# PORTRAITS

# WITH PURPOSE + + +

### THE ART OF COMMISSIONED PORTRAITS

WITH AWARD-WINNING, PROFESSIONAL ARTIST: YEMI FAGBOHUN

### **LESSONS**

- 1. Introduction to Commissioned Art
- 2. Portrait Fundamentals
- 3. Developing a Personal Style
- 4. The Commission Process
- 5. Planning the Portrait
- 6. Creating the Portrait
- 7. Final Touches and Presentation
- 8. Exhibition and Sale Preparation
- 9. Exhibition Day











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## INTRODUCTION

Welcome to Portraits with Purpose, an innovative art education program designed to guide you through the fascinating journey of creating commissioned portraits. This comprehensive guide is designed for students who are eager to master the art of portraiture while learning the essentials of commissioned artwork. Whether you're an aspiring artist or looking to enhance your portfolio, this program equips you with the tools to create professional-quality portraits and navigate the business side of art.

Throughout this program, you'll gain valuable insights into the commissioned art process, explore diverse artistic styles, and develop your unique approach to portraiture. Lessons include essential topics like understanding facial proportions, mastering techniques for drawing and painting, and creating a cohesive plan for commissioned projects. Each lesson is thoughtfully designed to help you build on your skills, culminating in a finished portrait that showcases your talent and personal style.

By the end of Portraits with Purpose, you'll not only have a finished portrait ready to showcase but also a comprehensive understanding of how to market and present your work. This program is perfect for students interested in blending artistic expression with real-world applications, helping you take your art to the next level. Dive in and start your journey to becoming a confident, skilled, and business-savvy portrait artist!







The Portraits with Purpose education program provides a comprehensive approach to creating a commissioned portrait, integrating artistic skills with real-world applications.

# **UNIT GOALS**

- Understand the process of creating commissioned artwork.
- Develop technical skills in portraiture.
- Explore the business aspects of art, including pricing and marketing.
- Complete a finished portrait ready for exhibition and sale.





# **LESSON SUMMARIES**

### LESSON 1: INTRODUCTION TO COMMISSIONED ART

Students will understand what commissioned art is, its historical and modern significance, and how commissioned works contribute to the art world.

### LESSON 2: PORTRAIT FUNDAMENTALS

Students will learn the basics of portrait drawing and painting, focusing on facial proportions, features, and experimenting with various materials to develop their skills.

### LESSON 3: DEVELOPING A PERSONAL STYLE

Students will identify and explore various artistic styles and begin to develop their individual artistic style by creating a sample portrait in their chosen style.

### **LESSON 4: THE COMMISSION PROCESS**

Students will learn how to professionally interact with clients, set expectations, and manage the commission process, including contracts, pricing, and deadlines.

### LESSON 5: PLANNING THE PORTRAIT

Students will learn to develop a detailed plan for a commissioned portrait by exploring composition, background, and color schemes, creating preliminary sketches, and preparing for the project.

### LESSON 6: CREATING THE PORTRAIT

Students will create their portraits using their chosen materials and techniques, incorporating feedback and focusing on technique, layering, and fine details.

### LESSON 7: FINAL TOUCHES AND PRESENTATION

Students will complete their portraits, add finishing touches, explore matting/framing options, and prepare an artist statement for exhibition or display.

### LESSON 8: EXHIBITION AND SALE PREPARATION

Students will learn about the exhibition process, marketing strategies, pricing artwork, and how to present and discuss their work professionally.

### LESSON 9: EXHIBITION DAY!

Students will showcase their commissioned portraits in an exhibition setting, present their work to an audience, and reflect on the entire artistic process from creation to display.









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 60 MINUTES** 

### **OBJECTIVE:**

Students will understand what commissioned art is, its historical and modern significance, and how commissioned works contribute to the art world.

### MATERIALS NEEDED:

- Projector/Computer for visuals
- Printouts or slides of famous commissioned artworks (e.g., Renaissance portraits, modern commissioned pieces)
- · Chart paper/whiteboard
- Art supplies for exploration (optional)



"WHAT IS COMMISSIONED ART?" (10 MINUTES)

Goal: Activate prior knowledge and set context.

### Instructions:

- Ask students: "What do you think commissioned art is? Have you seen any examples before?"
- Write down their answers and thoughts on the board.
- Provide a brief definition: "Commissioned art is artwork that an artist is hired to create based on a client's request. It can include portraits, murals, sculptures, and more."
- Discuss examples students might know, such as personalized portraits or public murals.

### **CLASS DISCUSSION:**

### THE ROLE OF COMMISSIONED PORTRAITS IN THE ART WORLD (15 MINUTES)

**Goal:** Explore why commissioned portraits are significant.

### **Discussion Points:**

- Historically: Commissioned portraits were used to celebrate wealth, power, and legacy (e.g., royal families, aristocrats).
- Culturally: They provide historical documentation of fashion, culture, and society.
- Present Day: People commission art for personal reasons, such as commemorating loved ones, and institutions commission art for public spaces.

### **Example Questions to Prompt Discussion:**

- Why do you think artists are commissioned to create art?
- What kinds of people or groups commission art today?







### **ACTIVITY:**

### ANALYZING FAMOUS COMMISSIONED PORTRAITS (20 MINUTES)

Goal: Recognize famous examples of commissioned works and analyze their styles.

### Instructions:

- Show 3-5 examples of commissioned portraits:
  - Example: Leonardo da Vinci's Mona Lisa (a commissioned piece for Lisa Gherardini's family).
  - Example: Diego Velázquez's Las Meninas (commissioned for the Spanish royal family).
  - Example: Kehinde Wiley's portrait of Barack Obama (modern commissioned work).
- For each piece, analyze:
  - Who commissioned the work?
  - What is the style (e.g., realism, impressionism, modern)?
  - What materials or techniques were used?
  - What purpose did the work serve (e.g., political, personal, cultural)?
- Allow students to share their thoughts about what stands out to them.

### **EXPLORATION:**

### STYLES AND MEDIUMS IN COMMISSIONED ART (10 MINUTES)

Goal: Expose students to diversity in commissioned art.

### Instructions:

- Briefly discuss the variety of mediums used in commissioned art (e.g., oil painting, digital art, sculpture).
- Show examples of how artists express commissioned works in different styles (e.g., hyperrealism, abstract portraits, street art murals).
- Encourage students to think about their favorite style and why it appeals to them.

### **CLOSING REFLECTION AND DISCUSSION: (5 MINUTES)**

**Goal:** Reinforce learning and promote creative thinking.

### **Reflection Questions:**

- What did you learn about commissioned art today?
- If you could commission an artwork, what would it be and why?
- Do you think commissioning art impacts an artist's creativity?







### FOR DIFFERENTIATED LEARNING

### **SIMPLIFIED CONTENT (FOR STUDENTS NEEDING EXTRA SUPPORT):**

- Provide a simplified definition of commissioned art: "Art created because someone asked for it and often paid for it."
- Use visuals of modern, relatable examples like family portraits, pet portraits, or murals.
- Offer handouts with bullet points summarizing key points instead of long explanations.

### PRE-SELECTED EXAMPLES (FOR STUDENTS WITH PROCESSING CHALLENGES):

- Limit the number of portraits analyzed to 2 instead of 3-5. Use clear, large visuals and walk through each piece step-by-step.
- Provide focus questions on slips of paper to help guide attention (e.g., "Who is in this portrait? How do we know this is a commissioned piece?").

### **ADVANCED LEARNERS:**

- Ask students to research a modern commissioned artist or piece outside of class and prepare a short presentation.
- Challenge them to consider how commissioned art impacts the creative freedom of artists.
- Introduce deeper analysis questions: "How do political or cultural factors influence commissioned art?"







STUDENT WORKSHEET

### **DEFINING COMMISSIONED ART**

### WHAT IS COMMISSIONED ART?

Write your own definition of commissioned art.

### WHY DO CLIENTS COMMISSION ART?

List at least three reasons why someone might commission a portrait.

### **FAMOUS COMMISSIONED PORTRAITS**

Name one famous commissioned portrait artist and their work. Explain why it is significant in the art world.







STUDENT WORKSHEET

### **ART STYLES AND MEDIUMS**

### ART STYLE EXPLORATION

Name three different artistic styles (e.g., realism, abstraction) and provide a short description of each.

### PREFERRED MEDIUMS FOR PORTRAITS

Which materials do you think are best for creating portraits? List at least three (e.g., oil paint, charcoal). Explain why.

### YOUR ARTISTIC STYLE

Which artistic style are you most drawn to? Explain why it appeals to you.







STUDENT WORKSHEET

### **REFLECTION - COMMISSIONED ART**

### WHAT DO YOU HOPE TO LEARN ABOUT COMMISSIONED ART?

Write a short reflection on what you expect to learn as you complete the Portraits with Purpose education program.

### **CHALLENGES OF COMMISSIONED ART**

What challenges do you think artists face when completing commissioned art?

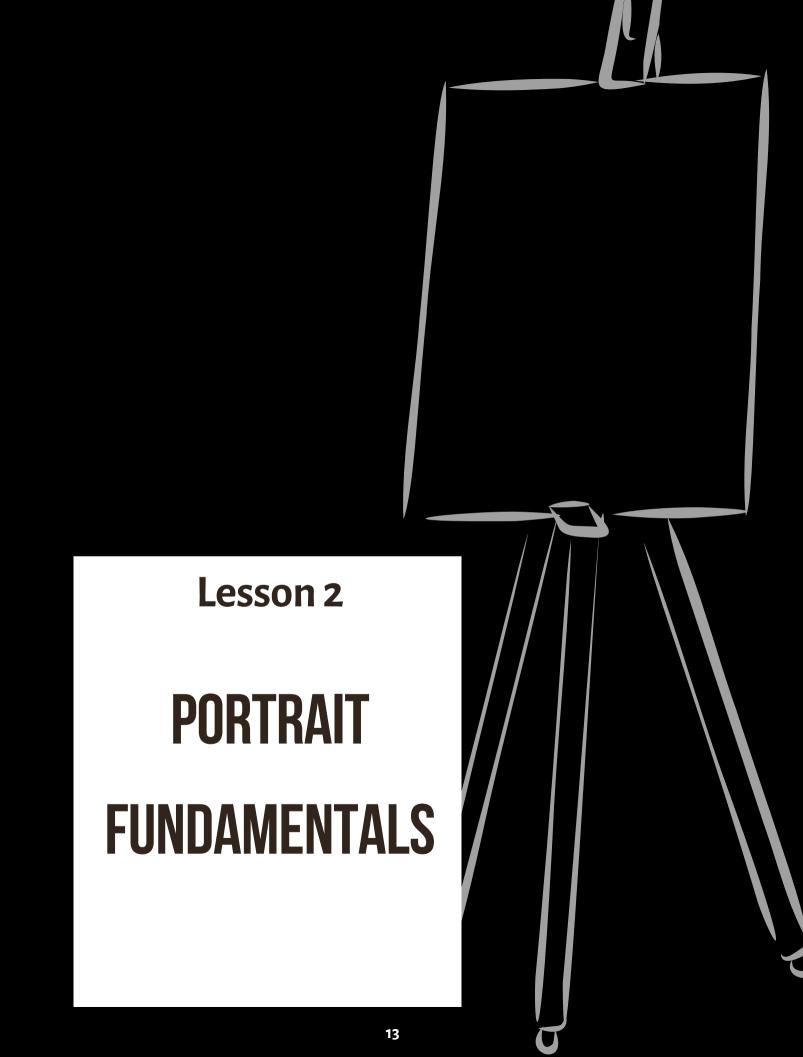
### HOW CAN YOU PREPARE FOR WORKING WITH CLIENTS?

