

TOPIC: PAINTING ART

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Objectives

The objectives of the current PAL ART Lesson are to *use the oil and acrylic painting techniques to promote positive narrative of Romani artists, youth and painters*. The lesson is aiming to create knowledge about painting techniques to beginners and to teach them how to use the paintings to express their feelings, to promote their history and rich cultural background in order to enhance the positive images connected with the Romani community. It is aiming to celebrate the artistic self-determination of a people who have never had a country of our own, faced discrimination and continuance intolerance.

This module aims to develop:

- ✚ understanding of 'Painting Art' as a pedagogical tool and of its impact on the holistic learning and development of every learner.
- ✚ familiarity with painting art experiences (different techniques) as medium of exploring learners creative expression.
- ✚ skill of planning and organizing age-appropriate art experiences to make learning of different subjects appealing.
- ✚ Understanding Romani community: their portrait through positive narrative.
- ✚ Communicating and interacting with Romani Adults.
- ✚ Introducing the important influence of the Romani traditions and culture on the European culture

From technical point of view OECON GROUP Bulgaria created a **Painting Art Integrated Learning module** (PAIL) with 40 hours duration and consisted of 22 lessons. PAIL is a teaching-learning model which is based on learning 'through the painting arts' and 'with the painting': it is a process where art becomes the medium of teaching-learning, a key to understanding concepts within any subject of the curriculum. This resonates with the experiential learning approach. PAIL is going to introduce the learners to the basic oil and acrylic painting techniques but also will teach them how to create connection among their identity with their cultural and ethnic background. PAIL is closely connected with the creation and expression of Romani positive narrative thought painting art. It will be piloted among Romani artists in Bulgaria in 2022 as part of the PAL ART Labs and Roadshows.

The target learners of PAIL are people willing to learn oil and acrylic painting techniques, future or current artists with Romani background and influence. The trainers to work on the module are professionals which are involved in the art sector or related to it. Also, professionals that support Romani integration to EU (e.g., social workers, VET teachers, assistance, volunteers).

Short Description

Integration of arts with other subjects means that arts (visual arts, performing arts and literary arts) become an integral part of teaching-learning processes. It also implies adopting an art-integrated curriculum, where art becomes the basis of classroom learning. Arts at the center of the curriculum, helps in clarifying concepts. Art-integrated curriculum can provide means to bridge content of different subjects in logical, learner-centric and meaningful ways. All subjects such as mathematics, sciences, social sciences and languages and their abstract concepts can be correlated, linked, concretized and learnt effectively with art at the center. Learning by this method becomes holistic, joyful and experiential.

The module we have created (PAIL) is aiming to engage painting professionals in the process of interaction and creation of new skills and techniques to specific group of learners: Romani adults. The innovative aspect of the current work is that in the process of teaching and with the specific training techniques will be introduced and discussed the importance of the Romanipen and Romani code as part of the Romani spirit, culture, law, history for creation of a positive narrative. Lessons consists of two sets of **Learning Outcomes (LOs)**. One for the SRG/teachers which need to be assessed after the completion of PAIL session and other set of LOs is related to different subjects and 'Life-skills' which could be achieved using PAIL as pedagogy.

This module highlights with examples, how arts can be integrated with different subjects. It also points out the stages where facilitator can use his/her CCE skills and tools for facilitating better learning. However, the training design given is flexible and facilitator can modify it for fulfilling the learning objectives and achieving the selected learning outcomes. The module consists of a set of 22 lessons and 3 exercises for the benefit of facilitators. It would be interesting if facilitators can design additional or alternative sessions themselves.

We are trying to connect the painting art techniques with other art fields in order to create a strong link among the different AIL of the PAL ART project. Specifically:

- ✚ Connection with the music sector as part of the exercise on 'Painting a Miracle', when will be connected the two art fields in order to create larger inspirational stream for the learners.
- ✚ Connection with the art repository (film making and literature art) as part of all the lessons of the module and in order to enhance the positiveness of Romani culture.
- ✚ Connection with the architecture and stand design as part of the exercise "Gypsy clouds" when the created art will be used for the creation of stands or other objects.

During exploratory focus groups of the PAL ART Project as a part of a larger ethnographic study focused on multicultural art education, art teachers indicated that they were hesitant to incorporate multicultural curricula for various practical reasons. Chief among them was that teachers often feel underprepared and uncomfortable about teaching multicultural art, as it is something they know little about. Hence, in an effort to encourage further integration of multicultural curricula, this article aims to explain several key dimensions of multicultural education, particularly as they apply to art education.

To ART LESSON for educators' integration of PAIL into their classrooms, was build towards transformative and social reconstructionist approaches to multiculturalism. These dimensions include content integration, equity pedagogy, knowledge construction and transformation, empowering Romani culture and social structure, and prejudice reduction.

Content integration deals with the way information about Romani people—that addresses a complex understanding of culture—is integrated into the PAIL module. Equity pedagogy refers to how teachers modify teaching tactics and strategies to address individual learning styles. **Knowledge construction** and transformation emphasizes the promotion of critical thinking in order to help learners to recognize that knowledge is socially constructed and influenced by a source's frames of reference. **Empowering Romani culture and social structure** addresses components of the training structure and system and encourages learners to take social action based on knowledge from transformational reflections related to issues of oppression. Lastly, **prejudice reduction** relates to the ability of instruction to decrease a tendency to stereotype and to increase the learners' potential to see each individual human being as a valuable contributing member of society. A social reconstructionist approach to multicultural education includes all five dimensions. A transformative multicultural approach similarly addresses these dimensions but does not call for learners to take social action as a social reconstructionist approach would.

Main exercises

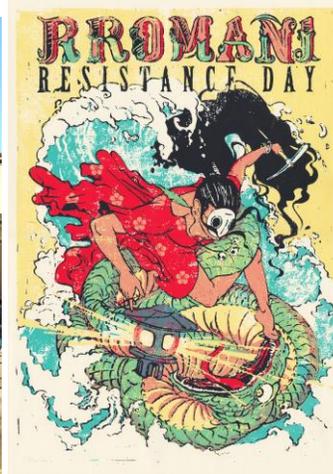
The aim of the PAIL module is to introduce the learners to the rich variety of Romani culture and their significant influence in the European culture and history. The trainers are requested to present more about the famous and un-famous Romani repository and present art pieces from all the world, that have influence from the Romani culture, colors, ethic, music and traditions. Each exercise is aiming to create additional knowledge about the positive narrative of the Romani culture and history and is requested to try to present this information to wider public. Those exercises will be implemented as part as the lessons trainings and during the PAL Art Labs.

The following exercises are planned to be developed as part of the PAIL module:

1. Exercise "Gypsy clouds" -> inspired by the Berlin 'Roma Biennale'¹. The parade featured a float covered in smiling 'Gypsy clouds' designed by the artists, and from its speakers flowed Romani, Middle Eastern and Klezmer-inspired house music, selected by DJ László Farkas, and speeches calling for support from feminists and from a nearby demonstration of a pan-European solidarity group. It culminated at the Brandenburg Gate, before Bytyci and Le Bas hosted guests at the 'Hilton Zimmer', a set decked out by Gorki theatre staff to resemble a luxury hotel room.

