

SAINTS GLOBAL ACTIVITY PLAN

ART

INTELLECTUAL CORE

Version 2026.1



Companion to the BRC: a series of one-hour activity sessions for use on weekly activity night or at home. Each session declares which requirements it contributes to.

THE CULMINATING EVENT

The portfolio review

In Session 4, each saint lays out his four renderings, his creative design piece, and his venue-visit notes on a table. He walks the group through each piece — the subject, the medium, the choices he made, what the medium taught him. The group runs a short critique using the vocabulary card. The leader marks 3a and 3b against the work on the table.

INDOOR — A ROOM WITH TABLES, GOOD LIGHT, AND WALL SPACE FOR HANGING WORK

SESSION 1 · INTELLECTUAL CORE

⌚ 60 min target

Discover the elements and principles

Learn the vocabulary artists use before trying to make art.

🎯 WALK AWAY WITH

- Can explain in his own words what art is and why it matters
- Can name and point out the seven elements of art in a real image
- Can name and identify the six principles of design with concrete examples
- Has chosen the subject he will render four ways over the next three weeks

📦 BRING / SET UP

- A printed sampler of 6–10 artworks across media (drawing, painting, sculpture, photography, digital, design)
- Sketch paper and 2B pencils for every saint
- Two side-by-side design comparisons — one strong, one weak — for each of the six principles (logos, posters, layouts)
- A blank index card per saint for the subject-selection close
- BRC printouts and pens

🕒 THE HOUR

BLOCK 1 · DISCUSSION Opener — Why art

⌚ 5 min

Hold up two of the printed artworks side by side — one realistic, one abstract. Ask the group: "Both of these are art. What is each one for? What does it do that a written description cannot?" Take three or four answers. The point of the opener is to raise the question, not answer it — the work blocks do that.

BLOCK 2 · DISCUSSION What art is and what it gives

⌚ 14 min

1. Spread the artwork sampler on the table. Each youth picks one piece that hits him — strong reaction, good or bad — and says one sentence about why.
2. Ask the group three questions in order: What is art? Why has every culture made it? What does it mean to you personally? Take short answers — no speeches. Aim for plain language: a record, a way to say what words cannot, a thing made to be seen.
3. Name the three jobs art does: it communicates (passes a message), it preserves (holds a moment, a person, an idea), and it forms the maker (the act of making changes the saint). Each youth gives one example from the sampler for one of the three jobs.
4. Leader confirms 1a: each youth has spoken to art's meaning, its importance, and what it means to him.

REQ 1A

SESSION 1 · DISCOVER THE ELEMENTS AND PRINCIPLES (PAGE 2 OF 3)

THE HOUR — CONTINUED

BLOCK 3 · SKILL PRACTICE The seven elements of art

⌚ 22 min

1. Name the seven elements on the board: line, value, shape, form, space, color, texture. Define each in one sentence: line is a mark with length; value is light to dark; shape is flat and 2-D; form is solid and 3-D; space is the area around and between; color is hue, tied to light; texture is the feel of a surface, real or implied.
2. Hold up a printed image and have the group point out each element in turn. Make the distinctions out loud: a circle on paper is a shape, a sphere drawn with shading is a form; a blue sky is color, but the shift from light blue at the horizon to dark blue overhead is value.
3. Each youth picks one artwork from the sampler and writes on a sheet which element each piece relies on most — and what would change if that element were taken out.
4. Open sketch paper. Each youth makes seven small marks on the page, one per element: a line, a value strip from light to dark, a flat shape, a shaded form, a drawing where the empty space is the point, a colored swatch (pencil or pen), and a texture mark — hatched, scumbled, or rubbed.
5. Leader confirms 1b: each youth has identified all seven elements in a real image and made his own mark for each.

REQ 1B

BLOCK 4 · SKILL PRACTICE The six principles of design

⌚ 14 min

1. Name the six principles: rhythm, balance, proportion, variety, emphasis, unity. Each names a way the elements are arranged — not the elements themselves.
2. Walk the side-by-side comparisons one principle at a time. Hold up the strong and weak version. The group calls out which one uses the principle better, and names what makes the difference: rhythm is repetition with a pattern; balance is visual weight evened out; proportion is the size of parts to the whole; variety is enough difference to keep the eye moving; emphasis is one place the eye lands first; unity is everything looking like it belongs together.
3. Each youth picks one logo, sign, or layout in the room — a hymnal cover, a poster on the wall, a label on a water bottle — and names which principle it uses well and which it uses poorly.
4. Leader confirms 1c: each youth can name all six principles and point to an example of each.

