OVERVIEW:
In this activity, students will explore the art element of line and the artistic convention of layering transparent colour to create a painting that combines portraiture and abstraction. They will discuss the work *Senecio* by artist Paul Klee and explore colour, tone, pattern, and line to produce a painted face in an abstract style.

Thinking / Links / References: Music may be played during art making.
## MODULE 1:

### Tone

- Line
- Shape
- Colour
- Space

### LEARNING OBJECTIVES:

Students will:

- Define the word ‘self-portrait’ and discuss why artists produce portraits.
- Examine an example of abstract art by Paul Klee and present a range of interpretations of the subject matter based on their ideas, observations and imagination.
- Use visual conventions from abstract art portraiture in their own painted line portrait.
- Reflect on and share the creative process and expressive choices they made when creating their artwork.
- Reflect on and share the creative processes and expressive choices they made when creating their artwork.

### ARTWORK

*Senecio, 1922 by Paul Klee*
DISCUSS

Completed in 1922, Senecio is a manifestation of Paul's sense of humor and African culture. The simple colors and shapes, Paul makes use of various shades of orange, red, and yellow to reveal portrait of an old man. Artistic use of shapes gives the false impression that one eye brow is raised. His left eye brow is represented by a triangle while the other one is made of a simple curved line. The portrait is also called Head of a Man Going Senile and intentionally mimics children’s artwork by using ambiguous shapes and forms with minimal facial details.

Look at the related work and use the following discussion prompts to explore Paul Klee’s approach to portraiture:

1. Portraiture:
   - What is a self-portrait?
   - Why do artists produce self-portraits?
   - How does a self-portrait made by an artist differ from a photograph of a person? Why might an artist want to create a self-portrait?

2. Paul Klee’s abstract portraiture
In Senecio, triangles produce eyebrows for the old man, whilst squares build up his neck and cheeks. Yellows and whites are again used to draw the eye to key points of the painting, whilst reddish browns are used to complete the background.

- Discuss Klee’s work, ‘Senecio’. What do you notice about the portrait of the old man? Why do you think the artist chose to present him in this way? Klee himself was a performer. Consider the way the artist has used colour and shape to depict the man also as a performer.

- Which colours, tones, patterns, shapes, and lines can you see in the work? Why do you think the artist chose these colours and shapes for the portrait of the old man? The style represents Klee’s childlike approach. Consider this in relation to the seemingly simple arrangement of shapes and objects.

- What kind of personality do you think Paul Klee had? What makes you think this?

- Which colours and shapes would you use to create a portrait inspired by Paul Klee?
### EQUIPMENT
- Cover Paper 125gsm 38 x 51cm Black
- Cartridge 130gsm A4 210 x 297mm
- Koh-I-Noor Watercolour 24’s Brilliant
- Bulk Taklon Brushes Assorted 32’s
- Zart Glue Stick
- Zart Scissors
- Yoken Markers Bullet / Chisel Black 12’s

### MAKE

#### PART 1: EXPLORING TONE AND LINE
**STEP 1** – Draw vertical lines in pencil down one piece of A4 Cartridge Paper and horizontal lines on another piece.
**STEP 2** – Using watercolours, paint lines of **tonal** colours. This is done on both pieces of paper.

#### PART 2:
**STEP 3** – Early finishers get the opportunity to do a second coat of watercolour, giving the colours more depth.

#### PART 3: BLIND DRAWING EXERCISE; FOUR PIECES
**STEP 4** – Take a small mirror and with non-dominant hand, draw portrait without looking at the paper or taking the other hand away from the paper.
**STEP 5** – Now, with a mirror use the dominant hand to draw portrait without looking at the paper or taking the other hand away from the paper.
**STEP 6** – Now, with a mirror use the non-dominant hand again to draw portrait looking at the paper and take the other hand away from the paper.
**STEP 7** – Finally, with a mirror use dominant hand to draw portrait looking at the paper and take the other hand away from the paper.

**Practice portrait** – Using the different features drawn on the previous pieces, draw an abstract face. i.e.; an eye, nose, mouth etc.

#### PART 4:
**STEP 8** – Cut both pieces of painted paper into strips of different sizes.
**STEP 9** – On black cover paper, glue the strips alternating layers between horizontal and vertical, to cover the whole sheet.
**STEP 10** – With black marker, redraw the practice face. Add different strengths of line around the face. This will make the face stand out more. Complete the portrait.

### PRESENT AND REFLECT

Students show their portraits and explain:
- Which colours and shapes did you choose from for your self-portrait and why did you choose them?
- Which part of the activity was the most enjoyable?
- Describe your self-portrait in one word.
- How did Paul Klee’s portrait of the old man inspire the creation of your own self-portrait?
<table>
<thead>
<tr>
<th>Resources, Materials and IT Requirements</th>
<th>ART Elements and Principles</th>
<th>Artist/Consultant Workshop Plan</th>
<th>Zart DREAMER Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Discuss &amp; Research/Experiment</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Art Making</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Exhibit</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Response</td>
</tr>
<tr>
<td><strong>MODULE 1:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Develop questions to ask students. For example:
1. How was it made? (Materials & process / what did you do?)
2. What do you see? (Art language: Art Principles & Elements)
3. What does it mean? (Deeper/higher order thinking)
4. Is it good / do you like it? Why? (Personal response)
### Mapping to the Victorian Curriculum