As part of the PAL ART project, we are aiming to engage the group of learners working on the painting techniques to create a common artwork inspired by their history, believes and colors of their ethnicity. The exercise will support teamwork, creativity thinking and will the process of creation of positive message. The expected duration of the current exercise is about 15 minutes about brainstorming, 105 minutes (1.45 hour) for painting work. You can see below the created 'Gypsy clouds' in 2018.

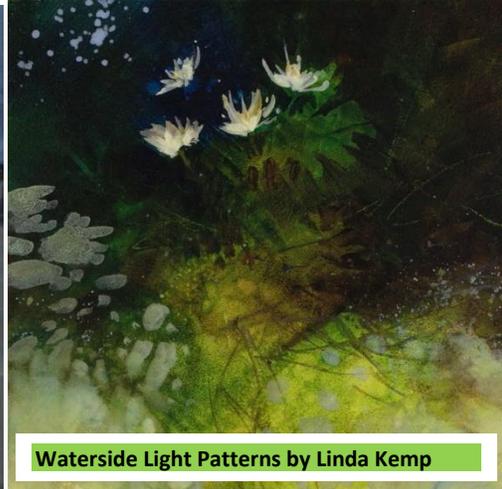
¹ <https://roma-biennale.com/>



2. Exercise on 'Positive Results Using Negative Painting Technique's'->Linda Kemp uses negative painting techniques in her nature-inspired artworks. To many fans and learners, Linda's paintings represent something bigger. They show a piece of a puzzle in a unique way that still captures the feel of the moment. They will guide the learners through the negative painting techniques she is known for, which are also taught in her book, *Simplifying Design and Color for Artists: Positive Results Using Negative Painting Techniques*². Specifically main techniques to be used are:



Rabbit Considering Spaces by Linda Kemp, acrylic



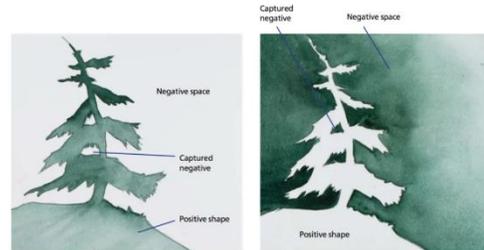
Waterside Light Patterns by Linda Kemp

- ✚ **Shape matters:** A shape is an enclosed space having both height and width, the boundaries of which are defined by line. The delineating line can be real or implied by a change in color, value or texture. As artists concerned with design, we learn to see that natural and man-made objects can be broken down into three basic forms: the sphere, the cube and the cone. Simplify these three-dimensional forms further by flattening and you have the three primary shapes: circle,

² YouTube video: https://www.youtube.com/watch?v=s29MI_g_TjE

square and triangle. By combining and modifying these three basic shapes we are able to make all other shapes, both geometric and organic.

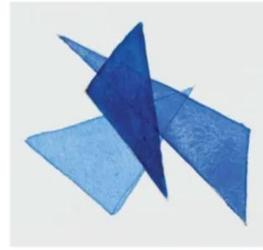
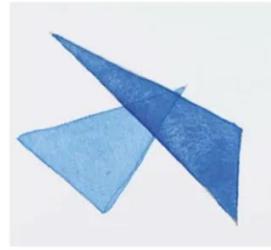
✚ Thinking in Terms of Positive and Negative: A figure, bouquet of flowers or other objects in your painting are positive shapes. Often overlooked but of equal importance for the support of the design is the area that surrounds the objects, known as the negative space. Positive shapes and negative space share edges and link together to create the complete design. In two-dimensional work, the negative space is contained between the solid positive shapes and the edge of the paper or canvas as well as in the smaller spaces between objects. I call the trapped shapes 'captured negatives.' The trick is to see the negative spaces as shapes, not just as insignificant, empty holes. In painting and drawing, you can communicate a subject by painting the subject itself (positive painting) or by painting the space around it (negative painting). Strong paintings can be made by working in the positive or negative or by combining both approaches. Whichever you choose, you can depict any object or subject matter. The approaches work equally well whether you work in a highly realistic, loose, stylized or abstract style in oil, pastel, acrylic or watercolor. It is a matter of recognizing that there is more than one option for tackling painting problems. When you know the options, you can make informed decisions. **The image below shows an example of positive and negative painting — what a difference!**



✚ Painting the positive shapes: The most common approach to drawing and painting focuses on working in the positive. A shape is made to represent a particular object and then filled in with color. The artist concentrates on the area inside of the shape while adding texture and details. Shading can also be added within the shape to suggest volume.



✚ Painting the space around: Working in the negative is an alternative approach to drawing and painting. For this method, the same object can be created, but instead of filling it in with color, texture or shading, these elements are applied around the shape. The focus is now on the area outside of the shape, rather than on the inside (*Horse Shapes and Sizes by Linda Kemp*).



✚ Building with positive shapes: Building in the positive is an additive process, as new shapes and details are added on top of the existing forms. As the layering proceeds, the shapes that are made first are pushed back and the layering typically builds from back to front.

✚ Building with negative shapes: Building in the negative is referred to as a

subtractive approach. New shapes are positioned behind and under the previous forms. When developed in this manner, the first shapes created remain on top, closest to the viewer, as the layers are built from front to back. In my work the objects that are closest are made first.

✚ Designing with Positive and Negative Shapes. In most paintings, solid positive forms establish the subject, which is surrounded by airy, open negative areas. Often paintings begin by defining the positive subject. The negative space is a minor consideration. As the work progresses, the "background" may remain empty until near completion. Eventually it may be filled with diluted color, nondescript shapes, the suggestion of something. It may be left untouched so as not to distract from the subject. negative painting, unique shapes.

Whether the space around the subject is washed with delicate color, solid darks, decorative patterns or a vague distant view from a window, the negative space is unfortunately often dealt with only as an afterthought and not an influential element that can enhance the subject. Before beginning a painting, consider the importance of the negative areas of your painting and how they can be used to strengthen your subject and the composition.



✚ Shift the Balance of Power: Change the balance of the proportions of positive and negative areas to make your design visually active. This is easily achieved by increasing the size of positive elements or reducing the negative. Blocking out or reducing some of the negative space changes the balance to clearly place the emphasis on the positive subject. Divide your negative space in different sizes. Don't keep an equidistant negative border around your subject. Use negative shapes with your positive ones. To build your design and make the negative spaces more engaging, subdivide them further and interlock

negative shapes with other negative shapes. Once all the parts interlock in an arrangement that you feel good about, the fun begins. Fill them with texture, pattern, graded value or color.

As part of the PAL ART project, we are aiming to engage the group of learners working on the painting techniques to create own artwork inspired by their history, beliefs and colors of their ethnicity using the techniques explained. The exercise will support creativity thinking and will the process of creation of positive message. The expected duration of the current exercise is about 60 minutes about teaching techniques, 60 minutes for painting work.