REQ 1C

SESSION 1 · DISCOVER THE ELEMENTS AND PRINCIPLES (PAGE 3 OF 3)

THE HOUR — CONTINUED

BLOCK 5 · REFLECTION **Close — Pick your subject**

⌚ 5 min

1. Each saint writes on his index card the one subject he will render four ways across the next three weeks.
Constraint: something he can revisit — a still-life object he can keep on a desk, a building he passes daily, a portrait of one person he sees often. Not a sunset, not a thunderstorm — something that holds still.
2. Confirm on each saint's BRC: 1a, 1b, and 1c are marked. Step 1 completes in-session.
3. Bring the index card and the chosen subject (or a clear photo of it) to Session 2 — that is when planning starts.

AT THE CLOSE · DEBRIEF

1. Which element of the seven did you have the hardest time spotting in a real image?
 2. Which principle of design did the logo or poster you picked use worst, and how would you fix it?
 3. What subject did you choose for the four renderings, and why can you revisit it?
- ☒ *Mark 1a, 1b, and 1c after this session — Step 1 completes in-session. Confirm each saint left with a chosen subject written on his card; the four-method plan in Session 2 depends on it.*

SESSION 2 · INTELLECTUAL CORE

⌚ 60 min target

Plan the four methods, draw the first

Plan the four renderings before drawing, then start with pencil.

🎯 WALK AWAY WITH

- Has written a four-method plan that names the medium, why it fits the subject, and what he will try with each
- Can build a nine-step value scale and read value in a real object
- Has completed the first of his four renderings — the pencil study from observation
- Knows what to bring to Session 3 for the ink and color blocks

📦 BRING / SET UP

- Each saint brings: his chosen subject (or a clear photo of it) and his index card from Session 1
- Sketch paper, 2B and 4B pencils, kneaded erasers (one set per saint)
- Printed value-scale handout (one per saint)
- Four-method planning sheets (one per saint) with rows for medium, why it fits, what to try, materials needed
- Sample renderings of one object across four media, for reference
- BRC printouts and pens

🕒 THE HOUR

BLOCK 1 · DISCUSSION Opener — The subject on the table

⌚ 5 min

Each youth puts his subject (or the photo) on the table, one line: what it is and why he picked it. No critique yet — the planning block does that. The opener confirms every saint has a subject he can actually work from. Anyone who came without one gets one assigned now, before planning starts.

SESSION 2 · PLAN THE FOUR METHODS, DRAW THE FIRST (PAGE 2 OF 3)

THE HOUR — CONTINUED

BLOCK 2 · CREATIVE **Plan the four renderings**

⌚ 18 min

1. Hand out the planning sheet. Walk the available media: pencil, ink (pen or brush), paint (watercolor or acrylic), pastel (chalk or oil), charcoal, digital. The badge requires four distinct media — each youth picks four that fit his subject.
2. Show the sample renderings — the same object across four media. Point out what each medium does well: pencil holds fine detail and value; ink commits to a line; watercolor moves and bleeds; pastel and charcoal cover ground fast and smudge for soft edges; digital lets a saint try color combinations cheap.
3. Each youth writes his four media in order, then for each one writes: why it fits the subject, what he wants to try (a specific technique — hatching, washes, blending, line weight), and what materials he needs to get before next session.
4. Pair up. Each saint reads his plan aloud to his partner. The partner asks one question: is the order right? Should the hardest medium be first or last? Adjust if the partner's question lands.
5. Leader confirms 2a: each saint has a written four-method plan with concrete reasons and a materials list.

REQ 2A

BLOCK 3 · SKILL PRACTICE **Build the value scale**

⌚ 12 min

1. Hand out the value-scale card. Each saint draws nine boxes in a row across the top of his sketch paper.
2. Box 1 stays paper-white. Box 9 is the darkest the pencil will go — press, layer, build it up. Then fill boxes 2 through 8 in even steps between them. The middle box (5) should look halfway between white and the darkest. Squint at the row — if any step jumps, push the lighter one darker or the darker one lighter until the steps are even.
3. Hold an actual object — an apple, a mug, a hand — under a desk lamp. Each saint points out: where is the lightest light on this object (which box number)? Where is the darkest dark? What is the value of the cast shadow on the table?
4. Practice the four techniques on a fresh sheet: hatching (parallel lines), cross-hatching (two layers), scumbling (small circles), blending (smudged with a finger or tissue). Each technique gets a small swatch, labeled.

