Visual Arts 9

Guide

Visual Arts 9

Visual Arts 7–9:
Curriculum Framework

Implementation Draft, September 2011

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Introduction

The Nature of Arts Education

The modules in Visual Arts 7–9 were developed within the framework of *Foundation for Atlantic Canada Arts Education Curriculum* (2001). This document describes the nature of arts education as follows:

> The arts have been part of the human experience throughout history and are embedded in daily life.
>
> Dance, drama, music and visual arts are vehicles through which people make meaning of the complexities of life, and make connections among and between themselves and others. The arts offer enjoyment, delight, and they stimulate imagination. They provide a common thread of understanding across generations. In short, the arts describe, define, and deepen human experience in ways that are both personal and global, real and imagined.
>
> There are key aspects of arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the achievement of essential graduation learnings. The internal experience that is an intrinsic, vital part of arts learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a dramatic work that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most important in their early life.

The Nature of Visual Arts

Throughout history, the arts have provided processes that nurture personal growth and celebration of the universal connections among individuals. Visual arts enables learners to know themselves, experience the natural and created worlds, and create dynamic new worlds in ways that are both personal and global, real and magical. The development of aesthetic awareness is intrinsically related to learning in, through, and about visual arts. However, visual arts also nurtures the development of a broad range of cognitive, language, personal, and social skills.

Rationale for Visual Arts Education

Visual arts provide a basic learning tool. Visual arts makes specific and essential contributions to intellectual and aesthetic development, the education of feeling, the exploration of values, the development of physical and perceptual skills, and personal and social education.

Visual arts provide ways of knowing and expressing. It is a dynamic part of our life and culture, providing insights and awareness as well as pleasure and enjoyment. Visual arts also enable a sense of community within a school, playing a significant role in the development of a vibrant learning culture. Visual arts simultaneously engage the learner's mind, body, and spirit.

The fundamental belief that underlies this curriculum is that visual arts provides a range of unique experiences that are essential for the development for all students. The challenge for schools is to devote time and resources to visual arts at all levels, so that students may experience a broad range of cumulative visual arts experiences in a regular, planned, and co-ordinated way.

Intelligence theories indicate that all human beings possess several types of intelligence, each one a potential way to create meaning. While all learners possess the potential to develop each of these, every learner has strengths and aptitudes in certain areas.

While visual arts education develops spatial intelligence, it can also develop several other intelligences: bodily-kinesthetic, linguistic, logical-mathematical, interpersonal, intrapersonal, naturalist, and musical. It is also important to note that an education in visual arts can contribute to the development of knowledge, skills, and attitudes that allow students to create, understand, and develop meaning in other areas of the curriculum.

The Nature of Visual Arts 7– 9

The delivery of an effective visual arts curriculum at the junior high school level is dependent on the teacher's understanding of and appreciation for the variety of abilities of the students in the visual arts class. Visual Arts 7, Visual Arts 8, and Visual Arts 9 were developed for those students who want to continue their visual arts education beyond grade 6. The junior high curriculum for Visual Arts, therefore, focuses on

- expanding each student's knowledge base
- building skills in visual arts to provide students with the necessary tools for self-expression
- extending the range of visual arts strategies each student uses to construct meaning
- extending the range of situations that each student can create, interpret, and respond to
- providing consistent challenge and support to enable students to grow beyond their current level of creativity to one of increasing experience and maturity

Key Features of Visual Arts 7– 9

This curriculum is defined in terms of outcomes.

The identification of outcomes clarifies for students, teachers, parents, and administrators specific expectations of what students should know, be able to do, and value as a result of their learning in visual arts.

This curriculum is designed to nurture the development of all students.

This curriculum recognizes that learners develop and learn at different rates and in different ways. In recognizing and valuing the diversity of students, the learning environment should allow for a range of learning preferences, teaching styles, instructional strategies, and learning resources. Children's lives are shaped by issues of social class, race, gender, and culture. Learning contexts and environments must affirm the dignity and worth of all learners.

This curriculum provides a framework for making connections with other subject areas.

This curriculum recognizes the importance of students working *in* and *through* visual arts. As students develop specific skills, understandings, and confidence in visual arts, they learn to make connections with other subject areas, thus engaging in a kaleidoscope of learning experiences.

This curriculum emphasizes the importance of students' active participation in all aspects of their learning.

Visual arts curriculum engages students in a range of purposeful and inventive experiences and interactions through which they can develop the processes associated with art making and viewing, and reflecting on and responding to their own and others' art.

This curriculum emphasizes the personal, social and cultural contexts of learning and the power that art making has within these contexts.

This curriculum promotes self-esteem and self-understanding as well as appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Since art making is an unmistakable extension of personal identity and a defining feature of culture, it is critical that the curriculum respect, affirm, understand, and appreciate personal and cultural differences in all aspects of learning.

This curriculum provides a basis for assessing learning in and through visual arts.

This curriculum engages students in reflective, analytical, and critical thinking about their learning in and through visual arts. The use of a variety of assessment strategies will help teachers address students' diverse backgrounds, learning styles, and needs and will
provide students with multiple opportunities to demonstrate their progress toward achievement of the designated learning outcomes. This document includes suggestions for a collaborative assessment process that involves all participants and affords learners opportunities to celebrate their successes and to learn from their mistakes. This continuous, comprehensive assessment process can be a powerful tool to enhance student learning when it is an integral part of that learning.

Who Should Teach Visual Arts 7– 9

Visual arts engage students emotionally, physically, intellectually, imaginatively, aesthetically and socially. It is a learner-centered approach. Visual arts education provides opportunities for all students to experience, understand, and value visual arts within a supportive and nurturing environment. Visual arts require a balance of knowledge, skills and attitudes that stretches the students' creativity, expressiveness and human spirit.

Visual Arts must be taught by a teacher who has knowledge and experience in art. Ideally, it should be taught by someone who has a solid understanding of pedagogy in visual arts, with a background in visual arts methodology courses. When assigning teachers to teach Visual Arts 7– 9, it is important that administrators understand that someone who has experience in an art medium may not necessarily be qualified to teach this course. The teacher who teaches visual arts, regardless of his/her background must make a commitment to additional professional development to enhance his/her understanding of visual arts education. Such opportunities include but are not limited to

- workshops offered by visual arts organizations and institutions such as the Nova Scotia Arts Teachers' Association, the Art Gallery of Nova Scotia, Visual Arts Nova Scotia
- summer institutes
- university courses in visual arts education
- mentorship programs as offered by individual boards

The visual arts teacher must motivate students, thereby enhancing their self-esteem through visual arts. The teacher encourages students to think, solve problems, act openly, take risks, create from nothing, question, and learn from what has already been created. The approach is similar to that used in the other arts disciplines (dance, drama and music). Community resources (i.e. local artists, art galleries, "Artists in Schools" program) can enhance instruction in Visual Arts 7– 9.

The Modular Approach

The Visual Arts 7 curriculum comprises three modules
- Mixed Media (required)
- Painting
- Drawing and Printmaking

These modules are not sequential, although it is strongly recommended that all students begin with the Mixed Media module. This module reviews and reinforces the concepts and skills taught in Visual Arts Primary – 6 and prepares students for the learning activities they will experience in the other modules.

The Visual Arts 8 curriculum comprises four modules:
- Introduction to Drawing (required)
- Introduction to Design and Technology
- Relief – The Bridge to Sculpture
- Sculpture – Construction and Assemblage

The Visual Arts 9 curriculum comprises three modules:
- Painting With Acrylics
- Contemporary Art Trends
- Nature and the Built Environment

It is intended that Visual Arts 7, Visual Arts 8, and Visual Arts 9 should be taught for 60 minutes every other day. If this is the case, each module will take one third of the year to complete, allowing for three modules per year. It is recognized that this schedule may not be possible in all schools, and therefore alternate scheduling should be designed. For example, in grade 7 if only 60 minutes of instruction per week is available, schools may consider offering

- Mixed Media and one other module
- Mixed Media and the first two units of another module

Schools may experience challenges in offering visual arts along with other electives (music, band instruments, technology education, and family studies). It is recommended that the administration work with arts teachers and other staff members to ensure a positive and fulfilling experience for all students. Creativity and flexibility with scheduling will be key, and the following examples provide suggestion for schools to consider.

- Offering the same module three times to three different groups of students
- Schedule one term each of technology education, family studies, and visual arts
- Have one group of students complete three visual arts modules

Planning and Implementing

Planning for Instruction

Visual Arts 7– 9 strives for a high level of artistic understanding and achievement. However, because of the range of abilities of students in the junior high visual arts programs, whose prior experiences may vary, success should not be measured by making comparisons between students but rather by the individual accomplishments of the students as they work to achieve the outcomes. The suggestions for learning and teaching emphasize understanding, practical skills, and the ability to apply knowledge. In some cases, the program may need to be modified to accommodate students who have special needs.

As teachers prepare these modules, they will discover that the suggestions for teaching, learning and assessment vary in length and offer a range of ways for students to experience visual arts. Although suggested times are given for each unit, in some cases it may take longer to complete the unit. In others, teachers may choose to do only some of the suggested activities. Indeed, often a range of suggestions are made for a particular learning component and it is intended that teachers select those that are most appropriate for their students. In situations where students do not have a strong background there may be a need to spend more time doing preliminary work to ensure success for all. In these situations, teachers need to be aware that the suggested times, including those given for the complete module, may need to be adjusted to allow all students to achieve all the outcomes.

Within each module there are units of work that focus on a particular aspect of the subject of the module. An estimated number of hours for each unit is provided so teachers have a sense of how to plan the activities. However, teachers must use discretion and exercise flexibility with the length of each unit, realizing that all outcomes for at each grade level must be achieved.

As teachers plan, they should look for commonalities among the outcomes, and provide opportunities for the students to make broader connections in visual arts. The learning experiences may be short activities to review or develop specific skills, or larger projects that take several classes to complete.

Knowledge of the creative process is at the heart of planning lesson sequences. This process focuses on the expression of ideas and has meaning beyond the final product. It is the means by which students learn. Though there are many times when a teacher wants students to practice a skill or technique, whenever students apply knowledge, use techniques, express ideas, or solve design problems, they should engage in creative problem solving. See Appendix B for a graphic representation of the creative process in visual arts. Teachers should encourage students to include each stage of this process in their art making.

Advance Planning

In planning the junior high visual arts program, it is effective if teachers have opportunities to collaborate with colleagues and discuss the curriculum. Because there is usually only one art educator in each junior high school, this may not be possible within the school setting. However, it may be beneficial to collaborate with other arts educators within the region. Often, the best planning takes place informally when art teachers get together, and is particularly important when implementing a new curriculum.

A planning chart is provided in Appendix E to record information and ideas in eight different areas:

- Essential Questions/Focus: includes the key questions and outcomes upon which instruction is based
- Essential Terms/Vocabulary: may include the terms and vocabulary identified in the suggestions for learning and teaching
- Content: includes topics and concepts pertaining to visual arts
- Skills: specific skills and strategies you want students to develop as a result of the learning experiences
- Assessment: an outline or plan of assessment that identifies how to collect data about students learning
- Learning Experiences: some of the specific organizational methods of instruction
- Notes for Differentiation: suggestions for ways to differentiate the learning experience in order to meet the needs of diverse learners
- Resources: resources you plan to use for whole-class instruction

Appendix E: Planning Chart

	Grade 7	Grade 8	Grade 9
Essential Questions or Focus			
Essential Terms and Vocabulary			
Content			
Skills			

In *Visual Arts 7–9: Appendices*, teachers will find a range of assessment forms, including rubrics and checklists. It should be noted that these are samples that may apply to a specific module, but that could be adapted for another module, or another grade level. Once again, teachers should be flexible as they design strategies for assessment.

Equity and Diversity

In recognizing and valuing the diversity of students, the education system allows for a range of learning styles, teaching styles, instructional strategies, and resources. Learning context should be adapted to meet the needs of students with different backgrounds, interests, and abilities, and to provide ongoing opportunities for all students to engage in new learning based on their previous success.

The visual arts class can be a safe environment for those students who experience challenges in other areas of learning. While participation for students with emotional, physical, or cognitive disabilities may be limited, art teachers should be aware that the experiences they are providing could have a strong impact on the personal development of these students, although this may not be explicit or measurable.

Students' development as learners is shaped by many factors, including gender, social and cultural backgrounds, and the extent to which individual needs are met. In designing learning experiences in visual arts, teachers should consider the learning needs, experiences, interests and values of all students.

This visual arts curriculum is inclusive and designed to help all learners reach their full potential through a wide variety of learning experiences. The curriculum seeks to provide all students with equal learning opportunities. It also recognizes that students develop and learn at different rates and in different ways. It is important for teachers to build in adaptations for those students who may be experiencing difficulty. Similarly, there may be students who have a strong background and need additional enrichment opportunities that allow them to go deeper in their learning. Adaptations may take the form of an adjustment to the length of the lesson, or extensions to the lesson that will challenge the students.

Differentiating Instruction

Differentiation of instruction becomes very important in a classroom because we know each classroom has such a diverse range of learners. On the one hand, differentiation will allow students who struggle to be supported adequately in meeting the outcomes; on the other, differentiation provides greater challenge for those who need it.

Differentiation is not about creating individualized programs for each student in the classroom. It occurs within the outcomes themselves. It is also not about establishing permanent homogeneous groups in which students work. Differentiation is about flexibility and understanding students well enough that instruction can be responsive to their needs. When students are provided with multiple exposures to a concept, in multiple ways, there is a greater chance of meeting the needs of more learners, and a greater chance of students successfully meeting outcomes.

In recognizing and valuing the diversity of students in the visual arts class, teachers should consider ways to

- provide an environment and design learning experiences to affirm the dignity and worth of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- adapt classroom organization, teaching/learning/assessment strategies, time, and learning resources to address learners' needs and build on their strengths
- design teaching/learning/assessment strategies that are integrated with each other so that it is difficult to distinguish each as separate components of a lesson
- design learning and assessment tasks that draw on learners' strengths and abilities
- provide opportunities for learners to work in a variety of leaning contexts, including mixed-ability groups
- identify and respond to diversity in students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes in visual arts
- ensure that learners use strengths as a means of tackling areas of difficulty
- offer students multiple and varied avenues to learn, create, and present their work
- reflect on and offer students diverse opportunities to demonstrate their learning
- celebrate the accomplishments of learning tasks, especially tasks that learners believed were too challenging for them

The Teaching Process

Learning is not something that happens simply by osmosis. It is not enough to surround students with art work, materials, and computers and hope that they develop the necessary skills as artists. While students will develop and learn many things on their own, it is important that in the visual arts classroom teachers provide explicit instruction in a variety of areas. The level of support this instruction provides will vary depending on the needs of each student. Ultimately, the goal of the teacher is to decrease the level of support provided until the student is able to engage in the learning experiences independently and successfully. This requires supportive instruction that ranges from directed to supported, and finally to independent learning.

Direct Instruction

Direct instruction is essential in every class. This kind of instruction might be necessary to introduce a new or difficult concept or to ensure that the entire group receives a common message. Direct instruction is also helpful in showing students how to exercise a particular skill. It is important, however, that direct instruction be followed with supported instruction in situations where the student is still developing the necessary skills or when the concept is difficult. Telling and modeling are two different kinds of instruction.

Supportive Instruction

Supportive instruction goes beyond simply telling or showing students how to do something. This kind of instruction allows you to provide some assistance to students as they work toward independence.

Independent Learning

Independent learning is the ultimate goal. It is at the independent stage that students are able to demonstrate and apply understanding of concepts and skills. They are able to complete a task without support from the teacher. The challenge most teachers face is the tendency to move from telling students what to do to expecting them to complete the work independently. For many students, this leap is too great, and as a result they experience frustration and a lack of success. By gradually releasing responsibility, this problem can be alleviated.

The Physical Environment

The visual arts curriculum requires a combination of art-making and viewing space, with adequate opportunity for both individual and group learning, with easy access to equipment and materials, including computer technology. The art room must be safe for students and teachers in terms of air quality, and there must be adequate and effective lighting for art making. Within this context, the following chart outlines considerations for the safety and effectiveness of the art room itself. These suggestions are intended to provide flexibility for a range of situations while at the same time outlining parameters for safe and unsafe facilities. Please see *Visual Arts 7–9: Appendices*, Appendix D: The Art Classroom. This appendix also contains additional information on how to set up the art classroom and lists appropriate materials and supplies.

Course Design

Essential Graduation Learnings

The Atlantic Provinces worked together to identify the abilities and areas of knowledge considered for students graduating from high school. These are referred to as Essential Graduation Learnings (EGLs). Details may be found in the document, *Public School Programs*.

Some examples of learning in Visual Arts 7 that help students move toward attainment of the EGLs are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts. By the end of Visual Arts 7, students will be expected to

CM 1.5 explore how the elements of art affect meaning in their own artwork and the art of others
PR 6.4 engage in critical reflective thinking as part of the decision-making and problem-solving
        process

Citizenship

Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context. By the end of Visual Arts 7, students will be expected to

UC 3.1 explore how visual images influence their daily lives, including mass media and popular
        culture
UC 5.2 use experiences from their personal, social, cultural, and physical environments as a
        basis for visual expression

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively. By the end of Visual Arts 7, students will be expected to

CM 2.3 reflect on their artwork, identifying strengths and areas for improvement
CM 2.4 acknowledge and respect individual approaches to and opinions of art

Personal Development

Graduates will be able to continue to learn and pursue an active, healthy lifestyle. By the end of Visual Arts 7, students will be expected to

PR 6.2 constructively critique their own work and the work of others
PR 8.3 consider feedback from others to examine their own works in light of their intention

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts. By the end of Visual Arts 7, students will be expected to

CM 1.1 select and apply design principles and the elements of art to achieve composition
PR 6.2 constructively critique their own work and the work of others

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems. By the end of Visual Arts 7, students will be expected to

PR 7.3 explore the sensory qualities, their meaning, and messages conveyed through the use of various media and technologies
PR 7.4 realize the direct influence expanding technology has had and continues to have on the individual and society

It must be noted that the term **technology** is often misunderstood. It does not refer solely to computer-related materials and processes. *Foundation for the Atlantic Canada Arts Education Curriculum* provides the following explanation of the term **technology** as it applies to the arts:

Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. It is a means to use skills and imagination in the creation of aesthetic objects, environments, or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute a technology. It is only when people use these tools and devices to effect a change that we can call them a technology.

Since the arts are always about the processes of presentation and representation, they are able to utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology

from any period of history if it is suitable. The final presentation of the artwork is strongly influenced by the technologies of production. When an artist engages in an artmaking process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

GCOs (General Curriculum Outcomes)

The outcomes for Visual Arts 7–9 are divided into three strands: Creating, Making and Presenting; Understanding and Connecting Contexts of Time, Place and Community; Perceiving and Responding. Eight general curriculum outcomes (GCOs) guide instruction, and these are consistent across all arts disciplines. The following chart provides an overview of the eight GCOs, along with a brief description of each. Additional information may be found in *Foundation for Atlantic Canada Arts Education Curriculum (2001)*.

Strand	GCO	*Students will be expected to*	What This Means
Creating, Making and Presenting	#1	explore, challenge, develop and express ideas using the skills, language, techniques and processes of the arts	become literate in an arts discipline
	#2	create and/or present, collaboratively and independently expressive products in the arts for a range of audiences	demonstrate what they have learned
	#3	demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture	understand that arts are integral to all cultures

Strand	GCO	*Students will be expected to*	What This Means
Understanding and Connecting Contexts of Time, Place and Community	#4	respect the contributions to the arts of individuals and cultural groups in local and global context, and value the arts as a record of human experiences and expression	appreciate the arts in world cultures and in historical contexts
	#5	examine the relationship among the arts, societies and environments	recognize the importance of arts in all aspects of life

Strand	GCO	*Students will be expected to*	What This Means
Perceiving and Responding	#6	apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works	examine how art work is created
	#7	understand the role of technologies in creating and responding to expressive works	Show the power of technology in the arts
	#8	analyze the relationship between artistic intent and the expressive work	Articulate the meaning behind an artwork from the artist's perspective

SCOs (Specific Curriculum Outcomes)

The general curriculum outcomes provide the big picture by identifying the areas of importance and an overall direction for instruction. At each grade level more specific direction is required and can be found in the specific curriculum outcomes (SCOs). Each of these outcomes is one step in a series of steps toward achieving success. These grade-specific outcomes articulate what students at that grade level should know and be able to do as a result of instruction provided.

The following charts provide the SCOs for Visual Arts 7, Visual Arts 8, and Visual Arts 9. Each of these learning outcomes is written in action-oriented language and focuses on what students should be demonstrating at a particular grade level. The outcomes are written so that teachers can easily use them as descriptors in a checklist, to guide observation, and to plan instruction.

In some cases, the learning outcomes are the same for more than one grade level. This is indicated by a box that spans two or, in some cases, three grade levels. In each of these situations, teachers at all grade levels should provide support and opportunity for students to explore the outcomes, with the intention that they will continue to develop and refine their skills.

It is important to note that the chart and the outcomes are cumulative. Students in grade 9 are expected to achieve the outcomes identified for grade 9, with the assumption that the preceding outcomes in grade 7 and grade 8 have also been met.

GCO 1: Students will be expected to explore, challenge, develop and express ideas using the skills, language, techniques and processes of the arts		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(1.1) select and apply design principles and the elements of art to achieve compositions		Manipulate and organize design elements to achieve planned compositions
(1.2) use a variety of art media to explore themes from experience, observation and imagination	Explore various art media and their ability to convey messages and meaning	Assess and utilize the properties of various art media and their ability to convey messages and meaning
(1.3) explore a variety of image development techniques (e.g. distortion, metamorphosis, fragmentation)		Analyze and use a variety of image development techniques
(1.4) demonstrate increasing complexity in art skills and techniques		
(1.5) explore how the elements of art affect meaning in their own artwork and the art of others	Describe their own artwork and the art of others in terms of the elements of art	Respond verbally and visually to the use of art elements in personal works and the works of others
		(1.6) Create artworks, integrating themes found through direct observation, personal experience and imagination

GCO 2: Students will be expected to create and/or present, collaboratively and independently expressive products in the arts for a range of audiences		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(2.1) construct art that embodies meaning	Discuss art in terms of the personal meaning that is portrayed	Invent and incorporate unique visual symbols to create personal meaning in their art
(2.2) incorporate visual, spatial and temporal concepts in creating art		Analyze and make use of visual, spatial and temporal concepts in creating art images
(2.3) reflect on their artwork, identifying strengths and areas for improvement	Identify aesthetic strengths and the potential for growth in work from their own portfolios	Select, critique and organize a display of personally meaningful images from their own portfolio
(2.4) acknowledge and respect individual approaches to and opinions of art		
(2.5) work interactively, cooperatively, and collaboratively		

GCO 3: Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(3.1) explore how visual images influence their daily lives, including mass media and popular culture	Examine the role and influence of visual images in their daily lives, including mass media and popular culture	
(3.2) examine and evaluate visual communication systems as part of their daily life		
(3.3) Through their artmaking, develop concepts and imagery based on personal ideas and experiences		
(3.4) describe how art grows from and influences particular qualities of a given time, place and community		Recognize and describe the role of the visual arts in challenging, sustaining and reflecting society's beliefs and traditions
(3.5) identify opportunities to participate in the visual arts in school, community and the world of work		

GCO 4: Students will be expected to respect the contributions to the arts of individuals and cultural groups in local and global context, and value the arts as a record of human experiences and expression		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(4.1) Develop an appreciation of diversity among individuals as reflected in their art		
(4.2) explore a variety of visual languages as reflected in artworks of various cultures		Recognize the existence of a variety of visual languages that reflect cultural, socio-economic and national origins
(4.3) create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists		
(4.4) identify and describe characteristics of artwork from different cultures and periods in history		Compare the characteristics of artwork from different cultures and periods of history
		(4.5)Investigate how art as a human activity emerges from human needs, values, beliefs, ideas and experiences

GCO 5: Students will be expected to examine the relationship among the arts, societies and environments		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(5.1) respond to products or performance from other arts disciplines in the creation of their own artwork	Draw upon other arts disciplines as a resource in the creation of their own artworks	
(5.2) Use experiences from their personal, social, cultural and physical environments as a basis for visual expression		
(5.3) explore visual parallels between the structures of natural and built environments	Describe visual parallels between the structures of natural and built environments	Interpret visual parallels between the structures of natural and built environments
(5.4) Recognize and respect the ethical and moral considerations involved in copying works		
		(5.5) Demonstrate an understanding of how individual and societal values affect our response to visual art

GCO 6: Students will be expected to apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(6.1) describe and analyze artwork as a foundation for making judgments about subject matter		Develop independent thinking n interpreting and making judgments about subject matter
(6.2) constructively critique their own work and the work of others		
(6.3) use the elements of art and principles of design as tools to describe and analyze art	Analyze the works of artists to determine how they have used the elements of art and principles of design to solve specific design problems	
(6.4) engage in critical reflective thinking as part of the decision-making and problem-solving process		

GCO 7: Students will be expected to understand the role of technologies in creating and responding to expressive works		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(7.1) practice safety associated with proper care of art materials and tools		
(7.2) explore the relationship of form and function when solving complex problems	Demonstrate an understanding of the relationship of form and function when solving complex problems	Create images that solve complex problems that take into consideration form and function, and understand the value of looking for alternative solutions
(7.3) explore the sensory qualities, their meaning and messages conveyed through the use of various media and technologies		Evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning
(7.4) realize the direct influence expanding technology has had and continues to have on the individual and society		

GCO 8: Students will be expected to analyze the relationship between artistic intent and the expressive work		
Grade 7 *Students will be expected to*	Grade 8 *Students will be expected to*	Grade 9 *Students will be expected to*
(8.1) analyze artwork and make conjectures as to the artist's intention		
(8.2) identify and discuss the source of ideas behind their own work and the work of others		
(8.3) consider feedback from others to examine their own works in light of their intention		
	(8.4)Discuss and analyze why images were created by artists	

Assessment and Evaluation

Overview

The information in this section provides an overview of the basic principles and understandings related to assessment and evaluation in the Arts Education classroom and reflects the guiding principles as outlined in the *Principles for Fair Student Assessment Practices for Education in Canada,* 1993. More specifically, these principles might be summed up in a statement of eight "big ideas" (Cooper, 2007):

1. Assessment serves different purposes at different times
2. Assessment must be planned and purposeful
3. Assessment must be balanced and flexible
4. Assessment and instruction are inseparable
5. Assessment must be helpful to students, and therefore feedback must be timely and descriptive
6. Assessment is most effective when it is a collaborative process
7. Performance criteria are an essential component of effective assessment
8. Grading and reporting student achievement is a caring, sensitive process that requires teachers' professional judgment

For teachers, planning how they will get to know their students as learners comprises some of the most important decisions they will make. Effective instruction flows from strong, recent information about students' strengths and needs. The information upon which teachers make instructional decisions should draw from a variety of sources and should consider students' interests and learning style preferences. What teachers decide to assess and evaluate, the methods they use to assess and evaluate, and how results are communicated, send clear messages to students and others about what is really valued—what is worth learning.

The curriculum outcomes framework shows teachers, students, and others the knowledge and skills to be learned, and therefore should form the reference for the gathering of assessment information in the classroom.

Making the Distinction Between Assessment and Evaluation

"Assessment serves different purposes at different times. " (Cooper, 2007)

Assessment

Assessment is the systematic process of gathering information about student learning. This process should include a broad range of methods for gathering evidence of learning, including the collection of students' work samples, observations of students' learning in use, and conversations with students about their learning so that a clear and valid picture emerges of what students know and are able to do in the arts.

Teachers need to plan a process for collecting, organizing, and analyzing assessment information so that they can fairly and appropriately use it for a number of purposes. When the purpose is assessment *for* learning, teachers can use evidence of student learning collected to:

- provide descriptive feedback to students concerning their individual learning strengths and needs, so they can help determine their own learning goals and next steps
- make instructional decisions to guide and enhance student learning
- change their own classroom practice to enhance future student learning

When the purpose is assessment *of* learning, teachers can use evidence of student learning collected to:

- inform decisions about student achievement of curriculum outcomes for grading and reporting purposes, and is often used to evaluate student learning to a specific point and time with a specific set of outcomes.

Evaluation

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information gathered over time in a variety of ways, then making judgments or decisions based on the evidence of learning collected. Evaluation serves two different purposes:

1. Teachers need to communicate whether students' performance of particular tasks, assignments, and work in progress successfully demonstrate specific curriculum outcomes throughout a reporting period. A variety of codes, marks and descriptive feedback may be used to record, track, and communicate growth in student learning to students and others.

2. Teachers need to communicate student achievement to students and parents at the end of a reporting period, usually using either letter or percentage grades that summarize students' assessment information. Professional judgment is applied when summarizing assessment information for this purpose. The best, most recent evidence, gathered over time in a variety of ways must be used when determining grades. Refer to the chart *From Outcomes to Reporting* on the following page.