Think about your personal strengths. How can you use them when dealing with clients?









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 MINUTES** 

### **OBJECTIVE:**

Students will learn the basics of portrait drawing and painting, focusing on facial proportions, features, and experimenting with various materials to develop their skills.

### **MATERIALS NEEDED:**

- Pencils (HB, 2B, 4B, 6B)
- Charcoal sticks and erasers
- Watercolors, acrylic paints, brushes, and palettes
- · Sketch paper and drawing boards
- Mirrors or printed face references
- Timer/clock



### WARM-UP ACTIVITY:

### **GESTURE SKETCHING (10 MINUTES)**

Goal: Loosen up and prepare for drawing portraits.

### Instructions:

- Students will create quick 30-second to 1-minute sketches of faces using basic shapes and lines.
- These sketches are not about details but capturing the basic structure and "essence" of the face.
- Use either classmates (modeling briefly) or sample face photos for practice.

### **MINI-LESSON:**

### **UNDERSTANDING FACIAL PROPORTIONS (15 MINUTES)**

Goal: Learn the structure and proportions of the face.

### **Discussion Points:**

- Demonstrate on the board or with a visual aid the standard proportions of a human face:
  - The face is typically divided into halves and thirds (e.g., eyes in the middle, nose halfway between eyes and chin, mouth halfway between nose and chin).
  - Placement of facial features: eyes, nose, lips, ears, and eyebrows.
- Show examples of famous portraits where proportions are evident (e.g., Mona Lisa).
- Students follow along, drawing proportional guidelines on their sketch paper.







### **ACTIVITY 1:**

### PRACTICING FACIAL FEATURES (20 MINUTES)

Goal: Focus on details of facial features (eyes, nose, lips, ears).

### Instructions:

- Provide step-by-step guidance on how to draw realistic eyes, noses, lips, and ears. Break down each feature into basic shapes.
- Students will practice drawing each feature separately.
- Allow students to use pencil or charcoal for this activity.

### **ACTIVITY 2:**

### **EXPERIMENTING WITH MATERIALS (15 MINUTES)**

Goal: Familiarize students with using different materials to draw portraits.

### Instructions:

- Students choose a feature (eye, nose, mouth) they practiced earlier.
- Using the same feature, they will redraw it using two different mediums:
  - Example: One in pencil and the other in charcoal or watercolor.
- Encourage students to notice how each medium changes the style and effect of their work.

### **ACTIVITY 3:**

### QUICK CLASSMATE PORTRAIT SKETCHES (15 MINUTES)

**Goal:** Build confidence in portrait drawing through observation.

- Pair up students and have them take turns sketching each other in 5-minute sessions.
- Emphasize that these are quick sketches focused on proportions and capturing likeness, not perfection.
- Use pencil or charcoal for this activity







### **ACTIVITY 4:**

### **DETAILED PORTRAIT STUDY (20 MINUTES)**

**Goal:** Apply all skills learned in a detailed portrait drawing.

### Instructions:

- Students select a face (self-portrait using a mirror, a classmate, or a reference photo).
- They create a detailed portrait study, focusing on proportions, features, and experimenting with a medium of their choice (pencil, charcoal, or paint).
- Guide students to focus on shadows, highlights, and fine details.

### **CLOSING REFLECTION AND DISCUSSION (5 MINUTES)**

Goal: Reinforce the day's learning and encourage self-reflection.

### **Reflection Questions:**

- What was the most challenging part of today's portrait work?
- Which medium did you enjoy working with the most? Why?
- What techniques will you continue practicing to improve your portraits?







### FOR DIFFERENTIATED LEARNING

### **SIMPLIFIED PROPORTIONS GUIDE (FOR BEGINNERS):**

- Provide a printed face template with proportional guidelines already marked (dividing lines for eyes, nose, mouth).
- Students can draw features directly on the template before attempting freehand proportions.

### **EXTENDED PRACTICE (ADVANCED STUDENTS):**

- Challenge students to create two versions of the same portrait: one in a realistic style and another in a stylized or abstract form.
- Introduce shading techniques, such as hatching and cross-hatching, for added complexity.

### **ALTERNATIVE MEDIUMS (FOR STUDENTS WITH LIMITED MOTOR SKILLS):**

- Offer softer, more forgiving tools like pastel sticks or large charcoal pieces instead of fine pencils or brushes.
- Allow the option of digital tools (e.g., tablets, drawing apps) for students comfortable with technology.







### FOR TIME CONSTRAINTS

IF THE CLASS IS SHORTER THAN 90 MINUTES:

### **COMBINE ACTIVITIES:**

- Combine "Facial Feature Practice" and "Material Experimentation" into one activity where students draw a feature (e.g., an eye) in two materials simultaneously.
- Reduce the "Quick Classmate Portrait" sketches to 3-minute sessions.

### **FOCUS ON ESSENTIALS:**

 Skip detailed shading in the "Detailed Study" and focus solely on proportions and placement of features.

### FOR SPECIFIC NEEDS AND LEARNING STYLES:

### **KINESTHETIC LEARNERS**:

• Allow students to create proportional face cut-outs with paper and glue. Layering features (e.g., eyes, mouth) helps solidify placement concepts.

### **AUDITORY LEARNERS:**

 Pair the portrait demonstration with verbal step-by-step instructions or guided drawing podcasts.

### SCAFFOLDED INSTRUCTIONS (FOR STUDENTS STRUGGLING WITH FOCUS):

Break each activity into smaller, time-managed chunks:

- Step 1: Draw guidelines for proportions.
- Step 2: Sketch one feature at a time.
- Step 3: Add shading and highlights.







### STUDENT WORKSHEET

### **UNDERSTANDING FACIAL PROPORTIONS**

### **FACIAL PROPORTIONS**

Draw the basic structure of a face based on classical proportions. Label the key features (eyes, nose, mouth, etc.).

### **PROPORTIONS PRACTICE**

Fill in the following chart with measurements for each part of the face based on traditional portrait proportions:

- Eyes
- Nose
- Mouth
- Ears







### STUDENT WORKSHEET

### MATERIALS AND TECHNIQUES EXPLORATION

### WHAT MATERIALS DID YOU USE FOR YOUR PORTRAIT SKETCH TODAY?

List all the materials (e.g., pencils, charcoal, paint) you used and rate which was easiest and most difficult to use.

### **TECHNIQUE EXPERIMENTATION**

Describe how you plan to use shading or blending in your next portrait

### **CHOOSING YOUR MEDIUM**

Based on what you learned, which material do you think you'll use for your final portrait, and why?







### STUDENT WORKSHEET

### **REFLECTION - PORTRAIT DRAWING**

### WHAT WAS THE MOST DIFFICULT PART OF CREATING A PORTRAIT?

Reflect on your experience while drawing or painting. Which part of the process felt the most challenging?

### **IMPROVEMENT GOALS**

What aspect of portrait drawing do you want to improve? List one goal for your next portrait.

### PERSONAL STYLE AND PORTRAITS

How would you like to incorporate your personal style into future portraits?









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 MINUTES** 

### **OBJECTIVE:**

Students will identify and explore various artistic styles and begin to develop their individual artistic style by creating a sample portrait in their chosen style.

### MATERIALS NEEDED:

- Art supplies: pencils, charcoal, colored pencils, paint (acrylic, watercolor), brushes, and paper
- Visual references of different artistic styles (realism, impressionism, abstraction, etc.)
- Magazines, printed images, and digital devices (optional) for creating mood boards
- Scissors, glue, poster board, or digital tools (e.g., Canva, Pinterest) for mood boards
- Mirrors or face references for portrait creation



### WARM-UP ACTIVITY:

### **ARTISTIC STYLE EXPLORATION (15 MINUTES)**

Goal: Introduce students to different artistic styles.

- Present examples of three main artistic styles with visual aids:
  - Realism: Art that aims to represent subjects as they appear in life. Example: John Singer Sargent's Portrait of Madame X.
  - Impressionism: Art that focuses on capturing the "impression" of a moment through loose brushwork and light. Example: Claude Monet's works.
  - Abstraction: Art that emphasizes shapes, colors, and forms, often reducing or distorting realistic representation. Example: Picasso's Cubist portraits.
- Discuss the key characteristics of each style. Ask students: "Which style do you feel drawn to, and why?"
- Allow students to take notes or sketch small examples to reinforce understanding.







### **ACTIVITY 1:**

### **CREATING A MOOD BOARD (20 MINUTES)**

Goal: Reflect on personal artistic preferences and inspirations.

### Instructions:

- Students will create a mood board to reflect their artistic vision and personal style. They can choose to do this:
  - Physically (using magazines, printed images, and poster board).
  - Digitally (using tools like Canva or Pinterest).
- Include the following on the mood board:
  - o Images of artworks they admire (any style).
  - Favorite color schemes, patterns, or textures.
  - Words or phrases that describe their artistic vision (e.g., "expressive," "detailed," "bold," "soft").
- Encourage students to incorporate diverse sources of inspiration, including nature, people, emotions, or culture.

### **ACTIVITY 2:**

### SHARING AND RECEIVING FEEDBACK (15 MINUTES)

Goal: Collaborate, receive constructive input, and clarify personal style.