3. Exercise on 'Painting a Miracle' ->The exercise was developed by OECON GROUP Bulgaria as part of the project FixSmallArt and is connecting the music and the painting techniques. Specifically, the learners have been listening different thematic songs and were requested to express the feelings these songs are generating to the though creating a painting. In this specific case the songs that will be used are specifically with Romani origin and background.

As part of the PAL ART project, we are aiming to engage the group of learners working on creation of separate artworks inspired by Romani songs and music. The exercise will support inspiration process, brainstorming and will the process of creation of positive message. The expected duration of the current exercise is about 15 minutes about brainstorming, 105 minutes (1.45 hour) for painting work.



Materials Needed

Based on the initial planning the following materials are necessary for the implementation of the lessons. Please note that in the table we are referring to the necessary materials for one participant:

Oil Painters	Acrylic Painters
PAINTS: Winsor & Newton/Rembrandt Brands	PAINTS: Liquitex Brand
Alizarine Crimson	Dioxazine Purple
Rembrandt Cadmium Red Deep	Magenta
Rembrandt Cadmium Red Light	Naphthol Red
Cadmium Orange	Cadmium Red Light
Rembrandt Cadmium Yellow Medium	Cadmium Orange
Rembrandt Cadmium Yellow Light	Cadmium Yellow Medium

Titanium White Viridian Cerulean Blue French Ultramarine Ivory Black Burnt Umber WATER-BASED OIL PAINTS: Artisan brand paints; substitute Pthalo Green for Viridian; water and Artisan brand water-mixable Stand Oil instead of Liquin; Artisan brushes.	Cadmium Yellow Light Titanium White Pthalo Green Cerulean Blue Pthalo Blue Ivory Black Burnt Umber Artisan Filbert and Flat #2, 5, and 10 Brushes. Paper, Disposable Palette
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Equipment

BRUSHES: Winsor & Newton Artists Oil Brushes Filbert #2, Filbert #5, Filbert #10, Flat #2, Flat #5, Flat #10 OTHER SUPPLIES: RGM Painting Knife #14 , Liquin Original Medium , Wood Palette , Easel , Baby oil , Rags , One 9x12; Two 18x24 Frederix Acrylic-Primed Canvas Panels , Two 16x20 Frederix Canvas Pads , Academy Acrylic Paint (Neutral Gray)

Time Needed

For the implementation of the PAIL, we need 40 hours duration, separated among 22 lessons and 3 exercises. Specifically, the implementation of the lessons is requesting the following duration per lesson:

No	Name of the lesson	Explanation	Approximate time needed for accomplishment
1	Introduction of the module	<ul style="list-style-type: none"> • meet each other • introduction to the main lessons and skills to be achieved 	30 minutes
2	Getting Ready to Paint	<ul style="list-style-type: none"> • How to organize your workspace • How to choose the correct materials • How to tone a canvas 	30 minutes
3	Getting to Know the Paint	<ul style="list-style-type: none"> • How to arrange the paint colors on the palette • How to care for the painting supplies • How to mix paint with medium • How to paint with various paint consistencies 	90 minutes
4	Getting to Know Your Brushes	<ul style="list-style-type: none"> • The parts of a brush • How to add paint to the brush 	30 minutes

		<ul style="list-style-type: none"> • Various types of brushstrokes • Types of brushes 	
5	Painting a Believable Object	<ul style="list-style-type: none"> • Correct and incorrect brushwork technique • How to make varied brushstrokes • How to create shadows and form with brush strokes 	120 minutes
6	Brushwork Technique	<ul style="list-style-type: none"> • How to paint hard, soft, and lost edges • How to paint a gradation • How to use brushwork to create a sense of depth and illumination in a painting 	120 minutes
7	Beginning a Painting	<ul style="list-style-type: none"> • How to set up a still life • How to determine and place the focal point • How to measure sight size proportions • How to paint a brown underpainting 	120 minutes
8	Adding Color to Your Painting	<ul style="list-style-type: none"> • How to add color to your painting • How to scumble 	150 minutes
9	Finishing a Painting	<ul style="list-style-type: none"> • How to add the details to your apple painting • How to impasto paint 	120 minutes
10	Introduction to Color Theory	<ul style="list-style-type: none"> • The history of color theory • A color's pigment, hue, value, and chroma • How to create a hue circle 	90 minutes
11	Lights and Darks in Color	<ul style="list-style-type: none"> • How to create a grayscale • How to create a value chart • Value relativity 	150 minutes
12	Controlling Color Intensity	<ul style="list-style-type: none"> • Complementary colors • All of the colors in a complementary color chart • About purples and their complements 	120 minutes
13	Color Combinations	<ul style="list-style-type: none"> • How to use different colors together so that your painting shows exactly what you want • How to choose colors depending on your subject • Various color combinations 	120 minutes
14	Using Color to Create the Mood	<ul style="list-style-type: none"> • How to plan your painting to convey a mood based on the colors you choose 	210 minutes
15	Understanding Composition	<ul style="list-style-type: none"> • Methods for creating a focal point in a painting • How to draw the viewer's eye through the painting • How to create balance in a painting 	90 minutes

16	Beginning Perspective	<ul style="list-style-type: none"> • How to draw using linear perspective • How to draw an ellipse • How to draw a cylinder 	120 minutes
17	Using What You've Learned Parts I & II	<ul style="list-style-type: none"> • How to paint a more complex still life arrangement, including cylinders 	120 minutes
18	One-Point Perspective	<ul style="list-style-type: none"> • How to find the vanishing point and horizon line • How to paint with one-point perspective 	90 minutes
19	Two-Point Perspective	<ul style="list-style-type: none"> • To understand two-point perspective as it relates to boxes, houses, and tables. 	90 minutes
20	Introduction to Humans and Animals	<ul style="list-style-type: none"> • How to add people and animals to your paintings • How to draw using gesture 	120 minutes
21	Romani culture and art repository	<ul style="list-style-type: none"> • learning more about the art involvement and achievement of Romani artists • brainstorming more about the Roma cultural background and positive impact on European culture 	180 minutes
22	Evaluation and certification	<ul style="list-style-type: none"> • completing evaluation forms for the quality of the training and the materials provided • issuing certificates and group pictures 	20 minutes

Steps in the Implementation (please add references to materials and add photos):

The steps of the implementation of the PAIL have very important influence on the overall process. Those have been separated as practical, theoretical and managerial tasks based on their orientation and expected results. Those are presented in detail as part of the following table:

No	Lesson Title	Skills /Techniques	Practical Task	Theoretical task	Managerial Task
1	Introduction of the module	Wrap-up of the lessons and their orientation Vocabulary and procedures		x	x
2	Getting Ready to Paint	Basic skills to arrange your place before starting the PAIL		x	
3	Getting to Know the Paint	Introduction to the main materials and equipment	x		