From Outcomes to Reporting

Identify Outcomes

↓

Establish Criteria for Success with the Outcomes

Instruct, Assess and Feedback   Record and Track

Instruct, Assess and Feedback   Record and Track

Instruct, Assess and Feedback   Record and Track

Assessment *for* Learning

End of Reporting Period

Analyze Evidence of Learning

↓

Determine   Level of Achievement

↓

Communicate Current Grade

Assessment *of* Learning

Planning for Assessment

Assessment is primarily intended to guide students' learning. Students need to know how well they are doing, and what they need to do in order to improve. They need this feedback information while they are still in the process of learning, not just at the end, and they need this feedback to be descriptive. Feedback needs to clearly indicate specifically what students are doing well, and what they need to do in order to improve.

Teachers need to know how well students are doing in order to guide their learning, and they need this information while students are still engaged in the learning process in order to have a positive impact on their learning. These are important considerations for teachers as they plan how, and especially when, to collect evidence of student learning, and also how and when to provide feedback to students.

Backwards Design

 "Assessment must be planned and purposeful. " (Cooper, 2007)

To plan for assessment, teachers need to first identify the Specific Curriculum Outcomes that will be the focus for each unit of study within a reporting period. Whether the students will be creating, exploring cultural/historical contexts, or demonstrating their learning through a multimedia performance event, teachers, students and others should understand which outcomes are being taught and assessed by the learning experiences throughout the period of study. By engaging in backwards planning, teachers can plan and then explicitly and intentionally teach and assess specific curriculum outcomes (Wiggins and McTighe, 1998). Making the assessment process explicit and the criteria for success clear to all involved from the outset maximizes learning. It also ensures that over the course of a school year, all curriculum outcomes are addressed.

Once teachers decide upon a particular approach to instruction or curriculum focus for a unit of study, a cascading series of decisions is required in order to plan backwards from the outcomes:

- Which specific curriculum outcomes will be the primary focus of assessment and instruction during this unit of study?
- Which specific curriculum outcomes are addressed by the various learning experiences with which students will be engaged within this unit of study?
- What do students need to know and be able to do in order to successfully demonstrate the identified specific curriculum outcomes?
- Which sources of assessment information will best illustrate student learning of these outcomes?
- When in the unit, or at what point of the students' learning process, is assessment information about each identified outcome best gathered?
- What methods of differentiation need to be considered in order for all students to meet with success during this unit?
- What will be considered acceptable criteria for the successful demonstration of the identified curriculum outcomes?
- How will students and others be made aware of the criteria for success?

Co-Constructing Assessment Criteria with Students

"Assessment is most effective when it is a collaborative process." (Cooper, 2007)

"Performance criteria are an essential component of effective assessment."
(Cooper, 2007)

Co-construction of assessment criteria occurs when students and teachers work together to describe how the demonstration of a specific curriculum outcome or group of outcomes is judged to be successful. Teachers can involve students in helping to articulate what an acceptable demonstration of a particular outcome may look like and sound like. This does not mean that establishing criteria for success is handed over to students alone. Teachers contribute to the listing and description of criteria; they are the curriculum experts. Teachers and students contribute to the list of criteria together, clarifying and categorizing descriptors of success, and aligning them with specific curriculum outcomes. As an active partner in the co-construction of criteria, teachers can ensure appropriate fit to curriculum outcomes, as well as maintain sufficient challenge for students (Gregory, Cameron, and Davies, 1997).

Teachers need not be concerned that this process is overly time consuming. Initially it will be, but it is time well spent. As students engage in the process of co-constructing assessment criteria, they become involved in a form of explicit instruction. The process helps to clarify what is expected of students and helps focus the students' learning. Students are engaged in reflecting on their own learning, becoming aware of what they already know, and what they will need to learn more about in order to be successful.

Striking a Balance among Assessment Information Sources

"Assessment must be balanced and flexible. " (Cooper, 2007)

Foundation for the Atlantic Canada Arts Education Curriculum provides a learning outcomes framework of concepts to each of the arts disciplines. The outcomes are grouped according to the types of understandings and processes that are common to all arts disciplines: creating, making and presenting, making connections in local, global and historical contexts, and responding critically to their own works and the works of others. Under these three strands, eight general curriculum outcomes identify what students are expected to know, be able to do and value upon completion of study in arts education.

It is very important for teachers to recognize that the three understandings and processes are inter-related and are developed most effectively as interdependent concepts. When outcomes and curriculum offerings based on all three organizing strands are grouped as such, arts activities become more relevant to real-life situations, and the learning becomes more meaningful.

Learning in the arts must be planned / shaped to incorporate the three organizing strands. For example, if a band teacher were working on a march in Eflat concert, outcomes from the second and third strands could be addressed through
- asking students to respond when comparing two performances of the same march
- having students write and count rhythm patterns from the march
- asking students to write an 8 bar march melody using quarter and eighth notes in 4/4 meter in E-Flat concert without using a key signature
- asking individual students to listen to the group and make suggestions

Often it means asking the key questions such as
- What is the composer trying to do in this piece?
- What do you as a group want to convey when you present this?
- What do you need to focus on next?
- Is the staccato style as we are playing it effective?

In assessing the three strands, teachers must collect evidence of student learning from a variety of sources that include conversations, observations, and products (Davies, 2007). It is important that teachers collect evidence from these three sources to ensure they have a variety of assessment types. Teachers should also ensure their assessment and evaluation processes are as reliable and valid as possible.

Conversations

Talking with students can provide evidence of student learning that might not be apparent from observations or products (Davies, 2000). Talk allows students to explain how or why they did something thereby revealing their thought processes, as well as providing opportunities for teachers to support and probe students' deeper thinking. Information gathered in conversations may be used immediately to inform instruction within the same context the information was obtained, or used to plan follow-up explicit instruction later. Conversations allow teachers to provide immediate descriptive feedback that promotes student learning (Black and Wiliam, 1998).

Conversations may be very informal, as in the case of discussing a work of art in progress, songwriter's circle or responding to group presentations and performances. They also may be quite formal. Teachers may ask students to use writing and other means of representing to "talk" about their own learning in journals or sketchbooks.

Teachers must employ a recording and tracking system so that information gathered through conversations can be effectively and efficiently used to inform instruction, and be validly used to evaluate and grade students' achievement of the outcomes.

Observations

Watching students as they are engaged in the learning process can provide valuable evidence of student learning. Especially when used in combination with conversation, observation can capture evidence of student learning of which the students themselves may be unaware or may consider trivial. Such evidence would remain hidden if products alone had been the sources of information.

Observations can be made quickly and the information collected may be used immediately to inform instruction within the same context the information was obtained, or used to plan follow-up explicit instruction later. For example, a teacher may notice that a student is not providing enough clarifying examples while responding to their own and others' expressive works. The teacher may choose to offer some on-the-spot instruction and modeling, or may decide to provide instruction to a number of students with similar learning needs in a small group setting on another day.

Observations may be made informally, during independent work times or while students are engaged in small group settings. They may also be made during more structured assessment opportunities, such as during presentations or performances.

Products

Many teachers are comfortable and familiar with assessing products created by students. This should include a range of assessments to demonstrate understanding of concepts, as well as demonstrations of ability in art-making, composition and performance. Products used to assess students' ability to create and respond need to include a variety of forms, such as images and other visual representations, musical notation, director's book, as well as other non-print forms such as multimedia presentations, photo essays, audio and/or video productions, speeches, drama, dance, and other art forms.

It is critical that teachers and students assess not only products but also the journey or the process of the learning. Conversations as well as assessment forms and personal reflections will all contribute to assessment of learning.

Student Self-Assessment

Teachers can use student self-assessment to inform instructional decisions, checking for gaps in student learning, and responding with timely, appropriate explicit and differentiated instruction. Self-assessment encourages students to monitor their learning, and note their own growth over time. It helps students reflect, set further learning goals, and celebrate their successes. Metacognition, being aware of one's own thinking, is an important aspect of self-assessment and goal setting. It represents the highest level of thinking students can be asked to do.

Involving students in self-assessment and reflecting upon it also addresses a number of specific curriculum outcomes. Teachers need to include opportunities for student self-reflection and self-assessment as a part of their assessment planning. Engaging students in the co-creation of criteria for use with peer assessment is a valuable learning opportunity. Students benefit from the explicit statement of expectations inherent in this process, especially if the criteria are then used in conjunction with checklists or rubrics for use by students during self-assessment opportunities. See Appendix D, *Explore Music 7–9: Appendices* for examples of student self-assessment tools.

Teachers need to be clear about the difference between self-assessment and self-evaluation, and make the distinction clear to their students. Self-assessment provides information and feedback that promote further learning, and should be included as an important source of evidence of student learning. Self-evaluation, on the other hand, is the assigning of marks by students to their own learning, and factoring these marks into the determination of grades. Evaluation is the job of the teacher; and should not be done by the students.

Peer Assessment

The use of peer assessment will clearly demonstrate the students' level of understanding of concepts, skills and techniques. For example, if students are responding to a composition or work of art that other students have created, their comments can be a good indication of their musical / artistic understanding. By articulating their thoughts and ideas, they will use vocabulary that will demonstrate that level of understanding. Planning opportunities for students to respond, assess and reflect upon each other's work provides an audience for that work other than the teacher, and puts the assessment in an authentic context. Moreover, since it is not practical (or desirable) for the teacher to be the sole provider of descriptive feedback, peer assessment provides a valuable tool in the overall assessment for learning process.

Involving students in peer assessment, and reflecting upon it, also addresses a number of specific curriculum outcomes. Engaging students in the co-creation of criteria for use with peer assessment is a valuable learning opportunity. Students benefit from the explicit statement of expectations inherent in this process, especially if the criteria are then used in conjunction with checklists or rubrics for use by students during peer assessment opportunities. It is critical that students understand the criteria and the expectation of the outcomes.

As with self-assessment, teachers need to be clear about the difference between peer assessment and peer evaluation, and make the distinction clear to their students. Peer assessment provides information and feedback that promote further learning, and should be included as an important method of providing descriptive feedback to students. Peer evaluation, on the other hand, is the assigning of marks by students that will be factored into the determination of other students' grades. Evaluation is the job of the teacher; peer evaluation should not be done.

Tracking and Recording Assessment Information

"The use of columns in a grade book to represent standards (outcomes*)*, instead of assignments, tests, and activities, is a major shift in thinking…. " (Marzano, R. , and J. Kendall, 1996)

Assessment and evaluation depend on accurate and efficient record keeping. Teachers' assessment planning should include provision for the recording of assessment information in an efficient, systematic way. Since instruction addresses curriculum outcomes and student achievement is reported in relation to curriculum outcomes, it is essential that teachers' record-keeping systems track students' demonstration of curriculum outcomes, rather than only marks for assessment events, assignment, and tests.

Portfolios of Student Learning

Teachers may also want to include a system for collecting and archiving samples of student work collected over time as part of their assessment planning. Systems such as student portfolios are especially useful for the collection of samples of art making, including visual representations, video clips, podcasts, and compositions. They should not only be collections of summative assessment events, but also should include works in progress as well as polished drafts collected throughout the reporting period. Artifacts of student learning kept in student portfolios can inform assessment *for* learning decisions on a daily basis, as well as inform evaluative assessment *for* learning decisions made at the end of a reporting period. Concrete evidence of student learning archived in student portfolios works in concert with anecdotal notes, checklists, and rubrics to create a clear picture of the student as a learner. As well, the portfolio becomes especially powerful as a focus for student self and peer assessment.

Summary Grade Book

The grade book is a place where teachers track the accumulated evidence of students' learning in relation to each outcome assessed throughout the reporting period. This important part of the tracking system documents the summarized evidence of learning for each student and supports the use of professional judgment in the determination of summative grades.

Teachers may choose to organize assessment information contained within each class grade book by individual student files. In this case, each individual student file would contain a list of curriculum outcomes addressed in the reporting period, documenting with some sort of marking code—not letter or percentage marks—the degree to which the student demonstrated achievement of specific outcomes.

As an alternative, teachers may choose to organize assessment information by curriculum strand.   In this case, each curriculum strand file, for example Creating, Making and Presenting, would contain a class list documenting with some sort of marking code the degree to which students demonstrated the specific outcomes in each strand.

Recording Assessment Information

Individual assessment events or pieces of student work collected within a reporting period should not be marked and recorded using letter (for grades 1–8) or percentage (grades 9–12) scores. Letter or percentage grades are only used on report cards to indicate an evaluative summary of students' evidence of learning. Assessment feedback given to students and others during the course of the reporting period needs to be descriptive rather than evaluative. Students and others can make use of a clear description of academic strengths, needs, and growth evident in each piece, and can begin to implement improvements that are clearly described.

For grade levels where letters summarize student achievement on report cards, using letter marks as feedback for assessment events and student work throughout the reporting period can create challenges at the end of a reporting period. It is difficult to summarize letter scores. For example, a student who receives marks of B or A on individual assessment tasks addressing a limited number of specific outcomes, might end up with an overall grade of C based on an evaluation of all the assessment events over a reporting period.

Using letters as marks can also create confusion in reporting. Some of the confusion may be due to changes in the meaning of the letter grades used on the report cards. In many school districts and universities around North America, letter grades are linked to a range of percentage grade scores. Typically percentage grades of 90 to 100 percent equate to an "A" grade, for example.   In the province of Nova Scotia, an "A" grade indicates the number of learning outcomes successfully demonstrated within a reporting period. It is an indicator of quantity, rather than some judgment of quality. For example, a student who may have consistently received a "B" mark throughout the reporting period would receive an "A" for a grade, according to the descriptors attached to those letters on the report card. For descriptors attached to letter and percentage grades currently used on report cards in the province of Nova Scotia see the following.

Province of Nova Scotia Descriptors for Report Card Grades

Grades 9-12

90 – 100%   The student demonstrates **excellent or outstanding** performance in relation to the expected learning outcomes for this course.

80 – 89%   The student demonstrates **very good** performance in relation to the expected learning outcomes for this course.

70 – 79%   The student demonstrates **good** performance in relation to the expected learning outcomes for this course.

60 – 69%   The student demonstrates **satisfactory** performance in relation to the expected learning outcomes for this course.

50 – 59 %   The student demonstrates **minimally acceptable** performance in relation to the expected learning outcomes for this course.

Below 50%   The student **has not met minimum requirements** in relation to the expected learning outcomes for this course.

Grades P-8

A   The student demonstrates achievement of the expected learning outcomes addressed during the current reporting period.

B   The student demonstrates achievement of most of the expected learning outcomes addressed during the current reporting period.

C   The student demonstrates achievement of some of the expected learning outcomes addressed during the current reporting period.

D   The student demonstrates achievement of few of the expected learning outcomes addressed during the current reporting period.

For grade levels where percentages summarize student achievement on report cards, using percentage marks as feedback for assessment events and student work throughout the reporting period may result in the averaging of all assessment marks from the reporting period. It is not appropriate to factor in exploratory or early attempts by students to demonstrate outcomes, when more current evidence indicates success (O'Connor, 2002; Cooper, 2007). Teachers' professional judgment, rather than the application of a mathematical formula, needs to be applied to the determination of summarizing grades.

To record assessment information efficiently, teachers may want to use a coding system indicating the degree to which students have demonstrated specific outcomes. Common coding systems use numbers from one to three or one to four, often found on many rubrics. An example of a 4 digit number code might be:

1. Not yet meeting criteria for success
2. Approaching meeting criteria for success
3. Meets criteria for success
4. Strongly meets criteria for success

An example of a 3 digit number code might be:
1. Not yet meeting criteria for success
2. Meets criteria for success
3. Strongly meets criteria for success

Coding systems do not need to use digits. Any sort of symbol system may be acceptable, as long as they indicate the degree to which students meet criteria for the successful demonstration of specific outcomes.

Regardless of the coding system used, adding and averaging the code symbols should not be the process used for determining student grades. The digits are symbols, not points to be averaged. Teachers must apply professional judgment to determine whether students have successfully demonstrated outcomes (O'Connor, 2007). For more on the analysis of assessment information to determine summative grades, see the section entitled *Using Assessment Information to Evaluate and Communicate Student Learning*.

Using Assessment Information to Improve Student Learning

Cooper's Big Idea #5: "Assessment must be helpful to students, and therefore feedback must be timely and descriptive."

The primary purpose of assessment is to improve learning. Learners use assessment information to improve their efforts and set learning goals. Teachers use assessment information to adapt and change their instruction or the instructional context to meet the diverse needs of the learners in their classrooms. Using evidence of student learning for this purpose is called assessment *for* learning.

Guiding Learning with Descriptive Feedback

Assessment information needs to be in a form that is useful to learners in order to impact their learning. Feedback is most useful when it specifically describes or indicates what learners are doing well, and what they need to do next in order to improve (Brookhart, 2008; Cooper, 2007). Effective descriptive feedback provides clear, concise information to learners about the learning strategies and processes they successfully employed in the performance of a learning task, and specifically describes qualities of the learners' work in relation to learning outcomes. Descriptive feedback should focus on the learners' performance, not the learner personally. Specific, descriptive feedback that focuses on success and points the way to improvement has a positive effect on learning (Black and Wiliam, 1998; Davies, 2000).

Percentage marks alone provide ineffective feedback (Brookhart, 2008). Such forms of feedback indicate the degree by which learners successfully demonstrate learning outcomes without indicating aspects of the outcomes learners have under control, and exactly what needs be done to improve their performance the next time. Numeric marks, whether it is intended or not, carry the connotation of evaluation. Evaluative feedback may very well interfere with the learning process (Black and Wiliam, 1998; Kohn, 1999).

Learners also need to be in a position to take action on feedback information provided to them. Feedback will have the most impact when received while learning is still in process (Black and Wiliam, 1998). Feedback provided after the work is complete will only be useful if learners perceive they will have a chance to put this information to use again on similar tasks in the near future. Feedback without the opportunity to use it is pointless (Brookhart, 2008).

The challenge teachers face is to gather assessment information during the learning process and provide their students with useful feedback in a timely fashion. The following are suggestions of ways teachers might provide their students with opportunities for descriptive feedback:

- teacher oral and written responses to works in progress
- peer oral and written responses to works in progress
- rubric or checklist criteria that specifically describe indicators of quality work
- supply students with exemplars of quality work, providing explicit instruction and discussion about the qualities present in the exemplars

Providing opportunities for metacognitive reflection is an integral part of this process. Descriptive feedback moves learners forward by encouraging them to think about their own learning. Self-reflective questioning leads learners to re-visit their work and consider revision. In this sense, the distinction between assessment and instruction is blurred. It is the provision of reflective opportunities for learners, and chances for them to incorporate feedback information into their on-going learning process that transforms the collection of formative assessment information by teachers into assessment for learning.

The Teacher's Response to Assessment

 "Assessment and instruction are inseparable. " (Cooper, 2007)

Teachers use assessment information to inform their instructional decisions. For example, in response to assessment information, a teacher may decide to provide explicit instruction to the class or provide additional instruction to a select number of students. The teacher may decide to make changes to the organization of the students in the class, or differentiate the requirements of an assignment. The teacher may decide to gather further information before providing further instruction or making any changes to the instructional context.

Using Assessment Information to Evaluate and Communicate Student Learning

"Grading and reporting student achievement is a caring, sensitive process that requires teachers' professional judgment. " (Cooper, 2007)

At set times within a school year, teachers are called upon to evaluate the degree to which students have demonstrated learning outcomes focused upon during a reporting period, and communicate that decision in the form of a grade that summarizes a variety of students' assessment information. Teachers apply professional judgment, analyzing the evidence of student learning collected throughout the reporting period for reliable indications that students have demonstrated the outcomes. Using evidence of student learning for this purpose is called assessment *of* learning.

Exercising professional judgment is never a matter of merely applying a mathematical formula to all the assessment information gathered during the reporting period. Instead, teachers need to look for trends across all available sources of assessment information when determining grades. This might include information gathered throughout a reporting period, as well as information gathered from specific summative assessment events.

It may not be necessary to provide students with summative assessment events for all outcomes assessed in a reporting period. Teachers may have already collected enough valid evidence of student learning for many outcomes throughout a reporting period. For example, if students have been observed several times meeting the criteria for success for SCO 8. 2 in Visual Arts 7 – 9 (*consider feedback from others to examine their own works in light of their intention),* summative assessment events would not be necessary for this outcome. Instead, the most current and valid information could be used to evaluate and then report.

Thoughtful analysis is necessary when weighing assessment information for evidence that students have successfully demonstrated outcomes. For example, assessment information collected earlier in a reporting period indicating that a student could *not yet* successfully meet the criteria for success for specific outcomes should not be factored into summative grades if teachers have more current assessment indicates that learning and growth have taken place. Likewise, teachers must also take care that a student's poor performance on any single assessment event does not cancel out valid evidence of success collected earlier in the reporting period (O'Connor, 2002).

Teachers need to ensure that grades represent students' achievement of curriculum outcomes. Behaviours that are not associated with specific curriculum outcomes should not be represented in students' grades. Promptness, for example, is not a specific curriculum outcome. The same is true for disruptive and inappropriate behaviour that may be displayed by some students in class. These behaviours can be reported in the learner profile section on the report cards, but are not included in students' grades.

Teachers need to make a distinction, however, between inappropriate student behaviour and small group or whole class behaviours that can be considered part of the criteria for demonstrating specific Creating, Making and Presenting outcomes. Such behaviours as speaking in turns and treating others' ideas with respect, for example, are indeed indicators of appropriate small group interactions, and are reflected in specific curriculum outcomes under GCOs 1 and 2.

Teachers also need to consult regional board and school assessment policies for guidance in determining students' grades with regards to a number of other issues, such as: late assignments, the use of zero marks, incomplete work assignments, homework as a source of assessment information, participation marks, and group marks.

Exercising Professional Judgment

 "There are no *right* grades only *justifiable* grades. " (O'Connor, 2002)

The process of exercising professional judgment to determine grades may differ depending on the grade level reporting system used.   Regardless of the system, teachers need to pay close attention to the descriptors that accompany the grade codes.

For grades indicated by letters

The process for determining letter grades, given the intent of the descriptors currently on the report card, is fairly straightforward. The question to be answered is how many of the outcomes taught and assessed during the reporting period did each student successfully demonstrate. Teachers analyze the evidence of learning for trends that will support their decision-making process. If the answer for a specific student is, "all of them", based upon current, valid evidence collected throughout the term, then the grade for that student is an "A". If the answer to the question is, "some of them", then the grade for that student is a "C", or perhaps a "D", depending on the number of outcomes demonstrated. Teachers with an efficient and effective assessment plan and a well-kept tracking system should have little difficulty defending their professional judgment.

For grades indicated by percentages

The process for determining percentage grades, is somewhat less clear cut. The question to be answered in the case of reporting systems using percentage grades is not "how many" but "how well" did each student successfully demonstrate the outcomes taught and assessed during the reporting period.

One process for determining percentage grades is to assign percentage values to each GCO category of a curriculum strand taught and assessed during the reporting period. The percentage values are determined by the degree of instructional focus given to each GCO category during the reporting period, or by simply assigning equal weighting to each GCO. Teachers use their professional judgment to determine each student's mark for each GCO category by analyzing most the current, valid evidence of learning collected and recorded throughout the term. A percentage grade can then be determined by applying a mathematical formula for central tendancy to the GCO marks, along with teachers' professional judgment supported by the evidence.

 In a variation on this process, a number code is used rather than a percentage mark for each GCO. Teachers use their professional judgment to determine a number code score for each GCO, and these codes are then used to determine a percentage grade (Clymer and Wiliam, 2006). For more on the use of number codes to record and track evidence of student learning, see the previous section entitled, Tracking and Recording Assessment Information.

Using Assessment Information to Inform Teachers' Practice

It is important for teachers to reflect upon the effectiveness of their own teaching practices. Teachers may use student assessment results to inform their own professional growth. A variety of assessment information sources, including on-going, informal classroom assessments as well as external assessment results, may be used to inform the professional learning process of a school staff.

This may often be carried on as part of collaborative teacher learning communities established within school sites. Such groups may typically be formed from professional staff serving the students of a particular grade level, or the professional staff responsible for teaching a particular subject area. Professional learning within such groups is intended to involve not only the sharing of resources and lesson ideas among colleagues, but also the analysis of student assessment information in a spirit of professional enquiry in order to inform pedagogical change.

Establishing Common Understanding Assessment Criteria Within a Board

Common understandings of assessment criteria occur when the professional staff within a school or board works together to articulate assessment criteria. For example, Visual Arts teachers of at the junior high/middle level school might work together to develop assessment criteria aligned with specific curriculum outcomes. Analysis of this information could not only allow teachers to focus instruction on those individual students in need of support, but would also allow staff to look for trends in board-wide change over time.

Assessment information tracked with collaboratively developed criteria can be used school-wide or at particular grade levels to determine areas of instructional need, facilitating the establishment of school or grade level improvement goals. Such collaboration can be a powerful professional development opportunity that can directly impact student achievement. Assessment information gathered through the use of co-constructed criteria can thus inform curricular decisions, and also inform change in teachers' instructional practice.

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Visual Arts 9:
Painting With Acrylics

Implementation Draft, September 2011

Contents

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Supporting Materials

Bibliography

The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.

In order to be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework* and *Visual Arts 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Visual Arts 9: Painting with Acrylics
(26 Instructional Hours)

Overview

Rationale

Acrylic paints are a contemporary material providing an opportunity for working with multiple techniques. Lending themselves to a wide variety of methods, acrylics can be transparent and applied thinly like water colours. They can also be opaque, like a liquid tempera or be applied with heavy impasto textures like oils. Having the advantage of being fast drying and permanent when dry, they can be very suited to classroom work with older students.

This module explores a range of basic techniques that can be accomplished with acrylics and builds on *Visual Arts 7: Introduction to Painting*. The lessons in this module build on the skills students will have practiced in grade seven, but the experiences of that module are not a prerequisite for success in the *Visual Arts 9*: *Painting with Acrylics* module.

Some of the techniques in this module can be done with water colours and/or tempera, but not all. If a substitution needs to be made, it is possible, but the lessons will need to be adjusted and should be tested with the alternate materials selected. For example, tempera will not hold a texture or visible brush strokes to the same degree acrylics will. In watercolour techniques, acrylics are waterproof when dry, so subsequent layering does not disturb earlier work. Experimentation and knowledge of the mediums is essential when making substitutions in these units.

This module also serves as a model for working with a theme. Themes can motivate students when chosen appropriately, and many artists work with themes.

> *Artists generally experiment with several directions before settling
> on a big idea that will sustain their attention over an extended period.
> Students too need opportunities to learn about an idea, build an
> adequate knowledge base for working with it, examine the idea in
> the work of other artists, and find personal connections to the idea.*
>
> *Personal interest plays a significant role in directing the artist's choice
> of ideas. Becoming personally connected to a big idea is highly
> important for art-making; otherwise, art-making can become merely an
> exercise in problem solving.* (*Teaching Meaning in Art Making*, p. 2)

Examples of big ideas, or themes, can include such things as heroes and heroines, identity, human nature, communication, relationships, emotions, inner and outer self, conflict, fantasy, etc. Often big ideas are those key areas that relate to the human condition and are an exploration of the nature of humanity.

Once a theme or large idea has been chosen, the art teacher can then narrow down the area so that the content relates to the big idea, but in a manageable way. For this module, the big idea is "identity" and the mode for exploring identity is through "animals". Because the big idea is identity, it is important that students explore their relationship with a specific animal in a way that is genuine and meaningful to them. Relationships with animal archetypes are as ancient as the cave paintings, rock carvings, masks and totems done by the earliest peoples.

A big idea or theme should provide content that helps to hook the student in terms of motivation. Animals and identity are offered as an example, because animals provide a source of fascination and interest to a large number of students. Most students will readily identify with an animal of interest, whether it is an eagle, bear, mouse, dragonfly, or whale. In this case, the word "animal" simply denotes a living being.

Other themes and content can be equally compelling. Knowing your students and what ideas will personally motivate them, is the key. For example, another theme that relates to identity is "heroes, heroines and villains". The main point is to pick a theme for this module that relates to a big idea. Explore that theme, whether it is related to identity, emotions, conflict, or justice, with consistency. Allow students to go into an area in depth, rather than skipping from topic to topic in an unrelated way.

The animal and identity theme is presented here an example of the way in which one idea can be thoroughly explored in a series of lessons, just as an artist would do. Many artists have chosen themes that have fascinated them; Franz Marc's horses and Piet Mondrian's trees are two examples. Emily Carr repeatedly painted the forests of the northwest coast of Canada and Lauren Harris was inspired by the spiritual qualities of mountain landscapes. Looking at the way various artists have explored an idea helps students to see the way artists explore a theme. Introducing students to the concept of exploring an idea in depth is an important part of this module.

Picking one theme and staying with it throughout the module will allow students to deepen their connection and level of self expression. This does not mean repeating the same idea ad nauseum—be sure the main idea is a broad enough concept (i.e. identity) and the theme has enough room for various interpretations throughout the module.

The first unit is devoted to the development of the subject matter of the theme and the exploration of form and content through drawing. Concepts of shape texture and pattern are explored and reviewed.

Unit two involves colour theory and a review of colour mixing techniques, the use of value, contrast, monochromatic and analogous colours, as well as the symbolic use of colour. Students explore the abstract use of colour, in relation to the theme chosen.