- Students will pair up or work in small groups to share their mood boards.
- Each student will explain:
  - Why they chose their specific images, colors, or words.
  - What artistic style they are most inspired to explore.
- Group members will offer feedback by answering questions such as:
  - "What stands out to you about this mood board?"
  - "How would you describe this style in your own words?"







### **ACTIVITY 3:**

### **CREATING A SAMPLE PORTRAIT (30 MINUTES)**

**Goal:** Apply chosen style to create a sample portrait.

### Instructions:

- Students will choose their preferred artistic style (realism, impressionism, abstraction, or a mix).
- Using a mirror, reference photo, or imagination, they will create a small portrait (e.g., head and shoulders).
- Encourage students to:
  - Focus on expressing their chosen style (e.g., loose brushstrokes for impressionism, simplified shapes for abstraction).
  - Experiment with materials that suit their style (e.g., charcoal for realism, watercolors for impressionism, bold colors for abstraction).
- Remind students: "This is about exploring your style, not perfection!"

### **CLOSING REFLECTION AND DISCUSSION: (10 MINUTES)**

**Goal:** Reflect on personal growth and artistic exploration.

- Gather students to share their portraits with the class (optional).
- Ask reflective questions:
  - "How did you decide on your chosen style?"
  - "What challenges did you face while working in this style?"
  - "What makes this portrait unique to you?"
- Encourage students to set a personal goal for further developing their style (e.g., "I want to practice painting in an impressionistic style with more light and shadow.").







### MODIFICATIONS FOR STUDENT NEEDS

### SIMPLIFIED MOOD BOARD (FOR STUDENTS NEEDING SUPPORT):

- Provide pre-selected images or a style-specific template to guide students.
- Focus on a smaller number of visuals (3-5 key images).

### ALTERNATIVE TOOLS (FOR STUDENTS WITH FINE MOTOR CHALLENGES):

- Allow digital tools for creating both mood boards and portraits (e.g., digital drawing apps).
- Offer tools like soft pastels or markers for easier handling.

### **TIME CONSTRAINTS:**

- Combine sharing and feedback into a quick "gallery walk" where students leave written feedback on sticky notes.
- Limit the sample portrait to basic sketches with one element that reflects the chosen style (e.g., color scheme, shapes).

### **ADVANCED LEARNERS:**

- Encourage students to combine multiple styles into a single portrait (e.g., abstract background with realistic facial features).
- Ask them to research an artist whose style inspires them and incorporate techniques from that artist into their portrait.







### **ENRICHMENT ADD-ONS**

### **MIXED-MEDIA EXPLORATION:**

### Task:

• Encourage students to experiment by combining different materials to reflect their artistic style (e.g., pencil and watercolor, charcoal and pastels, or collage and paint).

### Outcome:

 Students create a portrait where the mixed-media approach adds texture and depth while staying true to their style.

### STYLE MASH-UP CHALLENGE:

### Task:

 Students combine two artistic styles (e.g., realism + abstraction, impressionism + surrealism) into a single portrait.

### • Outcome:

- Students explain how the two styles interact and enhance their personal vision.
- This activity pushes students to think outside the box and break traditional boundaries.

### **MOOD BOARD EXTENSION: DIGITAL VS. PHYSICAL**

### • Task:

- Ask students to create both a physical and digital mood board, exploring how each medium influences their artistic choices.
  - Physical: Using magazines, photos, and drawings.
  - Digital: Using platforms like Canva, Pinterest, or Google Slides.

### • Outcome:

• Compare the two boards in terms of ease, creative flow, and inspiration gathered.

### **INCORPORATING CULTURAL INFLUENCES:**

### Task:

 Students explore how cultural art styles (e.g., Japanese ukiyo-e, African tribal art, Mexican folk art) might influence their work.

### Outcome:

- Students integrate cultural patterns, colors, or techniques into their personal style.
- Reflection: "How does exploring cultural influences help you develop your own artistic voice?"







STUDENT WORKSHEET

### **EXPLORING ARTISTIC STYLES**

### ART STYLE COMPARISON

Choose three art styles (e.g., realism, abstraction, impressionism). Describe the key elements of each style.

### **IDENTIFY ARTISTS YOU ADMIRE**

Name at least two artists whose work aligns with your preferred style. Write a brief explanation of their impact on your personal art vision.

### YOUR ARTISTIC VISION

What do you want to express through your art? Create a short statement about your artistic vision and what style you feel connected to.







STUDENT WORKSHEET

### MOOD BOARD AND STYLE PLANNING

### **CREATING A MOOD BOARD**

Create a small mood board with images that reflect the style you want to develop (can be from magazines, websites, etc.). What colors, textures, or themes do you gravitate toward?

### **CHOOSING YOUR STYLE FOR PORTRAIT**

Which art style will you use for your commissioned portrait, and why did you choose it?

### STYLE EXPERIMENTATION

Sketch a small portrait in your chosen style. What makes this sketch different from your usual way of drawing?







STUDENT WORKSHEET

### FEEDBACK ON ARTISTIC STYLE

### PEER FEEDBACK

After sharing your artistic vision with the class, what feedback did you receive? Write down one piece of advice or insight that resonated with you.

### **ADJUSTING YOUR STYLE**

Based on the feedback, what changes will you make to your approach for your portrait?

### **REFLECTION**

How did you feel about experimenting with new artistic styles? Do you think your personal style is evolving?









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 MINUTES** 

### **OBJECTIVE:**

Students will learn how to professionally interact with clients, set expectations, and manage the commission process, including contracts, pricing, and deadlines.

### MATERIALS NEEDED:

- Sample commission contracts (simplified versions)
- · Art pricing guides or worksheets for setting rates
- Role-play scenarios (prepared scripts or prompts)
- Whiteboard/chart paper and markers for brainstorming
- Digital devices (optional) for researching pricing or creating contracts
- Blank paper or templates for creating contracts



### WHAT DO CLIENTS EXPECT? (10 MINUTES)

Goal: Brainstorm what a client expects from an artist during a commission.



- Ask students: "If you were paying for a custom artwork, what would you expect from the artist?"
- Write responses on the board (e.g., clarity on price, communication, deadlines, quality work).
- Highlight key points: professionalism, communication, pricing transparency, and reliability.

### **ACTIVITY 1:**

### **ROLE-PLAY CLIENT INTERACTIONS (30 MINUTES)**

Goal: Practice professional communication and setting expectations with clients.

- Divide students into pairs. One will act as the artist, and the other as the client.
- Provide role-play prompts for various scenarios, such as:
- A client wants a detailed family portrait and has a tight budget.
- A client requests a commissioned pet portrait but has vague ideas.
- A client wants the artwork finished in two weeks, but the artist's schedule is full.
- Artists must:
  - Ask clear questions to understand the client's needs (size, subject, style, deadlines, budget).
  - Explain what they can realistically deliver and set expectations.
  - Rotate roles and allow students to practice both perspectives.
  - Debrief: Discuss as a class:
    - "What was challenging about communicating with a client?"
    - "What strategies helped set clear expectations?"







### **ACTIVITY 2:**

### DISCUSS CONTRACTS, PRICING, AND DEADLINES (25 MINUTES)

Goal: Understand the importance of contracts and practical aspects of commissioned work

### Instructions:

### Contracts:

- Explain the purpose of a contract: It protects both the artist and the client by setting clear terms.
- Show a sample simplified contract and discuss key components:
- Client information
- o Artwork description (size, medium, subject, style)
- Timeline (start date, deadlines, delivery method)
- Pricing and payment terms (deposit, final payment, refunds)
- Additional terms (revisions, usage rights)

### • Pricing:

- Discuss pricing strategies: hourly rates, cost of materials, and value of artistic skill.
- Provide a simple pricing formula example:
- Cost of materials + Time (hours x hourly rate) + Profit margin = Total Price

### Deadlines:

• Talk about realistic timelines and managing client expectations around deadlines.

### **ACTIVITY 3:**

### CREATE A CONTRACT FOR A COMMISSIONED PORTRAIT (20 MINUTES)

Goal: Apply knowledge by drafting a commission contract.

### Instructions:

- Provide students with a blank template or let them create their own contract from scratch.
- Scenario: A client has asked for a portrait of their child or pet (students can choose).
- Students must fill out the following:
  - Client details
  - Portrait description (medium, size, subject, and style)
  - Timeline: when they'll start, key milestones, and completion date
  - Pricing: including deposit amount, total cost, and payment schedule
  - Terms for revisions and delivery
- Encourage students to think about their own abilities and time constraints when setting terms.

### **CLOSING REFLECTION AND DISCUSSION: (5 MINUTES)**

**Goal:** Reinforce the importance of professionalism and clear communication in commissions.

- Ask students to share one takeaway from the lesson, such as:
  - "What did you learn about setting clear terms with a client?"
  - "Why is having a contract important for artists?"







### MODIFICATIONS FOR STUDENT NEEDS

### FOR STUDENTS NEEDING SUPPORT:

- Provide a fill-in-the-blank template for contracts.
- Use a simplified pricing worksheet with pre-determined values for time and materials.
- Pair them with a peer during role-play to practice communication skills.

### FOR ADVANCED LEARNERS:

- Challenge students to create a detailed contract for a more complex commission scenario (e.g., large-scale mural or multi-subject painting).
- Discuss real-world challenges like managing difficult clients or negotiating prices.

### **FOR TIME CONSTRAINTS:**

- Limit role-play scenarios to one round per student pair.
- Simplify the contract activity to focus on key components like pricing, deadlines, and description.

### **ENRICHMENT ADD-ONS**

### **GUEST SPEAKER:**

 Invite a local artist to talk about their commission experiences and share tips for client interactions.

### **CLIENT MEETING SIMULATION:**

• Host a mock "client day" where students role-play as artists and clients rotating through quick commission consultations.

### **DIGITAL TOOLS:**

• Introduce online tools like HoneyBook or Trello for managing art commissions and timelines.

### **CONTRACT REFINEMENT:**

 Have students trade contracts with a peer to review and provide feedback on clarity and professionalism.







### STUDENT WORKSHEET

### **WORKSHEET 1: ROLE-PLAYING CLIENT INTERACTIONS**

### **CLIENT INTERACTION ROLE-PLAY**

Imagine a potential client approaches you about commissioning a portrait. Write out a brief script where you:

- Greet the client
- Ask for their preferences (size, medium, deadline)
- Discuss your pricing and payment options

### WHAT SHOULD BE IN A COMMISSION CONTRACT?

List three important things that should be included in a commission agreement (e.g., pricing, deadlines, changes to the artwork).

