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| **ART** | | |
| **Grade: 9-12** | **Unit: Exploring Identity through Graffiti** | |
| **Lesson: 7** | **Activity: Introduction to stencils and stylizing letters** | **Duration: 85 minutes** |

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| **OUTCOMES FROM ALBERTA PROGRAM OF STUDIES** |
| **General Learning Outcome 1:**  Investigate: Develop and refine drawing skills and styles  **Specific Learning Outcome 1:** *a) A change in drawing technique can express a different point of view about the same subject matter*  *c) Linear perspective is a representational device that gives the illusion of three-dimensional pictorial space*   d) *Natural forms can be used as sources of abstract images and designs* |
| **Learning Objectives** |
| *Students will:*   1. *Be introduced to and explore stencils.* 2. *Learn how to stylize letters.* 3. *Create tags that reflect their identity.* 4. *Learn more about different graffiti writers.* 5. *Learn how to use spray paint* |

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| **ASSESSMENT** | |
| **Observations:**   * *Students’ ability to complete the stencil demonstration* * *Start researching an image that they want to use for their throwies* * *Student’s ability to use the materials respectfully* | **Key *Questions:***   * *What techniques did you see being used?* * *What strategies can we use?* * *What tools do we need?* * *Does anyone have any practice stenciling* |
| **MATERIALS AND EQUIPMENT** | |
| * Pre-cut paper for the students (3 sheets of paper each) * Enough knives for everyone * Spray paint | |
| **PRE-LEARNING CONSIDERATIONS** | |
| * All the paper is cut out for the students already * There are enough knives for all of the students * Spray area is set up for the students * Examples are ready to go * The camera is already set up and ready to go | |
| **TEACHER RESOURCES** | |
| * Sample stencil * Smartboard slides * Lesson plan | |
| **PROCEDURE** | |

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| **PROCEDURE** | | | |
| **Introduction** **and Review**( 20 min.): | **Teacher**  Go through plans for the day 1) Learning about some stencil artists 2) Practice stencilling 3) Spray painting our stencils 4) a) Start sketching up ideas for your final tag (which will be stencilled- if you want)  b) Start researching an image that will be stencilled  Go through stencil slides- remind the students why we are looking at other artist. Graffiti writers learn from imitation first! Before we were exploring colour but now we are looking at the reasoning behind our tag and stencils. What are you passionate about? How do you want to identify yourself? We are looking at some great stencil artists. Keep in mind when looking at their work the little bridges they have in their stencils so that everything is attached and not just a big blob!   * *ALIAS His artwork contains his struggle of personal development and self-exploration. Full of emotion, his work may by targeted at the view or belong to his own experiences. He investigates how individuals are personally impacted and transformed when affected by their unfair environments. It’s interesting how he is able to depict his mistreated subjects in a way they seem simultaneously mysterious and familiar to the viewer. This way, Alias underlines his wall work with a fact that the existence of loneliness and personal crisis can be found everywhere, despite a widespread tendency to ignore these occurrences. Choosing where to place his artwork is always an important decision for any street artist, but for Alias – this is a pivotal choice that can make or break a piece. Addressing a single viewer, without desire to be commercial or reach a monumental scale, Alias chooses spots for his street work with great care. Discreet in measurements, his stencil art is likely to be found in obscure, isolated locations. The location of the piece is actually an integral part of Alias’ portfolio and he uses it as an extension of his concept****.****By finding the perfect spot, this cutting edge painter allows the stencil to reach the highest level of sadness.* ***Hannah Chloe*** *Her works exude femininity. The female characters have a strong, ethereal quality that contrasts with the typically masculine stereotypes of street art. She injects some new talent and energy in to the street art scene with her female portraits, which bring a painterly style often found in contemporary art to the street art scene. Earthy tones and harmonious, calm feminine approach and emotionally charged contribution to an art scene predominantly saturated by many male artists*   *Hannah’s portraits capture the sense of being, if only for a moment, where the beauty and timelessness of the world come into sharp focus. The women she paints are subtle yet strong, bold yet delicate; balancing these contradictions provide the individuality to each of her pieces.* **SWOON:**  *“All of these inequalities are still really present in most of our structures,” she says. “It’s the same as trying to say that the United States isn’t a racist culture – right now we’re having this massive moment where everyone’s standing up and saying ‘let’s not try to deny this any longer’. I think it’s not entirely dissimilar to the way that it’s still a patriarchal culture and we as individuals have different sentiments about how it should be, but the larger structure, when you look at it, you see the inequalities are still in place.” Despite this, Swoon is not without hope. Is it possible that the years of the church and state commissioned ‘male gaze’ in western art history is giving way to a more compassionate female gaze? Have we approached a tipping point in society, where, informed by the input of creative women, we begin to rewrite social narratives for the better?*  *“When I ask myself is there anything new or significant about me being a woman in this moment, I think that it’s just my perspective; the fact that my voice and the way that I see things are part of this conversation in a way that it has not been in how many hundreds of years.” Swoon describes that as a young woman, she did not have a sense of her ability to make a change. By putting up a small wheat paste sticker, she was able to transform a wall and it would be there when she walked past it the next day. It was a tiny literal change.”* | | **Student** |
| **Teacher/Student Transition**  (5 min.)**:** | **Teacher** Do stencil demo with the students and show them how to cut it \*using the camera \* | | **Student** |
| **Learning Activity #1**  (40 min.)**:** | **Teacher**  Give the students time to cut out their stencil and spray paint. I want three copies of the banana | | **Student** |
| **Transition**  (20 min.): | **Teacher**  Requirements:   * *Clean lines and proper technique has been used* * *Effort and an understanding of a simple stencil* * *Proper transfer of stencil using acrylic*   Once the students finish up their stencils they will be sketching up their final tag idea or looking up images for their stencil. | | **Student** |
| **Closure** (5 min.): | *Feedback from Students: EXIT SLIP QUESTION: what is the hardest part about stencilling?*  *Feedback to Students:*Thank you for working hard today and respecting each other and the expectations in class.  *Transition to Next Lesson: Next class we will creating more stencils* | | **Student** |
| **Extra Time Activity:** start stencilling tag | | | |
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