SESSION 2 · PLAN THE FOUR METHODS, DRAW THE FIRST (PAGE 3 OF 3)

THE HOUR — CONTINUED

BLOCK 4 · CREATIVE The first rendering — pencil from observation

⌚ 20 min

1. Set up: each saint puts his subject in front of him with a single light source from one side — desk lamp, window. One light makes value possible; flat lighting flattens the form.
2. Sketch lightly first — block in the big shapes with the 2B pencil. No detail yet. Get the proportions right: hold the pencil at arm's length and measure the height against the width.
3. Build the value in layers, lightest to darkest. Use the value scale on the page as the reference. Match the lightest light on the subject to its box, the darkest dark to its box, and fill in between.
4. Use the 4B pencil only for the darkest darks — the cast shadow under the object, the deepest crevices. Pick the technique that fits the form: hatching for hard edges, blending for soft ones.
5. Stop ten minutes in for a check. Step back from the work — three feet at least. Squint. The light-dark pattern should read even from across the room. If it does not, the values are too close. Push the darks darker.
6. Sign and date the bottom-right corner. This is rendering one of four. Bring it back to Session 3 for the ink rendering — same subject, different medium.

REQ 3A

BLOCK 5 · REFLECTION Close — Materials for next week

⌚ 5 min

1. Each saint reads his plan back: medium 2, medium 3, medium 4. Confirm what he needs to bring to Session 3 — pen, ink, watercolor set, pastels, whichever is next.
2. Confirm on each saint's BRC: 2a is marked. 3a is partially earned — one of the four renderings is done; the remaining three are tracked through Session 3 and the off-meeting work between.
3. Bring the pencil rendering back to Session 3 — it goes on the table for the ink block to work from.

AT THE CLOSE · DEBRIEF

1. Which of your nine value-scale boxes was hardest to keep even, and why?
2. What value did you spot on your subject that you would not have noticed without the scale?
3. Which of your four media are you least confident about — and what will you try first when you get to it?

☑ Mark 2a after this session. Mark 3a as partial — one rendering of four is done; the remaining three are completed across Session 3 and off-meeting work, and verified at the portfolio review in Session 4.

SESSION 3 · INTELLECTUAL CORE

⌚ 60 min target

Ink, color, and the creative design

Practice two more media and start the creative design piece.

🎯 WALK AWAY WITH

- Has completed the ink rendering of his subject
- Has completed a color rendering (paint, pastel, or digital) of his subject
- Has chosen and started the creative design option (useful object, story in images, or logo)
- Has the venue visit scheduled before Session 4

📦 BRING / SET UP

- Each saint brings: his subject, his pencil rendering, and the ink and color materials from his plan
- Brushes, water cups, paper towels, watercolor or acrylic paint sets (shared)
- Charcoal sticks and pastel sets (shared)
- Drawing paper and watercolor paper (shared stock)
- Creative-design briefing sheet (one per saint) listing the three options
- List of approved local venues for the off-meeting visit (museum, gallery, exhibit, artist workshop)
- BRC printouts and pens

🕒 THE HOUR

BLOCK 1 · DISCUSSION Opener — Pencil renderings on the table

⌚ 5 min

Each saint puts his pencil rendering on the table next to his subject. Go around once, one line each: what worked and what was hardest. Keep the round short — the work blocks build on the pencil rendering. Saints who skipped the rendering or did not finish stay back during the ink block to catch up before moving on.

SESSION 3 · INK, COLOR, AND THE CREATIVE DESIGN (PAGE 2 OF 3)

THE HOUR — CONTINUED

BLOCK 2 · CREATIVE The ink rendering

⌚ 18 min

1. Set up with the pencil rendering and the subject in front of each saint. Ink commits — there is no eraser. Lightly pencil the big shapes first if needed, then ink.
2. Walk line weight: a thin line for distant or soft edges, a thick line for close or hard edges, varied pressure for the same line as it moves around a form. Demonstrate with one stroke on the board — thin, thick, thin.
3. Walk the three value techniques in ink: hatching (parallel lines, close together for darker), cross-hatching (a second layer, often at a different angle), stippling (dots, more for darker). Pick one and stick with it for this rendering.
4. Each saint inks his subject. Start with the outline at the right weight. Then build value with the chosen technique — leave the white paper for the lights; fill the darks with closely-spaced marks. Step back every few minutes to check the pattern.
5. Sign and date. This is rendering two of four. The ink rendering will look different from the pencil — that is the point of the four-method requirement.