Units three and four explore very different uses of acrylic techniques. Unit three covers wash and transparent layering techniques, similar to watercolour. Watercolour may be substituted for some parts of this unit, if acrylics are not available. In unit four, opaque techniques such as texturing and layering of materials are addressed. Again, a substitution may be made with liquid tempera for some parts of this unit, but not all.

Unit five introduces selecting a portfolio and includes ways in which students can reflect on their work. Students should know from the beginning of the module that any work they do (even exercises) are possible portfolio selections at the end. No work should be discarded or rejected. Students should have a folder in which they keep every piece of artwork, in preparation for the final unit.

Portfolio selection and self-critiquing is an important aspect of art-making, particularly leading into the high school experience and beyond. Critiquing is not something that needs to be left for the end of the module, however. It can be built in as part of the module from the very beginning. Students need to be given time to reflect on their work and consider possible future directions. This outcome (SCO 6.4 engage in critical reflective thinking) is addressed through the portfolio selection process.

TEACHER NOTES

Unit One: Exploring the Theme (5 hours)

Introduction

In this unit, students will be introduced to the theme of identity. This is the big idea in the module, and the example lessons use animals in connection with personal identity. Many artists have explored a particular theme using an animal; for example, Franz Marc's horses and Picasso's bull images.

Living creatures, snakes, spiders, birds, reptiles, and even fantasy creatures such as dragons or unicorns often hold a fascination for students. In order for there to be a real connection to the animal chosen, students need to select their animal with careful consideration.

The main focus of the unit is on the exploration of various aspects of the animal that has been chosen. All of these explorations may become part of the final portfolio. The ideas explored are a preparation for the paintings in later units. These ideas include:

- understanding the form of the animal in a realistic way through drawing and observation
- exploring the essential shape and characteristics that express the essence of the animal and looking at texture and pattern in connection with the animal
- exploring the symbolism and personal associations with the animal, through imagination and the use of colour in a more abstract way

Presenting examples of art from other cultures and historical periods, from cave paintings and petroglyphs through to modern art, will help students move beyond the realistic and representational to a personal expression of the essence of the animal they have chosen.

Discussing various animals and their symbolic associations will help students begin to relate to the qualities of an animal, and to choose carefully. Astrological signs/symbols and Chinese astrology are two ways in which animal symbolism can be introduced. Aboriginal Peoples have a rich history of animal symbolism, and the qualities of the bear, raven, eagle and other totem animals can expand students' perceptions of the symbolic qualities of animals.

Materials

- sketchbooks or drawing paper
- drawing pencils
- erasers
- oil pastels
- chalk pastels
- coloured pencils

Resources

- Teaching Meaning in Art Making by Sydney R. Walker
- How Artists Use Series (student texts) by Paul Flux

Outcomes Addressed

Students will be expected to

1.3 analyze and use a variety of image development techniques
1.5 respond verbally and visually to the use of art elements in personal works and the works of others
1.6 create artworks, integrating themes found through direct observation, personal experience and imagination
4.4 compare the characteristics of artwork from different cultures and periods of history

Lesson One: Introduction to Theme of Animals and Identity

INTRODUCTION

There are numerous ways this theme can be introduced. What is essential is helping students focus in a meaningful way on their choices. If the choice is made without a personal connection or focus, over the course of the unit students may lose their engagement to the content.

A preliminary discussion on animals in various cultures and understanding the symbolism of animals is an essential foundation. Students who do not see the deeper symbolism of the abstract qualities of animals as worthy of artistic exploration, may think of the topic "animals" as too elementary. Teaching meaning in art making, therefore, is key to this module.

This lesson proceeds from the introduction to animal symbolism, through the personal preliminary selection of an animal and locating images. Sketching may be possible for some students, as time permits. Some students will know immediately what animal they want, pictures will be readily available, and they may proceed directly to sketching. Others will need more support.

You may wish to allow two classes for this process, allowing one full class for discussion and introduction, identifying the animal, and locating images in the classroom. The following class can then be devoted to small sketches. Sketches and locating images of the animal can also be assigned as homework.

Time allotted to the introduction will depend on how connected and motivated students are by the topic. Animals as symbolic totems and the identification with an animal is the key point in this lesson. The sketching and drawing comes only when students have clearly made a choice they are happy with. Assisting with the crucial first step of connection and meaningful identification is the focus of this lesson.

MATERIALS

- Sketchbooks or drawing paper
- access to a wide range of images of living creatures, in books or online
- HB or 2B pencils and erasers
- Examples of animal symbolism in other cultures

TEACHING, LEARNING AND ASSESSMENT PROCESS

Open with a discussion about animal symbolism. This may include activating prior knowledge about other cultures and the meaning associated with various animals. Chinese astrology, Western astrology, and native North American beliefs are all areas students may be familiar with.

Discuss the idea of totems and power animals. Stress that every animal has positive characteristics. Some preliminary research can be done by doing an online search on the topic of "animal symbolism". The teacher may choose an animal that would not necessarily be positive, such as a rat, and demonstrate how it has positive qualities, particularly in other cultures.

Students often already have a living creature they are fascinated by. Some questions to explore are:

- Is there a particular animal that has always fascinated or amazed you?
- If you had the power of a wizard to transform into any animal, what would you pick?
- What appeals to you about that animal, or those animals, if you have selected more than one?
- Have you ever dreamed about an animal?
- Have you ever seen an animal in the wild, in its natural habitat? Students may not think of squirrels, mice, rats, and so forth, as well as birds of all types.
- If you were going to pick a "totem" animal or family, what totem would you pick?

After the introductory reflection and discussion, explain the context of animals in the module. Students will work with an animal over the next few weeks. Because they will be working in some depth, a personal connection to their animal is important.

Students then brainstorm a list of some possibilities in their sketchbooks, and mark their top choices. A good homework assignment at this point is to do an online search for the symbolic meaning of their animal, and to bring that, along with printouts of what their animal looks like, to the next class.

[ASSESSMENT ICON]

Exit Card

- Students list three animals that they are considering for their totem animal, and some of the reasons for their choices. Students need to articulate early on their connection to the animal, so it is not just a random choice, or one made to impress their friends.
- By looking at the exit cards, teachers will identify which students are having trouble focusing on the theme, and can provide extra assistance to those students.

[EXTENSION OPPORTUNITY ICON]

Visualization Techniques

A useful technique in the classroom is visualization. However, students may not be familiar with this, and/or may have difficulty trusting others enough to close their eyes. Introduce visualization by explaining it is something we all do, in the form of daydreaming. We daydream about the perfect holiday, partner, date, or day at the beach. When daydreaming, our imaginations make pictures or even little stories or dramas. Most students will be familiar with this use of their imagination.

To use visualization to help students connect with their symbolic animals, they first need to be familiar with the technique. Initially students need to learn to just put their heads down, in a dimmed room, and relax. This in itself is a useful life skill. Students rarely know how to deliberately relax and let go of tension. Soothing music will help in this process. Once students are comfortable with putting their heads down and relaxing to a bit of music, you can try a visualization story.

Tell students you are going to tell a story, and they can imagine it as clearly as they can, and perhaps they will discover something about their animal. Begin by relaxing and playing music, and then begin to tell the story.

Visualization Exercise

Guide students in the visualization by suggesting they are walking down a path and into a beautiful landscape. Allow the landscape to be different for each student. Do not insert specific words like "forest" or "desert" or "ocean". Rather, say "This is someplace you have always wanted to experience, some place in nature. Look around you and see all the details in your special place." Continue to talk slowly and quietly, allowing students time to settle into imagining they are walking along a path in their favorite place.

Next, suggest they get a glimpse of their animal, but just a glimpse. Continue the visualization story, pausing between sentences to give students time to imagine and discover the animal gradually. "What animal is this?" Eventually, the animal appears and makes friends with them. Allow some time (a few seconds) between sentences for students to imagine getting to know the animal.

At the end of the visualization story, have students say good bye to the animal and return back along the path, and back into the classroom. They can sketch their ideas.

Visualization techniques in the classroom take time to introduce to students, but can result in a deeper connection with the images students choose. Not every class can handle visualization, as some students will be repeatedly disruptive by making noises. This is why, as in any other new classroom experience, several short visualization sessions can help students become more familiar with the experience as part of the classroom routine.

The use of background music is important in reducing noise disruptions and also increases the comfort level of those students who are uncomfortable with silence.

Not all students are able to imagine things visually. Some imagine kinetically (through body motion) and others through sound. Encourage them to articulate what they did imagine, and translate it into sketches.

Further information and resources can be found by doing an online search for "visualization techniques in the classroom". There are several books on the topic of visualization, relaxation and creativity in the classroom.

Tips for Teaching Success:

- No animal is superior to any other animal. Each animal has its own unique qualities. A lion is not superior to a mouse. Sometimes students will try to treat their animal as superior and more powerful than others. This is to be discouraged. All animals are created equal.
- Some students will be fearful of their ability to draw their animal. Reassure them that drawing ability should not have anything to do with their choice. It is far more important to pick an animal they relate to. They will be rapidly moving away from realistic representation, even though that is the starting point.

Assign students the task of locating pictures of their animal, preferably in the classroom. The following resources may be helpful:

- a collection of books taken from the school, classroom libraries or public library
- the internet
- nature magazines (cut up and pre edited into folders)
- a reference collection of photocopied images placed in binders sorted into categories such as mammals, birds, sea creatures, fantasy animals, etc.

The more images students have access to, the richer the possibilities. Students can begin to create their own "image folder" of a collection of images related to their animal. These can be sketched, photocopied, traced or printed out from online.

Sketchbook Opportunity

Once a picture or pictures of the living creature has been located, students can begin to do small representational studies in their sketchbooks.

Tips for Teaching Success

- Help students be as specific as possible about their choice. "Bird" is too general.
- Keep the initial animal drawings small, (no bigger than a quarter to half the page of the sketchbook) and assist students with capturing the qualities of the animal in a realistic way.
- For students with a high frustration level or difficulty with drawing, allow them to trace initially, to become familiar with the shape.
- Focus on individual areas, such as the eyes, the paws, the beak, and so forth, and draw only those. Drawing just those areas will also help with key characteristics.
- There are a number of "How to Draw" books. For the purposes of this module, if these books are used, they should not be cartoon style. Students need to capture the essence of the animal, not a caricature.
- Help students to observe the specific characteristics of their animals.

How to help students to draw from observation:

Drawing from observation can be a real challenge for some students. Often this is lack of experience, or a belief that they can't draw. Reassure students that this aspect of the module is only one part of it, and that they will be moving on to more personal ways of presenting their animal.

- Do not allow students to crumple up and throw away their work. Discarded work has no possibility to be discussed.
- If a student says "It's all wrong" or indicates the entire drawing is a failure, help her/him discover those parts that are disliked the most.
- Cover the drawing with another piece of paper and move it slowly to reveal a small part of the animal. Sample dialogue: "Here is the head. How it that? Okay? Now, let's see the neck. How is that? What about the legs? No? You don't like the legs. Okay, let's take a look at what you don't like about the legs."

Very frustrated students can become disruptive or destructive to save face in front of their peers. Allow tracing or gesture drawing, without any stigma attached. This is an adaptation for students with a lack of confidence and skill and will be needed with some students. Make sure students who need this adaptation are not mocked for "tracing". Present these other options as a legitimate form of exploration.

Lesson Two: Exploring Shape

MATERIALS

- realistic examples from previous lesson
- sketchbooks or drawing paper such as cartridge paper
- HB and/or 2B pencils, erasers
- examples of art work on the theme (animals or other theme chosen) that demonstrate a variety of image development techniques.

Visuals:

Pablo Picasso "Guernica" *(How Artists Use Line and Tone)*
Giacomo Galla "Dynamism of a Dog on a Leash" *(How Artists Use Line and Tone)*
Albrecht Durer "Rhinoceros" *(How Artists Use Line and Tone)*
MC Escher "Fish and Scales" *(How Artists Use Shape)*
Franz Marc "The Yellow Cow" *(How Artists Use Shape)*
Henry Moore "Sheep Piece" *(How Artists Use Shape)*

Picasso "The Bull" series of 14 lithographs (found online)

Examples of student work using shape with animals in *How Artists Use Shape (*pp 22, 23).

TEACHING, LEARNING AND ASSESSMENT PROCESS

Discuss ways in which the artists have portrayed the animals in some of the examples above.

- How is the image not completely realistic, in the way a photograph would be?
- Even though the portrayal may not be totally realistic, in what ways are the images even more effective?
- What does the art capture or express that a photograph or very realistic drawing might not?
- How do artists capture the essential? What do they put in, and what do they leave out?
- In what ways do the art works differ from each other, and in what ways are they similar?

[ASSESSMENT ICON]

During the discussion, keep a checklist of students who respond. Assign a written response for homework or at the end of the class as an exit card (SCO 1.5 Respond verbally and visually to the use of art elements in personal works and the works of others).

Students then begin to work with their own animal, moving from a realistic style to one that is more expressive and captures the qualities of the animal. Some approaches to use in helping students move to the abstract include:

- Try some quick gesture drawings of the animal, sketching quickly and not lifting the pencil from the paper.
- Draw the animal without looking at the paper, slowly exploring the contours (contour drawing).
- Draw only the outline of the animal, as though it is a silhouette (see student example in *How Artists Use Shape*)
- Ask students what aspects of their animal are essential to capture the spirit of the animal?

The final goal of this lesson is to have a number of drawings that explore the shape and somewhat capture the spirit of the animal.

[ASSESSMENT ICON]

After the drawing, students need to respond to their own work and the work of other students (SCO 1.5). Working in partners, students can use the PQP technique; praise, question and propose.
- Praise what is effective about the drawings done by the other student. What works well at capturing the spirit of the animal?
- Question: Ask for clarity or what the intent was for parts of the drawing that aren't clear.
- Propose: What part of the animal needs more consideration? What does the drawing need to capture the spirit of the animal?

Tips for Teaching Success
- Some students will move easily into a loose abstraction of their animal, capturing the essence of the animal in a few lines. This is not as easy as it looks, and requires looking and focus. Drawing the animal realistically may be needed as a preparation for the second. Students who are struggling to go beyond stick animals may first need to trace or freehand draw realistically.
- Help students to see the key characteristics of their animal. For example: What makes it look like a cat? Note the tail, but also the nose, whiskers, plump body. If animals are not being used as a theme, the same exercises above can apply, but viewing and discussing examples of the theme executed in various styles by a variety of artists will be key to success.

Lesson Three: Exploring Colour, Texture and Pattern

INTRODUCTION

In this lesson, students will explore facets of their animal, including visual details such as texture, pattern and colours. They will also extend into imagination, exploring what the animal symbolizes to them, and what ideas, colours and shapes they might associate with that symbolism.

MATERIALS

- previous drawings
- sketchbooks or drawing paper
- pencils
- a variety of drawing materials such as oil pastels, coloured pencils, chalk pastels
- visual references collected by students, of their particular animal
- student text *How Artists Use Pattern and Texture* by Paul Flux

TEACHING, LEARNING AND ASSESSMENT PROCESS

Discuss with students how each animal has unique physical features, and often we can recognize an animal by that feature; for example, the scales of a fish, the lion's mane, the leopard's spots. Encourage students to look for the unique visual characteristics of each animal.

Review the definitions of pattern and texture using visual examples. Have students create the colours, patterns and textures unique to their animal. The focus should be on the colour, pattern and texture drawn alone, rather than on the animal's body.

Rather than focusing on shape and key elements of shape, students will focus on the unique details of their animal, such as a feather, a paw print, the pattern on the coat, the tangle of hair on the mane, scales, etc.

Various drawing materials that students are familiar with may be used at this point. Review techniques such as blending, layering colour, scraffito, and other ways of handling the drawing materials that they have experienced in previous art classes.

If a different theme has been chosen other than animals, select from the elements and principles of design the appropriate elements to focus on for exploration and development at this point.

[ASSESSMENT ICON]

Circulate and help students in the following areas:

- *Identifying the key textures and patterns in their animal.* Some students will remain unsure as to what a texture and/or pattern is. They may also need help in looking more closely. Again, similar to the lesson on drawing realistically, students may have a preconceived idea as to the pattern or texture of their animal, and not observe it closely.

- *Selecting the appropriate materials for that texture or pattern.* Notice students who are selecting materials inappropriately. For example, chalk pastels will be very difficult to use in rendering snake scales, due to the small repeated patterns and level of detail. Chalk might work very well for feathers, however.

- *Enriching their drawing through layering and blending colours, and matching the colours to their animal.* This will require some colour mixing and observation of the subtle areas of colour for their animal.

Lesson Four: Exploring Symbolism and Personal Connections

INTRODUCTION

In this lesson, students explore their personal connections to the theme and generate symbolic ideas that would connect with their animal. As with all of the above lessons, the ideas generated here will provide a source for content in the paintings to follow.

MATERIALS

- sketchbooks and/or drawing paper
- pencils, erasers
- a variety of drawing materials
- previous drawings
- books and resources on animal symbolism: traditional Chinese astrological symbols; native animal symbolism in books such as "Animal Speak" by Ted Andrews, and in the traditional Aboriginal medicine wheel and totem animals

TEACHING, LEARNING AND ASSESSMENT PROCESS

Discuss the way animals have symbolic associations in different cultures. Activate prior knowledge by asking for examples. Most students will be familiar with Northwest coast totem symbols as a leading example. Pick an animal that no one in the class has chosen, and model a discussion about the unique qualities and possible symbolism of that animal.

Have students brainstorm in their sketchbooks for their own personal animal:

- qualities they associate with their animal
- strengths and special abilities that have enabled it to survive (what does it do very well?)
- what appeals to them, personally, about the animal?
- cultural or social associations they are familiar with (for example, the lion with royalty). Do these match their feeling about the animal, or are they very opposite?

Clearly explain that a student's personal connection to an animal may be very different than the usual accepted associations. For example, a student may have chosen a rat or a pig. These animals in Western culture are not admired, whereas in Chinese culture, the qualities of the rat and pig have been incorporated into the Chinese calendar and the interpretation of each year.

[EXTENSION OPPORTUNITY ICON]
Have students research their animal and the way it has been portrayed in multiple cultures, symbolically and/or visually. Working in their sketchbooks, students then begin to explore other ways to use colour with their animal, other than realistic.
Discuss some of the possibilities such as:

- What colours would match some of the qualities and ideas that they have explored?
- What would it mean to have a blue lion or a red mouse? Can you add to or change the qualities of your animal with an imaginative colour choice?
- How are colours symbolic? What cultural associations do we have with white, or black, or red?
- What might be some other symbolic associations with colours? (Help students to see that colours can symbolize different things to different people and cultures)

Have students then explore other colours for their animals – colours used in a non realistic way. Use a variety of drawing materials for this task.

Tips for Teaching Success
- Referring to the image, *The Yellow Cow* by Franz Marc is a good point for discussion at this point. Marc also did a number of paintings of horses, using very imaginative colours.
- Use earlier drawn images from previous lessons for their colour experimentation, or trace the animal, to provide a quick way to experiment with colours. Note that animals can be easily traced if they are outlined first with a black marker. Then cartridge paper can be easily laid on top, and the black outline will show through, providing a guide for the colour experimentation.
- Encourage students to try multiple colour combinations, and respond to how they feel about different ones. They may be surprised. A pink lion might be just the right thing, for them.

[ASSESSMENT ICON]

Circulate throughout the room and note those students who are responding easily to the idea of portraying their animal in different, non-representational colours.

Some students will have difficulty in understanding or using symbolism. If a student continues to want to use very realistic colours such as brown, discuss with them some of the key ideas about their animal. Encourage students who are having difficulty to chose other colours, just for fun, and experiment, and then see how they feel about the colour choices.

Exit card: Have students indicate on their exit pass what other colours they tried for their animal, why they chose those colours, and how they felt about the use of colour symbolism on their animal. Was it successful? Did they like it or not like it?

Early in the unit, make the outcomes clear to students, so they know what they are being evaluated on. Discuss with them the levels of success, from the level of "Has challenges" through "Is developing" to "Meets outcome". Elicit from students some ideas about what success looks like, at each of those levels.

All of the SCO's and targets do not need to be discussed simultaneously. Targets can be addressed as part of the lesson, as students progress through the various learning targets. Multiple opportunities for success are given, and formative assessment opportunities will help students to recognize whether or not they are hitting the learning targets.

See Supporting Materials to find a sample rubric to assess students on this unit.

Unit Two: Working with Colour (4 hours)

Introduction

This unit reviews and expands the use of colour that students may have experienced in *Visual Arts 7: Painting Module*. Depending on the level of ability and previous experience, the teacher may wish to use painting exercises in colour mixing from that module. This unit builds on those experiences, but can also stand alone as a technical foundation in colour mixing. If students are well versed in basic colour mixing, this unit could be optional.

Materials

- acrylic paints in primary colours plus white
- brushes: small (#2) flat long handled bristle, and medium (#4) long handled bristle
- heavy weight paper such as a good quality cartridge
- cover stock, or cardboard to paint on
- surfaces to mix on, such as recycled magazines — pages can be torn off as used.
- water containers
- pencils
- erasers
- scissors
- paper towels
- samples of the colour wheel and colour mixing charts, such as those given in the student resource text, *How Artists Use Colour* by Paul Flux

Resources

- *Exploring Painting* by G.F. Brommer (Chapter 2, "Working with Colour")
- *Painting with Acrylics* by G.M. Roig
- *Introduction to Art Techniques* by DK Publishing
- *How Artists Use* Series (student texts)

Outcomes Addressed

Students will be expected to
1.3 analyze and use a variety of image development techniques
6.3 analyze the works of artists to determine how they have used the elements of art and principles of design to solve specific design problems
7.1 practice safety associated with the proper care of art materials and tools
7.2 create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions

Lesson One: Colour Mixing

INTRODUCTION

In this lesson, students will review the concept of primary and secondary colours and how to mix the secondary colours. Following that review, students will mix tints and shades to create analogous and monochrome colour samples (see page 26 in *How Artists Use Colour* as an example of student work).

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review the colour wheel using a visual example *(How Artists Use Colour)*
- activate prior knowledge about the colour wheel by reviewing primary colours and the mixing of secondary colours
- review complementary colours
- review the concept of tints (colours mixed with white) and shades (colours mixed with black or, in this case, the complement)

If students have very little colour mixing experience, refer to *Visual Arts 7: Painting* for tips on teaching basic colour mixing, as students will need to be confident in mixing secondary colours in order to proceed with this lesson. Alternatively, students can use premixed secondary colours to do the tints and shades.

In this module, mixing shades will be done in the manner which creates a richer set of hues. Rather than adding black, a small amount of the complement is added to the original hue. As more of the complement can be added, the hue moves to the shade of that colour, and eventually is only the complement itself. See the example in *How Artists Use Colour p 26,* as well as a glossary of colour terms.

Students will complete three colour studies:
1. tints of the primary colour blue with white added in increasing amounts; then shades of blue with orange added in increasing amounts — each time paint is added, the new colour should be recorded
2. tints of red with white added in increasing amounts; then shades of red with green added in increasing amounts
3. tints of yellow with white added in increasing amounts; then shades of yellow with purple added in increasing amounts

The quickest way to do this exercise is to have a column for each primary colour — red, blue and yellow. Do several examples of different tints and different shades for each primary colour.

Students will need to mix the secondary colours of orange, green, and purple, to mix with the primary colours. Another option is to purchase all of the colours – red, yellow, orange, green, blue and purple — so that students do not need to mix the secondary colours.

Tips for Teaching Success
- Make sure students have basic colour mixing knowledge and experience before going into the more complex colour mixing techniques in this lesson.
- It may be necessary to verbally walk students through the first tints and shades sequence. For example: "Put a bit of blue on your palette. Add a little white to it and record that colour. Now add a little more white and record that colour. Continue adding white to get lighter and lighter tints. Now, put a bit of blue on your palette. Add a little orange (the complement) to it. Record that shade. Add a little more orange and record the new shade. Continue adding small amount of orange to get different shades of blue."
- Encourage colour exploration and variety, as that is the purpose of this lesson.
- Once students have completed tints and shades of the primary colours, they can do tints of the secondary colours, if time permits.
- Acrylics do not wash out of clothing or brushes once they have dried. Ensure students are aware of this, and use proper safety precautions about their clothing, the clothing of other students, and brush clean-up.

[ASSESSMENT ICON]

Exit Card
Ask students to define the terms primary colour, secondary colour, complementary colour, tint and shade.
(Primary Colours: Red, blue and yellow, and cannot be obtained by mixing other colours
Secondary Colours: Orange, green and purple, and are obtained by mixing two primaries
Tints: Any colour lightened by adding white
Shade: Any colour darkened by adding the complement (or black)
Complement: The colour opposite on the colour wheel: ie red/green, orange/blue and yellow/purple.)

Lesson Two: Creative Colour Exploration

MATERIALS

- acrylic paints in primary colours, white and black (and other colours as desired)
- a variety of bristle brushes from #1 to #8, in flat and round
- water containers
- heavy weight paper or cover stock
- surfaces to mix colours on such as old magazines
- paper towels
- colour grids in *Exploring Painting Chapter 2*
- examples of art work done in various palettes
    - Georges Braque "Houses at L'Estaque (*How Artists Use Shape*)
    - Ben Nicholson "Cornish Landscape" (*How Artists Use Shape)*
    - Paul Klee "Landscape with Setting Sun (*How Artists Use Line and Tone)*
    - Paul Cezanne "Mont Saite-Victoire" *(How Artists Use Shape)*
    - Caspar David Friedrich "The Monk by the Sea (*How Artists Use Colour)*
    - Edvard Munch "The Scream" *(How Artists Use Colour)*

Art works should include a variety of colour palettes, such as use of warm colours, cool colours, monochrome palettes, complementary colours, tints and shades, and so forth.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Using the colour wheel review and define some colour palette terms such as warm, cool, monochrome and complementary palettes. Then look at some art works that use a definite colour palette. Discuss:

- What is the advantage of a limited palette?
- What is the disadvantage?
- Why do you think artists make that choice?
- What mood or feeling do you get from certain colour combinations

On their paper, have students create an abstract grid using a pencil. The spaces in the grid do not all have to be even. See Paul Klee's works for examples of abstract paintings done on an uneven grid design.

The "grid" can also be very organic, rather than squared off. See the student example in *How Artist's Use Shape* p 6 and *How Artists Use Line and Tone* p 22 for other ways to divide up an image into a more organic grid of shapes.

Students then explore colour mixing in a more creative way, building on their knowledge of tints and shades, primary and secondary and complements.

The abstract colour exploration should be related to the theme that students are working with. Post several choices for students, who may prefer realistic or fantasy colour explorations. For example, as they mix one of the following categories for their grid, students can select:

- colours the animal would like (imagination)
- colours that would primarily be found in the animal's real environment (knowledge and experience)
- colours on the animal's body; all parts, including teeth, tongue, eyes, nose, and so forth (observation)
- colours the animal would like on the walls of their house, if it had one (fantasy)

Students will end up with an abstract painting that is related to their animal in some way. If they finish a design in one of the categories, they can try another category.

Students may also wish to create their own category: for example, colours an owl might see at night or colours of sunrise as the rat returns home. Encourage students to come up with their own categories and create a creative title for their abstract painting based on the category.

Tips for Teaching Success
- Keep the painting compositions simple and not too large. Standard letter size or half of that will allow for lots of mixing and not take too much time.
- Encourage students to complete more than one study if time permits.
- Students can lightly sketch outlines in pencil, but should not spend a lot of time drawing details. The grid can be done fairly quickly.

[ASSESSMENT ICON]

Have students respond and reflect on the colour choices they made, and what their topic was. List the colour vocabulary introduced in the previous two lessons, and have them use that vocabulary in describing and explaining their choices.

Colour Mixing Exit Card: Name_____Class_____

What idea did you choose for your abstract painting? Describe the colour choices you made
and why. Use some of the terms we have been learning such as: *primary, secondary, tints,
shades, complementary, monochrome, warm, cool, etc.*

TEACHER NOTES

LESSON THREE: VALUE AND CONTRAST

INTRODUCTION

In this lesson, students will look at ways to get contrast in their paintings, either by using darker values in their work or by using contrasting colours (i.e. complementary colours).

MATERIALS

- previously completed practice piece from any place in the module to date, preferably something students feel needs improving, or that they do not like
- oil pastels, markers, coloured pencils
- a painting that demonstrates contrast such as such as "Park Near Lucerne" by Paul Klee (*How Artists Use Perspective)*
- previous painting examples
- *Exploring Painting* Chapter 3 Elements and Principles of Design

TEACHING, LEARNING AND ASSESSMENT PROCESS

- Explain contrast can be done in a number of ways, but in working with colour, complementary colours and values (darks and lights) are the primary means.
- Explain that with colour, contrast will occur by adding very light or very dark areas to a painting, and also by adding complementary colours. Look at some examples and discuss the use of contrast by the artists.

Working with one of their previous paintings or drawings, have students add contrast using colour.

Students should be able to articulate the contrast they are using, whether it is complementary colours, deepening values, adding tints or shades.

[ASSESSMENT ICON]

Students should reflect on the changes they have made, and how that involves value and/or contrast. Was it successful?
Note: If students do not have a previous work they wish to add to, they may begin something simple from the beginning. Keep it small so they can complete it in one lesson.