**Visual Arts Strands: Levels 3 & 4**

**Explore & Express ideas:** Explore ideas and artworks from different cultures and times as inspiration to create visual artworks (VCAVAE025)

**Visual Arts Practices:** Explore visual conventions and use materials, techniques, technologies and processes specific to particular art forms, and to make artworks (VCAVAV026)

**Present and Perform:** Explore different ways of displaying artworks to enhance their meaning for an audience (VCAVAP027)

**Respond & Interpret:** Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples (VCAVAR028)

### The DREAMER Steps®

The step-by-step instructions in this document are offered to you – the teacher – as a guide, but if they are delivered word by word to your students, the outcome would be very uncreative. It is in this context that we introduce to you the DREAMER Steps® to teaching art. DREAMER stands for Discussion, Research, Experiment, Art Making, Exhibit and Response. DREAMER is our initiative to create a common language among teachers in art education. We hope it will stand the test of time and we would like to encourage you to use it in your art making classes.

**The DREAMER Steps® should be undertaken with thoughtfully directed questions, so that the teacher challenges thinking and harnesses creative outcomes from each individual.** “Teacher talk” – or more precisely “teacher questioning technique”, plays a huge role in determining how students are encouraged to achieve their individual potential. Some activities are more challenging than others and so the teacher must know the students’ skill levels and interests when choosing an activity to ensure teaching and learning is differentiated. Moreover, assessment should be ongoing throughout the learning experience, rather than just an evaluation of the final artwork.

<table>
<thead>
<tr>
<th>Discussion</th>
<th>Research</th>
<th>Experiment</th>
<th>Art Making</th>
<th>Exhibit</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion is the first DREAMER Step and it is initiated through questions that will encourage students to share their knowledge of a particular story or theme in response to the artist’s artwork. Students share what they know and raise questions about what they want to know. E.g., What media did the artist use? What did the artist base the artwork on? This information will be used to create an artwork in response, along with the students’ visual interpretation of the artist’s work.</td>
<td>At this step, students find out answers to the questions they have asked. In the process of research, students may delve into other aspects of that topic. Students discover more about it and associated links that may take them in a completely different direction. They research and collate information about the artist and artwork, through library books, magazines and the Internet. Family and friends are sometimes a great resource to gain knowledge from. Based on their research, students build up a record of elements that might be incorporated into their own artworks.</td>
<td>Art making can be a multimedia exploration and there are techniques, skills and processes that have to be learned, such as, colour mixing, joining techniques of different media, printmaking, collage and construction, to achieve the desired results. Allow students time to experiment with a variety of media that are relevant to the artist’s artwork.</td>
<td>The steps taken prior to Art Making will allow the students to make informed decisions about their artwork and provide them with the confidence to create a unique work of art. They must remember to respect the work of the artist, but the desired effect and the overall impression are in their hands. A technique, media and/or element is chosen. Students will present their own interpretations of what they see and know, and they will use their skills to convey this in their own work.</td>
<td>Exhibiting the artworks may take on a whole new meaning if the results of discussion, research and media experimentation are included. Visual Journals may record their findings and be worthy of viewing alongside the finished artwork. Some thought needs to be given to the exhibition space and the type of audience anticipated, for example, can the exhibition space be enhanced with draped fabric or boxes of varying heights on which to place any three-dimensional work? What information does the audience need to know? Should the artist’s artwork, that the work is based on, be included in the display? Should acknowledgements be made of the artist?</td>
<td>Response to the student artwork should take on some form of self-assessment. The process should be discussed through exchange of ideas and opinions, students may learn from their peers. Students might send images of their artwork to the artist or a gallery.</td>
</tr>
</tbody>
</table>

© Zart Art Pty Ltd
Zart School Customer Order Form

This order must be accompanied by an official school/organisation purchase order and signed by the appropriate person.

Purchase order number: (Required to process this order)  Delivery Date required:

Name  Department

Your Email Address

School/Organisation

Delivery Address

Phone Number  State  Postcode

*To help serve you better, what is the best time to contact you regarding this order?

Do you want to PICK UP this order? If YES, please select location AND specify time/day:

- Customer Service Centre, Box Hill North:  Yes / No
- Zart Warehouse, Noble Park North (Pick ups only, shopping not available):  Yes / No

Pick Up Time/Date:

CODE  PRODUCT NAME & DESCRIPTION  QTY  UNIT PRICE  TOTAL
PA127-BK  Cover Paper 125gsm 38 x 51cm Black
PA106  Cartridge 130gsm A4
PT862  Koh-I-Noor Watercolour 24’s Brilliant
BR010  Bulk Taklon Brushes Asst 32’s
AA280  Zart Glue Stick 35g
SC013  Basics Zart Scissors 170mm
PM440-BU  Yoken Markers Bullet Black 12’s
PM440-CH  Yoken Markers Chisel Black 12’s

Signature:

Fax to: (+61) 3 9898 6527  Shop Online at www.zartart.com.au

HOW TO USE THIS FORM

To help us process this order promptly please print neatly, with a black or blue pen only. Clearly identify the item, colour, size and quantity required.

Fax to: (+61) 3 9898 6527  Email to: orders@zartart.com.au

Minimum order value for all FAX, POST and EMAIL orders is $50.00 (ex GST); orders below this value will be charged a processing fee of $8.95 (ex GST).

There is NO minimum order value charge on ONLINE orders.

Freight charges apply to all orders, please refer to our latest catalogue or visit www.zartart.com.au for details.