### **CALCULATING PRICE FOR A COMMISSIONED PORTRAIT**

You are asked to create a 24x36 inch portrait using acrylic paint. Materials cost \$60, and it will take 25 hours to complete. Your hourly rate is \$30. What will you charge the client?







### STUDENT WORKSHEET

### PRICING AND NEGOTIATING COMMISSIONS

### **PRICE CALCULATION**

Calculate the total price for a 16x20 inch charcoal portrait that will take 15 hours to complete. The materials cost \$40, and you charge \$25 per hour.

### **UNDERSTANDING CLIENT EXPECTATIONS**

What questions would you ask a client to understand their expectations for a commissioned portrait? Write five questions you would ask.

### **NEGOTIATION STRATEGY**

How would you handle a situation where a client requests multiple revisions of the portrait without additional payment?







# **Lesson 4: The Commission Process**

### STUDENT WORKSHEET

### **REFLECTION - THE COMMISSION PROCESS**

### **CLIENT INTERACTION REFLECTION**

How do you feel about interacting with clients? Are there any aspects you find challenging or exciting?

### **DEALING WITH EXPECTATIONS**

What do you think is the most important thing to remember when working with clients on a commission?

### **CHALLENGES IN PRICING**

Reflect on pricing for commissioned portraits. Do you feel comfortable setting a price for your work? Why or why not?







### **Lesson 4: The Commission Process**

### STUDENT WORKSHEET

### **CONTRACT FOR COMMISSIONED ARTWORK (TEMPLATE)**

This is a mock contract and should be customized to fit the specific needs and agreements between the artist and the client. (NOTE: It is advisable to consult with a legal professional for actual contracts.)

Date: [Insert Date]

Artist:

Name: [Artist's Name] Address: [Artist's Address] Email: [Artist's Email] Phone: [Artist's Phone Number] Client:

Name: [Client's Name] Address: [Client's Address] Email: [Client's Email] Phone: [Client's Phone Number]

### 1. Project Description

The Artist agrees to create a commissioned portrait of [subject description, "the Client's daughter, age 10, with a blue dress and a background of trees")].

#### 2. Medium and Dimensions

The portrait will be created using [specify medium (oil paint, acrylic, charcoal, etc.)] and will measure approximately [dimensions (24" x 36")].

#### 3. Timeline

- Initial Sketch Approval: [Date]
- Final Completion Date: [Date]
- The Artist will provide updates on progress and may request feedback during the creation process.

#### 4. Compensation

- Total Commission Fee: \$[amount]
- Deposit: A non-refundable deposit of \$[amount] (50% of total fee) is due upon signing this contract.
- Final Payment: The remaining balance of \$[amount] is due upon completion and delivery of the artwork.

#### 5. Payment Method

Payments can be made via [cash, check, PayPal, etc.].

### 6. Rights and Ownership

- Upon final payment, the Client will own the original artwork.
- The Artist retains the right to reproduce the artwork for promotional purposes, including but not limited to portfolio, website and social media.

#### 7. Cancellation Policy

- If the Client wishes to cancel the commission before the initial sketch is approved, the deposit will not be refunded.
- If the Artist is unable to complete the commission for any reason, all payments will be refunded in full.

#### 8. Delivery

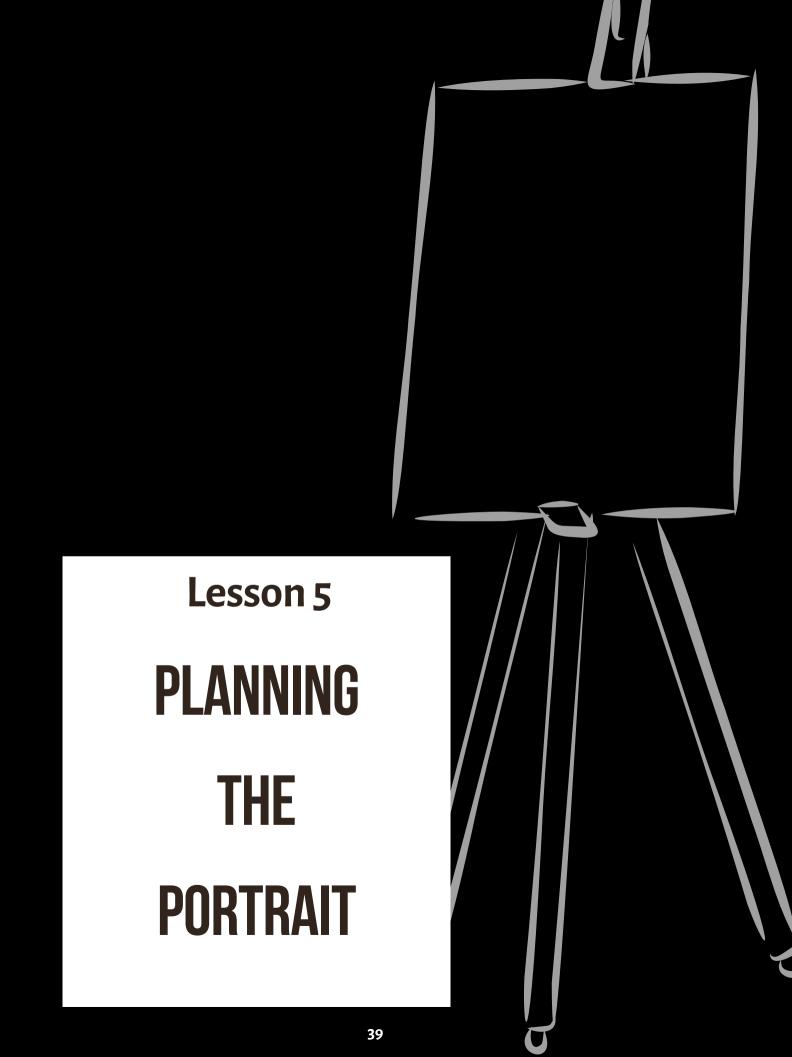
- The completed portrait will be delivered to the Client at [delivery address] on or before the completion date.
- Shipping costs (if applicable) will be paid by the Client.

### 9. Signatures

By signing below, both parties agree to the terms outlined in this contract.					
Artist Signature:	_ Date:				
Client Signature:	_ Date:				

**Contact Information** 

For any questions or concerns, please contact the Artist at the provided email or phone number



**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 MINUTES** 

### **OBJECTIVE:**

Students will learn to develop a detailed plan for a commissioned portrait by exploring composition, background, and color schemes, creating preliminary sketches, and preparing for the project.

#### **MATERIALS NEEDED:**

- · Sketchbook or drawing paper
- Pencils, erasers, fine liners, and colored pencils
- Reference photo examples (provided by teacher or students)
- Color wheel and examples of effective color schemes
- Rulers, grids, or proportional tools (optional)
- Digital devices (optional) for gathering or editing reference photos
- · Materials planning worksheet



### **WARM-UP:**

### **UNDERSTANDING COMPOSITION AND COLOR SCHEMES (15 MINUTES)**

**Goal:** Introduce key considerations for planning a portrait.

- Discuss the three key planning elements:
  - Composition: How to arrange the subject, background, and negative space.
    - Show examples of portraits with different compositions: centered, rule of thirds, close-up, full-body, or dynamic angles.
    - Discuss focal points and balance in a portrait.
  - Background: How the background can complement or enhance the subject (e.g., simple solid colors, detailed scenes, abstract patterns).
  - Color Schemes: Explore ways to use color to convey mood, style, or harmony:
    - Monochromatic (variations of one color)
    - Complementary (colors opposite on the wheel)
    - Analogous (colors next to each other on the wheel)
  - Show visual examples to highlight these points and ask students:
    - "How does composition or color change the mood of a portrait?"
    - "What background styles work best for certain subjects?"







### **ACTIVITY 1**:

### PRELIMINARY SKETCHES AND FINAL DESIGN SELECTION (30 MINUTES)

Goal: Explore different ideas for the portrait and finalize a design.

### Instructions:

- Step 1: Brainstorming Sketches
  - Students will create 3-5 small preliminary thumbnail sketches for their portrait:
  - Experiment with different compositions (close-up, rule of thirds, full figure).
  - Try varied background ideas (simple, complex, abstract).
  - Indicate rough color schemes with notes or light shading.
- Step 2: Peer Feedback
  - Pair students to discuss their thumbnail sketches. Encourage constructive questions:
  - "Which composition feels the strongest and why?"
  - "How does the background complement the subject?"
- Step 3: Final Design Selection
  - Students choose one thumbnail sketch to develop into a larger, detailed preliminary sketch.
- Include:
  - Clear subject placement and pose
  - Background design elements
  - Notes on color choices (with references to the color wheel)

### **ACTIVITY 2:**

### GATHERING AND ANALYZING REFERENCE PHOTOS (15 MINUTES)

Goal: Use accurate reference photos to inform portrait details.

- Step 1: Gathering References
  - If students are working on a real commission, they can collect reference photos from the client or use photos provided by the teacher (classmates, pets, family).
  - For students without access to client references, provide high-quality portrait examples for practice.
- Step 2: Analyze References
  - Ask students to consider the following when selecting photos:
    - Clarity: Are details of facial features and lighting visible?
    - Lighting: Does the light source create depth and dimension?
    - Expression: Does the photo capture the intended mood or personality?
- Students sketch quick studies (small) of key features like eyes, mouth, or hair from the reference photo to practice proportions and details.







### **ACTIVITY 3:**

### FINALIZING THE PLAN AND PREPARING A MATERIALS LIST (20 MINUTES)

Goal: Finalize sketches and outline materials needed for the portrait project.

### Instructions:

- Step 1: Refine Final Sketch
  - Students complete a detailed sketch of their portrait design (8-10 minutes).
  - Emphasize proportions, facial features, and background placement.
  - Encourage students to write notes for colors, shading, and any key details.
- Step 2: Materials List
  - Provide a materials planning worksheet where students list all required tools and materials:
    - Paper/canvas size
    - Medium (pencils, charcoal, paint, etc.)
    - Color palette (specific paints, pencils, or pastels)
    - Any additional tools (brushes, blending tools, fixative spray)
- Students submit their final sketches and materials list to ensure they're prepared for the portrait creation phase.

### **CLOSING REFLECTION AND DISCUSSION: (10 MINUTES)**

Goal: Reflect on the importance of planning in the artistic process.

