Be the Machine

An Unplugged AI Dream Remix

Teacher Manual | Grade 7 Visual Arts | Ontario Curriculum

Students learn how generative AI works by becoming the machine: drawing from a partner's prompt, rolling dice for randomness and building from a training bin of pictures. Along the way they meet Dada, Surrealism and Max Ernst, and finish with a hand-drawn Surrealist drawing that keeps their own idea at the centre.

Grade and strand	Grade 7, The Arts: Visual Arts
Curriculum	The Ontario Curriculum, Grades 1–8: The Arts (2009)
Length	8 lessons of about 60 minutes
Technology	None required. Optional AI round in Chapter 8.
Companion documents	Student assignment (7 pages); Artist Addendum (3 pages)

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How to use this manual. Chapters 1 to 6 are everything you need to teach the unit. Chapter 7 helps you adapt it. Chapter 8 is optional and only for classes where the board has approved an AI image tool. Student page numbers refer to the 7-page student assignment.

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1. Unit Overview

Generative AI can produce a polished picture in seconds, and Grade 7 students already live with it. This unit gives them a way to understand it from the inside before they use it. Working in pairs, they take turns as the "human AI," which makes the machine's hidden parts visible: prompts, training data, randomness, defaults and bias. The art history comes from artists who faced a new technology a century earlier. World War One was the first industrial war, fought with machine guns, poison gas, tanks and aircraft, and Dada and Surrealism grew out of artists' reaction against the machine-age logic that made that slaughter possible. Dada artists let chance choose their words. Marcel Duchamp argued that choosing was the art. Max Ernst built dream scenes from cut-up printed pictures, a lot like an AI working from its training data. Students finish with a hand-drawn Surrealist drawing in which their own idea leads.

Big ideas

• Artists have always borrowed; creativity lives in choosing, transforming and crediting.

• Generative AI remixes patterns from images people made. It only knows what it was trained on and what it is told.

• Clear communication, revision and critical checking are what make someone a thoughtful AI user.

• A person's own ideas, experiences and choices are what make a work theirs.

• Artists respond to the technologies of their time: Dada questioned the machines of World War One, and artists today question AI.

Essential questions

• How have artists responded to powerful new technology, then and now?

• When does borrowing become creating?

• What does an AI add to an idea, and what does it lose?

• Who is the artist when a machine helps make the picture?

• How do I make sure my ideas stay mine?

Unit at a glance

Lesson	Focus	Key product
1	Dada and how AI learns	Quick Check (before); default test; chance collage
2	Surrealism, sketch and prompt	Labelled sketch; Round 1 prompt card
3	Be the Machine: Round 1	Human-AI version; comparison notes
4	Prompt upgrade: Round 2	Revised prompt; second version; reflection
5	Surrealist drawing skills	Perspective and value practice; Remix Rule plan
6–7	Final Surrealist drawing	12" x 18" colour pencil drawing
8	Exhibition	Display; Liner Notes; AI skills self-check; Quick Check (after)

Marks (10,000): sketch and prompt 2,000 · Be the Machine rounds 2,000 · final drawing 4,000 · Liner Notes 2,000. See Chapter 6 for the rubric.

2. Ontario Curriculum Connections

Source: *The Ontario Curriculum, Grades 1–8: The Arts* (2009), Grade 7 Visual Arts. Expectation stems are quoted; the curriculum's examples are omitted.

Overall expectations

	By the end of Grade 7, students will:
D1 Creating and Presenting	apply the creative process to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies
D2 Reflecting, Responding, and Analysing	apply the critical analysis process to communicate feelings, ideas, and understandings in response to a variety of art works and art experiences
D3 Exploring Forms and Cultural Contexts	demonstrate an understanding of a variety of art forms, styles, and techniques from the past and present, and their sociocultural and historical contexts