[ASSESSMENT ICON]

While circulating around the room, discuss the colour choices with students. What colours will sharply contrast with their current work? What are the dark colours and light colours that will stand out? What colours are in the complementary family? Check for understanding of the concept of contrasting values and complementary colours.

At the beginning of the unit and throughout, as different outcomes are introduced, clarify with students the expectations. In particular, SCO 7.1 becomes significant when using acrylics, due to the permanent nature of the medium. Acrylics when dried do not wash out of clothing or brushes, and therefore proper use of the materials and care of the tools in cleanup becomes significant in this unit and in subsequent units in this module.

Keeping a checklist during class and observing student behavior with the materials will assist in demonstrating to students that this SCO 7.1 is one of the outcomes.

A sample summative rubric is included in Supporting Materials.

Unit Three: Wash Techniques with Acrylics
(8 hours)

Introduction

In this unit, students will learn a variety of techniques with acrylics that are related to the techniques that can be done with water colours. Acrylics will be used in a thinned and transparent manner, using layers and glazes that cannot be done with watercolour. If watercolour is substituted in this unit, "trial test" individual lessons to see to what extent success is possible. Watercolour is not permanent when dry, so the possibilities for layering are not the same.

The theme of this unit relates to the main theme of animals being used as an exemplar in this module. If another theme were to be chosen, continue to explore that theme in this unit. Use the transparent wash techniques and a chosen element from the principles of art and design as well as focusing on composition.

The idea of developing a theme in multiple ways is to give students an opportunity to explore some ideas in depth. However, if students have chosen poorly to start with, they may become bored at this point. Help students find aspects of the theme they may not have thought of. Divergence is not a problem, and associating new ideas with the theme is fine, as long as it is student generated.

The previous experiences with water colours in *Visual Arts 7: Painting* will provide a background for this unit. If students do not have this experience, teachers may wish to review more extensively or spend time on some of the basic techniques from that module.

Materials

- watercolour paper for final painting
- cover stock for practice
- a variety of brush sizes, preferably soft synthetic round (#2, #4, #6 recommended)
- acrylics in a variety of colours including the three primaries, black, white, and earth tones
- masking tape
- textured sponges
- water containers
- wells for diluting acrylic colours and for mixing
- cardboard or drawing boards for taping down paper

Resources

- *Exploring Painting* by G. E. Brommer
- *Painting With Acrylics* by G.M. Roig
- *An Introduction to Art Techniques* by DK Publishing
- *How Artists Use Series* (student texts)

Outcomes Addressed

Students will be expected to

1.1 manipulate and organize design elements to achieve planned compositions
3.3 through their art making, develop concepts and imagery based on personal ideas and experiences
6.4 engage in critical reflective thinking as part of the decision-making and problem-solving process
7.1 practice safety associated with proper care of art materials and tools

Lesson One: Wet on Wet Techniques—Wash and Bleed

INTRODUCTION

In this lesson, students will practice the use of water colour techniques with acrylics in preparation for their final painting. Although the practice work is experimental and abstract, the finished practice painting(s) may be selected as part of their final portfolio in Unit Five.

Stress with students that the work they do may be evaluated as part of the final portfolio if they wish. They should save and consider everything at the end of the module as part of the assessment of the outcomes. Some students will produce paintings during the practice sessions that they like. The final portfolio selection and reflection will help students to understand the value of different approaches to painting.

Demonstration videos can readily be found online, by searching for the topic "How to use acrylics like watercolours". Both still shots and videos demonstrate this technique are available.

MATERIALS

- acrylics in primary colours, or a larger selection if preferred.
- paint wells for diluting colour (any small containers that will allow a small amount of acrylic to be diluted with water) or a waterproof mixing surface such as a Styrofoam plate
- soft brushes in a variety of sizes in squirrel hair or synthetic
- sponges cut into smaller pieces
- coverstock or watercolour paper
- masking tape
- cardboard or drawing boards to attach paper to avoid warping (recommended)
- water containers, one for clean water, one for rinsing brushes
- paper towels for drying brushes and blotting work

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review with students the concept of wet on wet work, as some students will be familiar with water colours. See *An Introduction to Art Techniques* for a review of water colour methods and using transparent acrylics.

[DEMONSTRATION ICON]
Demonstrate to students the two wet on wet techniques.

- Tape down the paper with masking tape on all four sides, to prevent it from buckling. Use boxboard, table tops, or drawing boards for this.
- Dampen the paper liberally with a piece of sponge. The paper should be shiny wet. Do not rub paper excessively.
- Using acrylics thinned with water (about 3 or 4 parts water to 1 part acrylics, depending on the quality), demonstrate washing a large area, and bleeding smaller areas of detail, either on top of the wash or on a clean wet piece of paper.
- To thin acrylics, generously load the brush with water, and swish it into the colour, then swish it on the paper.
- Do one loose abstract with wash and bleed, and one piece that is simply the three primary colours layered in from top to bottom – yellow, blue, and red. These will be used in the next lesson. Students can produce multiple practices, but they should have one piece that is loose multicoloured brush strokes that bleed into each other. They should have another that is large back ground areas of colour. See examples in listed resources texts or from online searches.

Tips for Teaching Success

- Smaller pieces of paper (half or even quarter-sized) will be easier to keep wet. The challenge with wet on wet technique is the amount of water on the paper. Too much will create undesirable puddles but not enough will mean the paper dries out quickly. Dry paper means sharp rather than soft edges.
- Acrylics do not bleed as readily as water colours. Therefore, the wet surface of the paper and a thinner paint is critical. Practice the ratio of paint and water so that the pigments flow easily onto the wet surface but are also rich enough in colour. Every acrylic has a slightly different body. Paint should run and flow.
- If possible, use water colour paper rather than cover stock. Test any paper the students will be using to avoid disappointment due to the way the paper handles. Some papers are too absorbent to use a wet on wet technique. Watercolour paper can often be purchased in pads for reasonable prices.
- The three primary colours are more than adequate for this lesson, and will encourage colour exploration through mixing. Keep colour choices simple and compatible, if not using primary colours.
- Use the sponge or paper towel to blot excess water in puddles.
- Keep clean one container of water per table for purposes of wetting the paper.
- Keep the work abstract. Students will have enough to do controlling the water flow and pigmentation levels without trying to draw anything specific.
- Encourage doing a number of experiments, rather than overworking one or two into a grey mass. Acrylics have the advantage that, when dry, the paper can be re-wet and the underneath layer will stay. However, that only applies when the paint is thoroughly dry. Students will be adding additional layers in subsequent classes.
- Boxboard from cereal boxes, cracker boxes, etc, makes a good surface to tape the work down onto, and is readily available.

[ASSESSMENT ICON]

- Observe if students are using the materials with proper caution for clothing and tools (7.1).
- Assist students with water levels on the paper (too wet or too dry) and blotting water or adding as needed.
- Encourage students to not overwork pieces, but to keep them fresh and expressive by using a variety of brush sizes, brush strokes, and backgrounds.
- Make sure students have at least one of each type of practice (the abstract loose practice and the three background washes of yellow, blue, and red).

TEACHER NOTES

LESSON TWO: LAYERING TRANSPARENT COLOUR AND ADDING DETAILS

INTRODUCTION

In this lesson, students will take the work from the previous class, and add another layer of detail, understanding that acrylics differ from water colours in that the underneath layer remains fixed when dried. This lesson will work with watercolours, but layering large areas will be less successful.

The loose brushstroke painting done in the previous class will have further details added to it. The background wash painting will have other washes added in a layer on top of the layer of three primary colours.

MATERIALS

- acrylics in primary colours
- wells for diluting colour (any small containers that will allow a small amount of acrylic to be diluted with water)
- soft brushes in a variety of sizes
- sponges cut into smaller pieces
- practice paintings from the previous lesson
- masking tape
- cardboard or drawing boards
- water containers

Visuals
- Exemplars showing "before and after" done by the teacher or students in previous years, will be helpful. Students need to see ways in which they can layer colour or add details. See *An Introduction to Art Techniques* p 370 for an example of layering colour.
- *How Artists Use Colour* p. 22 is an excellent example of the effects of colour layering
- Abstracts by Kandinsky, in particular the ones using loose brush strokes such as "Composition IV", will help students to see ways in which they can add details to an abstract image, developing it further.

[DEMONSTRATION ICON]
Altering colours by layering:
- Using acrylics thinned with water, as in the previous lesson, and the practice with the three primary colours in bands, layer transparent colours on top of the three primary colours. Note how the colours beneath remain and show through, creating different mixtures as the colours are layered on top. See the example on page 22 of *How Artists Use Colour.*

Developing an abstract painting by adding further details and layering:
- Take one of the loose abstract pieces that are just brushstrokes and add thinned paint in new layers. All of the paper may be rewet, some parts rewet or some may be left dry, to allow for crisp strokes. Use a variety of brush sizes.
- Keep the work abstract. Encourage students to think about just the use of shapes and colours at this point, as composition or design elements. What does the painting need to make it more dramatic? Review colour concepts from Unit Two, as the demonstration progresses, and point out ways to use value and contrast.
- Black may be introduced at this point, for contrast and drama. Note the way black lines or outlining on top of the abstract background can add form and contrast to the images. Kandinsky's "Composition IV" is a good example.

Tips for Teaching Success
- Have students practice on their least favorite examples from the previous week, first. They may be pleasantly surprised at what another layer will do.
- Encourage students to begin thinking about what the painting "needs". Does it need more colour? More contrast? Some complimentary colours? At this point the focus is less on random experimentation and more on developing the image, albeit still in an abstract context.
- Point out how the colours underneath shine through and change the colours on top. This is an effect particularly easy to achieve with acrylics.
- Paintings can be held at arm's length, or turned and viewed from different angles.
- Remind students that the finished products from this lesson may be included in their final portfolio.

[ASSESSMENT ICON]

At the end of the class, students can either share with a partner or write a reflection in their sketchbooks/journals. Consider some of the following points for reflection:

- What surprised you the most about your experiences in developing a second layer on your practice painting?
- Did you like the results? Why or why not?
- What would you do differently, if you were doing this process again, from first loose layer through to the second more controlled layer?

Use a checklist for summative assessment to record students who are engaging in critical reflective thinking during this process.

Help students assess their work in a positive but honest manner.

[EXTENSION ICON]

Using a cropping tool (see *An Introduction to Art Techniques*, Composing Your Image, page 358) can help students to see the parts of their image that are successful, and the parts that are less so. Have students move the cropping frames around on the painting, selecting the most successful areas and eliminating others.

Cropped areas can be outlined, cut out, and mounted on contrasting construction paper. These are often more successful than the original paintings and the process provides an excellent way to talk about composition.

Lesson Three: Using Shape and Composition

INTRODUCTION

In this lesson, students will look at several paintings that explore the theme, and discuss the ways in which the elements of art and design have been used (in particular, shape and colour). They will then create a pattern or patterns for stenciling and tracing their own paintings. Preliminary sketches for composition ideas can also be completed in their sketchbooks.

While this lesson is simple, the visual analysis of ways to use shapes and the importance of playing with ideas for composition is vital. Students often want to use the first idea that emerges. A critical part of this lesson is generating multiple ideas using a simple shape.

The shapes created will be used in the subsequent lesson. The student's exploration of ideas can be related to a number of SCO's, including SCO 7.2, *Create images that solves complex problems that take into consideration form and function and understand the value of looking for alternative solutions.*

MATERIALS

- visuals using animal shapes that are more abstract, such as Marc's series on horses, or exemplars done by the teacher / previous students. Online searches for abstract animal images may also produce examples.
- heavy weight paper for cutting stencil shapes
- scissors or sharp knives with cutting boards
- sketchbooks
- drawing pencils
- coloured pencils (optional) for colour experimentation

TEACHING, LEARNING AND ASSESSMENT PROCESS

The paintings of animals such as horses and deer, by Franz Marc, are ideally suited to the animal theme being explored. If another theme has been chosen, locate artists that have used that theme in a variety of ways. For example, Mondrian's series of increasingly more abstract trees is another series that demonstrates exploration and abstraction of a theme.

Discuss the elements in the paintings, using points such as the following:

- How has the artist used shapes in the paintings?
- In what way are the paintings not realistic?
- How has the artist used colours?
- In what way are the paintings realistic?
- How are the paintings arranged? What kinds of compositions has the artist used?

Students will refer to their sketchbooks and earlier drawings exploring the shape of their animals. Using cover stock, they will create at least one cut out of their animal. To make cutting out the inside shape easier, students can cut in at the edge, and then tape the stencil back together.

Help students find an interesting profile or silhouette of their animal, as they begin to sketch their stencils. Stencils should be no bigger than 15 cm in length, or they will have difficulty using them with the paint.

Both the inside cut out, and the stencil itself, can be used in the next lesson. The whole animal does not need to be used as a stencil. Just the head, or foot, or some combination in multiple stencils, may also be used.

Tips for Teaching Success
- Students who struggle with drawing may need to trace an actual image to achieve a stencil or pattern they are happy with. This adaptation is not an issue, as students will be going on to use the stencil in very original ways.
- Students may choose to use a somewhat abstracted or simplified version of their animal. The stencil does not need to be particularly realistic, but should capture the animal in some way.
- Encourage students to review their work with shape, colour, texture and any drawings or images they have already collected. This lesson should build on their previous work.
- If students have not explored any symbolic associations of colour with their animal, some discussion around the use of symbolic colours could follow from viewing Marc's use of blue for his horses.

Once students have made their stencils, they begin to visually brainstorm ways to use them in an acrylic painting that will use overlapping transparent colours, in the way they have explored in the previous lesson.

This planning stage is where students begin to "manipulate and organize design elements in order to achieve planned compositions" (SCO 1.1).

- How do they plan to use their animal shape on the page? Overlapping? Coming in from the edges? As a border? Partial or full stencil? Upside down? Mirror image?
- In what ways will they use colour that goes beyond just a realistic representation of their animal? Will they chose one or two colours, and get new ones by overlapping? Will they chose a colour that has symbolic significance? What do they want to say about their animal with the colours they choose.

Some students may wish to do colour experimentation in their sketchbooks by using colour combinations in preparation for painting. This can be done with oil pastels or coloured pencils and their animal stencil shapes.

Thumbnail sketches may reduce the amount of time needed to explore several ideas. Sudents should explore at least two or three options that are very different from one another.

[ASSESSMENT ICON]

Using a checklist, note students who are exploring multiple options and ideas in their sketchbooks. Encourage students who are simply repeating the same idea, to try things that are very different in their compositions.

Lesson Four: Expressing the theme with painting

INTRODUCTION

This lesson will take multiple classes to complete. The time it takes each student will depend on the complexity of the image they are developing at this point. Paintings with the stencils will vary from the complex and time consuming, to the simple.

Extra time for complex paintings may need to be provided, or encourage those students to simplify. It takes a lot of time to paint in hundreds of little overlapping shapes. A very simple design can be effective using the transparency techniques. If a student is finished she/he can go back and work on some of the other ideas covered in the unit, knowing that any work can be added to the portfolio and will be assess in the evaluation.

As this lesson pulls together all basic concepts, a review at this point is advisable. Review basic techniques and have the examples posted. A review of the rubric is also desirable at this time, as it will assist students in knowing if they are prepared in their own planning (see example in Supporting Materials).

MATERIALS

- acrylics in primary colours, black, white, and some earth tones
- wells for diluting colour or waterproof mixing surfaces such as plates
- soft brushes in a variety of sizes
- sponges cut into smaller pieces
- tooth brushes for pouncing or spattering
- water colour paper (preferably, in 9x12 size or half that size) or cover stock
- masking tape
- cardboard or drawing boards
- water containers

Step One: create the shapes using stencils

Students will use their stencil(s) to create multiple representations of their animal. Some preliminary exploration of composition ideas should be completed.

Ways to use the stencils:

- trace around the shapes and fill in with paint later
- lay a shape down and brush or pounce paint loosely inside or around shape
- spatter (carefully, remembering acrylics do not wash out of clothing) paint into stencil
- background shapes can be added if desired

After the animal shapes are stenciled and painted in, let the paint dry.

Step Two: background

Add background washes, bleeds, or layering of colours, as desired. Encourage students to fill in all of their paper with colour, leaving no white spaces.

Step Three: details

Add details, using a small brush or coloured pencils on top of the dry acrylic. Varnish, gloss, and other special effects such as metallic paints can be added at this time.

Tips for Teaching Success
- Encourage individuality in problem solving. Some students can use very loose brush strokes that vigorously express their animal. Others may prefer very controlled shapes. The paintings should carry the style of the individual student and not be imitations of Marc's solution (SCO 3.3 develop concepts and imagery based on personal ideas).
- Some development of the second layer can be done when the paper is just damp, but for real layering, the paper should be dry for the second step.
- Steps one and two can be reversed. The background can be done first, and dried. This can be a wash or multiple washes, bleeds, or it can be a more structured use of shapes and colours. Realism is not the goal, but some students may chose a realistic approach which is an option.
- Smaller paper will mean less time is required, but the size of the stencils should be adjusted accordingly.

[ASSESSMENT ICON]

This lesson will take multiple classes to complete. As part of the critical thinking and reflecting students are doing (SCO 6.4), have them complete an index card at the end of each class.

They should reflect on what was most successful, what they need help with or want to change, and what direction they want to take in the next class. This will also allow for tracking students who need special attention in a subsequent class.

A sample rubric to assess this unit can be found in *Supporting Materials.* Wording can be adjusted to suit the concepts actually covered in this unit, which will vary depending on the time available to the teacher.

TEACHER NOTES

Unit Four: Opaque and Texture Techniques with Acrylics (7 hours)

Introduction

This unit focuses on the exciting use of texture with acrylics. Unlike tempera paint or water colours, acrylics will hold a mark in the paint when it dries. Brush strokes remain visible and captured in the paint. Acrylics have great flexibility in that other materials such as sand, string, tissue paper, and fabric can be incorporated into the painting. As well, additional mediums such as modeling paste can be used for heavy impasto effects.

Some parts of this unit may be completed using tempera paint, with white glue being used in the initial stages. However, the textured effects possible with acrylics will not be duplicated with tempera.

Because there is such a wide range of possibility with acrylics, ideally at least one class should be allowed for experimentation. Results can be posted in the classroom allowing students to share their experiments so that they develop a vocabulary of possible textures.

In the process of experimentation, students can create an abstract practice piece which they may wish to include in their final portfolio. In this unit, continue to stress that any work may be chosen for the final portfolio and as such should not be discarded.

The use of a chosen theme continues through this unit. Students create an environment for their animals. This may build on previous knowledge of fantasy and surrealism, or landscape painting as covered in the grade seven painting module.

Texture and shape are the elements focused on in the creation of a planned composition. Consider the options for the use of colour in both imaginative and realistic ways, and discuss examples of various landscapes with students. Viewing work by artists such as Georgia O'Keefe, Emily Carr, Lauren Harris, Tom Thompson, Paul Klee, and Henri Rousseau will provide a variety of examples for discussion on the use of shape and colour in landscape, both realistic and stylized.

See the extensions in this unit for possibilities of painting on alternative surfaces such as clothing, hats, shoes, or other objects. Acrylics lend themselves to an exploratory mixed media approach to painting and this unit could extend in a number of different directions depending on the materials and time available. A playful or humorous exploration of a theme is supported by the context of an alternative surface such as a running shoe, hat, or purse.

Outcomes Addressed

Students will be expected to
1.1   manipulate and organize design elements to achieve planned compositions
3.3   through their art making, develop concepts and imagery based on personal ideas and experiences
6.4   engage in critical reflective thinking as part of the decision-making and problem-solving process
7.1   practice safety associated with proper care of art materials and tools

Materials

- white glue
- acrylic paint in the three primaries, black, white, and earth tones, with other colours being optional (provide a thick paint that will hold a texture)
- gesso
- scissors
- pencils
- bristle brushes in a variety of sizes, flat and round (#2, #4, #6, #8)
- materials to texture paint (toothpicks, popsicle sticks, plastic forks and knives, tooth brushes, sponge rollers, sponges, sand, tissue paper, etc.)
- cardboard, boxboard, heavy cover stock in white and colours
- water containers
- paper towels
- surfaces to mix paint on
- surfaces to paint on, such as coverstock, cardboard, found objects
- paint containers, preferably with lids
- spray bottle for dampening paints

Resources

- *Exploring Painting* by G. E. Brommer
- *Painting With Acrylics* by G.M. Roig
- *An Introduction to Art Techniques* by DK Publishing
- *How Artists Use Series* (student texts)

Lesson One: Exploring Texture

INTRODUCTION

In this lesson, students will explore and record for their own reference, a variety of opaque textural techniques, using the acrylics, brushes, and alternative painting tools. The record keeping will be part of the critical reflective thinking and decision making process (SCO 6.4) and should be systematic for future reference.

MATERIALS

- cover stock or index cards
- pencils
- rulers if a grid is being made, or scissors for smaller sample cards
- acrylic paints in a variety of colours
- bristle brushes in a variety of sizes, both flat and round
- implements to mark in or apply paint (such as round tooth picks, plastic forks and knives, sponges, popsicle sticks and so forth)
- paint containers with covers
- surfaces for mixing paint on
- paper towels
- water containers
- spray bottle for dampening paint

TEACHING, LEARNING AND ASSESSMENT PROCESS

[DEMONSTRATION ICON]
Students will benefit from a demonstration of the various techniques, and from large samples of the techniques, labeled and displayed in the classroom. After the demonstration, they can then refer by name to the various techniques as they proceed through creating their own chart of textures.

The following techniques are some of the opaque techniques and textures available with acrylics. See *Painting with Acrylics* or other texts on acrylic painting for visual examples, as well as online sources from a search "using texture with acrylics".

Texture Techniques

- dabbing the paint in small visible brush strokes, impressionist style
- heavy thick strokes with a flat brush, so edges of brushstrokes show
- applying paint with a knife, either the flat or the edge, and working into it to create edges (impasto)
- applying paint, then scraping into it to reveal the underlying colour or surface (sgraffito) with toothpicks or a fork. Use hatching or cross hatching or other patterns of mark to create a linear effect
- dry brushing, using a small amount of paint and dabbing it, letting the texture of the ground *underneath* the paint show through
- painting a layer of thin transparent paint, letting it dry, then layering a colour on top with a knife, letting the underneath colour show through by scraping
- using a rounded tip, applying paint thickly
- blending one colour into another
- layering light colours over dark colours after the underneath layer is dry
- doing shadows using cool colours, with warm colours as the highlight
- using a coloured paper background, and broad strokes, letting the ground show in places
- using alternative paint application tools, such as a toothbrush, sponge, piece of cardboard, to apply paint

Demonstrate a few similar techniques (three or four at a time) and monitor student success. A structured format such as a grid or individual sample cards like index cards, will assist students in record keeping and can be posted later in the classroom.

Students should note what tools or combination of tools they used for different effects, so other students can use their discoveries.

Students can begin to reflect on their favorite experiments and share their successes with others at the end of the class.

Tips for Teaching Success
- Old phone books or magazines make good surfaces to mix paint on. Simply tear away pages as they are messy or full, fold and put in garbage.
- Use a light mist from a spray bottle while circulating through the room, to help keep paints wet, or place a damp paper towel over paints in open containers.
- Make sure students rinse and dry brushes as they go so that paints do not dry in the brushes.
- Brushes need to be dried on paper towels after rinsing, otherwise the water in the brush will thin the acrylics and texture will be reduced. Students will get a wash technique rather than a texture, if there is water in the brush.
- Encourage students to use enough paint to produce a textured surface.
- Keep experiments small in size to reduce the quantity of paint being used.
- Use a good quality acrylic designed for art, not a bottled craft paint or wall paint. The paint should hold its shape when applied to a surface and should not flow and become flat.

[ASSESSMENT ICON]

Observe students' care with tools and materials, keeping a checklist (SCO 7.1).

Assist students with staying on track and moving through the different experiments, recording as they go. Record keeping is part of the process, so encourage students to make jot notes on their samples as to the tools and techniques used. The purpose of this lesson is to produce a number of experiments quickly, not to make small paintings.

Lesson Two: Exploring Texture with Added Materials

INTRODUCTION

Students will explore relief textures using materials such as string, tissue paper, torn paper or cardboard, sand or small stones, fabric and any other materials that will easily adhere to a flat surface. Acrylics can act just like a glue, but in the initial adhering stage, using gesso or a white glue will save the more expensive pigmented paints for other applications. As well, if this unit is done with tempera, white glue will be needed to hold the materials in place, rather than paint.

In this lesson, students will experiment with relief textures. This lesson can be done quickly in groups, producing a collaborative relief effort, or individually. The individual lesson may take more time.

Students who completed *Visual Arts 8: Relief Module* will have some experience with low relief and with some of these techniques.

MATERIALS

- coverstock
- boxboard
- cardboard
- scissors
- masking tape
- various weights of paper ranging from tissue paper to coverstock
- string (light weight white twine)
- fine sand
- small objects such as stones or beads
- scraps of fabric
- white glue or gesso
- brushes in a variety of sizes
- acrylic paints in a variety of colours
- sponge rollers or sponges
- surfaces to mix paint on
- paint containers
- water containers

TEACHING, LEARNING AND ASSESSMENT PROCESS

[DEMONSTRATION ICON]
- Tape down the surface being textured to a firm surface such as a piece of cardboard. Use either boxboard (the plain side and non waxy if using recycled materials) or coverstock to paint on. This can also be done on small pieces of cardboard.
- Apply white glue or gesso to small areas at a time, laying in large pieces of cut or torn shapes first, to create an abstract composition.
- Add medium sized textures, from wrinkled tissue paper, fabric, and texured paper.
- Add smaller textured details last, such as sand, beads, and stones.
- When the textured layer is dry, (likely in the following class) add acrylic paints, and additional textures done with tools, as in Lesson One.
- The surface can be lightly highlighted by rolling a sponge roller or dabbing a sponge on top, with a contrasting light or dark colour in some areas.

Tips for Teaching Success
- Encourage students to play with the original composition, by manipulating the large shapes on the surface before sticking them down.
- Some of the materials can be left in their original colours, and not covered with the acrylic paints in the final layer (see example *Painting with Acrylics,* Collage and Abstraction, in the studio examples at the end of the book).
- More than one class will be needed, as the textured layers should completely dry before adding the acrylic painted layer, if students wish to produce a finished piece. Another option is simply to experience using relief and texture, and not add the layer of colour in a second lesson.
- Working in a smaller size (a half sheet instead of a full sheet) will save time
- Use generous amounts of white glue or gesso over and under all items.
- Provide small amounts of texturing materials in baskets on individual tables for easy distribution

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[ASSESSMENT ICON]

Observe and record the use of tools and materials ensuring that they are used properly and with care. Assist students with considering how to place their original pieces, discussing some of the different options.

Lesson Three: Generating Ideas and Planning a Composition

INTRODUCTION

In this lesson, students brainstorm and sketch ideas for an environment for their animal. This will often be a landscape, but does not have to be. For example, a lion might like a throne room.

They may wish to include the animal in the environment either large or small, realistic or not.

MATERIALS

- sketchbooks or drawing paper
- pencils
- oil pastels or coloured pencils
- previous samples of work for colour and texture ideas
- books of flora and fauna of all types
- varied landscape examples
- National Geographic magazines with various landscapes and architectural examples
- drawing books of landscape elements such as mountains, trees, clouds, etc. (optional)

Visuals of various landscapes or environments could include:

- Howard Hodgkin Dinner at West Hill (How Artists Use Colour)
- Alfred Wallis The Blue Ship (How Artists Use Line and Tone)
- Paul Klee Landscape with Setting Sun (How Artists Use Line and Tone)
- Ben Nicholson Cornish Landscape (How Artists Use Shape)
- Georges Braque Houses at L'estaque (How Artists Use Shape)
- Franz Marc The Yellow Cow (How Artists Use Shape)
- Gustav Klimt Birch Forest (How Artists Use Pattern and Texture)
- Georgia O'Keeffe, Out Back of Marie's (How Artists Use Pattern and Texture)

The resource *Painting With Acrylics* has a number of examples of using textured acrylics to depict a landscape or environment.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Introduce the concept of a fantasy image versus a completely realistic image.
▪ What are some of the characteristics of a fantasy painting and a realistic painting?
▪ Are all paintings one or the other? Use examples to point out ways in which some fantasy paintings are realistic, and some realistic paintings draw on imagination or exaggeration in ways that are not totally photographic.
▪ What are some examples of a realistic environment for an animal, versus a fantasy environment. For example, a realistic environment for a rat might be a hole in a basement. A fantasy environment might be a cozy little riverside apartment complete with boat as in the water rat's home in *Wind in the Willows*.

A number of children's books, adolescent novels and cartoons have animal characters that live in fantasy environments. Help to expand students' imaginations and illicit some examples of these from the class.

Before they begin their brainstorming, encourage students to have quiet time with their sketchbooks to think about their animal and the kind of world it would like.

The following questions can help lead students in their thinking about the kind of environment they would like to create for their animal. What elements will be imaginary and what elements will be realistic?