4	Getting to Know Your Brushes	Learn more about brushes and how to use them	x	x	
5	Painting a Believable Object	Brushwork techniques		x	
6	Brushwork Technique	Brushwork techniques on practical exercises	x		
7	Beginning a Painting	Getting to start with practical exercises	x		
8	Adding Color to Your Painting	Learning how to use colors * exercise N2	x		
9	Finishing a Painting	Summarizing techniques	x	x	
10	Introduction to Color Theory	Learning about the history of the color, color's pigment, hue, value, and chroma		x	
11	Lights and Darks in Color	Creation of colorful or colorless painting - exercise * exercise N2	x		
12	Controlling Color Intensity	Complementary colors techniques	x	x	
13	Color Combinations	Learn how to create and use various color combinations	x	x	
14	Using Color to Create the Mood	Connecting mood and feels with colors * exercise N3	x		
15	Understanding Composition	Methods for creating a focal point in a painting	x	x	
16	Beginning Perspective	draw using linear perspective, an ellipse and a cylinder	x	x	
17	Using What You've Learned Parts I & II	Paint a more complex still life arrangement, including cylinders * exercise N1	x		
18	One-Point Perspective	Find the vanishing point and horizon line and paint with one-point perspective		x	

19	Two-Point Perspective	Understand two-point perspective as it relates to boxes, houses, and tables.		x	
20	Introduction to Humans and Animals	Learn to add people and animals to your paintings *exercise N1	x	x	
21	Romani culture and art repository	Learning more about the art involvement and achievement of Romani artists		x	x
22	Evaluation and certification	Evaluation forms for the quality of the training Certificates and group pictures			x

Additionally, the following steps will be applied to the trainers of PAIL:

#1 Resources for the training

- ✚ Organise the required hardware and software resources (video clips, slideshows, etc. as per need) for use at the appropriate time during the training.
- ✚ Organise textbooks to be used/referred for the group work on integration of painting arts with other subjects during the session.
- ✚ Organise raw materials required for the activity such as different colored chart papers, pencils, sketch pens, markers, flip charts, thumb pins, brown sheets or drafting paper, string to arrange displays, colors, drawing sheets, clay for modeling, scissors, glue, sound producing instruments, raw materials for preparing costumes, necessary items for stage setting, etc. as per the need of activity. While organizing the materials, it is recommended to go for low-cost or no-cost locally available materials.
- ✚ Since PAIL session is activity-oriented, it is desirable to impress upon the organizers to provide a training room which is spacious to ensure easy movement of the participants and facilitators during activities.

#2 Academic planning for the session

- ✚ Refer to the **Painting Art Integrated Learning module** and select the activities that you are more comfortable with. You can also design your own session/s based on the PAIL concept.
- ✚ Make use of the assessment hints given along with the pedagogical strategies. Make SRGs/teachers aware of the 'Assessment as Learning'.
- ✚ Sessions designed are based on different school subjects (class/subject wise details are mentioned alongside) to facilitate SRG members/teachers to understand PAIL as pedagogy for experiential learning of different concepts/ subjects. Also, to help them plan more of such sessions.

- ✚ Lessons consists of two sets of Learning Outcomes (LOs). One for the SRG/teachers which need to be assessed after the completion of PAIL session and other set of LOs is related to different subjects and 'Life-skills' which could be achieved using PAIL as pedagogy.
- ✚ Major number of our elementary schools (especially rural) are into multi-grade teaching; therefore, it is important to highlight how use of PAIL pedagogy can address the situation better.
- ✚ Last but not the least is to ensure 100% participation of learners, using icebreakers at appropriate intervals, use of group discussions and brain-storming sessions, individual assignments and group projects etc.

#3 Role of Painting Art teacher/s in PAIL

PAIL is to promote art as pedagogy of joyful and experiential learning at all levels of adult education, where every trainer including art teachers need to understand the skill of using art as a medium. In PAIL, art teachers will have dual task of

- ✚ Using PAIL while teaching and learning art as a subject and
- ✚ Facilitating subject teachers in planning and in classroom teaching-learning in a 'team teaching mode'. PAIL has added more responsibilities to the existing role of art teacher.

Strategies of teaching and learning

PRE-LESSON FORESHADOWING

Generally, it is better to avoid surprising learners with something they have not prepared for. The mind is an amazing and powerful imagination machine. Artistic ideas grow over time in the mind of the artist. It happens when we sleep, when we eat, when we watch TV, when we talk to friends, when we daydream, and so on. In studies of the brain, brain imaging shows that our hippocampus becomes active when we are sleeping and when we are not thinking about anything. Brain imaging shows actively on its own without our awareness. (Buckner, 2010) It imagines future scenarios. Just as foreshadowing in a novel stimulates our imagination to foresee several exciting scenarios, art lesson foreshadowing gets learners to imagine and anticipate, imagining their own ideas. On the other hand, ideas are not apt to hit us if we have not yet focused on an artistic problem. Art teachers help learners learn this skill by intentionally foreshadowing the next assignments and asking questions that prime the hippocampus of the learners. Learners are asked to keep a journal of ideas that come to them when they are not thinking about the assignment.

What are some ways you can foreshadow an art lesson? See how many scenarios to foreshadow an art lesson your mind can imagine. If any of your ideas are different than the ones I list in the next paragraph, that is just perfect. You have been outstandingly creative, just like you want your learners to be creative.

- ✚ Along the top of the whiteboard in front of the room, the teacher makes a practice of posing a question that foreshadows a future art project.
- ✚ The teacher gives a sketchbook assignment that will provide ideas to use for future artworks. Can they guess what the assignment will be? What do they wish it would be?
- ✚ Learners have cleaned up and are waiting during the last one minute before the bell rings. The teacher asks them three questions and tells the class that these questions are related to the content of an assignment that is two weeks in the future.

- ✚ The class is told that some of the homework for art is to keep a journal of notes about art ideas to do in art class. They are told that these ideas pop up anytime, and we need to jot them down immediately.
- ✚ The teacher takes time once a week to ask learners to share their unexpected 'pop up' ideas with the rest of the class.
- ✚ Art inspiration comes from observation, from experience, and from imagination. Moving between these three sources help learners minds remain flexible and and creative in their thinking.

ART SUPPLIES

Begin by having the class get settled with as many working materials at their places as possible. This is done first to avoid the need for interruptions, commotion, and moving about once they are concentrating on the tasks at hand.

Many art teachers develop an orderly routine where learners are expected to pick up what is needed as they enter the room before they go to their seats. If they expect to see a list posted or a sheet of paper on their table, they can get things as they come into the room. Some teachers assign tasks to certain learners to bring supplies in order to limit mob movements. Some teachers withhold a simple item in order to prevent learners from starting before they have the motivation, focus, and instructions for the lesson. Other teachers provide written instructions for the first learning activity, so no verbal instructions are needed while the teacher takes attendance, etc.

OPENING WARM UP

At this point some teachers establish a beginning ritual or warm-up. It focuses attention and tunes in to art. A few minutes of quiet contour drawing could serve as a routine warm-up and provide a chance to practice an art skill. The teacher has a time to take attendance while learners are on task. Some teachers have a box in the center of each work area with "Today's Objects" to practice drawing for the first few minutes as learners settle down for class.

REVIEW and INTRODUCE.

A short review session is always appropriate at the beginning of the session. Ask learners questions about the key concepts and art vocabulary learned in a recent lesson. See if they can recall recently studied concepts and help them understand how the ideas and skills will help them with this lesson.