Specific expectations

Expectation	Lessons	Evidence
D1.1 create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues, including opposing points of view	2, 3, 4, 6–7	Sketch, human-AI versions, final drawing; "who is the artist?" discussion
D1.2 demonstrate an understanding of composition, using multiple principles of design and the "rule of thirds", to create narrative art works or art works on a theme or topic	5, 6–7	Plan and final drawing (horizon on a third, emphasis, unity)
D1.3 use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose	2, 4, 6–7	Prompt cards written for a reader who sees only words; value and colour in the final
D1.4 use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges	1, 3, 4, 5, 6–7	Chance collage; drawing to a prompt under constraints; perspective; colour pencil
D2.1 interpret a variety of art works and identify the feelings, issues, themes, and social concerns that they convey	1, 2, 3	See, Think, Wonder; comparison notes, including assumptions
D2.2 explain how the elements and principles of design are used in their own and others' art work to communicate meaning or understanding	5, 8	Liner Notes; exhibition talk
D2.3 demonstrate an understanding of how to read and interpret signs, symbols, and style in art works	2, 5	Reading Surrealist symbols (Magritte's apple, Dalí's clocks); style chart
D2.4 identify and explain their strengths, their interests, and areas for improvement as creators, interpreters, and viewers of art	4, 8	Round 2 reflection; AI skills self-check; Quick Checks
D3.1 identify and describe some of the ways in which visual art forms and styles reflect the beliefs and traditions of a variety of cultures and civilizations	1, 2, Addendum	Dada as a reaction against World War One and its technology; global Surrealism
D3.2 demonstrate an understanding of the function of visual and media arts in various contexts today and in the past and of their influence on the development of personal and cultural identity	1, 3, 8	Artists questioning technology then (World War One) and now (AI); training data, consent and credit

Fundamental concepts (Grade 7)

Concept	Grade 7 content	In this unit
Elements of design	line; shape and form; space; colour; texture; value	Value shading for 3-D form; space through overlap and one-point perspective; frottage texture
Principles of design	contrast; repetition and rhythm; variety; emphasis; proportion; balance; **unity and harmony** (focus); movement	Three repeated colours tie the dream world together; emphasis on the student's main idea; proportion played with on purpose (wrong size)

The creative process

Stage	Where it happens
Challenging and inspiring	Lesson 1: Dada, the default test, chance collage
Imagining and generating	Lesson 2: Dada Hat or own list; rough sketch
Planning and focusing	Lesson 2 prompt; Lesson 5 Remix Rule plan
Exploring and experimenting	Lessons 3–4: human-AI rounds; Lesson 5 skills
Producing preliminary work	Lesson 5 planning sketch
Revising and refining	Lesson 4 Round 2; Lessons 6–7 studio
Presenting, performing, and sharing	Lesson 8 exhibition
Reflecting and evaluating	Comparison notes, Liner Notes, AI skills self-check

The critical analysis process

The comparison in Lessons 3 and 4 and the Liner Notes follow the process: **initial reaction** (first response to a partner's version), **description** (what was kept and lost), **analysis and interpretation** (what was assumed and why), **expression of an informed point of view** (which version is more me, who the artist is), and **consideration of cultural context** (Dada and World War One; training data and consent today).

Transferable skills

Skill	How students practise it
Critical thinking and problem solving	Diagnosing unclear prompts; spotting assumptions
Innovation, creativity, and entrepreneurship	Chance-based ideas; the Remix Rule
Self-directed learning	Planning and revising across rounds
Collaboration	Partner rounds and the kindness rule
Communication	Prompt writing; Liner Notes; exhibition
Global citizenship and sustainability	Global artists; consent and credit for creators
Digital literacy	How AI learns; privacy habits; bias

Cross-curricular connection

Prompt writing, comparison and Liner Notes build reading, writing and media literacy, connecting to the Grade 7 Language curriculum (2023), especially Strand A's focus on digital media literacy and Strand D, Composition.

3. Teacher Background

Dada (1916 to about 1924)

Dada began at the Cabaret Voltaire in Zurich in 1916, among artists who had fled the First World War. It was the first fully industrial war: machine guns, poison gas, tanks, aircraft and mass-produced artillery killed millions. The Dadaists blamed the faith in reason, progress and technology that had made such efficient killing possible, and they answered it with nonsense, chance and mockery. They did not simply reject machines; many borrowed machine imagery to mock it. Raoul Hausmann's *Mechanical Head (The Spirit of Our Age)* (c. 1920), a wooden dummy fitted with a ruler, tape measure and other gadgets, pokes fun at people who think like machines. Tristan Tzara wrote instructions for making a poem by cutting words from a newspaper, shaking them in a bag and copying them out in the order they were drawn. Jean Arp dropped torn paper squares and glued them where they fell. Hannah Höch cut up magazine photographs into photomontages that questioned politics and gender roles. Marcel Duchamp's readymades, such as *Bicycle Wheel* (1913) and *Fountain* (1917), argued that choosing and naming an object could be an artistic act.