Students can consider:

▪ If you were creating an animated movie or book in which your animal was a character, what kinds of things might your animal do? Where would it live?
▪ What elements of the natural environment would be important to them? Trees, flowers, desert, mountains, waterfalls, pools of water, open ocean, rivers, rocky cliffs?
▪ What sort of constructed environment would your animal live in if they could live anywhere? Your animal might like a garden, a palace, or a fancy bed. They might like an open pool surrounded by flowers.
▪ What atmosphere would they like? Mysterious? Dark and gloomy? Bright and sunny?
▪ Would their surroundings feel Chinese, Japanese, European, Californian? Would the time period be ancient or modern. Would they live in a castle or penthouse?
▪ What kinds of colours and materials would they like in their surroundings?

When finished brainstorming, have students begin small thumb nail sketches of some of their ideas. Students may need further visual images to help construct their paintings. For example, if a student wants a medieval castle, they may need to research online or in the library for castle images.

Encourage students to bring in or ask for help finding reference images that will help in constructing their compositions.

- Encourage students to work very quietly with a minimum of talking. In this way, their ideas will be more connected to something genuine within themselves and they will not divert others from their own focus.
- Tell students they can share ideas at the end of the class rather than as they go.
- Encourage a multiplicity of ideas, even if students are not confident about how they will render them in paint. Assure them the work does not need to be realistically painted, but can be more suggestive, atmospheric or symbolic.
- Using the natural environment and/or the qualities of the animal can always be a starting point. Have them return to those basic ideas or do further research in those areas if they are stuck for ideas.
- Magazines, books, and visual images can also be used to assist students in finding and sketching their ideas. Students may recognize what they want when they see it, rather than being able to visualize it to start with.
- If a student has very few ideas, work one on one to help expand the ideas.This will allow them to add details and begin a richer visualization process.
- Encourage students to keep sketches rough rather than precise and detailed, and remind them they will be using the methods of shape and texture that they have been working with in the previous classes.

At the end of the class, all students should have some sketches and starting points for their textured painting.

Students who are finished can add some colour and texture notes to rough sketches. Looking at the samples from the previous lesson, they can begin to think about how to best use the techniques to express their ideas.

[ASSESSMENT ICON]

Are students generating a variety of ideas? Give some feedback about the variety, if students seem to be just repeating the same idea multiple times.

Are the sketches loose and quick? Too much detail in the sketches will result in less exploration and frustration later. Encourage students to work quickly and loosely in thumbnail sketches.

Help students expand ideas, if they seem too basic.

Lesson Four: Using Textures with the Final Theme Painting

INTRODUCTION

In this lesson, students will sketch out their ideas on the supporting ground (cardboard, watercolour paper, coverstock, or other choice) and begin to fill it in using acrylic paints and textures they choose from their sample collections. Typically, it takes several classes to complete a painting.

MATERIALS

- all materials that were available in Lesson One and Lesson Two, should still be available for the final painting.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Some discussion about composition will help students make better choices with their subject matter in placing it on the page. Reviewing some basic landscape concepts will help avoid elementary choices.

Review

- use of background, middle ground and foreground
- use of overlapping to create depth
- allowing some things to extend outside the picture plane and be just partially seen
- creating a focal point
- varying sizes and shapes within the picture

Students can review their ideas from the previous lesson with a partner and receive feedback and suggestions.

Students will determine what kinds of textures they wish to use, whether those applied with tools, as in lesson one or with materials as in lesson two. Posting a list of options for textures will allow students to readily see some of their choices.

The steps to completing the texture painting are:

- preliminary ideas and sketches are completed and some feedback given
- painting surface is taped down on all four sides to a surface such as card board, a drawing board or box board
- painting surface can be box board or cardboard that is not waxed, water colour paper, cover stock, or canvas board
- roughly sketch the layout of the painting with a soft pencil
- glue in large pieces of textured paper or cardboard, if needed (some students will opt to do all texturing only with tools and brushes)
- glue in smaller texture pieces, such as string or tissue paper, if they are used
- add details in order of size, with smallest details going last
- add paints, using acrylics with painting tools or brushes, and texture as needed
- add outlining, surface sponging, and a final layer of paint or transparent glazes (acrylics thinned with water can act as a glaze.)

[ASSESSMENT ICON]

As this work will proceed over several classes, at the end of every class distribute an index card and have students answer some of the following:
- What did you do today?
- What was most successful about what you did?
- What are you struggling with, or what do you need to change?
- What idea(s) do you have for your work for the next class?

This will encourage the critical reflective aspect of this unit (SCO 6.4) and will help determine which students need immediate help in the following class.

The total collection of cards at the end of the unit will assist in the summative assessment, as well as helping students with their final portfolio reflection in Unit Five.

Unit Five: Portfolio Selection and Reflection
(2 hours)

INTRODUCTION

In this lesson students will pull together examples of their work from throughout the module, making decisions as to which works best exemplify their personal growth. Through either a written or oral critique, they will reflect on their process and the aspects of the module that they feel were most successful.

Portfolios are a useful tool in art assessment, but the real goal of a portfolio is to allow students to see and reflect on their own progress. The end of term should not be a collection of marks or finished and unfinished projects. To get a real sense of personal growth, students need to go back over their work and reflect on the entire process they have undertaken.

Even if a unit is only a few weeks, or lessons, it is helpful to create a mini portfolio with students that demonstrates their growth over the period of the unit.

It is equally useful to have students complete a mini-portfolio at the end of a module, as it allows closure to a discrete section of learning and enables students to see and reflect on their personal progress, creative decisions and the results.

This lesson and the outcomes can be accomplished by working on the portfolio throughout the module, or the portfolio can be a separate hour or two at the end of this unit, as presented here. The critiquing process can be ongoing, or it can be summative at the end of the module. In this module, various suggestions for reflection at the end of lessons have been given. Those can be returned to students at this point.

Often teachers are daunted by reviewing large numbers of portfolios. It is not necessary to do this, in order for students to fulfill the outcomes or to have them benefit from the portfolio process. Of course, interviewing each student and listening to them talk about their work is a rewarding and insightful process. However, time is not always available for this.

Portfolio reviews should be done, but they can be done with people other than the teacher. The point is that students have an opportunity to communicate about their work and demonstrate that they have reflected about it.

Some possible portfolio review strategies:

- review is done with the teacher, but preliminary reflections are done in written form first
- reviews are scheduled during an exam week, and are built into an exam schedule, as for any other subject
- reviews are done at home, with a parent or guardian, and the appropriate response form is filled in by both student and parent
- reviews are done in class, in partners, and the appropriate response form is filled in by both students

OUTCOMES ADDRESSED

The teacher may choose certain outcomes that the portfolio might demonstrate. Some possibilities are:

SCO 1.5 respond verbally and visually to the use of art elements in personal works and the works of others
SCO 2.3 select, critique and organize a display of personally meaningful images from their own portfolio
SCO 4.5 investigate how art as a human activity emerges from human needs, values, beliefs, ideas and experiences
SCO 6.1 develop independent thinking in interpreting and making judgements about subject matter
SCO 6.2 constructively critique their own work and the work of others
SCO 8.2 identify and discuss the source of ideas behind their own work and the work of others
SCO 8.3 consider feedback from others to examine their own works in light of their intention

While all of the above may not be chosen, a portfolio review could cover those outcomes depending on how it takes place and what supporting materials are used.

MATERIALS

- student work as it has been chosen
- a reflection sheets, checklists, and appropriate instructions designed for the type of review and the material covered (see sample in *Supporting Materials*)
- a simple portfolio of ticket board or heavy construction paper large enough to contain the finished work
- a form in the portfolio or stapled to the outside that lists the work in order

RESOURCES

- *Assessment in Art Education* by Donna Kay Beattie

TEACHING, LEARNING AND ASSESSMENT PROCESS

This may require one or two classes. Often, after reviewing their work and knowing others will review it, students wish to have extra time to touch up pieces or to complete work they had forgotten was incomplete. The teacher may wish to schedule extra time earlier in the module for completing work, or may wish to leave it until the portfolio review unit.

Discuss with students the importance of reflecting back over a period of growth in order to appreciate what they have accomplished. As with any assessment, explain how the portfolio process itself will be the format by which the student demonstrates meeting certain outcomes.

Have students create a portfolio to hold their work. These can be elaborate folios if time permits, or a simple piece of ticket board or heavy construction paper folded in half. This folder can be created at the beginning of a module or unit and hold everything until it is time to do the portfolio. At the end of the module however, only the work being selected, plus relevant supporting materials, should be in the portfolio.

Students go through all the work they completed for the module, including exercises, incomplete work and supporting materials. They should select work that demonstrates what the teacher wishes them to reflect on.

Students may consider:

- what I have learned
- my biggest challenge
- my biggest success
- the work I personally like the best, regardless of the mark
- the work I like the least
- how I thought about the theme
- background research (visuals, websites, etc) that I did that shows my thinking about the ideas
- how my ideas developed from very simple to more complex
- I have met these outcomes (list SCO's) because (explain why).

Students can help to create categories of personal interest for their portfolio.

As teacher, set requirements if summative assessment is being done from the portfolio. For example, a certain piece must be included, and must be finished. Present alternative materials that could be included, to demonstrate the meeting of the outcomes.

Tips For Portfolio Success

- Allow students who have incomplete work to combine pieces or submit incomplete work to achieve the outcomes when feasible. Often meticulous students will not be able to complete work in the time allotted in an art class.
- The mini portfolio should be organized in some order, either determined by the teacher or the student, and the contents should be listed. Post the desired order of contents in a visible spot, either on a handout to be checked off by the student, or on the board.
- Following organization of contents, students reflect on their work by filling in a critique or reflection form, by themselves or with another person.
- The index cards filled out during the module may be helpful at this time in assisting students to remember some of the issues that arose for them and how they resolved them.

[ASSESSMENT ICON]

Included in the Supporting Materials, you will find sample summative rubrics to help guide decisions in assessing students on the module. Please note that these can be adapted to suit your class's particular needs. Rubrics can be included as part of the portfolio.

[EXTENSIONS ICON]

Acrylics can be used on other materials, beyond the typical flat surfaces. The same outcomes could be met in a variety of ways. If painting on other surfaces, the surface may need to be primed using gesso or latex paint. Acrylics do not adhere to any waxy or oil- based surface.

Some possibilities using the animal theme example are:

- using an old pair of shoes or hat, plan and paint a "designer" item, to express the physical qualities or personality of the animal chosen.
- using an article of clothing, such as a tee shirt, design and paint something that your animal would like to wear, if they could.
- pick an object that your animal would like to own, and alter it using acrylics to suit the personality of the animal.
- using mixed media, including paper scraps, magazines, and phrases, tell a story about your animal.

[CROSS CURRICULAR ICON]

The main idea running through this module is to pick a theme and work with it in multiple ways. Themes other than the animal theme could easily be chosen, and cross curricular links established. If another theme is chosen, it would be important to find a range of artistic examples that demonstrate the expressive qualities of paint to students.

Some suggestions with themes from other subject areas include:

- Language Arts: Novel exploration, using characters, settings and plot as the theme (for example, creating a story book for a younger audience, in the style of Eric Carle)
- Social Studies: Expressing the characteristics and experiences of a particular era or culture, such as World War One, native cultures, or the Great Depression
- Science: Ecosystems; Environment; Weather
- Math: Mandalas, using geometry, angles and measurements related to the circle

Supporting Materials

Unit One: Sample Summative Rubric

Name: _____ Class: _____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You have used a variety of different image development techniques that we explored in class, such as shape, colour, texture and pattern, and have developed your ideas in a variety of ways *(SCO 1.3)*	Your work needed to show more variety in the different ways you developed your ideas. Many of the areas of shape, colour, texture and/or pattern were not explored or needed a lot more development	Some variety in image development is present. You have usually explored shape, colour, texture and pattern, but need to extend developing some of your ideas by. . .	You have used a good variety of different development techniques that we explored in class, and have developed your ideas covered in class, such as shape, colour, texture and pattern
You have responded to the works of others and your own work, participating positively in class discussions, written work, and/or work done with partners. *(SCO 1.5)*	More thoughtful participation is needed when looking at or discussing your own work and/or the work of others. A suggestion for improvement is. . . .	You usually respond to the work of others, and participate well when considering your own work, or the work of others, but you need to (comment here)	You have responded to your own work and the work of others, participated positively in class discussions, written work and/or work done with partners.
You have used observation, experience and/or imagination in exploring the theme of animals, and included those ideas in your art work. *(SCO 1.6)*	More inclusion of your observations, experiences, and/or imagination about your animal theme was needed. A suggestion for improvement is. . .	Some observations, experiences and/or imagination were included in your exploration of the animal theme. An area that you could improve in is. . .	You have thoughtfully considered your observations, experiences and imagination in exploring the theme of your animal, and included those ideas in your drawings.
You have compared the qualities of different pieces of art, from different periods of time and by different cultures, either in discussion in class, with a partner, or as a written response. *(SCO 4.4)*	You need to increase your participation in discussions or written responses about art work. In the future, try to. . .(Comment)	You are beginning to share your ideas about different pieces of art. You can improve your sharing of your ideas by. . .	Your comparison of the qualities of different pieces of art is thoughtful and thorough. Whether in written responses or in discussion, you responded well to the art work being discussed.

Unit 2: Sample Observation Checklist (change outcomes as needed)

Class:	SCO 6.2		SCO 6.4		SCO 7.1	
Unit Title:	Constructively critique their own work and the work of others		Engage in critical reflective thinking as part of making decisions		Practice safety in proper care of materials and tools	
Student Names	Meets outcome	Needs improvement to meet	Meets outcome	Needs improvement to meet	Meets outcome	Needs improvement to meet

A checklist can be used to record observations. Checks in the "Needs improvement" column can include short notes or comments as to why student is not meeting that outcome. Preliminary discussion with classes on expectations will help students meet outcomes.

Unit Two: Sample Summative Rubric

Name: _____ Class: _____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You have explored colour in a variety of ways covered in class, such as colour mixing, monochrome colours, complementary colours, warm and cool colours, and so forth (SCO1.3)	Most of the colour explorations covered in class have not been completed or adequately explored. You needed to develop your art work more thoroughly with colour exploration.	You have used colour in several ways to develop your art work. Some areas that still need more work are. . .(comment)	You have explored colour in the ways covered in class, and have developed several images that consider the use of colour in a number of different ways.
You have analyzed the works of artists, using the concepts we have been discussing in class, such the various aspects of colour (SCO 6.3)	You need to demonstrate more understanding of the concepts relating to colour, and show an ability to analyze the work of artists, using some of those concepts.	You show some understanding of the concepts relating to colour that we have discussed in class, and can analyze art work some of the time. An area for improvement is. . .	You demonstrate a good understanding of the concepts about colour that we have discussed in class, and can analyze the work of artists and the various aspects of the way they use colour
You have demonstrated the proper care and use of the materials and tools with acrylics through careful handling and thorough clean-up procedures, insuring that no tools are ruined (SCO 7.1)	Safe clean-up procedures for acrylics often were not followed and/or proper caution and care in the use of the materials were disregarded. You need more understanding of the proper use of acrylics.	Proper clean-up procedures for acrylics were usually followed and appropriate caution and care in the use of the materials. You still need to be more aware of. . .	Proper clean-up procedures for acrylics were consistently followed, and proper caution and care in the use of the materials. You show a good understanding of the safe use of acrylics.
You demonstrate the ability to create a variety of solutions to problems relating to colour, and considered the theme in connection to the colour solutions (SCO 7.2)	You needed to demonstrate more thought and/or exploration of different colour solutions, relating to the theme.	You have created some colour solutions in exploring the theme, but needed to explore. . .(comment)	You have created a variety of solutions using colour, in relation to the theme. You have thoughtfully considered the use of colour, and have solved colour problems in a variety of ways.

Unit Three: Sample Summative Rubric

Name: _____ Class: _____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You have used a variety of design elements, such as colour and shape, and have achieved a planned composition in your painting (1.1)	Your work needed to have more planning or consideration of the way you used colour, shape, or other elements. More careful thinking about your painting was needed	Some planning and organization of shapes, colours or other elements is present. You could improve your work by. . .	You have used a good variety of design elements and show careful thought in the use of shape, colour, and/or other elements to achieve your painting.
You have used your personal ideas and experiences to develop your ideas and create a painting using wash techniques (3.3)	More development of your ideas was needed in your painting. The concepts and images are incomplete and/or need more work.	You have developed your own ideas somewhat, but you needed to take it further. You could have. . .	The concepts and images in your painting are well developed, showing the use of your own ideas and experiences.
You have reflected on your work, either through written responses or during discussions, and have used your reflections to help in the painting process. (6.4)	Thinking and reflecting about your painting as you go is an important part of the process. You needed to do more of that part of the process of making a painting.	You participated some of the time in reflecting about your work as part of the painting process, but you need to. . .	You have thoughtfully reflected on your work, as you were painting, as part of the decision making and problem solving process of painting.
You demonstrated the proper safe use of tools and materials in using acrylics, though proper clean-up procedures and care during the painting sessions (7.1)	You often needed to show more awareness of the way acrylics are permanent when dried, by using appropriate clean-up procedures and/or care during painting.	You usually showed awareness of the permanent nature of acrylics, by using appropriate clean-up procedures and care during painting.	You always demonstrated the proper safe use of tools and materials by using proper clean-up procedures and care during the painting process.

Unit Four: Sample Summative Rubric

Name: _____ Class: _____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You have used a variety of design elements, such as texture and shape, and have achieved a planned composition in your painting *(SCO 1.1)*	Your work needed to have more planning or consideration of the way you used texture, shape, or other elements. More careful thinking about your painting was needed	Some planning and organization of shapes, colours or other elements is present. You could improve your work by. . .	You have used a good variety of design elements and show careful thought in the use of shape, texture, and/or other elements to achieve your painting.
You have used your personal ideas and experiences to develop your ideas and create a painting using opaque techniques *(SCO 3.3)*	More development of your ideas was needed in your painting. The concepts and images are incomplete and/or need more work.	You have developed your own ideas somewhat, but you needed to take it further. You could have. . .	The concepts and images in your painting are well developed, showing the use of your own ideas and experiences.
You have reflected on your work, either through written responses or during discussions, and have used your reflections to help in the painting process. *(SCO 6.4)*	Thinking and reflecting about your painting as you go is an important part of the process. You needed to do more of that part of the process of making a painting.	You participated some of the time in reflecting about your work as part of the painting process, but you need to. . .	You have thoughtfully reflected on your work, as you were painting, as part of the decision making and problem solving process of painting.
You demonstrated the proper safe use of tools and materials in using acrylics, though proper clean-up procedures and care during the painting sessions *(SCO 7.1)*	You often needed to show more awareness of the way acrylics are permanent when dried, by using appropriate clean-up procedures and/or care during painting.	You usually showed awareness of the permanent nature of acrylics, by using appropriate clean-up procedures and care during painting.	You always demonstrated the proper safe use of tools and materials by using proper clean-up procedures and care during the painting process.
You selected a collection of your work for your portfolio, organized it, and completed a critique *(SCO 2.3)*	Your portfolio is incomplete in several ways, including. . .	Your portfolio is mostly complete, but you still needed to. . .	You selected your work, organized it in a mini portfolio and completed your critique thoughtfully

Unit 5: Sample Mini Portfolio Critique Form

Name:	Class:
Title of item chosen for my portfolio:	Reason I chose the item:

Fill in the above list, in the ORDER of the items you have put in your portfolio. Title items on the back or front, as well, for easy identification. If a rubric goes with the item, include the rubric.

Answer the following questions, being as specific as you can. Use additional paper or the back or the sheet if you need to.

What is your most successful piece of work this term? Why?

What was your greatest challenge this term? Why?

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Visual Arts 9:
Nature and the Built Environment

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> The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.
>
> In order to be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework* and *Visual Arts 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Visual Arts 9: Nature and the Built Environment (26 Instructional Hours)

Overview

Rationale

From the earliest times people have been recording and interpreting their natural environment through visual artifacts. Paintings of animals found in Chauvet Cave in Southern France date to over 30,000 years ago. James Cook hired artist William Hodges to travel with him around the Pacific Ocean recording the natural history and landscapes of far-away places. Contemporary artists Christo and Jean-Claude have created dramatic installations in rural and urban settings that have encouraged us to view our environment with new eyes and in a new consciousness. Andy Goldsworthy creates ephemeral art that uses only the raw materials provided from the natural environments he visits. Architect Antoni Gaudi used inspiration from natural forms to create enduring edifices and shape the visual environment on a large scale. Street artist Banksy has created provocative graffiti stencils which have visually altered – and many would argue enhanced – urban environments around the world. The natural environment is innately connected to and influences the design of the built environment; after all, the built environment is contained in the natural world and is limited by its constraints.

The organization, structure, and embellishment of our built environment creates mood, reflects our social culture, and often drives change. It is a powerful force which often goes overlooked by many as we go passively through our day-to-day routines. The aim of this module is to help students see the impact that design has on their lives and to identify opportunities they have to take an active role in creating their built environment while considering sustainability and our place within nature.

Introduction

This module will allow students to explore their personal relationship with the natural environment and the spaces they live in. It will provide opportunities to work with natural materials, to express ideas about the environment, and to respond visually to authentic design problems. It is also about helping students see the world at large and to make community and global connections. Underlying these explorations, it is hoped that students will gain an appreciation for the impact that design has on the spaces we occupy and the way we interact with them.

Public art, public spaces, and architecture are things students relate well to because they are accessible and understandable. This module aims to help students view the things we live with as design opportunities and to see art as something that can take place outside of galleries and museums. It asks them to question the visual aesthetics of our designs, to place value on form, the movement and experience of people, and to see opportunities for taking part in the arts in their community.

A focus of this module is skill development. Media and tools are presented several times in unique situations. Also, there is an emphasis on team work and collaboration, movement, sculpture, and use of tactile materials. Visual arts class is one of the few situations that students may have to work directly with their hands, constructing and modeling.

By the time students reach grade 9 they often have strong opinions about the world they live in. They will have explored people, place, and the environment from a social studies perspective. They have ideas about graffiti, architecture, and nature. They will recognize the skill and frustration involved in making sand and snow sculptures. They'll have stories and recollections of buildings they've visited, both impressive and confusing ones. They'll recognize the power of special places and will likely have experience in building with blocks or Lego. They likely will have had some art experience and may be familiar with sketchbooks, basic drawing skills, and some 3-D media. This module will provide opportunities to build on prior learning.

This module is not wide enough in breadth to cover installation art as a complete topic, although installation art certainly does shape the experience of the audience and could easily fit into some of the activities presented. It does not cover folk art as a topic, although folk artists are certainly responsible for embellishing and adding interest to our environment. It does not approach architecture from a technical and engineering standpoint but rather focuses on the experiences of people and the aesthetics of building design. The module is, however, flexible enough to provide opportunities for teachers to explore topics of interest to them and their students. It should be noted that the discussion points mentioned in the module are jumping-off points and should be previewed and planned with the classroom audience and time constraints in mind. It would be easy to go significantly over time-limits if every angle were addressed.

It is hoped that teachers will use information gathered in the module to construct activities that are meaningful and at the same time challenging for their students. It will be important to allow students to practice skills which will give them outlets to communicate their ideas about the nature and the built world and to shape the spaces around them.

Each lesson should be approached by including safety instructions and proper use of media as integral components. Also, assessment rubrics should be developed with students and will be specific to classroom conditions. In some cases sample criteria have been provided and should be used as a guide only. In each lesson it is important that students understand the exact criteria for success but lessons should remain flexible enough to allow for creative solutions to emerge. In many cases, key discussion points can become written responses which students hand in or record in their sketchbooks.

TEACHER NOTES

Unit 1: Places, Spaces, and Environment (6 hours)

Introduction

In creating the world we live in we unconsciously leave marks behind. Seeing the Great Wall of China from space gives us perspective on the power to create and leave marks. Edward Burtynsky is a Canadian artist whose powerful and shockingly beautiful aerial pictures of industrial waste sites give us pause. It is overwhelming to see that we are now causing global warming, polluting on a massive scale, and spoiling some of our most remote spaces. Knowing that we have the power to control our environment on such a scale should help us focus on working more harmoniously with our environment, taking only what we need. Nature is not wasteful. As tied as we are to the earth we would be wise to take heed to this truth in constructing our world.

Beyond the basic necessities of man, which were likely very utilitarian in design, Burtynsky has embellished and developed his environment. Materials in the built environment originally drew on those closest at hand and unprocessed. Wood, stone, and earth were primary building materials and in fact much of the world uses just these materials for building construction today. Natural materials appeal to us on a primal and functional level.

We depend on our environment for survival, but our environment has always been so much more to us than these basic necessities. This is evident from the world that we live in today, one in which many people are far removed from the growing of food and the fetching of water, yet still manage to shape and be shaped by their surroundings. It is evident in the design and decoration of our living and work spaces. It is evident in the use of our public spaces and play spaces. It is evident from the choice of our building materials, which can go far beyond utilitarianism and stretch technology to tomorrow or which may be as raw as the earth and stone that we walk on. We define our spaces and our spaces define who we are.

We also depend on our environment, whether private or public, natural or human-made. Our environment inspires emotional experiences, creates gathering places, helps make us productive, enriches our souls, heals us, opens our minds, helps us identify with each other, and helps us express our diversity. There are many connections between the spaces we create, the materials we use, and the natural world.

Materials

- selection of construction paper, cartridge paper
- long-reach or regular stapler
- compasses/rulers/French curves/circular/elliptical objects for tracing
- markers
- black pens, class set
- colored pencils
- waterproof black ink or felt-tipped pens, class set .7mm tip
- class set of watercolors, mixing wells
- a variety of watercolor brushes: small, medium, large sizes
- masking tape
- cardboard surfaces for fastening watercolor paper
- movie clips or trailers which emphasize contrasting settings. Examples might include scenes from *Coraline*, in her old house and the 'new' house, Batman's Gotham City compared to Whoville from *How the Grinch Stole Christmas*, Harry Potter's school compared to Napoleon Dynamite's school.
- clear tape or masking tape, 1 roll for each group of 5 students
- scissors
- tempera, acrylic paint, or colored pencils
- a variety of paint brushes if paint is used
- 'Exacto' knives and cutting mats/boards
- rulers or straight-edges
- glue; including glue stick, white glue, and glue guns
- objects found in nature such as twigs, sticks, dry grasses (small hair elastics can contain bundle them), dry leaves, small pieces of sawn wood, birch bark, small flat stones, shells, air-dry clay, or other natural materials suitable for making a hot-glued frame for a picture on a piece of cardboard

Outcomes Addressed

1.1   manipulate and organize design elements to achieve planned compositions

2.2   analyze and make use of visual, spatial, and temporal concepts in creating art images

4.5   investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences

5.2   use experiences from their personal, social, cultural, and physical environments as a basis for expression

8.3   consider feedback from others to examine their own works in light of their intention

Lesson One: Sketchbooks and Crop Circles (1 hour)

INTRODUCTION

In this lesson, students will create a small sketchbook which will be used to record ideas, to sketch, and to answer questions relating to this module. Next, students will explore crop circles and will create a cover design for their sketchbook using crop circles as inspiration.

Crop circles are a form of land art. Land art is intrinsically tied to or formed in the landscape. Land art is typically ephemeral art which is formed into the landscape using natural materials. Sometimes called earthworks (usually involving the moving of soil or rock), the crop circle movement emerged in the 1960s and 1970s as a response to the commercialization of art and as an alternative setting to museums and galleries. Robert Smithson is perhaps one of the most famous of land artists, and his piece titled "Spiral Jetty" (1970) is particularly well-known.

Search keywords: circlemakers, crop circles, land art, sketchbook, mandala

MATERIALS

- a selection of 9"x12" construction paper
- 8 ½" x 11" cartridge paper or similar drawing paper
- long-reach or regular stapler
- compasses/rulers/French curves/circular/elliptical objects for tracing
- markers
- class set of black pens
- colored Pencils

Visuals

- Pringle, Lucy (2010). *Crop Circles: Art in the Landscape.* Frances Lincoln.
- Photographs of crop circles

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Part A: Sketchbook Creation

Explain to students that they will be creating sketchbooks for this module so that they can record ideas, these sketches, and notes about projects and topics that arise throughout their explorations. Their sketchbook will be part of their assessment as they will be asked to explore by creating products, by answering questions, and by reflecting on their artwork and that of others.

Sketchbooks can be made in a number of ways, but one simple method is described next. Demonstrate by taking six pieces of cartridge paper and laying one cover sheet of construction paper on top. Using a long-reach stapler, put 3 staples along the midline, and carefully fold the book in half. Or, if you have only a regular stapler, fold the pages and staple along the spine. This will make a half-size book, with enough pages for significant explorations. Encourage students to use all spaces in the sketchbook and to date and title every entry.

Set up stations or hand out materials and have students make their sketchbooks. Ensure that they write their names on the book right away (using one common location for names makes it easy for marking).

Part B: Crop Circles

Students will personalize their sketchbooks by creating a 'crop circle' image on the front.

Crop circles are large patterns created in fields by the flattening of mostly grass crops such as wheat, rye, and barley. In modern times crop circles first appeared in the 1970s (later admittedly made by pranksters) and people speculated that crop circles had paranormal or alien origins. In fact, many people and organizations still seek out scientific or alien explanations for their existence and investigators claim that many of the crop circle methods are not reproducible using known tools and methods. Crop circles and other related phenomena have been recorded in Africa for thousands of years.