LESSON INTRODUCTION

Briefly introduce the goals and issues of this lesson. Focus their thinking so that ideas have a chance to emerge during their preparation time. Wait to give the detailed instructions until they are ready to work on the main lesson project.

There are good reasons to avoid showing examples of what the learners are supposed to produce. For the reasons for this see the list of **Eleven Classroom Creativity Killers**³. Numbers 1, 5, 8, and 9 speak

³ **Eleven Classroom Creativity Killers** Marvin Bartel - © 2001:

<https://www.goshen.edu/art/ed/creativitykillers.html>

directly to the reasons examples are not shown at the beginning of an art lesson. Art History examples are shown near the end of the lesson.

PREPARATION for materials used.

To quote a kindergarten child, "You can't never know how to do it before you ever did it before." Learners need to know how the materials and process work in order to be creative with their interpretations of the content and design of their work. If it is a new process, it is only fair to allow and expect them have a preliminary practice session.

This part of the lesson might have some time to "play around" with materials to see what emerges by accident. Limit the time for this. As soon as learners cease to be involved in a search, move to a structured activity. I may be useful at this time to ask learners to share their discoveries.

Example: *The class is about to do a project where the medium will be transparent watercolors over a crayon composition. Give each child five small pieces of paper and a few minutes in which to test out this combination of materials allowing any sequence and any color combinations on several small pieces of paper.*

Present some carefully planned step-by-step instructions on the process. This is generally not a teacher demonstration, but hands-on participatory learning. Every student follows along using art materials. This part of the lesson is not art, it is art skill or craft carefully presented by the teacher. The art immediately follows when the learners are in charge of their own ideas and work while doing the main part of the assignment.

Example: *The class is about to work with B6 drawing pencils. These have soft graphite which allows for very bold dark black. Before using these pencils for drawing, have them make the following lines about five inches long.*

- ✚ Ask them to make a very very dark continuous line about 5 inches long with a single motion. A continuous line is made with one motion - not starting and stopping.
- ✚ Ask them to make a similar line, but it is to be so light that is almost invisible.
- ✚ Ask them to make a similar continuous line that has a darkness (value or tone) halfway between the dark and light line (a middle tone).
- ✚ Ask them to make a line that has a value halfway between the dark and the mid-tone line.
- ✚ Ask for a line that is halfway between the light and the mid-tone line.
- ✚ Ask if they can make a line that is continuous (never stopping), but it keeps changing and getting lighter and darker as it goes across the paper. Practice this several times.
- ✚ Ask them to study all these lines and describe where they are in space. Which is closer? Which is farther away? What is happening to the ones that have both light and dark parts? Should a drawing have many kinds of line or just one kind of line? Why? Top of Page

The teacher can ask, "Why do you think artists try to use some lines that are very dark, some very light, and some that are medium?" Unless learners actively think about why they are doing things, they often forget to use what they are learning. When they start their artwork, they may still revert to previous habits unless they are reminded with this "why" question again while they are working. When an art

lesson begins to change habits of thinking, the learners take away benefits that are good for their whole lives. Thinking about using a varied line character to achieve compositional dynamics may not sound like a big deal, but it is an example of how every habitual way of working needs to be opened to new alternatives.

Being open to new alternatives is also true of our teaching methods. I recall a student teacher who had carefully observed how an art teacher was making many suggestions whenever a student asked for advice. It might have been better to be using questions or coaching learners to experiment and learn to find ideas for themselves. When I first observed her during student teaching, she too was making many suggestions. In our conference, I simply asked her if she remembered her observation the semester before. The next time I observed her, she remembered to use questions that encouraged her learners to think more for themselves and become less dependent on her ideas.

If possible, do not do a demonstration for learners to watch. It is usually more effective to have them each actively do a small sample of the process themselves. Teacher demonstrations might be used if it would be too dangerous or too complex to explain in a step-by-step way while they all do it. When a demonstration is the only way, I know to introduce a procedure, we try to follow it immediately with preliminary skill practice before requiring any artwork to be produced with a new process.

PREPARATION for topic and subject matter used.

Nearly every art project includes subject matter. If the composition is to be nonobjective, you would skip to the next section, 5c. Preparation for compositional choices. Many teachers use topic motivation related to student interests, experiences, and concerns. Consider student development. Younger children are more egocentric and respond to "I" and "My" topics while older elementary children are quite interested in group identity topics and activities.

Sometimes teachers feel that it is more creative to allow learners to have complete freedom to decide on any subject matter. This can present several problems. If the teachers say, "Do whatever you want for subject matter," most learners simply do whatever was easy and successful in the past. This lassie faire approach also implies that content is immaterial and unimportant. I might say, do what interests you, but try something that you have not tried recently. Or, I might say, if you are repeating something, there has to be something changed so that after you finish, you can compare it and learn which works better.

Art lessons need to help learners learn ways to come up with meaningful and important content for their work. How can we expect ownership and motivation if the content is trivialized?

All art content comes from three sources: Observation, Memory, and/or Imagination. Lessons in observation are important for the student's skill formation. See this link for a list of helpful ways to help children learn observation skills. This Beginning Rituals page describes careful observation practice. This link discusses the human need to give aesthetic order to our world.

Memory is rich if it comes from rich experience. We remember what we notice. When a child is fascinated and absorbed in an experience, it will be a pleasure to remember and express it. Teachers and others can encourage curiosity and awareness. Teachers, parents, and others can make a point to ask many awareness building questions before, during, and after field trips and similar activities. "Why

do you think the giraffe has such a long neck?" "What shape (color) are the spots?" "Are some a different shape?" Some on-site sketching can be done. In the class it can be developed into a larger drawing, painting, collage, diorama, and so on. Learners should be told in advance of the field trip that it will be the basis for artwork. This heightens awareness, attentiveness, and observations while on the outing.

Imagination gives us amazing power. It is what allows us to speculate about the future. It even allows us to imagine what others think of us and how our actions might affect others. It allows us to think of alternative ways to act. Art, creative writing, storytelling, pretend play, drama, songs, etc. allow us to practice and develop our powers of imagination.

We need to increase the number of ways we teach the development of new ideas for artwork. Here are a few ways used by art teachers and artists to help decide on content for an art project. These can be used for observation, memory, and/or imagination. We can encourage our learners to practice these methods.

- ✚ Learners select the best content and ideas from past sketches.
- ✚ Learners make a series of new sketches dealing with the self or with another interesting subject.
- ✚ Learners develop long lists of attributes about themselves - then share the lists with peers and add to it, sort it, etc.
- ✚ Learners list their daily activities, their weekend routines, their summer activities, their family celebrations and events, their heroes, their fears, etc.
- ✚ Learners list the best and worst attributes of their neighborhoods, the environment, and societal institutions and issues.
- ✚ Learners list the best and worst attributes of a product they are designing, the uses and functions of the product, the users of the product, the materials used to make the product, and the processes used to fabricate the product.

Children enjoy role playing, stories, poems, and so on. These activities can be used to foster richness of imagery in their work. When teachers use stories or poetry from books, they should not show the illustrations unless they want to ruin the art lesson for learners. Illustrations may be shared after the children have done their creative work.

