

WRITING A FCA PROGRAM OUTLINE

FCA INSTRUCTORS ARE REQUIRED TO PROVIDE:

- A **detailed outline for your workshop along with a short bio** for our website.
- A **brief program outline of no more than 150 words** for our education brochure.
- A **workshop supply list**.
- **5 JPEG images** relevant to your class. At least one should be of yourself, by way of headshot or of you at work.

This information helps our staff and volunteers promote your program.

Many of you are instructors already, either privately or freelance so you will know what sort of content engages potential students. If it's your first time teaching with the FCA or you need some inspiration, you might find the following information helpful.

Your outline should include:

- 1) Your professional website address, we will link it to the course page on www.artists.ca. This way potential students can learn more about you and your teaching experience and art style.
- 2) An overview of your lesson plan / objectives / outcomes, for example:
 - What can students expect to do during your class / workshop?
Will they be drawing from a live model? Will they be creating a series of studies? Will they be using palette knives in an unconventional way to emphasise dynamic mark making?
 - When the session is finished what will they have learned?
Will they have a better understanding of how to use / implement a technique? Will they acquire a foundation of tips to subtly improve their practice? Will their newfound knowledge assist them in rendering more life into their portraiture?
- 3) A brief introduction to yourself and your history with your program content, for example: When did you first learn the technique and from whom? What makes oils/acrylic/watercolour/etc. your medium of choice? Why is creating atmosphere in watercolours so tricky? What challenges does mixed media bring to the artist?

Workshop supply list:

Please provide a supporting supply list for your workshop outlining all materials, mediums and tools that your students will need to bring and/or purchase for the class. Please also outline if the students need to bring their own easel, or if they will be working table-top, or if they can choose either.

Examples of FCA Educational Program Outlines:

EXAMPLE 1: "Come be challenged to be yourself, be brave, and have fun. Mixed Media loans itself to a creative freedom unlike any other art practice, in this workshop Susanne will help you develop your creative style through this exciting and extensive medium. Participants can expect to explore new

techniques whilst referencing their own vision and addressing their own artistic challenges. Suzanne's intention is to meet each individual exactly where they are and help them expand their practice in a personal way.

Subjects to be addressed will include mixing media, mark making and composition with emphasis on building surfaces, brushwork, figure/ground relationships and personal expression. Integrating drawing media or image transfer will be discussed in the classroom as well. Students are expected to provide their own subject material (sketches, photos, physical items or ideas)."

EXAMPLE 2: "Take your painting to the next level with this intensive 5 day figurative workshop. Working with a clothed model, we will begin with single figure compositions. You'll discover how to capture a figure believably and expressively without preliminary drawing or grids, and how to integrate the figure into its background. You'll learn to find patterns and rhythms in the the figure set up and use them to add richness and design to your work.

Over the course of the workshop, you will also develop a larger, multi-figure composition created from individual poses added to a single canvas. In turning several individual figures into a coherent composition, you'll tackle both technical and compositional issues. You'll learn how to layer wet over dry paint while maintaining the integrity of your paint film, as well as how to create a unified, dynamic composition by selectively enhancing or subordinating elements within the picture plane. Throughout, the emphasis will be on painterly brushwork and making creative colour choices.

There will be 4 days with a model, and 1 day to develop and refine previous works.

Day 1: After a comprehensive demo with detailed explanations and answering of questions, students will paint 2 short poses.; 1 x 20 minute, and 1 for the remainder of the day.

Day 2: 2 x 20 minute poses in the morning, followed by a long pose for the remainder of the day, done on a second, large canvas. Focus will be on layering paint cleanly, achieving a graceful gesture and accurate proportions, and creating lively colour.

Day 3 & 4: Students will paint 2 poses each day. One will be an individual painting on its own canvas, and the second pose will be painted onto a large canvas which will, by the end of the 4th day, contain 3 figures. During these 2 days, we will focus on developing a context for the figure, and simplifying complex elements such as face, hands, and clothing.

Day 5: Students will spend the day turning their multi-figure canvas into a complete, integrated composition. We will discuss the technical aspects of layering wet over dry paint, as well as explore the various stylistic approaches for turning individual elements into a unified composition. This will also be a day to bring some of the previous days' paintings to greater refinement and completion.

Each day will have group and individual demos and instruction.

Ingrid Christensen Bio

Inspired by the beauty and grace of even the smallest elements of daily visual experience, Ingrid strives to communicate this excitement through her oil paintings. While figures and still life are the ostensible subjects of her work, the real subjects that she tackles are colour, movement, light, and paint itself. Her alla prima work is multi layered, containing rich surfaces that exploit the luxurious potential of paint to its fullest."