REQ 3A

BLOCK 3 · CREATIVE The color rendering

⌚ 22 min

1. Each saint runs his third medium — paint, pastel, charcoal, or digital — per his Session 2 plan. The setup is the same: subject in front, single light source, the pencil and ink renderings as reference.
2. Walk a one-line key for each medium: watercolor is light to dark, never the other way (the white is the paper); acrylic and pastel build dark to light (paint the shadows first, the highlights last); charcoal smudges — lay tone broadly, then lift highlights with a kneaded eraser; digital is undo-friendly, so commit to fewer layers and use real values, not just hue.
3. Pick the technique that fits the medium: washes for watercolor; flat blocks then blending for pastel and charcoal; layered glazes for acrylic. Match the values from the pencil rendering — color does not replace value.
4. Step back at the halfway point. Squint. The color rendering should still read as the same subject as the pencil one — if it does not, the values are wrong, not the colors.
5. Sign and date. This is rendering three of four. The fourth medium is completed between Sessions 3 and 4 — bring all four to the portfolio review.

REQ 3A

SESSION 3 · INK, COLOR, AND THE CREATIVE DESIGN (PAGE 3 OF 3)

THE HOUR — CONTINUED

BLOCK 4 · CREATIVE **Start the creative design**

⌚ 10 min

1. Hand out the creative-design briefing. Three options: design a useful object (a tool, a stool, a container — drawn with measurements); tell a story across three to six images (a short comic or sequence); or design a logo for a real thing and explain its meaning.
2. Each saint picks one option and sketches it on the back of the briefing — rough thumbnails only, three or four versions. The point is to see options before committing.
3. Each saint shows his thumbnails to one other saint. The other saint asks one question: which one is clearest? Which one would a stranger understand? Adjust if the question lands.
4. Each saint names what he needs to finish the design between Sessions 3 and 4 — clean paper, color tools, time. Write the finish date on the briefing.

REQ 3B

BLOCK 5 · REFLECTION **Close — Schedule the visit**

⌚ 5 min

1. Hand the venue list around. Each saint picks one venue and writes the date he will visit it before Session 4 — museum, gallery, exhibit, or artist workshop. Parents drive; pairs of saints can visit together. The venue must be approved by the leader.
2. Confirm on each saint's BRC: 3a is partial-now (two more renderings done) and 3b is partial (creative design started). 3c is launched as an off-meeting task with a date.
3. Between now and Session 4: finish the fourth rendering, finish the creative design, visit the venue, and bring all of it to the portfolio review. Anyone who needs help finding a venue talks to the leader before he leaves.

AT THE CLOSE · DEBRIEF

1. Which of your two new renderings — ink or color — taught you the most about your subject?
2. Which creative-design option did you pick, and what is the one thing you want a viewer to understand from it?
3. What venue did you pick for the visit, and what made you pick it over the others?

☑ *Mark 3a partially after this session — two more of the four renderings are done; the fourth is between-sessions work and is verified at the portfolio review. Mark 3b as started. Record each saint's venue and visit date — 3c is the off-meeting requirement collected in Session 4.*

SESSION 4 · INTELLECTUAL CORE

⌚ 60 min target

The portfolio review and the field ahead

Show what was made, run a real critique, and name a path in art.

🎯 WALK AWAY WITH

- Has presented and verified all four renderings and the creative design piece
- Has discussed the venue visit with concrete observations
- Can name three careers in art and the training, cost, and one next step for the one he is most drawn to
- Has a signed BRC and one habit of making he plans to keep

📦 BRING / SET UP

- Every saint's four renderings, creative design piece, and venue-visit notes
- Table space and good light for laying work out; wall space or easels for pieces that hang
- Critique vocabulary card (one per saint)
- Half-sheets for the keep/drop reflection in the Close block
- Three printed sample art-career paths (with training, cost, and time) for reference
- BRC printouts (final review) and pens

🕒 THE HOUR

BLOCK 1 · DISCUSSION Opener — Lay it out

⌚ 5 min

Each saint sets out his four renderings, his creative design piece, and his venue-visit notes on the table. No talking yet — give the group three minutes to walk the room and look. Then sit. One line each: which piece in the room — not your own — caught your eye, and what one element or principle it used well.