Surrealism (from 1924)

Many Surrealists, including André Breton and Max Ernst, had lived through the war. Breton's *Surrealist Manifesto* (1924) turned Dada's interest in chance toward dreams and the unconscious mind, as an escape from the cold rationalism that had led to the war. Surrealists used games such as Exquisite Corpse and painted impossible scenes with careful realism so that they felt believable: Salvador Dalí's melting watches in *The Persistence of Memory* (1931), René Magritte's floating apple in *The Son of Man* (1964), and Giorgio de Chirico's empty squares and long shadows, which inspired the movement.

Max Ernst (1891–1976)

Ernst bridges the two movements. A Dada artist in Cologne, he became a leading Surrealist in Paris. In his collage novels, including *Une semaine de bonté* (1934), he cut up nineteenth-century engravings and recombined them into seamless dream scenes. He also invented **frottage** (rubbing pencil over textured surfaces) and used it in *Histoire naturelle* (1926). His method, building new images from a stock of existing pictures, is a useful way to explain how an AI uses training data.

Hip-hop sampling (from 1973)

At parties in the Bronx in 1973, DJ Kool Herc used two copies of a record to loop its drum break, the part dancers loved most. Producers later used samplers to borrow short pieces of old recordings and build new tracks from them. After court cases in the early 1990s, producers in the United States were expected to get permission and credit the original artists, often in an album's liner notes. It models the unit's rule: borrow, transform, credit.

How generative AI makes a picture

• **Training data.** An image generator is trained on a very large collection of pictures paired with text descriptions. Many of those pictures were made by artists who were never asked, which is the centre of current debates and court cases about consent, credit and copyright.

• **Prompts.** The model only receives the words it is given. It cannot see what the user imagines, so vague words are filled with its most common patterns.

• **Randomness.** Many image models start from random visual noise and refine it step by step toward the prompt. Because the starting noise changes, the same prompt produces a different picture each time.

• **Defaults and bias.** When the prompt leaves gaps, the model fills them with what appeared most often in its training data. This can reproduce stereotypes and get cultural details wrong.

• **Iteration.** Skilled users revise prompts, check outputs and credit what they use.

4. Preparation

Materials

Item	Quantity	Notes
Sketchbooks	1 per student	Evidence for every step
Magazines, catalogues, calendars	2 to 3 bins	The training bin; avoid student photos
Copyright-free art prints	20 to 40	Museum open-access collections are a good source
Dice	1 per pair	Post the style chart (Appendix C)
Paper bags	3 per table	For the Dada Hat
Scissors, glue sticks	Class set	For the human-AI rounds
12" x 18" drawing paper	1 per student plus spares	Final drawing
Colour pencils, rulers, erasers	Class set	Final drawing
Textured surfaces	A few per table	Wood, leaves, mesh for frottage
Index cards	3 per student	Prompt cards for Rounds 1 and 2

Before Lesson 1

[ ] Copy the student assignment (7 pages) and the Quick Check twice per student.
[ ] Build the training bin and sort it loosely by type (people, animals, places, objects, patterns).
[ ] Make a code list (for example 7A-01) and keep it offline. Codes let you shuffle prompt cards so partners draw from words alone.
[ ] Choose and preview images for Lessons 1, 2 and 5. Select a few artists from the Artist Addendum to include in every lesson.
[ ] Send the caregiver letter (Appendix A).
[ ] Plan pairs for Round 2 with care for personalities and support needs.

Suggested timeline

Week	Lessons
1	Lessons 1 to 3 (Dada and AI; sketch and prompt; Round 1)
2	Lessons 4 and 5 (Round 2; drawing skills and plan)
3	Lessons 6 to 8 (final drawing; exhibition)

5. Lesson Plans

Each lesson runs about 60 minutes. Timings are a guide. Teacher prompts are in quotation marks.