Teach idea development by providing more time and more preliminary events to focus on the problem before the time to decide on an idea. Assign homework such as sketches that focus on finding topics and ideas for an upcoming lesson. Artists frequently are involved in many projects at once. Consider starting several assignments and encouraging learners to expect their subconscious minds to come up with ideas over time. Require journal entries to keep from forgetting ideas before they are needed.

PREPARATION for design and composition

Art lessons need to help learners learn ways to use the visual elements and principles of design to achieve the effects they want to express in their work. Good design generally seeks unity, harmony, and good integration of diverse visual effects. On the other hand, it needs strong interest, emphasis, repetition, variation, motion, emotion, and expressive content.

Consider special motivational activities to enrich their frame of reference for creative media work projects. These might be sensory exercises to make them more aware of texture, tone, hue, size, depth, intensity or some other visual quality being learned.

Preliminary sketching and planning on separate paper are an excellent way for learners to prepare for the main project. For many lessons it is appropriate to require some preliminary planning. It is also a chance to help them learn about quality by helping them learn ways to discern their best ideas and the best ways to arrange their compositions.

PREPARATION for stylistic approaches

Art lessons can help learners learn ways to understand and develop style in their work. This may seem difficult to do without showing examples of artists' work. However, there are many examples of individual style in other areas of our learners' lives that they already understand. They know about style in music, in clothing, in dining, in hair, in handwriting, in cars, and so on. All these areas have large categories as well as individual variations. We do not develop a personal style though copy work or even by mimicking somebody else's style.

Most mature artists fall into one of four large categories, but also have a very individual recognizable style within the larger category. Most art styles fall under realism (naturalism), expressionism, formalism (including minimalism), or surrealism (fantastic).

Learners often experiment with several styles. Ideally, we want learners who can experimentally develop original styles rather than learners that mimic or copy established styles. Since it may take years and many works before an artist can be expected to have a mature distinctive style, learners are encouraged to experiment with style, looking for effective ways to achieve results. In the following experiments, every student is likely to see individual style emerge.

Preliminary experiments directed to style might include:

- ✚ Listening to short sections of several very different styles of music. Learners can do 30 second mark making sessions in response to contrasting music sounds and rhythms.
- ✚ Using a dark marker, each student signs their name across the paper. Compare them.
- ✚ Making a series of descriptive lines across the paper such as, "calm and nervous" "waltzing and stumbling" "running and swimming".
- ✚ Filling textures into pre drawn boxes. Do not allow images or subjects. Have the textures represent noises that cannot be identified so that each student will have to listen to the texture of the noise.

Periodically, during these experiments, the teacher points out that every person is finding a unique way of doing this. Every person eventually, with lots of experimentation and practice, develops their own "aesthetic stance" and their own "signature style". Great artists are not great because they learned how to copy or mimic another style. Great artists are great because of what they contribute.

PREPARATION for observation

The problem with many drawing instruction books is that they prescribe shortcuts and formulas that give success without any actual observation. Without developing much ability, they replace the motivation to actually learn. Observation practice and many more links on teaching drawing can be

found here. Teachers who teach drawing by drawing for the children are not directing their minds to right learning task. The task is not to replicate a drawing. If the learning task is to imagine and create a drawing by observing the real world, the child learns to draw anything - not only the specific thing being taught.

DEFINE and Begin THE MAIN PROJECT

Give or review the detailed explanation of the assignment. Be sure instructions are understood, and they feel comfortable about your expectations. Empower them to create. Define limits to encourage problem solving but allow individual ownership of ideas and work. Explain the main points that you plan to evaluate. This link has a rubric for grading artwork. Some teachers make a poster with their assessment points. *Some use a handout.*

Be especially sensitive to questions as they first start to work. If there are more than one or two questions, stop and clarify things for the whole class. If there are slow starters, make sure they understand, but allow time to think, to experiment, to plan, and time to look at more than one option.

MAINTAIN CONCENTRATION

While they are working, stay tuned to the class and be thinking of ways to keep them on task. Art teachers sense when a class is getting off track. Learners begin to discuss their social lives and other topics that have nothing to do with the problem at hand.

A series of focused but open questions can bring the learners back on task. Good open questions bring richness and content into their work. "Does the dog have a special smell? What is the part of the dog that is the darkest? ... the lightest? How much larger does the dog's body seem than the dog's head?" Questions help passive knowledge becomes active knowledge and gets it included in the artwork. Open questions (those with many possible answers) stimulate the imagination.

If they are working directly from observation of the subject (the dog is in the room), they will be encouraged to make better observations if the teacher goes over to the dog and asks about specific aspects of the subject. Ask, "How does height and length compare?" while placing hands near the subject to show height and width. Focused but open questions generally result in much richer student work. They surprise themselves with how well they can do if they have actually made careful observations. This works with an individual or with the whole group. If several learners are floundering at once, it may be more efficient to call the whole class to attention and take time to refocus.

IMPULSIVE QUICK WORKERS

Some learners are impulsive and rush to finish without giving enough attention to important aspects of the work. You should encourage them to develop more complex products. "This part looks really interesting. I wonder what you could do to make this other part as interesting." "I see some nice depth effects here by the way the colors work. Here is some empty space. What could happen in this area that adds interest?" A teacher can help these learners become more thoughtful and deliberate by raising issues to think about in their work. Eventually, the student's habits will improve if the teacher is

insistent and consistent. Stay positive but keep asking questions. I notice that many learners begin to imitate this, and they begin to ask themselves similar questions as they work. They learn how to learn.

- + **MOTIVATION - verbal** - I resist making suggestions - I use open questions to raise issues for them to consider in their work. Their greatest need is thinking practice. I do not want to take this away from them by providing answers. I try to use focused questions. Eventually they learn to anticipate the type of questions needed to produce better art, and they will need less hand holding. Good teaching empowers them by helping them learn the kind of questions artists use to improve their own work. When I am asked for a suggestion, I first ask what the student has been thinking about. Often the student already has an idea or two but was not confident to try it.
- + **MOTIVATION - multi sensory** - There are many kinds of motivation. I have used unseen (hidden) sound making devices as motivation for texture. When working from food, flowers, plants, smell and sometimes taste is incorporated into the preliminary experience. Studies show that learners who examine something by touch create richer artwork than those who only work from visual observation.
- + **MOTIVATION - animals** - Live animals elicit instinctive attention. Every child pays attention to an animal moving around. Field trips to farms, zoos, etc. are great venues for drawing and/or for asking lots of observation questions.

DELIBERATE AND SELF-DOUBTING LEARNERS

Other learners are handicapped by being very slow and deliberate. They may be perfectionists because they are afraid to make a mistake. Reassure them. They need confidence to experiment with expressive approaches. They need to appreciate the learning that comes from mistakes and to see how "happy accidents" happen. Sour lemons make great lemonade with the right additions. Empower them by building their confidence. Do not encourage these learners to start over unless they have a better idea, they are anxious to try.