SESSION 4 · THE PORTFOLIO REVIEW AND THE FIELD AHEAD (PAGE 2 OF 3)

THE HOUR — CONTINUED

BLOCK 2 · CREATIVE **The portfolio review**

⌚ 22 min

1. Each saint presents his work in turn. Two to three minutes, standing by his pieces. Walk: the subject and why you picked it, the four media in order, what each medium taught you, and the creative design piece — the option chosen and the meaning behind it.
2. Use the vocabulary card during presentations. Each saint names at least two of: line, value, shape, form, space, color, texture (the elements), or rhythm, balance, proportion, variety, emphasis, unity (the principles) — and points to where in his work he applied it intentionally.
3. The group asks two questions per presentation, using the card. One on technique ("How did you get that edge in the watercolor?") and one on meaning ("What does the logo mark stand for?"). No vague compliments — the card is there to keep the critique concrete.
4. Leader marks 3a and 3b against the work on the table — four distinct media completed for 3a, one creative-design option completed and explained for 3b. If a rendering is missing or the fourth medium is thin, the leader names a deadline before the Board of Review; no shortcut, no sign-off without the work.

REQ 3A

REQ 3B

BLOCK 3 · DISCUSSION **Walk the venue visit**

⌚ 13 min

1. Each saint, two minutes: the venue he visited, one or two specific works he stopped at, what medium and what era, and one specific thing he saw that he had not noticed in his own work — an edge handled a way he had not tried, a use of empty space, a value pattern, a brushstroke at close range.
2. Ask each saint: what surprised you? What did you stand in front of longer than you expected? Keep answers concrete — the name of a piece, the room it was in, what the lighting was like.
3. Tie back to the elements and principles. Each saint names one element or principle the artist used well, and how. Use the vocabulary card if needed.
4. Leader marks 3c after each saint's report. If the report is thin — a venue mentioned but no specifics — the saint goes back for a second look before sign-off.

REQ 3C

SESSION 4 · THE PORTFOLIO REVIEW AND THE FIELD AHEAD (PAGE 3 OF 3)

THE HOUR — CONTINUED

BLOCK 4 · DISCUSSION **Careers in art and what they cost**

⌚ 15 min

1. Name a wide spread of art careers on the board: studio fine artist, illustrator, graphic designer, animator, art teacher, art director, conservator, museum curator, industrial designer, comic artist, concept artist, photographer, sign painter, sculptor. The field is wider than "fine artist" or "graphic designer."
2. Each saint names three from the list (or three he knows about) and writes them on the back of the vocabulary card. For each, one line: what the job does, day to day.
3. Each saint picks the one he is most drawn to and writes more on it: the training required (high-school art classes, an art school or BFA, an apprenticeship, a portfolio); the cost in time and money; the experience that gets a first job (a portfolio, internships, contests, freelance work). Talk through three sample paths so saints can compare.
4. Each saint names the next step he could take this year — a class, a contest, a portfolio piece, a job-shadow with someone working in the field. Concrete, not aspirational.
5. Leader marks 4a after each saint can speak to three careers and one in real detail.

REQ 4A

BLOCK 5 · REFLECTION **Close — BRC sign-off**

⌚ 5 min

1. Walk the BRC with each saint, requirement by requirement. Mark what is done. Note anything outstanding with a concrete deadline before the Board of Review.
2. Each saint, one line: one habit of making he plans to keep — drawing daily, the value scale before pencil work, the line-weight pass before ink, the squint check from across the room. One thing he plans to drop — the shortcut that did not serve the work.
3. Leader gives one short, specific note to each saint by name: one piece of work he made this month that earned the badge.

AT THE CLOSE · DEBRIEF

1. Which of your four renderings taught you the most, and what specifically did it teach?
2. Which question from the critique vocabulary card was the hardest to answer about your own work?
3. What is the next step in art you wrote down — and when will you take it?

☑ *Mark 3a, 3b, and 3c after the portfolio review and venue reports. Mark 4a after the careers block. Anything outstanding gets a dated deadline on the BRC; final sign-off completes when the missing piece is submitted.*

HANDOUT 1 OF 2

FROM SESSION 2 — PLAN THE FOUR RENDERINGS

Value Scale & Pencil Techniques

Use during the pencil rendering. Build the value scale once on the back of your sheet before drawing — your eye calibrates to it.