Lesson 1: Dada and How AI Learns

Expectations	D2.1, D3.1, D3.2
Learning goal	We are learning how Dada artists used chance and choice, and how AI learns from pictures.
Success criteria	I can explain one Dada idea. I can explain what training data is.
Materials	Quick Check; a World War One technology photograph; Hausmann's *Mechanical Head*; images of Duchamp's *Fountain* and *Bicycle Wheel*; Art et Liberté or another protest example; paper squares; glue; scrap paper

Minds On

(15 min) Quick Check (before). Then the **default test**: "In 30 seconds, draw a scientist." Hold drawings up. "What did most of us draw? Why might that be?" Explain that people and AIs both build defaults from what they have seen most.

Action

(30 min) Introduce Dada in Zurich, 1916, as a reaction against the machine-age war: show a photograph of World War One technology (tanks or gas masks) beside Hausmann's *Mechanical Head*. "What were these artists saying about technology?" Show *Fountain*: "Duchamp chose it and signed it. Is choosing art?" Short debate. Explain training data in plain words: an AI learns from millions of pictures people made. "Did those artists agree?" Compare with hip-hop sampling: producers borrow pieces of old songs and are expected to ask permission and give credit. Arp-style chance collage: drop paper squares from shoulder height and glue them where they land.

Consolidation

(15 min) Co-construct success criteria for the unit. Hand out codes. Exit card: "Dada artists questioned the technology of their time. One question I have about AI is…"

Differentiation: Read Quick Check aloud as needed; allow a verbal exit card. Enrichment: research one artist from the Addendum.

Assessment evidence: Quick Check (diagnostic); exit card; observation of debate

Lesson 2: Surrealism, Sketch and Prompt

Expectations	D1.1, D1.3, D2.1, D2.3
Learning goal	We are learning to turn an impossible idea into a clear prompt.
Success criteria	I can sketch and label an impossible thing. I can write a prompt using all five recipe parts.
Materials	Images of Dalí, Magritte and one Addendum artist (Lam, Varo or Koga); word bank; paper bags; index cards

Minds On

(10 min) See, Think, Wonder with *The Persistence of Memory* and *The Son of Man* beside a work by Lam, Varo or Koga. "What makes it feel like a dream?" Name the symbols.

Action

(35 min) Students choose Option A (Dada Hat) or Option B (their own list, trading allowed), pull three words by chance and sketch fast. They label parts with arrows. Teach the prompt recipe (subject, action, place, details,

mood and light) and model turning labels into a prompt. Students write Round 1 cards with their code, never their name.

Consolidation

(15 min) Pair-check a prompt card against the recipe. Collect cards.

Differentiation: Recipe reduced to subject, place and mood; first-language prompts with a partner who shares the language.

Assessment evidence: Sketch and prompt card (for learning); conferencing

Lesson 3: Be the Machine: Round 1

Expectations	D1.1, D1.4, D2.1, D3.2
Learning goal	We are learning how an AI turns words into pictures and what gets lost.
Success criteria	I can draw honestly from words alone. I can name what my partner's version kept, lost and assumed.
Materials	Shuffled prompt cards; dice; style chart; training bin; scissors; glue

Minds On

(10 min) Read the rules for the human AI and the kindness rule aloud. "Your job is an honest attempt. No jokes at anyone's expense." Model a 2-minute example from an unclear prompt.

Action

(30 min) Students draw from a shuffled card: roll the die for style, use only the words and the training bin, list every source. 15 minutes to draw. Return versions to the prompt writers using codes.

Consolidation

(20 min) Students complete the comparison table. Discussion: "What did the human AI assume that nobody said? Where did that come from?" Connect to the default test.

Differentiation: Pre-cut training-bin pieces; 20 minutes instead of 15; verbal comparison.

Assessment evidence: Human-AI version and sources list; comparison notes

Lesson 4: Prompt Upgrade: Round 2

Expectations	D1.3, D1.4, D2.4
Learning goal	We are learning to revise a prompt to get a better result.
Success criteria	I can find unclear words in my prompt and fix them. I can explain what improved.
Materials	Round 1 cards and versions; new index cards; dice; training bin

Minds On

(10 min) Show two Round 1 cards (with permission, codes only). "Which words were unclear? What details were missing?" Introduce the idea of a negative prompt: what must not appear.