Many circles, though, have been known to be made using boards, rope, and other homemade instruments for mapping out circles, ellipses, and other shapes in the fields. Often crop circles are made at night, do not damage crops, and occur unbeknownst to the field owners.

Regardless of the intent of their makers, crop circles are often beautiful, large scale intricate geometric art pieces which bring attention to nature. They are a form of land art.

Initiate a discussion of crop circles using the following guided questions:
- Does anyone know what a crop circle is?
- Where do they come from?
- Who makes them?
- What do they mean?

Introduce the idea of land art which is art that is created in nature using natural materials, sometimes physically changing the landscape and other times not made to last – ephemeral (see Andy Goldsworthy). Must all serious art be permanent?

Show the class examples of crop circles. You can find examples online, in the text resource listed, and others by doing a search on Google Maps, Google Earth, and on YouTube.

After leading a discussion of crop circles, have students answer the following question in their sketchbooks:
- Why would crop circle artists choose fields to make their art in rather than another medium such as painting? Consider size, scale, wonder, connection to nature, the ephemeral nature of it, control of the environment.
- What do you notice about the patterns? They can be described as geometric with circles and ellipses, often based on a central pivot point with repetition and pattern. They are comparable in many ways to mandalas.

Have students practice making designs in their sketchbook using compasses or traceable objects and then copy one onto the cover of their sketchbook in light pencil lines. Have students do their thumbnail sketches with a dark ink pen. The bold lines will allow them to focus on shape and line in their ideas and emphasize the idea of re-working a line instead of erasing it. For sketching purposes, continue to make these available throughout the module for sketching purposes.

Students will then go over and fill in their design with a single colored pencil or marker which is contrasting in value or color to the sketchbook cover.

In closing, explain to students that during this module they will be examining different environments, working with natural materials, constructing spaces, and looking at ways to visually enhance our environments.

[ASSESSMENT ICON]

Students will have analyzed artwork and will have made conjectures as to the artists' intent by viewing artwork, participating in discussions and by answering questions relating to this (8.1) they will have discussed and analyzed why images were created by artists (8.4). They will have invented unique visual symbols to create personal meaning in their artwork (2.1). Consider this work a starting point for student responses to artwork and perhaps use a checklist for student participation. Also, see sample rubric in Supporting Materials.

> *Tips for Teaching Success*
> Encourage students to use the whole cover of their sketchbook and to center designs.
>
> Math teachers may have sets of compasses for use.
>
> Have students who finish early make blank sketchbooks for students not present in class.

[EXTENSIONS ICON]

Have the class create a crop circle(s) on the lawn of the school or in a nearby field. You could even just make circles with leaves on the lawn. In winter, make 'snow' circles. Get proper permissions when doing more permanent work. Photographing the artwork will give it more permanence.

Crop circles can be made in the classroom using sand and Bristol board. String and various instruments can be used to make marks if the string is anchored to the circle centers using a pencil or other sharp point. Sprinkle the sand to fill designs.

View the video "Over Canada" and discuss the natural and human-made features seen: Gary McCartie, (2008). *Over Canada: An Aerial Adventure*. Video Service Corporation

Lesson Two: Change in Environments (2 hours)

INTRODUCTION

In this lesson, students will analyze the factors that contribute to defining an environment by comparing different environments. They will create an ink and watercolor concept drawing for an art piece which emphasizes one aspect of change in the environment.

Comparisons will be made between Ansel Adam's untouched landscapes and Edward Burtynsky's 'manufactured' landscape photographs. Works of Christo and Jeanne-Claude will be examined.

Search keywords: Edward Burtynsky, Christo, Ansel Adams, landscape, concept drawings, watercolor and India ink sketching

MATERIALS

- waterproof black ink or felt-tipped pens, class set .7mm tip or similar
- watercolor paper, one for each student
- class set of watercolors, mixing wells
- a variety of watercolor brushes: small, medium, large sizes
- masking tape
- cardboard surfaces for fastening watercolor paper

Visuals

- Photograph: Ansel Adams: *The Tetons and the Snake River*, 1942
- Photograph: Edward Burtynsky: *Nickel Tailings No. 34,* 1996 or similar
- Photographs of works of artists Christo and Jeanne-Claude
- Book: Arthus-Bertrand, Yann (2008). *Our Living Earth: A Story of People, Ecology, and Preservation.* France: Harry N. Abrams, Inc.

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Comparing Landscapes

Show students the photograph titled *The Tetons and the Snake River* by Ansel Adams. Explain that Adams was a landscape photographer whose black and white images of the American west, taken largely before tourism defined for many people what this continent was like before people. As an interesting note, this photograph was included on The Voyager Golden Record which was included aboard both Voyager spacecraft, that was launched in 1977. The record contains sounds and images selected to portray the diversity of life and culture on Earth. These sounds and images are intended for any intelligent, extraterrestrial life form, or far future humans, who may find them.

Ask students to examine the photo.
- What do they see?
- What do they *not* see in the photo?
- What does this photograph represent?
- What would it be like to be in that spot where that photo was taken?

Next, show students the Burtynsky photo, *Nickel Tailings No. 34*, which was taken in Ontario. Have students answer similar questions about this photo. Explain that Burtynsky is a Canadian photographer whose subject matter deals with the landscape as affected by humans. What do they notice about the color of the tailings 'river'? Explain that tailings are the leftover products after extracting and separating minerals from ore during the mining process.
- What evidence of nature do they see compared with Adams' photo?
- What would it be like to be there?
- Is it beautiful? Is it natural?
- Why would Burtynsky choose such subject matter?
- Is there a message being conveyed?
- How does it make you feel?
- What evidence is there that this is a more recent photograph than Adams'?

You may choose to look at other Burtynsky and Adams' photos at this time.

[ASSESSMENT ICON]

See Supporting Materials 1.2: *Source of Ideas*. Have students complete this out and pass it in or fasten it in their sketchbooks.

Part B: Christo and Jeanne-Claude

Initiate and record a brainstorm on ways that people can affect their environment.
- What are things that affect a person's experience in a given environment?
- What individual types of things can be changed which would influence how a person feels in a particular space?

Ask students to recall their knowledge of art elements, principles, and design ideas: color, sound, furniture, textiles, lighting, materials, textures, size, clutter, softness, hardness, types of shapes, lines, contrasts, flow, interaction, trash, order, disorder, simplicity, complexity, pattern, repetition, smell, organic materials, synthetic materials, windows.

Have students imagine being in many types of spaces: nature, their bedroom, school spaces, in their community.

Discuss how changing just one item on their list can have a profound effect on the experience someone has in a space. Imagine how taking away the sound from a movie, changing the color of a ceiling from white to black, putting zigzag lines inside a refrigerator, or bringing large pieces of stone into their house can change that space for the 'user'.

Show examples of work by artists Christo and Jeanne-Claude. They have stated that the purpose of their work is to create new ways of seeing familiar landscapes and that it is not necessarily a deep philosophical approach to art, which is appealing to students.
- Who would pay to have such projects completed?
- How does their work affect the environment in which it is located?
- Is it shocking?
- Could it change the way we see familiar objects and environments?
- Does change in our visual landscape usually take place as quick as their projects?

Discuss growth and change in a forest, city, and town.

Part C: Concept Drawings

> *Therefore, when we arrive in a place and talk to new people about a new image, it is very hard for them to visualize it. That's where the drawings are very important, because at least we can show a projection of what we believe it will look like.* (Christo)

Explain to students that they will be creating a concept drawing for a new art piece. Explain that a concept drawing is usually a sketchy plan to try to work out the details of an art installation or art-piece before it is actually created. Often they are used to show customers what a piece might look like before construction is started. Concept drawings of Christo and Jeanne-Claude's work and others are easy to find.

The idea for their piece is to take an existing environment and by changing one quality of that environment, either create a new altered environment, or draw attention to an aspect of that environment. An example might include introducing something into the environment which doesn't belong such as placing a floating car sculpture in the water near a dock. Another example might be using manta ray stencil images on pavement as arrows to direct traffic flow, or having a fountain on the top of a building which has water running down the sides.

Students will use their sketchbooks to record sketches and ideas. They will draw on the imagery of Christo and Jeanne-Claude's work for inspiration, as well as the list they created of things which would alter a person's experience in a place.

The idea of a concept drawing should put students at ease in this activity because it will allow them to concentrate on the idea and not the specific details of the drawing and 'getting it right'. It should be stressed that the lines of their drawing should be loose.

Show exemplars of watercolor concept drawings.

Ideas and sketches should be recorded in their sketchbooks. When students are ready, have them fasten their watercolor paper to the cardboard using masking tape, and going completely around the paper. Have students record their name on the masking tape. They can then use light pencil marks to lay in their ideas, but should be encouraged to use loose lines, barely resting their wrists on the paper if at all. They should quickly move to black pens, highlighting their 'best' lines. Again, encourage bold, sweeping lines, and reworking where necessary.

Part D: Block in color

Students will block in their concept drawings with watercolor. A demonstration of creating washes and mixing colors should be given. Students can share tray wells. Encourage the use of large brushes and loose brushstrokes.

When drawings are completely dried, tape can be removed by pulling at a low angle. Students should sign their artwork near the bottom.

[ASSESSMENT ICON]

Students will have developed concepts and imagery based on personal ideas and experiences (3.3) and may have practiced and demonstrated proper care of art materials (7.1).

See Supporting Materials 1.21: *Project Summary Card*. Have students fill out a project summary card blank for their art piece. They will put it on the back of the concept drawing, display it next to the piece, or pass it in to the teacher for review – whichever is appropriate. It will briefly explain the idea of their project. It is different from a credit line, because it describes the art idea seen in the drawing and not the drawing itself. They can be printed out on cardstock for students to fill in.

Take time to discuss or respond to student pieces, responding to the ideas presented, and the quality of the communication.

Tips for Teaching Success
- Paper artworks can be hung effectively by using masking tape in pieces about as long as a hand and by rolling the masking tape between the fingers creating a tight spiral tube. Two or more tubes attached to the back of a piece will hold it firmly against most wall surfaces.
- In order to gain focus, students may be encouraged to select an environment with which they are very familiar. Also, providing opportunities for students to gather imagery or go to a location to gather details will help them create satisfying pieces.
- Get your students out of the habit of signing their class name with their signature. If needed, it can be included on the back of the piece.

A great photographic reference for the effects of humans on the earth with photographs from above and interesting and powerful text messages is: Arthus-Bertrand, Yann (2008). *Our Living Earth: A Story of People, Ecology, and Preservation.* France: Harry N. Abrams, Inc.

[EXTENSIONS ICON]
You may wish to use smaller pieces of paper and encourage students to do multiple concept drawings of an idea.

Students can include photographs or drawings of the original environment as a supplement to the concept drawing.

As an alternative to the ink and watercolor drawing, students could select a photograph from a magazine and add an 'installation' art piece to the drawing, essentially changing the environment seen in the picture by collaging on top of the photo with cutout drawings of their own.

Have students do an anonymous vote on which project they liked best (works best with another class' work). Have them include why they liked the idea. Ask them to concentrate on the idea, not the concept drawing. Does the drawing communicate the idea well?

Lesson 3: Creating Spaces (1 hour)

INTRODUCTION

In this lesson, students will further explore types of environments and the factors that affect the qualities of an environment. They will tour various spaces in and around the school looking for their sensorial qualities and then, working in groups, they will create a new space using only newspapers and tape.

MATERIALS

- movie clips or trailers which emphasize contrasting settings (examples might include scenes from *Coraline*, in her old house and the 'new' house, Batman's Gotham City compared to Whoville from *How the Grinch Stole Christmas*, Harry Potter's school compared to Napoleon Dynamite's school)
- newspaper – about 2 complete papers per group of 5 students
- clear tape or masking tape – 1 roll for each group of 5 students
- scissors

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Settings

Explain to students that the setting for a movie includes all of the visual information about where and when the scene takes place. Show the movie clips or trailers. You may wish to compare more than 2 movie settings and you may have to play the clips more than once. Have students comment on the clues as to the settings in each of the clips. What makes the clips different? What senses are employed in creating the setting? Have students recall some of the ideas from lesson 2 that were used to change environments.

Part B: Places Tour

Explain to students that they will be taken to different settings around the school and will be asked to comment on various types of environments that they encounter. Have them take their sketchbooks and under the title "Three Words About (the place)" have them record 3 words which describe the visual environment that they encounter in each of the places you visit (descriptors). An example might be 'bright, white, clean' or 'textured, cozy, dark.'

Take the students on a tour of school spaces. You may need to get proper permissions beforehand. You may want to include both inside and outside spaces. Guiding questions should focus on visual clues as to what shapes the spaces.

- Why are certain colors or materials used?
- What about the lighting?
- What parts of the design of this space are functional and what aspects are for aesthetics or beauty?
- Does the space work well?
- Did this space just happen as a result of another design problem, or was it planned?
- What would improve or change it? What if….?

Teacher Notes

Part C: Newspaper Activity

Divide the class into groups of 4 or 5. Give each group 2 newspapers, a roll of masking tape, and scissors (optional). Assign each group to a corner of the room, hall, or other nearby space to transform. You may give them a guiding topic or descriptors based on one of the senses, or have them choose them. It is easy to have students select three descriptive words from the 'Three Words About…" in Part B. You can have them mix and match or use one student's set of descriptors.

The idea is to transform the space to fit the descriptors and to create a space that can be stood in. You can place other constraints depending on the spaces, such as having to use 3 planes (floor, ceiling, walls). Encourage a creative use of the materials, by tearing, weaving, hanging, taping, connecting, folding, repeating, layering, enclosing, bending, drooping, spiking, etc.

After the activity – which could last 10 to 40 minutes – have the class focus on each area. They should also articulate how successful they were justifying their answers. What they found the limitations of the exercise were. Can other students guess what the descriptors were? What are some factors that go into creating a 'good' space? Hopefully they will identify with their ideas from Part B of Lesson 2. What were the limitations of the materials? What didn't they have control over?

Allow time for cleanup and separating/recycling of newspapers.

Tips for Teaching Success
- There is a lot to fit into this lesson, so you may want to limit the tour and focus on the newspaper activity. However, extending the lesson into the following class and giving students more time to create their spaces is a possibility also.
- If you can't do movie clips, you can find appropriate graphic imagery by using contrasting settings, such as enchanted forest versus sunny beach, crowded city versus desert, costume comparisons, etc.
- Divide students into groups by giving them 1 minute to line up from darkest to lightest colored shirt (or by birthday or another technique). Make sure you give instructions and lay out materials first.
- You can add to the materials for Part C. Markers can be used (watch out for marks coming through onto the walls!), yarn or string can be added, or you can try some of the natural materials you've collected for Unit 2.

[ASSESSMENT ICON]

As teacher, you will be looking for participation in discussions and interactive and collaborative engagement in the art activity and tour (2.5). The success of the project will be the ability of students to work together to transform a space, communicate about how they did it and whether they had success at meeting their target or not. They will also have analyzed artwork (the other groups' newspaper spaces) and made conjectures as to the artist's intent (8.1). By using the 'Three Words About' to create their spaces they will have used experiences from their physical environment (5.2) as a basis for expression.

[EXTENSIONS ICON]

Supporting Materials 1.3: Wordle sample. A 'Wordle' is a graphic representation of text and can be created online (search wordle, word cloud, tag cloud) and printed or shared. It emphasizes frequently repeated words. Have a student or small group collect all of the 'Three words about…' and create a 'Wordle' for each of the spaces visited, or even one for all of the spaces combined.

There are possibilities throughout this module to make connections to installation art. Visit an art installation or if that is not possible, share images and stories of art installations. Ask students to share experiences of art museum or gallery visits.

As an outdoor alternative, your class can create spaces on the school field using blankets or other materials. If you have access to a forested area, they can hang rope and fabric between trees in clothesline fashion. What about creating forts with boxes?

Lesson Four: Special Places (2 hours)

INTRODUCTION

Windows, views, and frames are very much an aspect of environment, art, and architecture. They are used to bring the natural world into our built spaces or to visually enhance and hold a special piece of art. In the final lesson of this unit, students will contemplate special places in their community and around the world. They will then create a drawing or painting of an environment or place which is special to them and frame it in a unique way using natural materials.

This lesson has an important safety component.

Search keywords: window, opening, arch, frame, Atlas of Canada Special Places, Pyramid of Giza, rustic frame, picture frame

MATERIALS

- tempera, acrylic paint, or colored pencils
- a variety of paint brushes (if paint is used)
- masking tape
- rulers or straight-edges
- exacto knives and cutting mats/boards
- a piece of thick cardboard or mat board for each student, approximately 20 cm x 20 cm
- a piece of thick drawing paper, sized to match the cardboard
- white glue
- glue guns
- twigs, sticks, dry grasses (small hair elastics can contain bundle them), dry leaves, small pieces of sawn wood, birch bark, small flat stones, shells, air-dry clay, or other natural materials suitable for making a hot-glued frame for a picture on a piece of cardboard
- pruning shears if twigs, branches, or wood is used for frames

Visuals

- Window design ideas, plate 69 from Haneman, John T. (1984). *Pictorial Encyclopedia of Historic Architectural Plans, Details and Elements.* Mineola, New York: Dover Publications, Inc.
- Images of the pyramids of Giza, with map of Africa
- Image(s) of an important building/natural feature in the immediate area to where students live. An example may be the Blomidon look-off, a lighthouse, a church, memorial, etc.

Part A: Special Places

Present the students with imagery of the Great Pyramid of Giza. A map of Africa will help place the structure geographically. Ask students to speculate as to what would drive people to build such as structure at a time when technology was less sophisticated than it is today. Does the structure have a function? Discuss the idea of landmark. What is the significance of buildings reaching into the sky? Are tall buildings always made tall for the same reasons?

The Great Pyramid of Giza took over 20 years to complete, was likely built as a tomb for a pharaoh, and was completed about 2560 B.C. It was the tallest man-made structure in the world for over 3800 years!

Next, show students an image of a building or natural feature which is of importance in their local area.
▪   Have students been there?
▪   What did they see?
▪   Why is it considered to be a unique or special place?
▪   Is there a particular view of it or from it which is significant?
▪   Is there a function to the place?
▪   Who values the place the most?
▪   Could a view be considered a piece of art?
▪   Could a building be considered art? What separates the function of something from art?
▪   Can something be functional and artistic?
▪   What part does visual appeal play in designing structures?
▪   What role can artists play in designing and enriching special places? Architects? Urban planners? Landscape architects? Street artists? Musicians? Performers? Sculptors? Muralists? Buskers? Interior designers?

Open the discussion up to other special places.

Create a class list of things that could make a place special. Examples include location, religion, sacredness, belief, historical significance, impressive design, a new design, person who designed it, people who built it, the view from it, the view of it, something that happened to the place, memories associated with it, an emotionally charged event, stands out from others, is relatively untouched by humans, represents unspoiled nature, holds a diversity of animals and plants, contains a rare plant or animal, is a memorial to something or someone, a place where people come together, a place which showcases new technology, a place which defies logic, a place which marks something, a place which is old, tallest, smallest, brightest, etc.

Part B: Representing Special Places

Ask students to consider a place that is special to them, their family, or their friends. Try to navigate them away from their tendency to get stuck on the idea of their 'bedroom' or house by asking them to think of *significant* places either in their community, region, or the world.

In their sketchbooks, have them write the name of that special place and practice creating images which represent that place to them. It can be a view of that place, or a symbol or symbols which stand for that place, both literal and figurative. The idea is to have them create an image which has personal meaning about a particular environment or place. It does not have to be an accurate representation.

Introduce the idea of the frame at this point. Compare frames with other types of openings. What things in the world act like frames? Examples include door openings, TV and computer screens, archways, passageways, holes, tunnels. Where are openings found in nature? Consider limestone arches, crevices, animal shelter passageways.

The shape of the frame will have to be considered at the same time as the drawing. Therefore, the drawings will not be completed until the frame has been cut or until the shape has been decided. Effort should be made to ensure that students don't all have rectangular or square frames and that part of their drawings won't later be covered by the frame. Explain the idea of landscape verses portrait orientation.

Use the class to help develop a list of criteria for their projects.
▪ What will a successful project look like?
▪ What does it have to do? To be?
▪ How can the artwork be made to stand out in the frame?

Some ideas to spark their imaginations might include:
▪ use of space and value
▪ frame to complement the image
▪ balanced frame design
▪ appropriate color choices to complement the natural materials
▪ neatness – what specifically does this mean?

Have students sketch or record ideas for their special places drawings.

Part C: Framing

Ask students to comment on the following quote from architect Matthew Frederick:

> *Frame a view, don't merely exhibit it…richer experiences are often found in views that are discretely selected, framed, screened, or even denied.*

Can students think of examples of special views that would be enhanced by the location or style of a window? Examples may include the rising sun in an east-facing kitchen, a sunset view over the ocean, or a bird feeder from a reading chair. How will they make sure they 'frame their view?'

Provide students with examples of window shapes and designs or have them locate or research some. Explore the unusual.

Students can shape the frame by cutting through the cardboard with a knife on a cutting mat. Rulers and other tools should be used to layout the frames in pencil prior to cutting.

After the frame has been cut, some students can work on completing their drawings while others embellish the frames. This will minimize the size of the 'messy' work area. Frames should be measured and the drawings should be at least 1cm larger on all sides as the inside of the frame.

Drawings can be completed in pencil and then colored using colored pencils or paints. Emphasis should be placed on making the image stand out against the decorative frame by using color, contrasting values, and other kinds of emphasis. Drawings can be cut to size using scissors or knives and fastened into the frames with hot glue.

Students working on embellishing their frame will choose from the materials provided to create a custom frame for their special places drawing. You may wish to limit the class to one type of material, or give choices. Some materials such as stone and twigs are more permanent and can be used in quantity. Leaves and moss, for example, should be used sparingly as the frame becomes significantly more fragile. Generally, hot-glue can be used to fasten materials but floral wire and white glue may be suited also. Frames can be under-painted if the design does not cover the cardboard; if doing so, paint both sides of the cardboard to minimize warping.

Tips for Teaching Success

- Students can have great success using knives in the classroom, as intimidating as it may seem. Make sure they always cut away from the hand holding the work. It is easiest and safest for them to cut toward themselves or to the side while the 'hold-down' hand is on the other side of the knife. A demonstration will go a long way toward illustrating this. Keep track of knives by painting and/or numbering them.
- Any number of 'special' places around the world could be substituted for the Great Pyramid at Giza. Do you have vacation photos from your trip to Shanghai, Paris, Guatemala, or The Great Barrier Reef? If resources permit, students can do computer research of their special places.
- Natural materials can be found at any time of year. A large number of branches and twigs can be collected with pruning shears in a short time from the side of the road or from the curbside on organics pick-up day.
- Try doing an Internet search for rustic picture frames and windows for frame ideas.
- When it's time for students to take their work home, providing them with a plastic bag or other container will help ensure that projects make it home with the least amount of damage.
- Google maps and Google Earth have incredible imagery from every corner of the earth. If the special places you are discussing have "street view," you can take a virtual tour of the area. At the least, satellite views can help to put the places into context.
- Plan on displaying your special places imagery. Holes can be punched and string or wire placed behind like typical picture frames, or they can be hung from a clothesline. For many students, this will be their first experience framing a piece of art.

[ASSESSMENT ICON]

Students will have used experiences from their personal, social, cultural, and physical environments as a base for expression (5.2). Were they able to manipulate design elements to achieve a planned composition (1.1), and make use of spatial concepts in designing their image and frame (2.2)? What criteria did the class agree was important? Provide students with a rubric for the project prior to completing their paintings and frames. Did students participate in the investigations of how buildings and special places can be designed and created for a variety of purposes and emerge from needs, values, beliefs, experiences, and ideas which don't always relate to their particular function (4.5)?

Supporting Materials 1.4: *You Said…They Said* (8.3). After the work has been completed, have students fill out this slip of paper, exchange with a classmate, and include constructive feedback of their classmates' work. It can then be fastened into their sketchbooks for review or it can be passed in.

Have the class identify the strongest pieces in the class by doing a sort. Small groups of students have a chance to select the strongest 3 pieces. The final group gets the last say. Open up a discussion about the selected pieces and ones that almost made the cut. Be clear about the criteria that should be used to avoid it becoming a popularity contest.

This is a good time to assess student sketchbooks.

[EXTENSIONS ICON]

As an alternative to creating frames for drawings or paintings, have students cut out the middle of the cardboard and create a 'window' frame suitable for display. Students can then bring the frames home and take pictures to suit the frame.

Students can research famous windows or have them do their frame project about a famous window: space shuttle window, submarine windows, the Pope's window, Lady of Shalott's window, etc.

Do a walking tour of your community and record different types of windows by sketching or photographing them. Include door openings as well. What makes these openings different? What view do they frame from the inside?

Unit 2: Working in Nature, with Nature, and from Nature (7 hours)

Introduction

We spend much of our daily lives inside and seem to have lost some contact with our natural environment. Many would argue that it may be time to reconnect with our natural world. Artists today, as at other turbulent times in history, have taken up this message. They are responding by creating artworks which reflect cultural concerns about the environment, our place in nature, and the future and current state of development.

Andy Goldsworthy is an artist whose art is fundamentally about connecting with the natural world. He spends time getting to know a natural space by direct contact with it. He creates sculptural art which is built from materials only found in that space. Photographs are taken and he moves on. His work is powerful because he helps us to see what we have overlooked. It speaks about the beauty of our natural world, about struggle, failure, frustration, and the reward of sticking with it. There are many lessons for children to learn from his artwork and from drawing on his style. Lesson 4, Ephemeral Art, could easily be made into a field trip and planning should be made to accommodate this.

Other land and environmental artists alter the landscape, and their artwork reacts to, alters, or incorporates the environment. Art which draws our attention to the natural world has the effect of giving us perspective on the world. Perspective is a fundamental art making and art appreciation instrument.

There are many parallels and connections between the natural environment and the designed world. Artists and designers have always sought ways to connect with nature. They have been influenced by the images, patterns, structures, colors, textures, and materials that nature provides. Also, our intimacy with nature cannot be overlooked. It provides shelter, food, water, open spaces, intimate spaces, and protection. Many spaces in the human-made world mimic those of the natural world. We find comfort in spaces which bring us sunlight, find protection and security in buildings, and beauty in fountains and pools. This intimate relationship is so powerful because our built world is contained in nature and is bound by its laws and forces.

Outcomes Addressed

1.2   assess and utilize the properties of various art media and their ability to convey messages and meaning
1.6   create artworks, integrating themes found through direct observation, personal experience, and imagination
2.1   invent and incorporate unique visual symbols to create personal meaning in their artwork
2.2   analyze and make use of visual, spatial, and temporal concepts in creating art images
2.4   acknowledge and respect individual approaches to and opinions of art
2.5   work interactively, collaboratively, cooperatively
4.1   develop an appreciation of diversity among individuals as reflected in their art
4.5   investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences
5.2   use experiences from their personal, social, cultural, and physical environments as a basis for expression
6.4   engage in critical reflective thinking as part of the decision-making and problem-solving process
7.1   practice safety associated with proper care of art materials and tools
7.2   create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions
8.1   analyze artwork and make conjectures as to the artist's intention
8.2   identify and discuss the source of ideas behind their own work and the work of others
8.3   consider feedback from others to examine their own works in light of their intention
8.4   discuss and analyze why images were created by artists

Materials

- cardboard of various sizes and strengths
- gesso
- dark paint
- black Bristol board
- hot glue gun
- markers
- 'Exacto' knives
- a collection of rocks, several for each student, in a variety of small sizes
- common nails or long screws, 1 for each student
- masking tapes
- air-dry clay
- selection of clay modeling tools
- base material such as cardboard or plywood
- brushes for working with slip
- cameras for recording art work

Lesson One: Landscape (1 hour)

INTRODUCTION

Initially students will view work from a variety of Nova Scotia landscape artists and comment on the variety of approaches to an art subject and inspiration for art-making.

A large collaborative landscape project will then be initiated using cardboard cutouts of natural and human-made landscape elements from the local or regional area. This project will serve as practice for using knives and stenciling in Unit 4. Also, it will reinforce contrast as a design element.

This lesson has an important safety component.

Search keywords: landscape, silhouette, tree silhouettes, natural features, Nova Scotia landscape artist, stencil, creating depth, natural environment

MATERIALS

- three strips of thick box cardboard approximately 1.5 meters long and .5 meters high (a washing machine box will work, for example)
- Gesso
- dark paint for ground cover and for water elements
- black Bristol board or similar black material
- a few black markers
- 'Exacto' knives and cutting mats/boards

Visuals

- Selected works from: Appleby, Dee (2009). *From Land and Sea: Nova Scotia Contemporary Landscape Artists.* Halifax, Nova Scotia: Nimbus Publishing.
- Imagery of trees/tree silhouettes

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Landscapes

Explain the term 'landscape.' It is the sum of all things visible in an area, including natural flora and fauna, and human-made elements. By this point they have seen several pieces: crop circles imagery, Christo and Jeanne Claude's work, Burtynsky's photos, Ansel Adams' photos, etc. Many students will be familiar with the landscape and setting of video games.