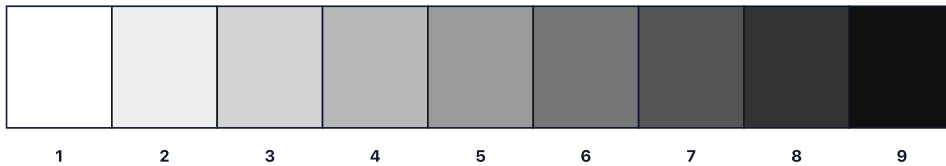
ART · DRAWING BENCH

Build the value scale before you draw.

Your eye calibrates to it. Without it, your darks come out too light every time.

1 NINE-STEP VALUE SCALE

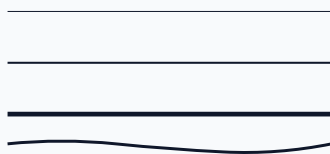
paper-white → darkest pencil



Box 1 is paper. Box 9 is the darkest the pencil will go — press, layer, build it.

Box 5 should look halfway. Squint at the row — if a step jumps, even it out before you start drawing.

2 LINE WEIGHT

**Thin line**

Distant edges, soft forms, background detail.

Medium line

Most outlines. The default for steady contour work.

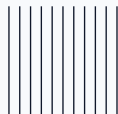
Thick line

Close edges, hard edges, the shadow side of a form.

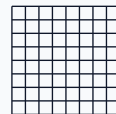
Varied line

One stroke that thins and thickens as the form turns.

3 FOUR SHADING TECHNIQUES

**Hatching**

Parallel lines.
Hard edges, clean
surfaces, fast tone.

**Cross-hatching**

Second layer at a
different angle. Build
darker tones in layers.

**Scumbling**

Small irregular marks
or circles. Rough
surfaces, organic forms.

**Blending**

Smudged with a finger
or tissue. Soft edges,
round forms, skin.

Match your darkest dark before your lightest light — the rest of the values fit between.

Print this handout for in-person reference during session 2 — plan the four renderings.

HANDOUT 2 OF 2

FROM SESSION 4 — THE PORTFOLIO REVIEW

Critique Vocabulary Card

Use during the portfolio review. Ask questions from the card — no vague compliments.

ART · CRITIQUE BENCH

Ask from the card. Skip vague praise.

Use one question from the left and one from the right for each piece on the table.

1 SEVEN ELEMENTS OF ART

LINE

A mark with length and direction.

Ask: Where is your heaviest line, and why does it sit there?

VALUE

Light to dark.

Ask: Where is the darkest dark, and where is the lightest light?

SHAPE

Flat, two-dimensional, bounded.

Ask: Which shape is the biggest, and what does it do for the piece?

FORM

Solid, three-dimensional, has volume.

Ask: Which edge is hard and which is soft, and how did you get the difference?

SPACE

The area around and between objects.

Ask: What is the empty space doing, and what would change if it were filled?

COLOR

Hue, tied to light. Cool to warm.

Ask: Where is the warmest color, and what is the coolest one near it?

TEXTURE

The feel of a surface, real or implied.

Ask: Where did you suggest a surface you cannot actually touch, and how?

2 SIX PRINCIPLES OF DESIGN

RHYTHM

Repetition with a pattern.

Ask: What repeats here, and where does the pattern break?

BALANCE

Visual weight evened out.

Ask: Cover the right half — does the left half still feel settled? Why or why not?

PROPORTION

The size of parts to the whole.

Ask: Which part is larger than life, and does that serve the piece?

VARIETY

Enough difference to hold the eye.

Ask: Where would another texture or value make the piece less monotonous?

EMPHASIS

One place the eye lands first.

Ask: Where does your eye go first, and what is doing the pulling?

UNITY

Everything looks like it belongs.

Ask: Which element ties the piece together, and which one stands apart?

How to run the critique

One question on technique, one on meaning.
No vague compliments. Point at the piece when you ask. The artist answers from the

Critique is for the work, not the maker. Use the vocabulary; cut the praise that does not point at something.

Ask one question on technique and one on meaning for every piece on the table.

Print this handout for in-person reference during session 4 — the portfolio review.