- Facilitate a discussion:
  - "How did sketching multiple thumbnails help you choose a stronger design?"
  - "Why is gathering reference photos important for a successful portrait?"
  - "What challenges do you anticipate as you move forward with your portrait?"
- Reinforce that planning helps artists stay organized, meet client expectations, and create high-quality work.







### MODIFICATIONS FOR STUDENT NEEDS

### **FOR STUDENTS NEEDING SUPPORT:**

- Provide printed examples of composition layouts and color schemes for inspiration.
- Offer guided steps for creating thumbnails and a simplified materials checklist.

### **FOR ADVANCED LEARNERS:**

- Challenge students to experiment with unusual compositions (e.g., dynamic poses or unconventional angles).
- Require detailed notes on lighting, perspective, and texture in their final sketch.

### **ENRICHMENT ADD-ONS**

### **DIGITAL PLANNING:**

• Introduce software like Procreate, Adobe Photoshop, or Canva for creating digital thumbnails and testing color palettes.

### **LIVE DEMO**:

• Conduct a live sketching session where you create a thumbnail and refine it into a detailed sketch in real time.

### **CLIENT COLLABORATION SIMULATION:**

• Pair students as "artists" and "clients" to provide feedback on preliminary sketches before finalizing designs.







STUDENT WORKSHEET

### **COMPOSITION AND DESIGN**

### **SKETCHING THE COMPOSITION**

Draw a simple thumbnail sketch of your portrait, showing the general layout (head placement, background, etc.).

### **CHOOSING A BACKGROUND**

What kind of background will you use for your portrait? Will it be simple or detailed? Why?

### **COLOR SCHEME**

What color scheme will you use for your portrait, and why did you choose those colors?







STUDENT WORKSHEET

### REFERENCE PHOTOS AND PRELIMINARY SKETCHES

### **CLIENT'S REFERENCE PHOTOS**

Describe the reference photos you've gathered (if applicable). What elements from the photos will you incorporate into your portrait?

### PRELIMINARY SKETCH FEEDBACK

After showing your preliminary sketch to a peer or instructor, what feedback did you receive? How will you use this feedback to refine your design?

### **MATERIAL LIST**

List all materials you need to complete the portrait. Make sure to include the size of the canvas, type of paint/pencil, and any additional tools.







STUDENT WORKSHEET

### **FINALIZING YOUR PLAN**

### **FINAL SKETCH**

Create a refined version of your portrait's design (if not already done). Focus on placement and proportions.

### **MEETING CLIENT EXPECTATIONS**

Do you think your planned portrait meets the client's vision? Why or why not?

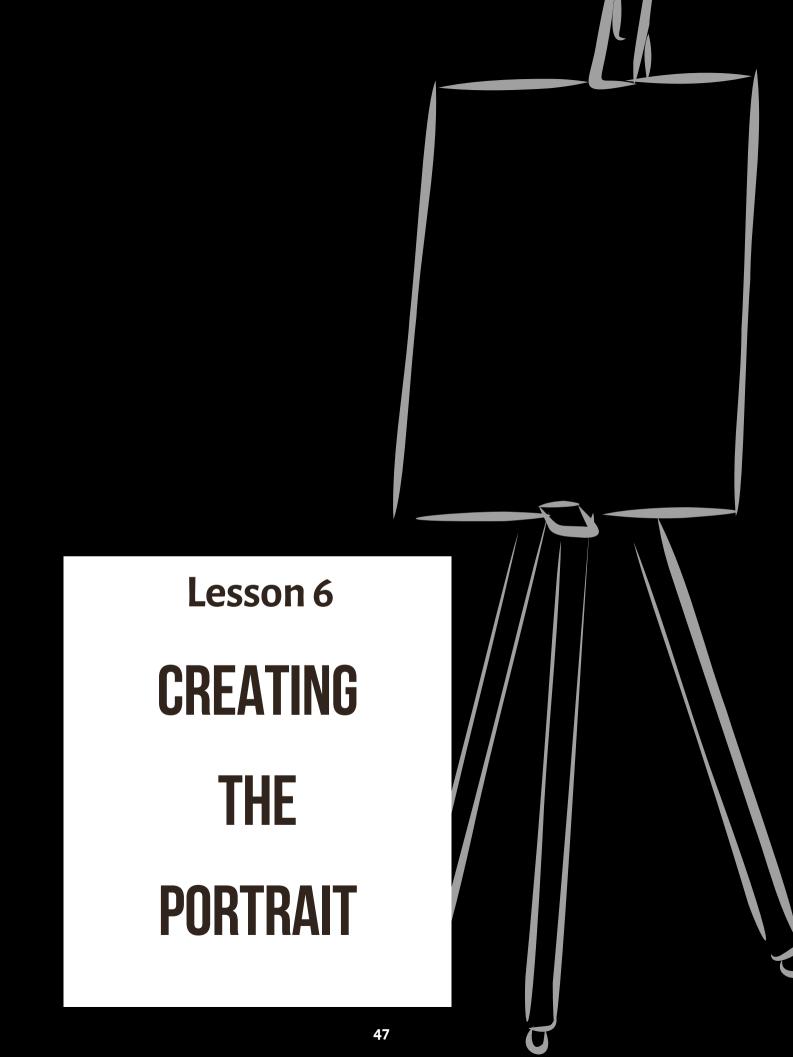
### **REFLECTION**

What is the most challenging part of planning a portrait? How can you overcome those challenges?









**GRADE LEVEL: HIGH SCHOOL** 

### MULTIPLE SESSIONS 90 MINUTES PER SESSION.

(ADAPTABLE BASED ON PROJECT NEEDS)

#### **OBJECTIVE:**

Students will create their portraits using their chosen materials and techniques, incorporating feedback and focusing on technique, layering, and fine details.

### **MATERIALS NEEDED:**

- Students' finalized portrait plans (sketches, reference photos, and materials lists)
- Art materials based on students' chosen medium (e.g., pencils, charcoal, paints, brushes, canvases, fixative sprays, erasers, etc.)
- Work surfaces (easels, tables, boards)
- Mirrors (optional, for live self-references)
- Peer and self-assessment checklists
- Aprons or protective gear (for painting)



### **WARM UP:**

### **REVIEWING THE PLAN (10 MINUTES)**

Goal: Ensure students are clear on their process before beginning.

- Ask students to briefly review their final sketch and materials list.
- Discuss individual goals for the session, such as:
  - "What will you focus on today? Proportions, underpainting, or starting details?"
- Set expectations for work ethic, time management, and peer collaboration:
  - "Stay focused, work at your own pace, and ask for help when needed."







#### **ACTIVITY 1:**

### STARTING THE PORTRAIT - BLOCKING IN (30 MINUTES)

**Goal:** Begin the portrait with a solid foundation.

### Instructions:

- Step 1: Layout the Base
  - Students begin by sketching the outline or blocking in shapes on their canvas or paper.
  - For painters: Start with a light underpainting or initial washes.
  - For drawers: Start with light pencil or charcoal lines for proportions.
- Encourage students to focus on:
  - Proportions (using grids or measurement techniques, if needed).
  - Placement of major features.
  - General light and dark values (no fine details yet).

#### **ACTIVITY 2:**

### PEER FEEDBACK AND REFINEMENT (15 MINUTES)

**Goal:** Incorporate feedback to improve the initial layout and foundation.

### Instructions:

- Pair students for quick peer feedback:
  - Students discuss their portraits so far and offer one constructive suggestion, such as:
  - "Your proportions look strong, but consider softening the lines here."
  - "The background is nice—could you deepen the shadows on the face?"
- Students take 5 minutes to refine their work based on feedback.

### Instructor Role:

• Circulate to observe progress, answer questions, and offer tips for starting effectively.







### **ACTIVITY 3:**

### **TECHNIQUE, LAYERING, AND ADDING DETAIL (35 MINUTES)**

Goal: Focus on building the portrait with attention to texture, light, and detail.

### Instructions:

- Step 1: Layering and Building Up
  - Painters: Add layers of paint, working from general tones to more refined areas. Focus on blending colors and creating dimension.
  - Drawers: Use shading techniques (hatching, cross-hatching, blending) to develop values and depth.
- Step 2: Adding Detail
  - Once basic layers are established, students refine facial features, textures (like hair, clothing, or skin), and highlights/shadows.
  - Remind students to work slowly in critical areas like the eyes, nose, and mouth to capture likeness and expression.
  - Encourage students to step back periodically to check proportions, composition, and overall balance.

### Instructor Role:

- Provide individualized feedback:
  - "Try softening these shadows for smoother transitions."
  - "Your brushwork adds great texture here; keep layering!"

### **CLOSING REFLECTION AND CLEAN-UP (10 MINUTES)**

Goal: Reflect on progress and prepare for the next session.

- Ask students to step back and evaluate their work using these questions:
  - "What progress did I make today?"
  - "What do I need to focus on for the next class?"
- Have students clean up materials and organize their workspace for the next session.







### MODIFICATIONS FOR STUDENT NEEDS

### FOR STUDENTS NEEDING SUPPORT:

- Provide step-by-step demonstrations of techniques (e.g., layering paint, shading with pencils).
- Offer tools like grids, proportional guides, or reference photos with clear contrast.
- Allow students to work at their own pace and focus on smaller sections of the portrait.

### **FOR ADVANCED LEARNERS:**

- Encourage experimentation with mixed media (e.g., combining charcoal and pastels or acrylic and collage).
- Challenge them to refine expressive elements, like mood, light, or texture, in their portraits.

### **ENRICHMENT ADD-ONS:**

### LIVE DEMONSTRATION:

• Instructor or guest artist demonstrates layering, texture, or advanced techniques for inspiration.

### **TIME-LAPSE DOCUMENTATION:**

• Students photograph or record their progress throughout the session to track development.

### **MOOD AND ATMOSPHERE CHALLENGE:**

• Students focus on creating an emotional tone through color choice, light, and shading.







STUDENT WORKSHEET

### STARTING THE PORTRAIT

### FIRST STEPS IN PORTRAIT CREATION

Describe the first steps you took when beginning your portrait. How did you approach the composition and placement of key features?

### **MATERIALS USED**

What materials are you using for this portrait, and how do they impact your process?

### **INITIAL PROGRESS**

What has been the most challenging part of the portrait so far?







STUDENT WORKSHEET

### INCORPORATING FEEDBACK

### PEER FEEDBACK

After receiving feedback, describe one change you plan to make to improve your portrait.

### **TECHNIQUE REFLECTION**

What technique are you focusing on most during this phase of the portrait (e.g., shading, detail, texture)?

### **SELF-ASSESSMENT**

Do you feel you are on track to complete your portrait? Why or why not?