Select a few of the landscape paintings from Appleby's book to view and discuss. Explain that the images are from Nova Scotia landscape artists. Black and white copies of three of the artist spreads would be useful, along with color imagery of their work. Review highlights of the three artists. Ask students to discuss the differences between the artists and their work. Where do they get their inspiration? How do they do their work? What background do they have? What is important to that artist?

Students will fill in their exit passes at this time. See assessment below.

As a class, create a list of natural items that can be seen on the landscape (or seascape) of the local area.

TEACHER NOTES

PART B: BUILDING A LANDSCAPE

See Supporting Materials for sample project.

Explain to students that they will be creating a landscape using symbols from both the natural and built environments. First they will create the natural components and the built elements will be added later.

Brainstorm a list of the most visible natural elements that can be seen in the landscape and of the region – trees, rocks, fields, ocean, lakes, hills, mountains, etc.

Divide the list or have students select an element to construct. Trees should be divided by type, as each has a unique silhouette. They will use their sketchbooks to prepare ideas, to practice, and to work out details.

What will make the landscape project successful? What about size, detail, distance? Let students take control of some of the design elements. Expect them to use the contrast between black and white to highlight the elements. As an example, snow can be added to a mountain be removing sections of black cardboard.

Have a small group prepare – or you can have prepared ahead of time – the cardboard strips which will eventually be fastened to create the long landscape piece. The cardboard may need to be painted with gesso on both sides to help prevent warping. The amount of painting required for details will vary, but the idea is to leave a very light or white background (representing sky or water) over which black silhouettes will be added to produce a highly contrasted skyline. Dark ground and water cover can be blocked into the spaces left between the components after they have been applied to the landscape.

Remind students that they will have to leave enough room to juxtapose the 'built' components of the landscape with the natural parts they're cutting out. Consideration must also be made for tall man-made elements which will likely extend above the tallest trees. The length of the landscape can be adjusted accordingly; more than one class can add components, or the length of sections can be shortened.

After determining the scale of their selected objects (fore, middle, background), have students draw out their images on black Bristol board. Knives, scissors, and cutting mats will allow students to cut out their designs. Students will only arrange their designs at this time, or temporarily fasten them will small amounts of tape or glue. Final positioning will be done in Lesson 2.

[ASSESSMENT ICON]

See Supporting Materials 2.1: Exit Pass (4.1, 4.5): *Where Does Art Come From*? Have students fill in their exit pass while you are discussing the pieces. You will be looking for them to express an idea of difference, diversity, and uniqueness. Also, see if they can identify where the artist's ideas and inspiration come from. Ask them to be specific. What makes the landscape paintings of similar subject matter different? Consideration should be given to abstraction, realism, stylistic, brushstroke, medium, color, interpretation?

Individually, students will have created a personally meaningful symbols, but they will be working collaboratively to create the art piece, which when finished will have a unique spatial concept (2.1, 2.2, 2.5, 5.2).

Tips for Teaching Success
- Review the safe use of knives and procedures for cutting.
- Students who finish early can be encouraged to add other details. Tufts of grass, animals, birds, and insects may require advanced cutters.
- After creating a list of items, try having a 'lottery' of the symbols and give students 2 minutes to switch with classmates.
- Other materials useful as backgrounds include Masonite, foam core, or plywood.
- Black markers or paint can be used for adding delicate details which students are not capable of replicating with a knife.
- An LCD projector or overhead projector can be useful for transferring and scaling objects onto Bristol board. Students can trace the object directly onto the Bristol board, and different scales can easily be achieved. A program such as Inkscape, Photoshop, or Gimp is useful for creating high contrast images from photos (use a threshold, contrast, or tracing tool).

[EXTENSIONS ICON]

As an alternative to group work, have students create individual landscapes using a similar technique, but applied on cardstock or other thick paper. They can later be displayed end-to-end for a similar effect.

Technology alternative: Students can create a new video game landscape using natural landscape imagery and a photo manipulation software to alter/append photos.

Lesson 2: Comparing Environments (1 hour)

INTRODUCTION

In this lesson, students will examine the relationships between the natural and built environment and will complete their stencil landscape started in Lesson 1 by adding the 'human-made' components and fastening all features to the background.

This lesson has an important safety component.

Search keywords: environment, built environment, natural environment, natural structures, man-made structures, habitats, animal shelters

MATERIALS

- copies of Unit 2: Lesson 2 Supporting Materials
- black Bristol board or similar black material
- hot glue guns or white glue
- black markers
- 'Exacto' knives and cutting mats/boards
- rulers, compasses, other measuring and marking tools as necessary

Visuals

- images of a bird's nest and a house, or similar (see Part A below)
- imagery or access to imagery of local built structures (see Part B below). Google street view may be helpful for locating design details and façade information
- Caney, Steven (2006). *Ultimate Building Book.* Philadelphia, PA: Running Press Book Publishers (pages 144-145)

Part A: Two Environments

Ask students to brainstorm the many levels of the word environment including types of environment: personal, home, work, street, urban, rural, natural, social, visual, audio, man-made, comfortable, abusive, secure, family, gaming, social networking, peaceful, clean, dirty, noisy, quiet, underwater, etc.

Tell student's they'll be exploring differences between two environments. One is the built or human-made environment. Can they guess the other? Is the natural environment opposite to the built environment?

Show students an image of a natural structure and a human-made one, such as a bird's nest and a house, or a tree and a tower.

Review Supporting Materials: Two Environments. Have students fasten a copy of this Venn diagram in their sketchbooks. Give them a few minutes to fill in some answers then elicit responses from the class as a whole.
- What does our built world have to do? (Provide security, gathering spaces, shelter, clean water, food, warmth, transportation, etc).
- What does the natural world have to do for its inhabitants?
- What are both things bounded/constrained by?
- Are we part of nature?
- What governs how things look in nature?
- Can students name a structure from the natural world and imagine a parallel structure in their immediate environment?

Generalize to concepts; what does a beaver lodge do, look like? Listed below are a few ideas.
- Both environments are bounded by the same physical laws.
- Both have solid structures: mountains and coral reefs, pyramids, dams.
- Both use frame structures: skeletons, spider webs, trees, walls, building frames
- Both use shell structures: igloos, turtle shell
- Both have growth, expansion, adaptability to climate; both are shaped by the landscape and both shape the landscape
- Nature is not wasteful, but both are built on the same foundations of earth, stone, sun, and water.
- Both contain organic shapes, geometric shapes.
- Trees, plants, mountains, buildings reach towards the sky.
- See Caney, 2006, pages 144-145.

Part B: Finish Landscape Project

Encourage students to contribute ideas of things on the skyline or landscape that were built by humans. These will be added to the landscape project started in Lesson 1.

Use black Bristol board again for the silhouettes. You may choose to have students cut out windows from structures or paint them in a light color. Scaling is relatively important here. Tall structures can reach above the 'tree-line.' Again, include fore, middle, and background icons. Overlapping of components and using a variety of sizes will create interest. This landscape collage is not intended to be an exact replication of the regional skyline, but an abstracted version which plays with the idea of the built environment surrounded by natural elements.

Students can create silhouettes of important local buildings, windmills, hotels, churches, towers, silos, lighthouses, houses, monuments and memorials, etc. Some imagery and research may be helpful, or students can use generic iconography.

Decisions about content and arrangement should be made by groups of students. Having students discard items which don't 'fit' is a powerful design lesson. As the design develops, students can be assigned roles of arranging and fastening the items to the background. If white glue is used, weight (such as books) should be placed on the cardboard to ensure proper adhesion (be careful the weights don't stick to any glue which creeps out).

Tips for Teaching Success
- Review the safe use of knives prior to use.
- Have students reflect on their previous use of natural elements in the landscape. Have they been well represented? Is there good layering and overlap? Some of the elements may be cut to create a nested look or to ensure a good perspective.

[ASSESSMENT ICON]

See Supporting Materials 3.1: *Two Environments.* Questioning, and a number of the activities provided in this module will allow you to assess S.C.O. 5.3. Can students make sense of the similarities between how things are put together and organized in the natural and built environments? Can they assign meaning to the ways we choose to structure how we live? Do they understand some of the complexities involved in designing for human use?

The outcomes addressed in the stencil project are similar to those in Unit 2, Lesson 1.

- Are students working well together?
- How about the complexity of their art skill? Use of knife, ideas, translation onto Bristol board, details (1.4).
- Has perspective been accomplished by using overlapping, scale, object height?

[EXTENSIONS ICON]

Have students research the field of biomimetics and create a new design (real or imaginary) using ideas from nature.

Draw natural structures metamorphosing into human-made forms or human-made forms metamorphosing into more natural forms. Imagine a 'tree' house.

Career focus: Have students examine set design in the film and theatre fields. Is there an opportunity to work on set design for a school drama presentation?

Have students research and present ideas on construction façades, Potemkin villages, or green architecture.

Lesson Three: Environmental Response Sculpture (2 hours)

INTRODUCTION

This lesson provides students with an opportunity to work with natural materials and to respond to an environmental issue. It involves both working with nature and working from nature. Students will be asked to create a symbolic, abstract, or realistic sculptural piece that responds to a current environmental issue, concern, or circumstance. They will then be asked to create an artist's statement that explains the significance of their piece.

There are many examples of environmental artists whose work evokes emotion and helps bring to light the fragility of nature, our effects upon nature, and visions for the future. Students have already been exposed to some of these artists and pieces. It will be helpful to provide examples of environmental art and allowing students to research a topic to help them develop a stance or reason for their response.

Key to this lesson is the students` development of an analogy. This is difficult for students who to this point have likely created very literal art pieces. If this project is approached thoughtfully the process can yield powerful and significant artifacts in the form of the analogy, the artist statement, and the sculpture.

Search keywords: agricultural art, green museum, analogy, metaphor, environmental art, biomimetics, land art, sustainable art, sustainable design, Ecology Action Centre, Nova Scotia Environmental Network, Environment Canada environmental issues, earth artists, A. Traviss Corry, Gareth Bate, Reinhard Reitzenstein

MATERIALS

- air-dry clay
- selection of clay modeling tools
- base working material such as cardboard or plywood
- sculpture base material such as wood blocks or cardboard
- nails or wire
- bowls, water, slip brushes
- newspaper or other underlay for table tops
- card stock paper for credit lines and artist's statements
- smocks, shirts, aprons
- water for cleanup

Visuals

- Examples of environmental art pieces or environment inspired pieces, such as *Penance Performance* by Gareth Bate
- A news article (or several) relating to an environmental issue or concern

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Introduction and Analogy

> *A snowball is simple, direct and familiar to most of us. I use this simplicity as a container for feelings and ideas that function on many levels.* (Andy Goldsworthy)

Examine several pieces of environmentally-inspired or related art pieces. Search keywords (above) for ideas.

- What do you think the artist trying to say?
- What have they done to communicate a message?
- What materials are used?
- Is it successful?
- Does the medium fit with the message?
- Is the message always clear?
- What are some common things about the art pieces?
- Are there connections between the pieces?
- Many artists have pieces which are based on concerns about nature and the environment issues without being proclaimed environmental artists, such as glass artist Dale Chihuly whose love of nature is very evident in his work.

Provide students with a newspaper, TV, radio, or other article relating to an environmental concern. Current and local issues will hold the most meaning for students. See The Ecology Action Centre for examples of ecological and design projects that many Nova Scotians hold as important.

Generate a list of ideas as to how students could respond to this issue by creating a piece of art.

- Who would the audience be?
- What materials would be most effective?
- How could the piece be made to draw awareness to the issue?

Inform students that they will be creating a clay sculpture based on a response to an environmental issue. You may generate a list of issues as a class, or have students individually investigate areas of interest to them. Having a few ideas selected ahead of time will help those not motivated to find their own.

Students should be given time to explore their topic, complete research, and look for art pieces with similar or related subject matter.

A good way to have students develop a project is through the use of analogy. Otherwise, students will gravitate toward representing their idea by directly sculpting an object that represents their topic, rather than by looking for relationships, symbolism, and deeper meaning. Provide students with an example of an analogy such as: "Global warming is to an iceberg as spring is to a snowman." In this case a sculpture could be developed representing global warming by using a snowman as a metaphor or analogy. The analogy, in some form, can be included as part of the artist's statement (see Part C and Supporting Materials).

Have students provide a written or verbal description of their chosen sculpture idea, how it relates to the issue, and what they'll be doing. Provide students with feedback to guide their progress before moving forward.

TEACHER NOTES

PART B: SCULPTURE

Students will create some design sketches to help develop their idea. Focus should be placed on the development of the idea, manipulating and reworking. Encourage loose sketches which incorporate multiple views and include basic shading.

Give each student a base to work on and some clay. Instruction and demonstration in using slip to join pieces and working with shaping tools should be given. Try to avoid students using large pieces of clay as there is a possibility of cracking when the piece dries.

Armatures can be created with stiff wire for delicate pieces.

Nails can be driven into the support bases while the clay is still wet to help the sculpture stand up if needed.

Focus on cleanup and proper use of materials is essential especially if students have not had prior experience with clay.

Part C: Reflection

Have students create a credit line for their piece, with the title, medium, date, and their name. Also have them include an artist's statement about the piece. Guiding questions are helpful:

- What does the piece mean?
- What is the sculpture in response to?
- What is at the heart of the issue?
- How does the piece attempt to bring awareness to the issue?
- What is the analogy or metaphor used?

If possible, have them type the credit line and statement on card stock paper and display with the piece. See Supporting Materials for a sample template.

Students should be given time to respond to the sculptures of their peers and to discuss the elements that were successful. It may be helpful to provide students with a word bank for responding to the art pieces.

Tips for Teaching Success
- Place a limit on the amount of clay available to students for the project.
- For a more professional look students can complete their artist statements on the computer. This can also allow the opportunity to research ideas about their topic.
- Additional materials may be brought in or supplied as embellishments and props for the sculptures.
- If you have access to a kiln, and if proper technique is used in construction, potters clay can be used and fired.
- Refer to *VA8: Sculpture* for other sculpture ideas and techniques.

Alternatively, have students do a sculpture sort, arranging the pieces according to different criteria such as clarity of message, balance, and technique (try using a clothesline!). This is especially effective and less intimidating when analyzing the art pieces from another class.

[ASSESSMENT ICON]

Students will be using air-dry clay again in Unit 3, Lesson 2.
- Have they found limitations in the use of clay as a medium yet?
- How might it best be used? What are the benefits of sculpting withy clay?
- How is it an additive process as compared with subtractive sculpting?

Students will complete a description of their piece before starting, will sketch as part of the development of their piece, and will have completed an artist's statement regarding the subject matter and connections of the piece to an environmental issue. Are they able to clearly articulate the meaning in their piece and where their inspiration has come from? Does the artist's statement communicate effectively?

Students will have been given time to constructively critique the art pieces of professional artists as well as those in their class, to discuss the intention of those artists, and to identify the source of ideas behind those pieces.
- Are they able to see art as a medium for change?
- How do art pieces reflect the concerns of people across time?
- How do some pieces leave questions rather than providing answers?
- Have they shown respect when responding to the artwork of others?
- Can they move beyond simple value statements and formulate thoughtful responses using art vocabulary?

[EXTENSIONS ICON]

Pieces can be painted with acrylic or tempera paint for emphasis and contrast.

Natural materials may be added to the sculptures: moss, cones, bulrushes, sticks, rocks, as available.

Ask students to select one of the class pieces for further study:
- How could the piece be included in a public space?
- What public space would it be appropriate for?
- What materials could be used for construction?
- What design adjustments would be necessary to make for the piece to be made on a larger scale?
Concept drawings can be made showing the piece on location.

What Nova Scotia and Canadian artists are using natural materials and environmental themes in their artworks? Students can research and present profiles of artists and projects.

Lesson Four: Ephemeral Art (2 hours)

INTRODUCTION

Ephemeral art is art which is transitory, lasting a relatively short period of time. Common examples of ephemeral art include crop circles, sand and snow sculptures, sidewalk chalk drawings, graffiti, and other natural art pieces left unprotected to the elements. The aim of ephemeral art can be complex, but for many artists it is about connecting with their environment and for having people look at a place or medium in a new and exciting way, seeing things they might have previously overlooked. Often ephemeral art pieces are photographed to preserve and share.

Ephemeral art pieces do not need to be made using natural materials and they do not need to be made outside. Because of the nature of this project it should be scheduled when conditions are right for you outside, or when materials become available.

The purpose of this lesson is to have students decide on a project, engage with materials, work through their inevitable frustrations, and ultimately create something. This lesson will appeal to students who have a connection with nature, who like to play, move around, and build. Classroom and school situations vary widely and therefore for this lesson a number of ideas will be presented which can be adapted or used as they are.

Search keywords: Andy Goldsworthy, ephemeral art, sand sculpture, ice sculpture, Nicole Dextras, Diana Lynn, sand art, chalk art, food art, topiary

MATERIALS

- camera(s) for recording artworks
- a location to create outdoor ephemeral pieces

Visuals

- Andy Goldsworthy art imagery
- DVD: Riedelsheimer, Thomas (2004). *Andy Goldsworthy - Rivers and Tides: Working With Time* (2004). Mediopolis Films.
- Stanley Park Environmental Art imagery
- Imagery of Nicole Dextra's artwork
- Imagery of Diana Lynn Thompson's artwork

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Introduction

Present students with the definition of the word 'ephemeral' and have them brainstorm what they think ephemeral art might be. Create a list of ideas.

- Have they seen art in this unit that could be considered ephemeral? (Christo and Jeanne-Claude's work, crop circles).
- What are some other examples? (Snow and sand sculpture, face and body painting, ground circles and ceremonial fire-pits, sidewalk chalk art, graffiti, flower gardens, topiary, food sculpture, artistically-plated food, throwing maple seed pods in the air, making a snow angel, sand and light-table art, etc).

Ephemeral art is practiced all over the world and is sometimes connected to the seasons, harvest times, religion, celebrations. Some ephemeral art projects are performances, where the act of creating is as important as the final product. How could the art be made more permanent? Can students speculate why artists might choose to create ephemeral art? Who would it appeal to? Must all serious art be permanent? Could an artist get paid to make ephemeral art? Refer to Goldsworthy's *Snowballs in Summer* project or *Storm King Wall*.

Show students images of Goldsworthy's work and then watch the Nova Scotia segment of *Andy Goldsworthy – Rivers and Tides: Working With Time* DVD. This is the first 30 minutes of the DVD. If time and audience permit, the whole of the video may be shown. As an alternative, show clips from the video and review some of Goldsworthy's images. He has published a significant amount of photographic works and many are available for viewing online or through books at the library.

Discuss the video. Could you create something similar to what he does? Could you create an art piece based on his style and ideas? Again, ask students to speculate on why Goldsworthy might do his work. What does he gain from it? Is there a message? Does he give clues in the video? What would it be like to do his work? What kind of person do you think he is?

A list of other artists and projects has been provided above in the Visuals section. If time permits, investigate other projects and artists.

Part B: Planning

Inform students that they will be creating Goldsworthy-inspired art pieces and that they should take some time to think about project ideas before they go outside. Students should be encouraged to record ideas and work out designs in their sketchbooks. Keep the project very open and flexible, but do have students consider important aspects of the planning and design such as line, shape, form, shadow, lighting, and available materials.

Have students consider lighting and shadows when planning their designs. What time of day will it be? Are there landscape features that can be used, such as hills, brooks, ditches, backdrops? Ask them to imagine what it will be like before they go outside. What about footprints? Are they going to be included as part of the project?

Time should also be taken to consider some of the art elements and design details they might concentrate on to complete their projects. Value and contrast can be influenced by the selection of materials or by the use of shadow. What about line, symmetry, balance, color? Will they be making 2D or 3D pieces? Geometric or organic shapes and forms? Why? Will they attempt abstract or try to make 'something`?

You may wish to divide the class into small groups, have them talk about ideas or have individual students present ideas to the class. Unless it is a large and well-coordinated project, it is likely that there will be several smaller projects happening in the next part of the lesson, the outdoor part. It is not necessary to have a concrete plan, but rather to think of materials which will be available to them when they go outside, and to consider some possibilities.

TEACHER NOTES

PART C: OUTDOORS

Take students outside to create their Goldsworthy-inspired projects. Schedule enough time for the students to play with materials, to collect, to roam, and to try things out.

Snow, sand, and earth sculptures can be very literal and familiar to students, and abstract pieces which stretch the limits of the materials and time will yield great rewards also.

In fall, students can collect and use a variety of leaves, grasses, twigs, roots, and rocks. If you are near a beach there are many opportunities to use sand, rocks, seaweed, and found garbage. Many parts of the province have rocks which leave pigments when scraped or rubbed. Rivers, streams, and ditches can offer exciting venues. A little experimenting can open up whole new project ideas. In winter, snow and ice from the school lawn or field can be used. Spring brings vibrant colors in leaves flowers, and ferns.

Take time to debrief with the students and talk about their art pieces. What are the successes and the failures? What elements of art have they concentrated on or have come to the forefront as the case may be?

Pictures of the artwork should be displayed and discussed.

[ASSESSMENT ICON]

Articulate the way the students will be evaluated in this activity. A rubric can be constructed which measures the outcomes listed below. Encourage participation in discussions and give credit for listening, observing, and contributing. Some of the outcomes are best measured with checklists that record experiences, events, and investigations, while others can be evaluated as a summative measure of achievement.

Students will have discussed and analyzed why Goldsworthy creates his work (8.4) and will have made conjectures about the artist's intention (8.1). They will have already practiced this when discussing other artworks, notably the crop circles. Look for deeper, more expanded and thoughtful answers and speculations. Questioning after the outdoor event will likely yield more interesting comments. This debriefing time is necessary and can be enjoyable.

It is possible that students will have worked collaboratively, interactively, and cooperatively all in this project (2.5). This can be evaluated using a checklist. Who are the leaders and followers? Are all groups having a say?

If students plan, talk, practice, solve problems, troubleshoot, and work through frustrations in this activity then they will have created images that solve complex problems and take into account the value of looking for alternative solutions (7.2). The unpredictability of nature, circumstance, and materials sets the scene for this problem solving.

You will know if their work is personally meaningful to them by talking to them about it. It will likely reflect the work of at least one contemporary artist, Andy Goldsworthy (4.3).

Students may be asked to invent and incorporate unique visual symbols to create personal meaning in their artwork (2.1). The black void and holes in Goldsworthy's artwork is an example of a personally meaningful symbol.

- A little bit of structure in planning the trip will alleviate the 'I'm finished' from happening too soon. Be prepared with a few ideas for students who need help getting started. Some students will want to work on their own; others will need ideas as to how to get started.
- You can designate project photographers. Be sure you give them a few tips about getting a good vantage point and making quality images. A group photo is nice also. Photos of artwork can be shared on websites, at school functions, on display screens, as class starters, printed as cards, etc.
- This should be an enjoyable experience for students so avoid extremely cold or wet days. Most of the year there are ideal days for getting outside. Spare mittens and hats are a good idea for colder times. Bringing materials into the classroom is another alternative that could be explored if conditions do not permit staying outside.
- If possible, visit the sight beforehand to gather information about materials and the site itself. Students can bring their sketchbooks along to record ideas if multiple trips are to be made.

[EXTENSIONS ICON]
Plan a morning or afternoon trip to the beach, forest, lake, or other natural space. A little bit of structure will help with these larger projects, such as dividing students into groups and offering more concrete guidance with projects. Working teams can be formed or each student can be given a particular challenge.

As a low-tech alternative to the Goldsworthy-type assignment, on sunny warm days students can create imagery and textual graphics on hot pavement with a container of water and a brush. Just drip the brush in the water, wipe on the pavement, and work quickly before it evaporates. Try different marking tools and techniques. This is a form of ephemeral art practiced by Chinese artists in parks and on sidewalks.

Pictures of the art pieces can make great greeting-card covers. They can be sold at an art fair, given away to visitors of the school, or shared with students' families.

Use computer imagery to create Goldsworthy-type art by pasting photos and scanned images of student work into natural landscape photos using software such as Photoshop Elements.

Have a student research and give a presentation of the 'ice hotel' or Hôtel de Glace in Quebec (or another ephemeral art project).

Lesson Five: Rock Art (1 hour)

INTRODUCTION

Rocks are a plentiful feature of the landscape and of the natural environment in general. They are strong and useful as building materials for walls and houses, can be carved and shaped into tools, provide shelter in the form of caves, and absorb heat from the sun to warm spaces in the nighttime. Common as they are, it is not surprising that the oldest art forms found on the planet were paintings done on rock. Perhaps the most famous and oldest known to civilization are paintings found in Chauvet cave in France. Scientists say these 'pictographs' may be 30,000 years old.

The cave paintings give us, as all art does, a snapshot into the culture and lifestyle of the people of that time. It is a record of human existence, and a way of embellishing an environment. Petroglyphs and pictographs were similar in purpose to more contemporary art pieces.

You don't have to go that far to find rock art. Petroglyphs (different from pictographs because the imagery is carved into the stone and not applied on top) made by the Mi'kmaq people of Nova Scotia have been found at Kejimkujik National Park and National Historic Site of Canada. Students may have visited the site and seen them first-hand.

The lesson included here can be easily fit into one hour or be extended to span several. Choose discussions and activities carefully to suit the classroom environment and remain flexible in direction.

Search keywords: Mi'kmaq petroglyph, Inuksuk, Stonehenge, George Creed, Ilanaaq

MATERIALS

- a collection of rocks, several for each student, in a variety of small sizes (note: not all rocks are suitable; many are too hard, and some are too soft or crumbly so it's best to test them for usefulness with a sharp metal object. They should be clean and dry and at least some should have a smooth side. See `tips` below.)
- common nails or long screws, 1 for each student, for marking on rocks
- masking tape for protecting fingers

Visuals

- Image of Ilanaaq, 2101 Vancouver Olympic Winter Games Symbol
- Imagery of Inuit inuksuks
- Nova Scotia Museum online imagery of Mi'kmaq petroglyphs recorded by George Creed
- The Mysteries of Building Stonehenge: Caney, Steven (2006). *Ultimate Building Book.* Philadelphia, PA: Running Press Book Publishers (pages 356-357)

Part A: Inuksuks

As a class starter, show students an image of the Vancouver 2010 Winter Olympic Games symbol, named Ilanaaq, and share this quote:

> *Each stone relies on the other to support the whole. Together, the result is a symbol of strength, vision and teamwork that points us all in the direction of excellence and it will welcome the world to Canada in 2010.* (John Furlong, CEO 2010 Vancouver Olympic Organizing Committee)

Lead a discussion by asking guided questions such as:
- Do students know what inuksuks are?
- Are they always symbolic or do they perform a function also?
- Have they seen them before? Where?
- Why do Inuit create these? Why do you think they use stone?
- Are they always exactly the same?

In the Inuit language, Inuktitut, 'inuksuk' roughly means 'likeness of a person.' They are used as markers for channels, safe passageway over ice, through a valley or over a mountain, or several could also be used for herding caribou. The longer arm points the direction of safe travel, and often holes would be built into them enabling travelers to see the next inuksuk. Inuksuks should not be made and left for fun as they can be confusing to persons needing directions. In fact, this has become a problem in some locations in Canada.

If time permits, initiate a discussion of Stonehenge. Copy or reference *The Mysteries of Building Stonehenge* (Caney, pages 356-357). The exact purpose of Stonehenge is unknown. What does Stonehenge mean to?

Have students create inuksuks using several selected rocks. Then have them disassemble their inuksuks when the exercise is finished. This can be done outside with large stones as a group or inside with smaller rocks.

Part B: Petroglyphs

Elicit responses about the oldest known artworks.
- Where do they think the art was found?
- What materials would last a long time?
- How old might it be?
- Have people always created art?
- What would early art have represented?
- What is considered art?
- What makes something art?
- What can early art, and all art, tell us about the people that made it?
- How would early art be different from contemporary or modern art?

Scientists say these 'pictographs' may date to over 30,000 years ago. Explain the term pictograph. Just like in fossils, conditions have to be just right for art to be preserved, and in fact, much effort and technology goes into preserving artifacts and art pieces.

Explain to students that the Mi'kmaq people created art and that some of the oldest surviving pieces are those carved or etched into stone in the Kejimkujik National Park area. Before showing examples, pose the following questions:
- What do you predict is displayed in the etchings?
- How old do you think they are? Where would they be located exactly?
- What was important to these people?
- What was their way of life? What will we be able to tell about these people from this artwork?
- What is evident about their myths, stories, and legends?

Show examples of petroglyphs recorded by George Creed. Can students guess how Creed recorded them?

Have students practice design ideas in their sketchbooks. It will be helpful to give them focus to avoid the overwhelming amount of bloody daggers and heart shapes. They can create a stylistic image that represents something about their day-to-day life, about something they believe in, something which symbolizes the time in which we live, or something which represents a new idea or technology.

> *Tips for Teaching Success*
> - Be careful to gain permission when taking rocks from any environment and encourage students to do so. Under the Beaches Act, rocks may only be removed from beaches with the consent of the minister of Natural Resources for Nova Scotia.
> - Round rocks may present problems when stacking to create inuksuks. A dab of hot glue can help hold things together temporarily.
> - To make the designs stand out better, paint the grooves. After the paint is dry, sand the rock surface.
> - Masking tape wrapped around the nail or screw will provide some relief to fingers when engraving. If available, awls may be used instead.
> - Curves are difficult to make. Have students concentrate on designs which limit curves but have lots of repetitive marks.