Do not be tempted to tell them that quality does not matter and do not say, "I'm not an artist either." Say, "I often make mistakes when I am learning a new thing, but I like my mistakes because they help me learn by pointing out what I need to practice more. Often, I do not erase my mistakes until I finish so that I can learn from them. When I finish, I even leave some mistakes because they add motion or extra excitement and magic to the work. Sometimes my mistakes are the best part. Sometimes they give me an idea for something better to try." Encourage them by pointing out that some things are only learned by practice and the more we practice the better it will get.

Find the best part of what they have done and tell them why you think so. Do not use praise that is empty or general, but praise together with specific information so they can learn from it

A serious mishap can justify a start over. Deliberate and self-doubting perfectionists may particularly benefit from assignments that begin with "intentional accidents" that are changed into artwork by the individual's creative efforts.

PRECAUTIONS and HOW TO HELP WHEN IT IS TOO HARD

Never do any of the work for the learners. Do not draw on their papers. There are other ways to help without taking away ownership and empowerment. Good teaching is making the hard stuff easier and making the easy stuff harder, but a good teacher never does the work and never solves the problem for the student. If you must draw to illustrate a point, do it on your own paper - never on theirs.

If they are having trouble drawing or modeling from observation, go over to the thing being observed and ask in detail what they see. If more is needed, explain in detail what you see. If they are working from imagination or memory, use detailed questions to help them remember and value their own past experiences. Encourage the word challenging instead of too hard.

Avoid assignments for which they have no reasonable frame of reference. Amish children should not have to make art about TV characters. As you listen to student conversations, learn their real interests. Base topics on their interests, experiences, and what can be observed in or near the classroom. Click [here](#) to review list making and other ways to generate ideas.

When a learner is afraid to try something, give them extra paper on which to make several experiments or to practice on. Artists frequently do experiments, practice, and research before they feel ready to try it in their actual work. Of course, artists work according to many different styles and strategies and some of them want all the expressiveness of mistakes and false starts to remain as evidence of the creative process. For an abstract expressionist (action painter) much of the meaning and feeling of the work would be lost if they pre planned or practiced it, but for most art styles it is common to practice or make sketches ahead of the actual work.

MEANINGFUL ENDINGS - making criticism pleasant.

Discuss the finished work as a way to affirm student efforts and review the concepts learned. Be fair and inclusive. Critiques that are affirmative and discovery-based help produce a great studio art learning culture. Everybody can answer the question, "What do you notice first?", but not everybody can explain the reasons they notice something it first in a composition. Have them practice the analysis and interpretation of work. Require comments that speculate about why we notice something first. Help them learn to analyze the effects of color, size, brightness, uniqueness, subject matter, and so on.

Interpretation refers the meanings and feelings seen. We can ask for ideas for titles. We can discuss the visual reasons for meanings and feelings observed. The one who created the work may want to verbalize about this, but I try to delay this until others have a chance to respond. We need to learn about the richness of meanings and feelings that are possible in a group setting.

Never allow judgmental comments like, "I don't see why anybody would use that color for . . ." "When commenting on a perceived weakness allow only neutral questions so the student artist may be asked to explain rather than defend a choice. "Can we talk a bit about the effects that this color is producing?"

"Who can give us an idea?" Frame the questions in non-judgmental terms. Use questions to raise awareness, not to declare mistakes. Art is a search. Critique makes discoveries.

Allow time to include each work or adapt a fair system that includes everybody within a series of lessons. Emphasize the positive and use questions to get discussion going. Take advantage of learning opportunities. Some situations may work better if this is done in smaller groups. This might begin when the first four to six learners complete a project. Each time another four to six learners finish, another discussion group is formed. Written forms can also be used at times.

Help learners learn how to question, how to describe, how to analyze, and encourage them to speculate about possible meanings (interpretations) and feelings in each other's work. We have to help them learn to be careful viewers and critics that empathize with each other and their work, ideas and feelings. One of the main purposes of the critique is to find, recognize, and exploit discoveries in the work. The secondary purpose is to cultivate a positive culture and better relationship skills. Studio artwork is a search for art. If we skip the critique, we may be missing half the learning.

CLOSING CONNECTIONS

Relating this project to their world and the art world.

This is an ideal time (after they have done their creative work) to introduce art from another culture, particularly if the lesson has been planned to lead up to it. Encourage them to see similarities and differences. Encourage speculation about meaning and symbolism. *This is a link to an essay on creatively teaching multicultural art.*

The lesson planning strategy often starts by thinking about the closing portion of the lesson. What creative activities will best build a frame of reference for this experience? What do you want learners to take with them from the experience? Just as a beginning ritual can help focus and center the class's attention, an ending ritual gives meaning and relevance which is so vital to learning. This link is a beginning ritual that includes an ending connection from art history.

This is also a good time to ask questions about ways they will now notice things differently as they leave the art room because of the lesson they have worked on today. Will it change the way they see colors? What will be the new things they notice in their everyday experiences?

After training on this module, the Teachers would be able to:

- ✚ differentiate 'Painting Arts' as a subject to 'Painting Arts' as a pedagogical approach.
- ✚ explain why Painting Art Integrated Learning (PAIL) can lead to more holistic learning in learners.
- ✚ prepare PAIL plan/s in different subjects.
- ✚ conduct PAIL sessions using PAIL module and skills as facilitator.
- ✚ facilitate/hand-hold teachers in refining their PAIL skills for classroom teaching learning;
- ✚ appreciate art as a tool and technique of artistic and creative expression.

Notes to the teacher

Level of their art skills:

Good art lessons need some difficulty to be challenging but need to be easy enough to avoid too much frustration. Art skills are things like *observational drawing, ability to make clay do what you want it to, ability to make tools and materials do what you want, and the ability to actively use the imagination. Will your lesson be easy enough, so they are not discouraged?* Will the learners be challenged enough to keep their interest? Skills are learned by practicing. The best lessons are those that include **practice training together with interest builders that motivate self-initiated skill practice.**

Imaginative thinking may not be thought of as a skill, but it is a more basic skill than most art skills. Art teachers and writing teachers are in good positions to help learners retain, practice, and develop their powers of imagination. Imagination makes us human, yet many school assignments seem to be designed to discourage imagination. Every art project needs to be at least partially assessed on the basis of its effect on the learners' attitude toward, and ability to use, their skills of imagination. Too often school extinguishes a child's divergent thinking and imaginative spark because so much of schoolwork is centered around learning the right answer. In art the child can continue to believe that there are frequently many answers and that limits are often very artificial. Our imaginative and speculating ability is one of the basic skills that gives us the human spark. Education should ignite it rather than extinguish it.

Their art world awareness:

Good art lessons review previous art knowledge. What artist's work can you refer to and expect learners to know what you are talking about? What historical examples are familiar? What examples from other cultures are familiar to your learners?

Art knowledge/vocabulary:

What new art terms do your learners know, need to review by regular usage, and need to learn by your introduction with this lesson? What design principles do they know or need to learn? How good are they at analyzing the way art effects viewers?