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 MINUTES** (MAY EXTEND TO MULTIPLE SESSIONS DEPENDING ON PROGRESS)

### **OBJECTIVE:**

Students will complete their portraits, add finishing touches, explore matting/framing options, and prepare an artist statement for exhibition or display.

#### MATERIALS NEEDED:

- Students' in-progress portraits
- Finishing materials: fine brushes, blending tools, erasers, varnish/fixative spray, etc.
- Matting and framing supplies (mats, frames, tape, rulers, cutting tools) or examples of ready-to-display options
- Artist statement template or guidelines
- Reference photos and sketches (for any last-minute corrections)
- Display tags or labels for the artist's name and artwork title



#### WARM UP:

### REFLECTION AND GOAL-SETTING (10 MINUTES)

Goal: Ensure students are clear on their process before beginning.

#### Instructions:

- Ask students to reflect on their portraits and answer:
  - "What areas need small improvements or finishing touches?"
  - "How will I know my work is truly finished?"
- Students set personal goals for the class:
  - Examples: "I need to smooth out shadows," "I'll finalize details in the eyes," "I want to refine the background."

### **ACTIVITY 1:**

### **ADDING FINISHING TOUCHES (30 MINUTES)**

Goal: Apply final refinements and complete the artwork.

- Students focus on:
  - Refining details: Adding small touches to facial features, highlights, shadows, or textures.
  - Cleaning up edges: Ensuring smooth lines or blending where needed.
  - Enhancing background elements: Finalize any unfinished sections or refine visual balance.
  - Applying fixatives or varnish (optional): Secure charcoal, pencil, or pastel drawings;
     varnish paintings if ready.







### **ACTIVITY 2:**

### MATTING AND FRAMING DISCUSSION (15 MINUTES)

Goal: Introduce professional presentation techniques for artwork.

#### Instructions:

- Show examples of matting and framing options for different mediums:
  - Matting: Clean edges, neutral tones, or complementary colors.
  - Framing: Basic black/white frames, natural wood, or other styles.
- Discuss:
  - How matting and framing enhance the presentation of the artwork.
  - The importance of choosing styles that complement the artwork's tone and style.
- If materials are available, allow students to experiment with mats or frames to see how they look.

### **ACTIVITY 3:**

### WRITING AN ARTIST STATEMENT (25 MINUTES)

**Goal:** Create a thoughtful artist statement to accompany the work.

### Instructions:

- Distribute an Artist Statement Template with guiding questions:
  - Introduction: What is the title of your piece? What inspired you to create it?
  - Process: Describe the materials and techniques used. Why did you choose this approach?
  - Message or Meaning: What emotions or ideas do you want to convey?
  - Reflection: What was the most challenging or rewarding part of creating this portrait?
- Students write a draft of their artist statement (1-2 short paragraphs).
- Pair students to read and give feedback on each other's statements:
  - "What stands out about the artist's process or inspiration?"

### **ACTIVITY 4:**

### FINAL PREPARATION FOR DISPLAY (10 MINUTES)

**Goal:** Ensure the portrait is ready for exhibition or presentation.

- Students finalize all steps:
  - Add their artist statement to the back of the work or prepare it for display.
  - Attach matting/framing if materials are ready, or ensure the work is clean and wellpresented.
  - Label their work with their name, title of artwork, and date.
- If time allows, display the completed works around the classroom for an informal preview.







### MODIFICATIONS FOR STUDENT NEEDS

### FOR STUDENTS NEEDING SUPPORT:

- Provide sentence starters or a checklist for writing the artist statement.
- Allow additional time to complete details or finishing touches.
- Offer one-on-one guidance for refining areas of concern.

### FOR ADVANCED LEARNERS:

- Encourage more complex framing or matting techniques (e.g., double matting or using nontraditional materials).
- Challenge them to write a longer artist statement that explores deeper concepts or artistic influences.

### **ENRICHMENT ADD-ONS:**

### **MOCK ART EXHIBIT:**

• Organize a classroom or school-wide exhibit showcasing students' completed portraits and artist statements. Invite peers, teachers, and family members.

### **DIGITAL DISPLAY:**

• Photograph completed works and create an online gallery for sharing with a wider audience.

### **ORAL PRESENTATION:**

 Have students present their work and artist statement to the class, explaining their process and inspiration.

### **GUEST SPEAKER:**

• Invite a local artist or gallery owner to discuss professional presentation and exhibiting techniques.







STUDENT WORKSHEET

### **ADDING FINAL TOUCHES**

### **FINAL DETAILS**

List at least three final touches or details you plan to add to your portrait to make it complete.

### **MATTING AND FRAMING**

Do you plan to mat or frame your portrait? If so, describe the style you're considering (e.g., simple, ornate, modern).

### **ARTIST STATEMENT**

Write a brief artist statement for your portrait. What is the meaning behind the work?







### STUDENT WORKSHEET

### ARTIST STATEMENT (EXAMPLES)

#### **EXAMPLE #1**:

My work explores the beauty in everyday moments and the theme of connection. Inspired by nature and human emotions, I blend traditional techniques with modern influences to express my unique perspective. Using vibrant colors and dynamic compositions, I aim to evoke feelings that transcend words, inviting viewers to engage personally with my art. Each piece reflects my experiences and dreams, capturing fleeting moments as lasting impressions. I'm excited to continue growing and pushing my creativity, and I hope my work inspires others to find beauty in their own lives and surroundings.

### **EXAMPLE #2:**

I love creating portraits that capture the emotions and personalities of the people around me. Each face tells a unique story, and I aim to bring that story to life through my art. I enjoy using different materials, from pencils to paints, to explore how light and shadow can enhance my subjects.

Portraits allow me to connect with others, and I find joy in capturing the little details that make someone special. My goal is to help viewers see the beauty in each person and the world we share. I'm excited to keep growing as an artist and to share my vision with others!

### **EXAMPLE #3:**

As an artist, I am fascinated by the power of portraits to tell stories and evoke emotions. I find inspiration in the diverse faces and experiences of people I see, and I aim to capture their essence through my work. My artistic process involves a combination of sketching and digital techniques, allowing me to blend traditional and contemporary styles.

I focus on expressing individuality and connection in each piece, emphasizing the unique traits that make each person special. I often explore themes of identity and belonging, using color and texture to convey feelings and moods.

Art is my way of exploring the world, and I hope my portraits encourage others to reflect on their own stories. I am excited to keep pushing my creative boundaries and to connect with viewers through the shared experience of humanity that each portrait represents.







STUDENT WORKSHEET

### **COMPLETING THE PORTRAIT**

### **ASSESSING YOUR WORK**

How do you feel about the portrait now that it's nearing completion? Are you satisfied with the results? Why or why not?

### PRESENTATION CONSIDERATIONS

What considerations will you make when preparing your portrait for presentation (e.g., lighting, placement)?

### **REFLECTION**

How do you feel about the final stages of your portrait? What do you hope the audience takes away from it?









**GRADE LEVEL: HIGH SCHOOL** 

**DURATION: 90 minutes** 

### **OBJECTIVE:**

Students will learn about the exhibition process, marketing strategies, pricing artwork, and how to present and discuss their work professionally.

### **MATERIALS NEEDED:**

- Computers or tablets with design software (or access to online design tools)
- Artworks for exhibition (students' completed portraits)
- Example promotional materials (posters, social media posts, press releases)
- Pricing guidelines (suggested price ranges, considerations for pricing)
- Template for press release and social media posts
- · Whiteboards or flip charts for brainstorming
- Camera or smartphone (for student use in creating promotional images)
- Sample price tags or labels for artwork



### LESSON:

### **WARM-UP:**

### INTRODUCTION TO ART EXHIBITIONS AND MARKETING (10 MINUTES)

Goal: Introduce the concept of art exhibitions and the importance of marketing for artists.

- Brief discussion on what an art exhibition involves:
  - "What do you think is important to know when preparing for an exhibition?"
- Show examples of promotional materials used by professional artists or exhibitions (e.g., posters, social media, press releases).
- Discuss why marketing is essential for success in the art world, including attracting viewers, increasing sales, and creating professional exposure.







### **ACTIVITY 1**:

### UNDERSTANDING EXHIBITION SETUP AND MARKETING STRATEGIES (20 MINUTES)

**Goal:** Familiarize students with the exhibition setup and different marketing strategies for promoting their artwork.

### Instructions:

- Step 1: Exhibition Setup
  - Discuss how to set up an exhibition (displaying artwork, arranging space, lighting, and preparing for the opening event).
  - Talk about the importance of creating a cohesive exhibition theme and how to organize artwork (size, medium, and placement).
- Step 2: Marketing Strategies
  - Discuss different marketing avenues for artists:
  - Posters and flyers for local promotion.
  - Social media platforms like Instagram, Facebook, and TikTok for online promotion.
  - Press releases to local media outlets.
- Ask students to brainstorm possible strategies for their exhibition or art sale.
  - "How would you promote your own exhibition? Where would you want to showcase your artwork?"

### **ACTIVITY 2:**

### **CREATING PROMOTIONAL MATERIALS (30 MINUTES)**

Goal: Have students create promotional materials for their exhibition or sale.

### Instructions:

- Step 1: Design Promotional Materials
  - Students will create one or more of the following promotional items:
  - Poster/Flyer: Create a simple, eye-catching poster or flyer with artwork details (image, title, date, venue, and pricing).
  - Social Media Post: Design a social media post template with the same details, ensuring it fits Instagram, Facebook, or other platforms.
  - Press Release: Write a basic press release for their exhibition, including important details (event name, location, date, what to expect).
- Step 2: Use Technology
  - If using design software (like Canva, Photoshop, or other apps), students can use templates or create their own layouts. If not, they can draw rough sketches and plan the content for future use.
  - If possible, students should also take high-quality photos of their artwork to use in promotional materials.

### **Instructor Role:**

 Provide feedback on designs, ensuring they are clear, professional, and include necessary details.







### **ACTIVITY 3:**

### PRICING ARTWORK AND UNDERSTANDING MARKET VALUE (15 MINUTES)

**Goal:** Help students understand how to price their artwork and the factors that influence market value.

### Instructions:

- Discuss the following factors that determine art pricing:
  - Material Costs (e.g., canvas, paint, framing).
  - Time and Skill Level (how long the work took and the artist's experience).
  - Market Demand (what is the local or global demand for similar artwork).
- Provide a general guide to pricing art based on these factors.
  - Example: "A small painting on canvas might be priced at \$100-200, while a larger piece could be \$500 or more, depending on your materials and time."
- Have students practice pricing their own artwork using these factors and the provided quidelines.
- "Based on your process and materials, how much would you price your work?" Discuss how to adjust pricing for different types of exhibitions (e.g., local vs. national).

