more surreal feeling without actually representing something that couldn't be done in real life. What the painting is supposed to show is a person standing in front of an Aquarium which is being reflected in the eyes.

The crown is made to look too big on purpose, this is meant to represent not living up to the role you have been given, like being a bad leader. For me, an oversized crown always makes me think of a particular production I saw once of "Hamlet" where, throughout the show, Hamlet was wearing a crown that would not fit on his head, to symbolize that he would never be a true king even if he did earn the title. This painting is less a reflection of myself but more of a general idea and character I am really fascinated by. As for the actual process of making the painting, I don't really work with water colour that much so I thought it would be fun to try it out here as it would work really nice as a backdrop and to give the picture a fantastical sort of feeling. I have also never drawn fish before and really like how they turned out.



Watercolour collage, by Tom B., Grade 11, Westsyde Secondary, SD#73

CRITERIA	EMERGING	DEVELOPING	PROFICIENT	EXTENDING
<b>CONCEPT &amp; MEANING</b>	The concept is unclear, or is not fully developed.	Concept is present but not strongly conveyed.	Concept is clear and effectively conveys a message through composition.	The artwork demonstrates a sophisticated, original concept with a deep connection to the theme.
<b>MATERIAL USE &amp; TECHNIQUE</b>	Minimal exploration of materials; technique is underdeveloped or lacks control.	Basic use of materials; technique shows some control but needs refinement.	Materials are used effectively, with control and intention.	Exceptional use of materials; skillful technique enhances the overall impact.
<b>COMPOSITION &amp; VISUAL INTEREST</b>	Composition lacks organization, balance, or focal points.	Some composition principles are applied but not fully refined.	Strong composition with intentional placement of elements to create interest.	Exceptional composition with a dynamic arrangement that enhances meaning.
<b>ARTISTIC PROCESS &amp; REFLECTION</b>	Limited engagement in process or reflection.	Some evidence of thoughtful decision-making and reflection.	Thoughtful engagement in process; reflection demonstrates artistic growth.	Highly reflective and intentional process; insightful critique of artistic choices.

Acrylic and paint pen, by Ferryn M., Grade 12, Westsyde Secondary, SD#73



Oil pastel, by Eva M., Grade 12, Westsyde Secondary, SD#73

Charcoal on terraskin, by Haley D., Grade 12, Westsyde Secondary, SD#73



Acrylic and paint pen, by Ali H., Grade 12, Westsyde Secondary, SD#73