Attitude and motivation:

How much enthusiasm do learners show for learning new skills, for routine skill practice, for new concepts, for learning the strategies that artists use? Most learners want to do well. The chance to master something or at least see that they are improving, has a very positive effect on attitude and motivation. **Some learners have the mistaken idea that they cannot do well in art because they are not talented.** Ability is mostly the result of effective practice. The art teachers job is to make the hard stuff easy enough to avoid too much frustration, and to make the easy stuff challenging enough not to be boring. It is our job to know how art skills can be practiced in ways that produce noticeable improvements in mastery. The recognition of improved mastery is one of the strongest motivations in art classes. This is a reason to have critiques and exhibitions of learners work.

What do your learners know about the purposes of art in the world and in their lives? **When learners feel that what they are doing has a purpose beyond themselves, they are much more apt to be**

inspired to work hard to do well. Some of the many purposes of art can be reviewed as they relate to each lesson.

Motivation is generally strongest when learners feel ownership in their ideas. This means that have to have a say in some important choices made. When it is their choice, they are more apt to work hard because they are more apt to care about it. The most bored learners we have seen are those that are working on an assignment that was clearly defined, but it had very little room for personal ideas, very little perceived reason for what they were doing, and no idea about what they were learning by doing the work. They were slowly working to try to get a passing mark.

Daniel Pink writes about motivation for workers in the business world. (Pink, 2009) **The studio art class is a work culture of learning. Learners learn by working on art projects.** Pink says that intrinsic motivation for employees is based on worker autonomy, the chance for mastery, and having a purpose beyond the self. These are more important than the pay rate. In school these are more important than grades. Does each art lesson include autonomy, mastery, and purpose?

Art developmental level:

Do your learners make typical pictures, sculptures, and so on for their age? How many are more advanced and how many are less advanced than expected for their age? How might this be addressed in this lesson? Grading is not based on what is known at the end but based on what is learned from start to finish. Learning is based on what changes, not on what remains the same. Is it fair to give a better grade to one that already knew it before the lesson and made very little advancement? Or should the best grades go to learners who did not know it, but used the project to learn new things and build new knowledge? If we can match the difficulty to the developmental level, we are more apt to challenge without undue frustration. What is most important for your learners to learn in this lesson?

PLAN BACKWARDS.

First Summarize the specific art skills to be developed, the specific art knowledge to learn, and the attitudes to be fostered. These are the goals and objectives of the lesson (or unit). Good teachers often write the final exam first. Some call it backward planning. As we write this, we begin to imagine ideas about how these things can be learned. Even when no actual exam is planned, we do the same thing. We identify what we want to happen to the student as a result of the lesson, the unit, or the year. Some lessons might concentrate more on skill building, others may be designed to encourage imagination and creativity, and some may emphasize learning the design principles and art elements (structure of art). Some lessons may primarily teach learners approaches to style. Every lesson can end with some art world and/or real-world examples that review and build on the frame of reference provided by the lesson. In fact, one of best ways for a teacher to get a good lesson or unit idea is to take a great work of art and deconstruct the creative process and strategies used by the artist(s) that created the work. This process yields an untold variety of ways to approach creativity and the materialization of ideas in visual art. Also see reverse engineering.

-->> **HINT** - *Post the list of goals and the creative strategies learned in the hall or in the display case with the display of the completed work. It helps other teachers, parents, and other learners understand the dynamics of learning in the art.*

Assessment as Learning.

Assessment as Learning is the use of ongoing self-assessment by students in order to monitor their own learning, which is **“characterized by students reflecting on their own learning and making adjustments so that they achieve deeper understanding.”** (*Western and Northern Canadian Protocol for Collaboration in Education [WNCP], 2006, p.41*).

It guides and provide opportunities fore ach student to monitor and critically reflect on his/her learning and identify next steps. It assesses each student’s thinking about her or his learning, what strategies he or she uses to support or challenge that learning, and the mechanisms he or she uses to adjust and advise her or his learning. The methods used are a range of methods in different modes that elicit students’ learning and metacognitive process. Additionally, it:

- provide each student with accurate, descriptive feedback that will help him or her develop independent learning habits.
- Have each student focus on the task and on his/her learning (not on getting the correct answer)
- Provide each student with ideas for adjusting, rethinking, and articulating his or her learning.
- Provide the conditions for the teacher and student to discuss alternatives.
- Students report about their learning.

In the assessment process will be used three criteria for self-evaluation as presented below.

WORK HABITS SELF EVALUATION RUBRIC				
Criteria	Emerging	Developing	Acquired	Accomplished
Personal	-Rarely has runners; does not take responsibility. -Negative; difficult to motivate. -Needs frequent reminders to stay on task. -Misuses equipment; may be unsafe.	-Sometimes forgets runners; does not take responsibility. -Sometimes difficult to motivate. -Needs occasional redirection to stay on task. -Requires occasional reminders to treat equipment with respect.	-Has runners; may have forgotten a few times. -Maintains a consistently positive attitude and participation in activities. -Regularly follows instructions -Uses equipment safely.	-Always has runners and P.E. strip and takes responsibility. -Always participates in a positive manner. -Immediately responds to instructions. -Always demonstrates care for equipment.
Social	-Unkind or rude to peers; often causes or enters into conflict. -Needs frequent teacher intervention to resolve conflicts. -Needs reminders to respect others' space	-Usually kind, sometimes requires reminders to respect others' feelings -Sometimes in conflict with others; not often the cause. -Needs occasional reminders to respect others' personal space.	-Kind, considerate and well-liked by peers. -Respects others' personal space and feelings.	-Always kind and considerate, well-liked by peers. -Beyond being respectful for others' personal space and feelings, makes an effort to encourage others to do the same.
Leadership	-Never encourages others; may put down others. -Attempts to sabotage planned activities.	-Uses positive/encouraging language with teacher prompting. -Volunteers when asked.	-Occasionally uses words of encouragement to motivate teammates. -Demonstrates positive behaviours. -Volunteers willingly to help teacher when asked.	-Consistently motivates others and encourages them to demonstrate positive behaviours. -Willingly volunteers without being asked.

Notes to the learners

Learners will:

- ✚ follow precise, multi-step directions.
- ✚ have the opportunity to go beyond the immediate lesson and apply artistic creativity, or learn more about PAIL, Romani art, or the contributions it made to European culture.
- ✚ be able to understand and define the CCS terms.
- ✚ receive basic painting skills.

These lessons are designed using basic skills already learned by the learners; to measure and to draw using different techniques. Elements of self-expression are based on familiarity and habit and will come gradually - particularly when the student grows comfortable with the lesson structure.

Such self-expression is first emphasized in the study area.

The second part of the lessons will deal with the freehand elements of painting, but these lessons come easier with confidence, enthusiasm, discipline and a general understanding of the principles of perspective and the drawing of regular solids. For those who think good painting has nothing to do with the understanding of basic structure need not read much further.

If the lesson is conducted as presented, the teacher will find most learners will tend to neglect more formal homework and concentrate on expressing themselves by completing their drawings in their own time. We taught these lessons to all ages including disturbed learners, intelligent young adults, different cultures, and to individuals completely disinterested in education generally. The end results were universal, the learners became more perceptive and desired a career change.

Appendices

Not applicable