### **ACTIVITY 4:**

### PRACTICING PRESENTING AND DISCUSSING THE ARTWORK (20 MINUTES)

**Goal:** Prepare students to professionally discuss and present their work to others.

### Instructions:

- Step 1: Elevator Pitch
  - Explain what an "elevator pitch" is—a brief, clear, and engaging explanation of their artwork that can be delivered in 1-2 minutes.
  - Help students create their own pitches by answering these questions:
    - "What inspired your portrait?"
    - "What techniques did you use?"
    - "What message or feeling do you want the viewer to take away?"
- Step 2: Practice Presenting
  - Students will pair up and practice presenting their portrait to a peer as if they were at an exhibition or gallery.
  - After each presentation, peers provide constructive feedback on clarity, engagement, and how well they presented their work.

### Instructor Role:

• Circulate and observe, offering guidance on presentation skills and helping students refine their pitches.

### **CLOSING REFLECTION (OPTIONAL HOMEWORK):**

• Ask students to finalize their promotional materials and prepare to share them online or print them for an exhibition.

### Optional Homework:

- Write a reflective response on how they would approach the exhibition and sale of their art in the future.
- Include: "What strategies would you use to sell your art? How would you present your work?"







### MODIFICATIONS FOR STUDENT NEEDS

### **FOR STUDENTS NEEDING SUPPORT:**

- Provide templates or examples of promotional materials to assist in the design process.
- Offer additional one-on-one assistance with pricing strategies and creating clear, concise artist statements.
- Pair students for presentation practice if they need extra support.

### **FOR ADVANCED LEARNERS:**

- Challenge students to think beyond local markets and explore global marketing strategies for selling art online (e.g., Etsy, art fairs, gallery representation).
- Encourage them to create more complex promotional campaigns, including video content or website design.

### **ENRICHMENT ADD-ONS:**

### **GUEST SPEAKER:**

• Invite a local gallery owner, curator, or art marketer to discuss the ins and outs of art exhibitions and marketing strategies.

### **VIRTUAL GALLERY TOUR:**

• Take students on a virtual tour of professional exhibitions or galleries to analyze how artwork is displayed and marketed.

### **ONLINE ART SALES:**

• Introduce students to online platforms (like Etsy, Saatchi Art, or Artfinder) and guide them in setting up a digital portfolio or shop to showcase their artwork.







STUDENT WORKSHEET

### **EXHIBITION SETUP**

### PLANNING THE EXHIBITION LAYOUT

How would you arrange your portrait in an exhibition space? What factors (lighting, placement) will you consider?

### **PROMOTIONAL MATERIALS**

Create a draft for a promotional poster for your portrait. Include essential details (e.g., title, artist, date, location).

### **PRICING YOUR WORK**

What is the price you will set for your portrait? Explain your reasoning behind the pricing.







STUDENT WORKSHEET

### MARKETING YOUR ART

### MARKETING STRATEGY

What marketing tools (social media, flyers, etc.) will you use to promote your artwork? List three strategies.

### **AUDIENCE ENGAGEMENT**

How would you present your portrait to a potential buyer at an exhibition? Practice explaining its value and your process.

### **REFLECTION**

How do you feel about the idea of selling your art? What challenges or opportunities do you foresee in the art market?







STUDENT WORKSHEET

### **SELLING YOUR ARTWORK**

### **VALUE OF YOUR ART**

What makes your portrait valuable to a buyer? Write a brief explanation of why someone would want to purchase your work.

### HANDLING NEGOTIATION

How would you handle a potential client who requests a discount on your portrait?

### **FINAL REFLECTION**

What aspects of the exhibition and sale process do you find exciting or intimidating? How can you prepare for this?









**GRADE LEVEL: HIGH SCHOOL** 

### **DURATION: 90 minutes to 2 hours**

(depending on exhibition setup and presentation time)

#### **OBJECTIVE:**

Students will showcase their commissioned portraits in an exhibition setting, present their work to an audience, and reflect on the entire artistic process from creation to display.

#### **MATERIALS NEEDED:**

- Students' completed commissioned portraits
- Easels, display stands, or wall space for artwork
- Table for promotional materials (posters, artist statements, business cards, etc.)
- Labeling materials (name tags, title cards, price tags, etc.)
- Music (optional, to create an exhibition atmosphere)
- Microphone or PA system (optional, for presentations to a larger audience)
- Reflection worksheets or journals



### **WARM-UP:**

### **EXHIBITION SETUP (30 MINUTES)**

**Goal:** Prepare the exhibition space for showcasing students' work.

### Instructions:

- Students will work together to set up the exhibition space, including:
  - Placing Artwork: Organize the portraits on easels, tables, or walls in a visually appealing manner. Students should think about flow and spacing for optimal viewing.
  - Artist Statements: Arrange any promotional materials (e.g., artist statements, price tags, flyers, or business cards).
  - Exhibition Atmosphere: Optionally, set up music, lighting, or other elements to enhance the exhibition experience.
  - Labeling: Place clear labels next to each portrait with the artist's name, title of the work, and pricing (if applicable).

### Instructor Role:

• Supervise the setup, ensuring everything is placed securely and aesthetically. Provide guidance on how to create a professional and cohesive exhibition layout.







### **ACTIVITY 1**:

### PRESENTING THE COMMISSIONED PORTRAITS (30 MINUTES)

**Goal:** Students will present their work to the audience, explaining their artistic process, inspiration, and final execution.

#### Instructions:

- Step 1: Student Presentations
  - Each student will take a few minutes to present their commissioned portrait(s) to the audience. They should be prepared to talk about:
  - "What was the inspiration behind this portrait?"
  - "What techniques or materials did you use?"
  - "What challenges did you face during the creation process?"
  - "How do you feel about the final result?"
  - o If there is a larger audience, students may take turns or use a microphone.
- Step 2: Audience Questions
  - After each presentation, invite a few questions from the audience (classmates, teachers, or other invited guests). This fosters an engaging and interactive atmosphere.

#### Instructor Role:

 Ensure that each student gets a chance to present their work, providing guidance or support as needed.

#### **ACTIVITY 2:**

### **REFLECTION ON THE PROCESS (20 MINUTES)**

**Goal:** Students will reflect on their entire experience, from creation to exhibition, and discuss what they learned.

### Instructions:

- Step 1: Group Discussion
  - Ask the class to gather in a circle or semicircle for a reflective discussion:
  - "What did you learn about your own artistic process during this project?"
  - "What did you enjoy most about the exhibition setup and presentation?"
  - "How did it feel to present your work to others, and what feedback did you receive?"
  - "What would you do differently if you were to create another commissioned portrait or exhibit your work again?"
- Step 2: Individual Reflection
  - Hand out reflection worksheets or journals for students to answer a set of guiding questions:
  - "What were your initial expectations for this project, and how did they change?"
  - "What would you like to explore or improve in your next artistic project?"
  - "How do you feel about sharing your art with an audience, and what feedback was most helpful?"

### **Instructor Role:**

• Facilitate the group discussion, guiding students through their reflections and encouraging them to share their experiences.







### **CLOSING: CELEBRATE THE EXHIBITION (10 MINUTES)**

Goal: Reflect on the success of the exhibition and celebrate students' efforts.

### Instructions:

- Step 1: Acknowledgment
  - Thank the students for their hard work and commitment to completing the portraits and preparing for the exhibition.
  - Celebrate the success of the exhibition, acknowledging each student's unique contribution.
- Step 2: Exhibition Tour
  - If time allows, have the students (and any guests) walk through the exhibition space, allowing everyone to view the work and discuss the art.

### MODIFICATIONS FOR STUDENT NEEDS

### For Students Needing Support:

- Offer assistance during the setup process and help them formulate their presentation points in advance.
- Allow extra time for students who may feel nervous about presenting to the class. Provide a peer support system if necessary.

### For Advanced Learners:

- Encourage them to engage the audience with deeper insights into their artistic decisions or the technical aspects of their portrait work.
- Challenge them to consider additional exhibition elements, such as curating the space to enhance the overall experience.

### **ENRICHMENT ADD-ONS:**

### **POST-EXHIBITION RECEPTION:**

 Host a small reception or celebration after the exhibition, offering refreshments and the opportunity for students to discuss their work with family and friends.

### **VIRTUAL EXHIBITION:**

• Take high-quality photos of each portrait and create a virtual gallery or digital portfolio to share on a class website or social media page.







STUDENT WORKSHEET

### **EXHIBITION SETUP REFLECTION**

### **EXHIBITION ROLE**

What role did you play in setting up the exhibition (e.g., arranging the artwork, preparing the space)?

### **FINAL DISPLAY**

How did you arrange your artwork for the best visual impact? Describe the layout of your display.

### **REFLECTION ON THE SETUP**

What went smoothly during the setup? What was challenging?







STUDENT WORKSHEET

### PRESENTATION REFLECTION

### PRESENTATION EXPERIENCE

How did it feel to present your portrait to an audience? What did you learn from this experience?

### **AUDIENCE REACTION**

What kind of feedback did you receive from viewers? How did this impact your confidence?

### WHAT WOULD YOU DO DIFFERENTLY?

Looking back, is there anything you would do differently during your presentation?







### STUDENT WORKSHEET

### **REFLECTION - THE PROCESS**

### **LEARNING JOURNEY**

Reflect on your journey creating the commissioned portrait. What have you learned throughout this process?

### **ARTISTIC GROWTH**

How do you feel your skills have developed during this project? What improvements do you want to continue working on?

### **FINAL THOUGHTS**

What advice would you give to someone about to begin their first commissioned art project?







# Grading Rubric for Completed Portrait for Exhibition

This rubric provides a comprehensive evaluation of various aspects of the portrait, encouraging students to focus on both artistic and presentation qualities.