Action

(35 min) Students revise their cards. Same partner, new die roll, 15 minutes. Return versions.

Consolidation

(15 min) Students answer "What got better? What still surprised me?" Link to real AI: revising is a normal part of using it well.

Differentiation: Sentence frames for revision ("I changed ___ to ___ because ___").

Assessment evidence: Revised card; reflection; AI skills self-check (first pass)

Lesson 5: Surrealist Drawing Skills

Expectations	D1.2, D1.4, D2.3
Learning goal	We are learning to make an impossible scene look real.
Success criteria	I can draw one-point perspective with a horizon line. I can shade to show form. I can plan with the Remix Rule.
Materials	De Chirico's *The Mystery and Melancholy of a Street* (1914); an Ashoona drawing; rulers; textured surfaces

Minds On

(10 min) Find the vanishing point and long shadows in de Chirico. Look at how Shuvinai Ashoona uses coloured pencil and stacked spaces.

Action

(35 min) Demonstrate horizon line on a third (rule of thirds), vanishing point and orthogonals; a light source and value shading on a cube and sphere; one Surrealist move. Students plan with the Remix Rule: keep my idea, borrow one idea from my partner's version and redraw it my way, bring back one thing it missed, add one Surrealist move.

Consolidation

(15 min) Teacher approves one plan per student.

Differentiation: Printed perspective grids; reduced Remix Rule (keep and borrow).

Assessment evidence: Practice page; approved plan

Lesson 6–7: Final Surrealist Drawing

Expectations	D1.1, D1.2, D1.3, D1.4
Learning goal	We are learning to create unity in a Surrealist drawing.
Success criteria	My idea leads. I use perspective and value. I repeat three colours across the page. My work is finished and hand-drawn.
Materials	12" x 18" paper; colour pencils; rulers; textured surfaces

Minds On

(5 min each day) Mini-lessons: layering and blending colour pencil; burnishing; choosing three repeated colours for unity.

Action

(45 min each day) Studio time. Confer with each student about their move and their unity colours. Mid-point peer feedback: two stars and a wish.

Consolidation

(10 min each day) Gallery glance: "Whose work shows unity well? How?"

Differentiation: 9" x 12" paper; chunk the drawing into zones; extra time.

Assessment evidence: Observation and conferencing; final drawing (of learning)

Lesson 8: Exhibition

Expectations	D2.2, D2.4, D3.2
Learning goal	We are learning to explain our choices and give credit.
Success criteria	I can title my work, credit my partner and explain who the artist is.
Materials	Display space; Liner Notes page; Quick Check

Minds On

(10 min) Set up the chain: sketch, prompt cards, human-AI versions, final drawing. Optional: open with a chance-poem reading in the spirit of the Cabaret Voltaire.

Action

(30 min) Gallery walk with sticky-note feedback. Students write titles and Liner Notes and complete the AI skills self-check.

Consolidation

(20 min) Quick Check (after). Students compare it with their first attempt and write what changed most.

Differentiation: Scribe or record Liner Notes.

Assessment evidence: Liner Notes (of learning); Quick Check comparison; self-check

6. Assessment and Evaluation

Assessment follows *Growing Success* (2010). Assessment **for** learning: Quick Check, sketch, prompt cards, comparison notes, conferencing. Assessment **as** learning: Round 2 reflection, AI skills self-check, peer feedback. Assessment **of** learning: final drawing and Liner Notes. Base evaluations on the most consistent, more recent evidence, using observation, conversation and product.

Rubric

Component (category)	Level 1	Level 2	Level 3	Level 4
Sketch and prompt (Thinking) 2,000	Idea and prompt show limited effectiveness; recipe parts mostly missing	Some effectiveness; some recipe parts used	Considerable effectiveness; clear prompt using most parts	High degree of effectiveness; inventive idea; precise prompt using all five parts; no personal information
Be the Machine (Thinking; K/U) 2,000	Limited comparison; Round 2 largely unchanged	Some specific notes; some revision	Considerable detail on what was kept, lost and assumed; clear revision	Insightful notes on misses and assumptions; Round 2 clearly improved; sources listed
Final drawing (Application) 4,000	Applies perspective, value and unity with limited effectiveness	…with some effectiveness	…with considerable effectiveness	…with a high degree of effectiveness; the student's idea clearly leads; Surrealist move used purposefully
Liner Notes (Communication) 2,000	Communicates choices with limited clarity	…with some clarity	…with considerable clarity	…with a high degree of clarity; credits partner; uses design vocabulary

Level 4: 80–100% · Level 3: 70–79% · Level 2: 60–69% · Level 1: 50–59% · R: below 50%. Grade 7 reports a percentage: divide total marks by 100.

Learning skills and work habits

Learning skill	Look for
Responsibility	Keeps codes private; brings sketchbook; meets studio deadlines
Organization	Keeps prompt cards, versions and plan together
Independent work	Uses the recipe and Remix Rule without prompting
Collaboration	Makes honest, kind human-AI attempts; gives useful feedback
Initiative	Tries an Addendum artist or a second move
Self-regulation	Revises after feedback; reflects on what changed

Quick Check answer key

1. b (a dream or impossible world) 2. a (the words you give an AI) 3. c (training data) 4. b (randomness) 5. c (subject, place, style and mood) 6. a (chance) 7. b (the vanishing point). The open question is not scored. Look for movement from "the AI made it" toward ideas about the user's choices, training data and credit. Compare confidence ratings before and after to show growth.

7. Inclusion, Safety and Wellbeing

Universal Design for Learning

- **Multiple means of representation:** images first, word bank and glossary, modelled examples, read-aloud.
- **Multiple means of action and expression:** draw, collage, speak or write answers; record Liner Notes.
- **Multiple means of engagement:** chance and choice (Option A or B), partner work, a wide range of artists.

Accommodations and modifications

Need	Support
IEP accommodations	Extra time; 9" x 12" paper; scribe or recording; chunked tasks; printed perspective grids
Fine motor	Pre-cut training-bin pieces; thicker pencils; collage element in the final if the IEP requires
Attention and executive function	Visual checklist; timers; Friday check-ins
Modified expectations	Reduce the recipe to subject, place and mood; Remix Rule to keep and borrow
English language learners	Use STEP to set expectations; first-language prompts with a partner who shares the language; visual word bank; sentence frames
Enrichment	Two-point perspective; a second Surrealist move; a negative prompt; a Dada-style manifesto on human ideas and machines

Culturally responsive and relevant pedagogy

Use the Artist Addendum in every lesson so students see Surrealism and remix as global practices. Present Indigenous and Inuit artists on their own terms and in their own words; they are included for connections to transformation and remix, not as Surrealists. Option B lets students bring their own words, languages and references. Invite, never require, personal or cultural content.

Safety and wellbeing

- **The default test** stays light and curious, never about any student. Point out that people make the same assumptions an AI does.
- **Privacy as a habit:** even with no AI tool, students keep names, faces, schools and real places out of prompts.
- **Kindness rule:** human-AI drawings are honest attempts; no mocking.
- **Dreams are optional:** students invent impossible worlds and never have to share a real dream. Eyes, teeth and snakes are normal Surrealist imagery; if a sketch raises a concern, follow up privately through school supports.
- **Preview images:** some works by Duchamp, Ernst, Kahlo, Mutu and Monkman need careful selection.

8. Optional: Adding a Real AI Round

Once students understand the machine from the inside, a real tool can become one more round. The companion unit **AI Dream Remix** follows this flow: sketch, teacher-run AI version, comparison, final work. Use it only where your board has approved a tool.

Requirements

• **Board-provided or school-approved tool on a staff account.** Students do not log in; most image tools set minimum ages. In the TDSB, Canva is a board-provided tool; use its image feature only if it is enabled for your account.

• **Text only.** Type the student's prompt card. Never upload or photograph student drawings.

• **Privacy.** Use codes, not names. Remove identifying details. Follow Ontario's MFIPPA and your board policy (in the TDSB, Policy P094, Freedom of Information and Protection of Privacy).