CRITERIA	EXEMPLARY (5 POINTS)	PROFICIENT (4 POINTS)	SATISFACTORY (3 POINTS)	NEEDS IMPROVEMENT (2 POINTS)	UNSATISFACTORY (1 POINT)
TECHNICAL SKILL	Exceptional technique and mastery of medium; details are highly refined.	Strong technique with minor imperfections; good detail.	Basic technique evident; some details lacking.	Limited technique; significant issues with execution.	Poor technique; artwork lacks detail and clarity.
COMPOSITION	Well-balanced composition with effective use of space; draws the viewer's attention.	Good composition with minor issues; visually engaging.	Adequate composition; some awkward elements.	Weak composition; lacks focus and balance.	Poor composition; confusing and cluttered layout.
CREATIVITY	Original and imaginative approach; unique interpretation of the subject.	Creative elements present; some originality in approach.	Basic creativity; follows common conventions.	Limited creativity; lacks personal touch or innovation.	No creativity; work feels generic or unoriginal.
EXPRESSION & EMOTION	Captures depth of character and emotion; evokes strong viewer response.	Conveys some emotion; viewer engagement is noticeable.	Limited emotional expression; viewer response is minimal.	Minimal expression; lacks connection with the viewer.	No emotional engagement; feels flat and lifeless.
PRESENTATION	Professionally presented; excellent framing/matting; attention to detail.	Well-presented; minor presentation issues.	Adequate presentation; some aspects need improvement.	Poorly presented; significant issues with finishing.	Unacceptable presentation; no effort made to present properly.
ARTIST STATEMENT	Insightful and articulate; clearly explains intent and process.	Clear and relevant; conveys the artist's vision.	Basic explanation; lacks depth or clarity.	Vague or unclear statement; does not reflect process.	No statement or irrelevant content; lacks connection to artwork.

**Total Score:** \_\_\_\_\_/30

### **Grading Scale**

Exemplary: 26-30 pointsProficient: 21-25 points

Satisfactory: 16-20 points

Needs Improvement: 11-15 points

Unsatisfactory: 6-10 points

### **Comments:**







# P21 Framework for 21st Century Skills Standards Alignment

Here is the standards alignment of each lesson in the *Portraits with Purpose* education program lessons with the **P21 Framework for 21st Century Learning**, which emphasizes the **4Cs: critical thinking, communication, collaboration, and creativity, as well as life and career skills.** These alignments emphasize how the Portraits with Purpose education program integrates P21's Framework components, enabling students to develop essential skills for personal and professional success in the 21st century. For more information about the P21 Framework for 21st Century Learning: <a href="https://files.eric.ed.gov/fulltext/ED519462.pdf">https://files.eric.ed.gov/fulltext/ED519462.pdf</a>

### **LESSON 1: INTRODUCTION TO COMMISSIONED ART**

Key Skills and Framework Components:

- **Creativity and Innovation**: Understanding the evolution of commissioned art and its historical significance.
- **Critical Thinking and Problem Solving**: Analyzing famous examples to identify artistic trends and purposes.
- Global Awareness: Exploring commissioned art's role in various cultural and historical contexts.

### **LESSON 2: PORTRAIT FUNDAMENTALS**

Key Skills and Framework Components:

- **Creativity and Innovation**: Experimenting with materials and techniques to develop fundamental portraiture skills.
- **Critical Thinking and Problem Solving**: Learning facial proportions and applying technical skills to sketches and studies.
- Flexibility and Adaptability: Using iterative practice to refine techniques.

### LESSON 3: DEVELOPING A PERSONAL STYLE

Key Skills and Framework Components:

- **Creativity and Innovation**: Exploring different artistic styles and synthesizing them into a personal artistic identity.
- Collaboration and Communication: Sharing mood boards and receiving constructive peer and instructor feedback.
- Initiative and Self-Direction: Taking ownership of the creative process to produce a unique artistic style.

### **LESSON 4: THE COMMISSION PROCESS**

Key Skills and Framework Components:

- **Communication and Collaboration**: Role-playing client interactions to practice effective and professional communication.
- Financial, Economic, Business, and Entrepreneurial Literacy: Learning about contracts, pricing, and deadlines in the art business.
- **Flexibility and Adaptability**: Addressing client needs while managing artistic and practical expectations.







# P21 Framework for 21st Century Skills Standards Alignment

### **LESSON 5: PLANNING THE PORTRAIT**

Key Skills and Framework Components:

- **Critical Thinking and Problem Solving**: Designing a comprehensive plan that includes composition, color schemes, and background details.
- **Creativity and Innovation**: Creating preliminary sketches and iterating on them to develop a final design.
- Flexibility and Adaptability: Incorporating feedback and making adjustments as necessary.

### **LESSON 6: CREATING THE PORTRAIT**

Key Skills and Framework Components:

- **Creativity and Innovation**: Applying advanced techniques like layering and fine detailing to execute the planned portrait.
- Collaboration and Communication: Using peer and instructor critiques to improve the work.
- **Initiative and Self-Direction**: Managing time and materials independently to achieve project goals.

### **LESSON 7: FINAL TOUCHES AND PRESENTATION**

Key Skills and Framework Components:

- **Creativity and Innovation**: Enhancing the final portrait with professional presentation techniques.
- **Communication**: Crafting an artist statement that effectively communicates the intent and meaning of the portrait.
- Information Literacy: Researching best practices for matting, framing, and presentation.

### **LESSON 8: EXHIBITION AND SALE PREPARATION**

Key Skills and Framework Components:

- **Collaboration and Communication**: Working collaboratively to organize and market the exhibition.
- Financial, Economic, Business, and Entrepreneurial Literacy: Understanding pricing strategies and the economic aspects of art.
- **Technology Literacy**: Using digital tools to create promotional materials and market the exhibition effectively.

### **LESSON 9: EXHIBITION DAY**

Key Skills and Framework Components:

- Communication: Presenting and discussing artwork with an audience in a professional manner.
- **Critical Thinking and Reflection**: Reflecting on the artistic process and personal growth throughout the program.
- Global Awareness: Recognizing the broader impact of commissioned art in society and culture.







# NAEA National Core Arts Standards Standards Alignment

Here is the standards alignment of the *Portraits with Purpose* education program lessons with the **National Core Arts Standards (NCAS)** as outlined by the **National Art Education Association (NAEA)**. Each lesson is aligned with standards in the artistic processes of Creating, Presenting, Responding, and Connecting where applicable. This alignment emphasizes how the program integrates the National Core Arts Standards into a cohesive learning experience that nurtures technical skills, creativity, and professional practices. For more information about the National Core Arts Standards: <a href="https://nationalartsstandards.org/">https://nationalartsstandards.org/</a>

### LESSON 1: INTRODUCTION TO COMMISSIONED ART

### Standards Alignment:

- Creating: Anchor Standard 1 (Generate and conceptualize artistic ideas and work): Students analyze the role of commissioned art and explore its stylistic and functional applications.
- Connecting: Anchor Standard 11 (Relate artistic ideas and works with societal, cultural, and historical context): Students examine how commissioned portraits have shaped and reflected cultural values.

### **LESSON 2: PORTRAIT FUNDAMENTALS**

### Standards Alignment:

- Creating:
  - **Anchor Standard 2** (Organize and develop artistic ideas and work): Students practice sketching and experimenting with various media.
  - Anchor Standard 3 (Refine and complete artistic work): Students refine their understanding of proportions through iterative practice.
- **Presenting: Anchor Standard 5** (Develop and refine artistic techniques and work for presentation): Students prepare detailed studies to showcase technical skill development.

### LESSON 3: DEVELOPING A PERSONAL STYLE

### Standards Alignment:

- Creating:
  - **Anchor Standard 1** (Generate and conceptualize artistic ideas and work): Students create a mood board reflecting their personal artistic vision.
  - **Anchor Standard 2** (Organize and develop artistic ideas and work): Students experiment with various styles to develop a personal artistic identity.
- **Responding: Anchor Standard 7** (Perceive and analyze artistic work): Students analyze and discuss stylistic approaches in art.

### **LESSON 4: THE COMMISSION PROCESS**

### Standards Alignment:

- Connecting: Anchor Standard 10 (Synthesize and relate knowledge and personal experiences to make art): Students connect the commission process to real-world professional practices.
- **Presenting: Anchor Standard 6** (Convey meaning through the presentation of artistic work): Students simulate professional interactions to present themselves and their services effectively.







# NAEA National Core Arts Standards Standards Alignment

### **LESSON 5: PLANNING THE PORTRAIT**

Standards Alignment:

- Creating:
  - **Anchor Standard 1** (Generate and conceptualize artistic ideas and work): Students brainstorm and conceptualize their portrait's composition and design.
  - **Anchor Standard 2** (Organize and develop artistic ideas and work): Students create preliminary sketches and finalize a plan for execution.
- **Presenting: Anchor Standard 5** (Develop and refine artistic techniques and work for presentation): Students refine sketches for clarity and purpose.

#### LESSON 6: CREATING THE PORTRAIT

### Standards Alignment:

- Creating: Anchor Standard 3 (Refine and complete artistic work): Students adjust their portraits based on feedback and focus on fine details.
- **Presenting: Anchor Standard 5** (Develop and refine artistic techniques and work for presentation): Students refine their work for eventual display.
- **Responding: Anchor Standard 9** (Apply criteria to evaluate artistic work): Students evaluate their progress and incorporate constructive critique.

### **LESSON 7: FINAL TOUCHES AND PRESENTATION**

Standards Alianment:

- Creating: Anchor Standard 3 (Refine and complete artistic work): Students finalize their portraits and add finishing details.
- Presenting:
  - Anchor Standard 4 (Select, analyze, and interpret artistic work for presentation): Students prepare their work for public display.
  - **Anchor Standard 5** (Develop and refine artistic techniques and work for presentation): Students explore framing and matting options.
  - Anchor Standard 6 (Convey meaning through the presentation of artistic work): Students write an artist statement to articulate their intent.

### **Lesson 8: Exhibition and Sale Preparation**

Standards Alignment:

- Presenting:
  - Anchor Standard 4 (Select, analyze, and interpret artistic work for presentation): Students curate their work for exhibition.
  - **Anchor Standard 6** (Convey meaning through the presentation of artistic work): Students develop promotional materials and discuss their work professionally.
- Connecting: Anchor Standard 10 (Synthesize and relate knowledge and personal experiences to make art): Students connect artistic creation to professional and entrepreneurial skills.

### **Lesson 9: Exhibition Day**

Standards Alignment:

- **Presenting: Anchor Standard 6** (Convey meaning through the presentation of artistic work): Students discuss their artwork with an audience in a professional setting.
- Responding: Anchor Standard 9 (Apply criteria to evaluate artistic work): Students reflect on the artistic process and outcomes.
- Connecting: Anchor Standard 11 (Relate artistic ideas and works with societal, cultural, and historical context): Students consider the broader impact of their work within the community and art world.