• **Screen every image** before students see it; regenerate anything disturbing. Surreal prompts with eyes, hands and bodies can drift into unsettling results.

• **Print** small reference cards; devices stay closed during studio time.

• **Tell families** with an updated caregiver letter, and check your board's current guidance on generative AI and copyright.

How it fits

Run the real round after Lesson 4, using each student's revised prompt card. Students add one row to their comparison: **human AI vs real AI**. What did each keep, lose and assume? Which was more like them? The final drawing and Remix Rule stay the same; students may borrow one idea from either version, with credit.

Appendix A: Caregiver Letter

Dear families,

Over the next three weeks, our Grade 7 class is studying Dada and Surrealism and learning how artificial intelligence (AI) makes pictures. We will not use any AI tools. Instead, students take turns acting as the "AI" for a partner: drawing only from written instructions, rolling dice to add randomness, and building from a bin of magazine pictures that stands in for the data an AI learns from.

Students will learn how AI works, why it sometimes repeats stereotypes, why giving credit matters, and how to write clear instructions and check results. They will also practise keeping personal information private. The unit ends with a hand-drawn Surrealist drawing in coloured pencil that keeps each student's own idea at the centre.

You can help by asking your child: "Who is the artist when a machine makes a picture?" Please reach out with any questions.

[Teacher name]

Appendix B: Prompt Recipe (poster)

Part	Ask yourself	Example
Subject	What is the main thing?	a giant hand with an eye in the palm
Action	What is it doing?	reaching out of the ground
Place	Where is it?	in a desert at night
Details	What else must be there?	a green snake wrapped around the wrist
Mood and light	How should it feel?	spooky, with blue moonlight
Never include	Private information	names, faces, school, real places near home

Appendix C: Style Chart (roll the die)

Die	Style	Die	Style	Die	Style
1	Realistic	3	Soft and dreamy	5	Dark and dramatic
2	Cartoon	4	Collage	6	Bright and bold

Appendix D: Glossary

Term	Meaning
Dada	An art movement begun in Zurich in 1916, in reaction to World War One and the machine-age thinking behind it, that used chance, nonsense and everyday objects to question art and society
Surrealism	A movement begun in 1924 that painted dreams and impossible scenes with careful realism
Readymade	An everyday object chosen and presented as art (Duchamp)
Frottage	Rubbing pencil over a textured surface to make an image (Ernst)
Prompt	The words given to an AI to describe what to make
Training data	The large collection of existing pictures and text an AI learns from
Randomness (seed)	Chance built into AI, so the same prompt gives different results
Default	What an AI or a person assumes when not told
Bias	A pattern of unfair or one-sided assumptions, often from unbalanced training data
Iteration	Revising and trying again to improve a result
Attribution	Giving credit for what you borrow
Sample	A short piece of an existing recording reused in a new track (hip-hop)
Liner Notes	Album credits that list every sample and contributor; in this unit, the student's artist statement
Unity and harmony	When all parts of an artwork look like they belong together
Value	How light or dark something is
Vanishing point	The point on the horizon where lines going back appear to meet

Appendix E: Report Card Comment Starters

• [Name] created a Surrealist drawing in which their own idea clearly leads, using one-point perspective and value to make an impossible scene believable.

• [Name] explained how an AI uses training data and randomness, and identified specific assumptions in a partner's version of their prompt.

• [Name] revised a prompt with precise details and explained how the result improved.

• Next step: [Name] will repeat key colours across the page to create stronger unity and harmony.

• Next step: [Name] will use design vocabulary to explain artistic choices and give credit for borrowed ideas.

Appendix F: Sources

Ontario Ministry of Education. *The Ontario Curriculum, Grades 1–8: The Arts* (2009).
Ontario Ministry of Education. *Growing Success: Assessment, Evaluation, and Reporting in Ontario Schools* (2010).
Ontario Ministry of Education. *The Ontario Curriculum, Grades 1–8: Language* (2023).
Ontario Ministry of Education. *Steps to English Proficiency (STEP)*.
Toronto District School Board. Policy P094, Freedom of Information and Protection of Privacy; Digital Learning Tools (tdsb.on.ca).
Artist Addendum: Widening the Circle (companion document), with gallery sources for each artist.