[ASSESSMENT ICON]

Are students able to answer questions regarding the reasons why inuksuks and petroglyphs may have been created? Do they understand the variety of subject matter recorded in the petroglyphs observed (4.5)?

Have students record a reflection in their sketchbook or create a credit line which explains their petroglyph (1.6). The following guided questions may be helpful:
- What were the benefits of the rock and nail medium?
- What problems were encountered in making the engravings?
- What tools could have been used had metal not been present!?
- What steps will have to be taken to preserve the artwork?
- How can it be displayed? What are the limitations of the medium (1.2)?

[EXTENSIONS ICON]

Can't find rocks soft enough to mark in? Create designs and paint the rocks, thus making pictographs. Make sure the rocks are room temperature. Try using India ink and interesting mark-making tools.

Organize a field trip to Kejimkujik National Park to observe petroglyphs first-hand. Tour guides will provide students with fascinating information about the culture and artwork of the Mi'kmaq who once lived there.

Organize a field trip to a local cemetery and make rubbings of imagery engraved in the stones. These markings will be evidence of people across time and of local culture. Most cemeteries are public spaces.

An alternative to working with rocks which still gets students working with natural materials would be to create leaf pictures. The following book is a wonderful resource: Sohi, Morteza E. (1993). *Look What I Did With a Leaf.* Markham, Ontario: Thomas Allen & Son.

Unit 3: Architecture: Shaping our Landscape (5 hours)

Introduction

In this unit students will explore architectural design elements and principles, and will make comparisons between the natural and built environments.

When one talks about the natural and built environments they are really talking about the sum of all space. The fact that our built environment is made of components from our natural world and is placed in it makes the two inextricably tied. Although many of our building materials today have been shaped by hands, fire, and other technological processes, they ultimately come from the natural world. The connections of our built world to nature have been reflected in architectural design and details, sculptural pieces, the design of many of our functional artifacts, in the choice of our building materials, and in the subject matter of visual artists.

Key to this unit and to the module in general is the use of activities which are tactile in nature and allow for three-dimensional building. Time should be allotted for students to become familiar with the clay and building sets. Sometimes it is in the play that students will make discoveries which they can refer back to when taking on specific design tasks. There is a need to understand the limitations and freedoms of the media in which one is working.

Because this module touches on a lot of topics, an in-depth exploration representative of the breadth of architecture is not possible. It is because of this that lessons should remain somewhat flexible, allowing students to explore topics of interest while gaining an appreciation of the design aspects of architecture. While architectural design principles and elements are similar to other visual arts design elements, an exploration of particular design challenges should be made. As an example, the quote below represents a design idea which has particular implications depending if one is talking about a painting or a building design. In architectural terms it may indeed refer to a common art element such as textures, for example, but could also refer to archways, room design, window height, or tile patterns.

 "Repetition, rEpEtiTtiOn, _repetition_, in variation." - Nova Scotia artist Alex Gigeroff.

Be sure to present students with examples of building designs which have challenged old ideas and represent cultural changes. Architecture is often prominent and can have great influence on the way people interpret a place, view themselves, or judge the values of different peoples. There are a number of design challenges for students and professionals which make interesting case studies for contemporary architectural design. Some of them use Google Sketchup as a 3-D modeling tool and many of the designs can be viewed online.

Outcomes Addressed

1.1   manipulate and organize design elements to achieve planned compositions
1.2   assess and utilize the properties of various art media and their ability to convey messages and meaning
1.4   demonstrate increasing complexity in their artworks
1.5   respond verbally and visually to the use of art elements in personal works and the works of others
1.6   create artworks, integrating themes found through direct observation, personal experience, and imagination
2.1   invent and incorporate unique visual symbols to create personal meaning in their artwork
2.2   analyze and make use of visual, spatial, and temporal concepts in creating art images
2.5   work interactively, collaboratively, cooperatively
3.4   recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions
3.5   identify opportunities to participate in the visual arts in school, community, and the world of work
5.2   use experiences from their personal, social, cultural, and physical environments as a basis for expression
5.3   interpret visual parallels between the structures of natural and built environments
6.4   engage in critical reflective thinking as part of the decision-making and problem-solving process
7.3   evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning

Materials

- self-hardening clay or pottery clay if kiln is available, about 400g for each student
- a small piece of cardboard, 6 inches x 6 inches for placing under tiles
- a selection of clay tools and wires
- rolling pins; containers for water; rags or paper towels; newspaper
- a selection of brushes suitable for applying slip
- ¼ inch thick sticks for flattening clay (see Technology Education department or use meter sticks)
- a block building system with enough pieces for individual students, or small groups as desired. See *Tips for Teaching Success* under Lesson 2 for ideas.

Lesson 1: Architectural Elements and Tiles (2.5 hours)

INTRODUCTION

Architecture is for the young. If our teenagers don't get architecture -- if they are not inspired, (then) we won't have the architecture that we must have if this country is going to be beautiful. (Frank Lloyd Wright)

There are three forms of visual art: Painting is art to look at, sculpture is art you can walk around, and architecture is art you can walk through." (Dan Rice)

Tiles comprise an architectural building element and have been created by many cultures around the world for hundreds of years. They are also very much a part of our natural world, made of mud and fire. In this lesson, students will study architectural features and create tiles based on these features.

Search keywords: tiles, making tiles, slab building clay, architectural design elements, Gaudi, Frank Lloyd Wright, (see below for more)

MATERIALS

- self-hardening clay or pottery clay if kiln is available, about 400g for each student
- a small piece of cardboard, 6 inches x 6 inches for placing under tiles
- a selection of clay tools and wires
- rolling pins; containers for water; rags or paper towels; newspaper
- a selection of brushes suitable for applying slip
- ¼ inch thick sticks for flattening clay (see Technology Education department or use meter sticks)

Visuals

- Rodriguez, Rachel & Paschkis, Julie (2009). *Building on Nature: The Life of Antoni Gaudi.* New York, New York: Henry Holt and Company, LLC
- Imagery of Antoni Gaudi's buildings
- Imagery pertinent to the direction of the tile project (see Part B below)

Part A: Architecture

Read *Building on Nature: The Life of Antoni Gaudi*. If possible, supplement this with imagery of some of Gaudi's buildings. Ask students to comment on the job of an architect.

- Is architecture art? What aspects of it are art?
- What training do architects have?
- Is form more important than function?
- If function is more important than form, than what part does form play?
- What role does ornamentation play in architecture?
- How did Gaudi apply his ideas to his designs?

Share the following quote:

> *Every great architect is - necessarily - a great poet. He must be a great original interpreter of his time, his day, his age.*" (Frank Lloyd Wright**)**

Interpret = to represent, give meaning to.

Have students write a response to the quote in their sketchbook under the title 'Architecture'. Ask them to "Give a specific example of how architecture in general or a particular structure represents the people it was designed for." Do the modern buildings in your town, city, or community reflect your culture? What do they say about this time, this age, and these people? What will the houses and businesses of the future look like? Can buildings influence who *we* are?

Part B: Tile Design

Show students an exemplar(s) of tile projects. Explain that they will be making tiles that represent a particular architectural element of their town or community.

Depending on personal motivation and depending on your location, you should choose a focus area for this project. The tiles will be made in relief, so keep in mind that large 3D elements won't translate well unless students convert them into perspective images.

The following are possible ideas:
- Gaudi's tiles and forms are an easy fit, with many images found online
- Frank Lloyd Wright's textile block house designs
- Victorian gingerbread details or brackets. Many examples can be found online or in many communities of Nova Scotia. A walking tour of houses in the area, with cameras, would be beneficial for recording first-hand some of the details students will be trying to reproduce.
- shapes, details, and decoration of pre-European Nova Scotian shelters; those of the Abenaki and Mi'kmaq Indians
- ornate cedar shingle patterns
- choose a particular architect or style to focus on—Gothic, Victorian Gothic, religious icons, Islamic architecture, oriental, etc.
- picket-fence top designs—the icon of the 'American dream'—students could research and imitate, or design their own style

After appropriate research and introduction, have students practice designs in their sketchbooks.

To narrow the focus, particular design requirements or an area of emphasis will be a good idea. An example might be to include pattern, repetition, overlapping, curvilinear forms, geometric shapes, to mimic construction materials with textures, etc. Focus concepts should be reflected in the evaluation rubric or should be addressed formatively with reactive questioning and conversation.

Part C: Making Tiles

Students will create a clay tile upon which details will be added in relief. About 10cm x 10cm is ideal, but the tiles can be any shape depending on the project (larger tiles with air-dry clay will be fragile). The whole tile should be completed in one event to ensure that the details adhere, although tooling such as scraping when projects are partly dry can be effective.

Demonstrate techniques for flattening clay between sticks with a rolling pin. Small amounts of water can be added to soften the clay. Working on newspaper or craft paper can make it easier to lift elements off the table surface. Also demonstrate the basic use of tools, creating coils, and using slip (water and clay mixture) to 'glue' components on top of the tile.

Tips for Teaching Success
- Lay out craft paper under the working surface to help with cleanup and with lifting clay.
- Butter knives, palette knives, floral wire, and other marking implements are alternatives to professional clay-working tools and can easily be located.
- Cardboard and tiles can be stacked for drying; which will help minimize warping. Placing projects near a heat source will speed up drying.
- Make a wooden, plywood, or cardboard template for students to mark the shape of their tiles with.
- Partly finished projects can be kept from drying in sealed plastic containers or bags.
- Construction adhesive can be useful for hanging tiles for display, but should not be used with students. Masonite (MDF), cardboard, and plywood makes a suitable backdrop.

Brushes can be used to smooth and round over surfaces and edges. Fingers also work very well. Make sure all components that students add to the wet tile have slip applied to them (or to the tile). A good rule of thumb is that components should be not thicker than that of the tile, although exceptions can be made when elements are stacked on top of each other.

Small details and incisions should be applied as a final technique.

[ASSESSMENT ICON]

How does architecture represent or give meaning to the people it was designed for? Can students see reflections of their society in buildings? Do students recognize how buildings can shape *us*? Can they see contrasts in buildings across time or across space? Feedback should be given to their responses. You can address the class as a whole with after reviewing sketchbooks, or give personal feedback as students work on their designs (3.4).

Have students been successful in manipulating design elements and integrating themes (1.1, 1.6)? How will you know? This will depend on the focus of the project. Share an evaluation rubric with students prior to making tiles.

Have the students reflect on the use of clay as a medium for expressing architectural details (1.2). Is it easy to work with? Difficulties? Have students share their tips. Was the imagery as powerful as you imagined? Name one thing you liked and one problem you encountered. What do the tiles represent? What do the tiles communicate about us?

[EXTENSIONS ICON]
Tiles can be painted after they have dried.

Earthworks, green architecture, straw-bale construction, and mud-wall sculpture are all related and valid areas for artistic endeavor if time and resources permit.

As an alternative to clay tiles, students can make prints using hand-made stamps. Thin pieces of scrap-booking foam glued onto cardboard makes a suitable matrix. Once inked, students can then use the stamps repetitively to create tile designs, architectural forms, elements, or buildings. See: Eisen, David (1992). *Fun with Architecture with Rubber Stamp and Ink Pad and Booklet*. New York, NY: Viking Books

Three-dimensional architectural clay forms (sculptures) can be created which mimic natural forms, Gaudi's architecture, architectural elements, or famous building designs.

Lesson 2: Building with Blocks (2.5 hours)

INTRODUCTION

In this lesson students will work hands-on with building materials to construct a series of temporary building models which showcase a particular architectural design principle or concept.

Building with blocks is excellent practice for fine-motor skills, creativity, and dexterity. Even the most modest of students will feel pride in their accomplishments. As with many hands-on activities, building has the benefit of reducing classroom disruptions as students become engaged with the materials. In addition, as with other opportunities in this module, this lesson allows students to practice using a medium and then apply their skills in a more formal way in the next unit.

Many students will have had practice with blocks and building systems. This lesson will challenge them to create design solutions to unique problems, while at the same time addressing architectural design principles and expanding their visual vocabulary.

It is possible to continue to use blocks in subsequent lessons; for demonstrations, for small challenges, and for building on prior learning. Tactile students will gravitate toward blocks and building sets incessantly, and these can be a great motivator.

Search keywords: Froebel Gifts, building set, construction set, *Fallingwater*, architect, architecture, 3-D modeling, architectural models, Lego, Frank Lloyd Wright, Frank Gehry

MATERIALS

- a block building system with enough pieces for individual students, or small groups as desired. See *Tips for Teaching Success* for ideas.

Visuals

- Caney, Steven (2006). *Ultimate Building Book.* Philadelphia, PA: Running Press Book Publishers (pages 156-161, Froebel Gifts; The Jobs of Building, page 27; The Story of Lego, page 364)
- imagery of Frank Lloyd Wright's *Fallingwater*
- Frederick, Matthew (2007). *101 Things I Learned in Architecture School.* Cambridge, Massachusetts: MIT Press
- see Supporting Materials for more appropriate visuals

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Introduction and Architects

Show students some blocks, Lego, or other building system they might be familiar with.

Question students.
- Have they ever played with them?
- What kinds of things did they make (high towers, walls, buildings, fences, cities)?
- Why do so many children play with blocks?
- Do any of you own other building systems?
- What things can you learn and practice by playing with blocks and other building materials (counting, space, shapes, color, coordination, confidence, dexterity, the alphabet, balance, creativity, play, concentration, curiosity, pride, problem solving, motor skills, patience, etc.)?
- How does playing with blocks and Legos compare with playing video games? What similarities and differences can you identify? (See Caney, 2006, page 364 for The Story of Lego)

Explain to students what the Froebel Gifts were (Caney, 2006, pages 156-161); distribute copies if possible. Do students think that they could learn, practice, and improve their design skills like Frank Lloyd Wright by playing with blocks? Does a modern-day equivalent of the Froebel blocks exist?

Show students an image of Frank Lloyd Wright's *Fallingwater*. Explain that Frank Lloyd Wright was an American architect who was able to make a great fit between the use of his buildings, and their setting in nature and the landscape. His buildings changed the way people looked at design because they challenged older ways of building design— something repeated over and over in art and design, challenging the old ways with new ideas that reflect a changing people, attitude, or need.

Lead a discussion on careers in architectural design.
- What does an architect do (Caney, 2006, page 27)?
- What are the many skills that an architect needs to be able to do?
- What's a landscape architect?
- How is the job of an architect different from that of an engineer? (An engineer has a specific area of focus (the mathematics of building or design) where an architect has to know a little about a lot of different subjects).

[ASSESSMENT ICON]

See Supporting Materials 3.21: Architect Exit Pass. Have students record a description of the job of an architect on the exit pass. Other aspects of the career may be discussed:

- What skills would be an asset for someone to become an architect?
- How does one become an architect?
- What types of jobs would they be involved in?
- What would the world be like with fewer architects or architects who were similar?
- What responsibility do architects hold? Refer back to the quote from the previous lesson.

Explain to students that architects have many ways of communicating with each other and with clients. They can create 3-D models, computer graphic models, sketches, formal drawings with dimensions, accurate perspective drawings, concept drawings, plan drawings, figure/ground drawings, and many other types of dimensional and perspective drawings. Often architectural drawings and models are used as much to communicate with the architect herself about the design idea than to communicate with others. Models in particular provide information about a design which cannot be easily understood in any other way.

In the next part of the lesson students will create architectural models using a supplied building system. The models constructed will be ephemeral in nature, reusing the pieces to solve different challenges.

PART B: BUILDING

In this portion of the lesson, students will explore design concepts as you challenge them to create designs that fit the topic described. See Supporting Materials 3.22 for a list of possible design challenges. Assessment for this activity can take many forms, but should be clearly articulated to students prior to starting. See below for assessment ideas. Start with easier tasks and move into more complex ones as students progess. Examples have been given but other design challenges may be given also.

The idea is to give individual students or small groups a design challenge. The same challenge can be given to all students or different challenges can be distributed. If time permits, allowing this activity to be continued into the next class will allow for absorption, and you will see students take on more significant challenges as they become more familiar with the construction materials.

In many cases, students will only be required to build a cut-away view of a building from the top or a façade view from the front. Paths and entrances should be easily seen and included. Have students concentrate on the experience of moving through a space and observing building components. Finished models with all the bells and whistles will not be required most of the time. Providing a challenging time-limit will help students to focus on the design task at hand.

Students will need time to explain their designs. This can be done by doing classroom "walk-abouts" where the whole class observes each piece, by having students reflect in their sketchbooks, by questioning, or by giving a brief presentation to a small group or the class.

Tips for Teaching Success

Finding appropriate construction sets can be made easier when a few things are kept in mind. Students can work in groups, but you will need to adapt your assessment process. Varied systems can be combined in the classroom with great results; students will get to see ways of solving the problems using different media. Make sure that whatever building system is used that there is not a steep learning curve that will require significant instruction or practice. Students should be capable of concentrating on the building tasks without overcoming significant technical complexities.

Places to consider for acquiring building sets are:
- Technology Education Departments or preschool programs may have sets of Lego to lend or can provide wood scraps and customized wood pieces.
- Carpenters, contractors, cabinetmakers, furniture-makers may have wood scraps or customized pieces that can be acquired.
- Google Sketchup is a software application useful for 3-D modeling. Online tutorials make this program quite easy to learn. Students can create models of structures which solve the design problems presented.
- Foam blocks, Duplo, K'Nex, Styrofoam cut in pieces, small milk cartons, rocks, and even cardboard can be used for construction. If customized pieces are being cut, a band saw and some wood pieces are all that's needed. Make sure that there are a variety of shapes and sizes, including curves, and be sure to include repetition of standard pieces. For even more construction ideas, including sugar cube construction, see Caney (2006).

Allow time for cleanup. Having a storage system which contains separate student sets will make it easier to organize for the next class.

[ASSESSMENT ICON]

Students will have recorded a career description for architect on the exit pass (3.5). Have they participated in class discussions about architects? Do they understand the complexities of the job and the many roles that architects have to play? Outstanding responses on the exit passes should be shared with the class after reviewing.

Are students capable of manipulating design principles and elements to create structures (1.1)? Are they able to account for positive and negative spaces and the relationships between spaces? Can they visually represent their ideas? Were they able to make use of spatial and visual concepts in creating their structures, layouts, and models (2.2)?

There will certainly be chances for students to interact, cooperate, and collaborate (2.5). Were they successful in working as a team to cleanup, share materials, share experiences, share ideas, or work in groups?

Are students able to respond verbally to the use of design elements in their works and in those of others (1.5)? Did they engage in critical reflective thinking as part of their decision-making and problem solving (6.4)? Questioning students as they work, having them reflect on their designs, and those of others, and having them explain their frustrations will yield evidence.

Did students gain an appreciation of the modeling process and its ability to convey ideas? Can they answer questions about the benefits of using the system they had? What were the challenges to this system? What would be a better system? Do they think that architects use Lego? What would be the benefits of another medium of creating the visual models? A class discussion or reflective statement may help. (7.3)

[EXTENSIONS ICON]

Invite an architect or landscape architect to class to talk to students about some of their projects.

Have students examine or present findings on architectural models and drawings. Bringing students to see a model of a local structure would make an interesting field-trip. Museums often house miniature model displays for examination. Many towns and communities have a development plan or working portfolio which would make an interesting study. As well, many architectural design firms have excellent online portfolios and case studies of past projects.

Designate students to take photos of particularly interesting designs or ones in which the challenge was solved well. These will make good exemplars for next time and can be included in students' portfolios. They are also suitable for display.

[CROSS CURRICULAR ICON]
Have students research, review, design, and produce construction sets in Technology Education class using wood blocks of various shapes and sizes.

TEACHER NOTES

Unit 4: Environment by Design: Art and Design in Public Spaces (8 hours)

Introduction

This unit contains elements of urban design, site-specific art, murals and graffiti, architecture, art working in cooperation with nature, and art communicating ideas. It builds on previously practiced skills. As a final project, students will create components of a design portfolio for a public space design.

For a long time streets were seen as transportation, and making them better and faster was the goal. We know now that a great street is one that draws people in. Art is in the design of its buildings, the sculptures and artworks that line it, and the spaces that it creates. The way that people interact and relate to the street is part of our culture. In fact you might say that culture creates our streets.

Street art opens the door to those who believe that art is for the people and is not to be kept behind closed doors for only a privileged few to see. It is about bringing messages from the individual to the people instead of bringing people to the message. It is about the creation of evocative design in an environment which has the power to influence people and make them take pause. In a world where we are bombarded by pop culture imagery controlled by a powerful few companies, graffiti and other street art gives grassroots artists a medium to spread their ideas, to bring cultural and environmental issues media attention, and to showcase provocative imagery. While the roots of street art may have been about illegal activity some of the most influential and powerful street artists practice their skills in legal spaces, creating murals and displays for building owners, towns, and cities. In many ways street artists help guide the visual aesthetics of the urban world. In this unit students will explore the power of graffiti, the interplay of politics, emotion, and the mainstream in the creation of street art, and will create their own iconic imagery using stencils.

Public art ranges from monuments and statues to architecture, furniture, lighting, and graffiti. Site specificity, community involvement, and collaboration are integral features of public art. There is no domain in our collective space which is free from consideration as public art or as a location for public art. It is another way that people have to express themselves artistically, to represent their culture and community, and to beautify their communities, towns, and cities.

There is more to art than the physical piece itself. This 'something else' has to do with how people interact with it and move around it. It has to do with placement. Our built environment is composed of a series of objects placed around each other. This arrangement of artifacts; buildings, sculpture, public spaces, and imagery help create and represent the culture of the people that surround and use them. They are greater than the sum of those pieces because of the way they interact with each other and their audience. This interaction, often overlooked, should be an integral part of the design of our built environment. It should include stimulating, vivid settings.

Outcomes Addressed

1.1   manipulate and organize design elements to achieve planned compositions

1.2   assess and utilize the properties of various art media and their ability to convey messages and meaning

1.3   analyze and use a variety of image development techniques

1.4   demonstrate increasing complexity in their artworks

2.2   analyze and make use of visual, spatial, and temporal concepts in creating art images

2.5   work interactively, co-operatively, and collaboratively

3.1   examine the role and influence of visual images in their daily lives, including mass media and popular culture

3.3   through their art making, develop concepts and imagery based on personal ideas and experiences

3.5   identify opportunities to participate in the visual arts in school, community, and the world of work.

4.5   investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences.

5.4   recognize and respect the ethical and moral considerations involved in copying works

6.4   engage in critical reflective thinking as part of the decision-making and problem-solving process

7.1   practice safety associated with proper care of art materials and tools

7.2   create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions

8.3   consider feedback from others to examine their own works in light of their intention

Materials

- stencil material, such as cardboard, Bristol board, plastic transparencies, manila folders
- black markers with various points
- stencil brushes or round brushes
- 'Exacto' knives
- materials for mural construction
- paint
- 1 pair of pliers
- masking tape
- large (lift-able) rock
- cardboard
- self-hardening clay
- paper
- watercolour paints
- fine and broad-tipped markers
- graph paper
- 'Exacto' knives
- acrylic paint
- glue guns and glue sticks

Lesson 1: Mapping Public Spaces (1 hour)

Having children become aware of their environment and having them develop skills to enrich and respond to it is an elemental component of this module. In this lesson, students will identify and map the public spaces, sculpture, and murals of their community. One of the public spaces, a park or gathering spot, will be subjected to a checklist of good public space design. Students will carry this information forward to the following lessons where there will be designing components of a public space.

Students will be introduced to the idea of figure ground drawings which will be used in the final project of the module.

Search keywords: public art, public spaces, figure-ground, figure-ground maps, landscape design, landscape architecture

MATERIALS

- black markers

Visuals

- An enlarged or projected copy map of the town/city/community. An online mapping program may be useful or digital maps can be enlarged and printed using an online rasterizing program.
- Dyer, Hadley & Ngui, Marc (2010). *Watch This Space: Designing, Defending and Sharing Public Spaces.* Toronto, Canada: Kids Can Press Ltd. (pages 10-13, 46-47)
- Frederick, Matthew (2007). *101 Things I Learned in Architecture School.* Cambridge, Massachusetts: MIT Press
- Google maps and/or Google Street View

TEACHING, LEARNING, ASSESSMENT PROCESS

Initiate a discussion of public space. What is it? Where can it be found in your community? Read aloud, or have students read Dyer, page 10. Review pages 11-13. Can students formulate a simple definition of a public space?

Ask students in small groups or alone to create a list of public spaces in their community. Where do they hang out? Do all of the spaces they have listed qualify as public spaces? Have them include public sculptures, monuments, memorials, landmarks, statues, parks, squares, playgrounds, and other gathering spots. Google Street view may be useful for 'walking' through the community or down the roads.

Complete the list by marking the spaces and locations on the map. A modified figure-ground drawing can be created if the map has been enlarged on paper by having students use black markers to shade in the specific locations and shapes of the spaces and structures. Otherwise, flags may be added digitally to position the locations.

The following guided questions may be useful for a class discussion:
▪ What do the students notice about the map?
▪ Are there a lot of spaces?
▪ Are they evenly distributed?
▪ Is there a recognizable pattern?
▪ Are there areas with no public spaces, or high concentrations of them?
▪ What factors might contribute to this fact?
▪ How have the spaces been decided?
▪ Do students use these spaces? When?
▪ How are they used? What barriers are there to the use of these spaces?
▪ What makes them good, interesting?

Choose one of the public spaces with 'green' components such as landscaping, gardens, or green spaces for a more detailed review.

Assess the space to a checklist using the elements listed in Dyer, pages 46-47. It may be useful to prepare a detailed checklist prior to the class or have students create their own checklist of 'great public spaces' while using Dyer's elements as the framework.

Discuss a career as a landscape architect. Among other things, a landscape architect is responsible for such things as the design of layouts for built environments in urban, suburban, and rural areas. Typical locations for these designs may include private and public open spaces, parks, gardens, streetscapes, plazas, housing developments, burial grounds, memorials, tourist, commercial, industrial and educational complexes, sports grounds, zoos, botanic gardens, recreation areas and farms.

[ASSESSMENT ICON]

See Supporting Materials 4.1: *Landscape Architect Exit Pass* and have students complete it.

Tips for Teaching Success
- Introduce the idea of the figure-ground map. Students will be creating their own in the final lesson. Figure-ground drawings can be useful for artists to visually arrange and plan objects in two-dimensional spaces without having to involve color or value. The architect uses them to study spatial relationships between structures and the ground space, or spaces between them. By studying their figure-ground map students can start to think in terms of the interaction of people and spaces. See Frederick (2007) for examples of how architects use figure-ground relationships to create spaces. These examples are suitable for sharing with students.
- Copies of maps may be distributed for students to create their own figure-ground maps in small groups before class discussions.
- Print exit passes out on colored paper to cue the class to the assessment potential and to help you organize.

[EXTENSIONS ICON]

Invite a landscape or urban architect to the class to talk to students about their job. Alternatively, have students research and report case studies of sites which were planned by landscape architects. What responsibilities does this type of architect have? How are the elements of visual design incorporated into their work? What other people do they have to work with? What are the constraints to their job?

Have students map a public space in detail by creating a figure-ground map of the particular features. Black construction paper cut out in the aerial-view of the features is a quick and powerful way to arrange the items.

Maps are powerful visual communication systems that are a part of our everyday lives. This lesson lends itself to the study of maps, the creation of maps, and the incorporation of symbols, scale, and features in unique art pieces.

Lesson 2: Stencil Mural (3 hours)

INTRODUCTION

Graffiti has existed since the early days of early civilization, becoming hugely popular in the 1970s in New York. In essence, it is the marking of surfaces, private or public, with writing, inscriptions, and figure drawings. Today, graffiti is just one of many forms of street art practiced. Other types art include chalk drawings, stencils, stickers, wheat-pasted posters, and large-scale murals.

Students will explore murals as a way of enhancing the aesthetics of public spaces and will work co-operatively to create a mural using custom-made stencils. The power of stencils lies in the ability to do multiple prints. Students should have the opportunity to do so, as their designs will improve with practice.

Because graffiti can be associated with criminal activity, emphasis should be placed on the legal aspects of graffiti writing and murals. Many artists are hired to decorate public spaces, from painting walls to decorating mailboxes. Also, many communities have graffiti wall projects, aimed at giving local artists and youth a place to have their art displayed. Often, murals are repainted on a regular basis, allowing many pieces to be displayed.

This lesson has an important safety component and builds on students' prior use of knives. Care should be taken to ensure the safe use, handling, and return of these tools.

Search keywords: Halifax Community Mural Art Project, legal walls, mural, Primary Flight, site-specific murals, Keith Haring, Jean-Michel Basquiat, Banksy, Wooster Collective, stencils, Diego Rivera, tags, John Fekner, stencil archive, Bleklerat, block posters, Rasterbator, Roadsworth

MATERIALS

- stencil material, such as cardboard, Bristol board, plastic transparencies, manila folders
- black markers with various points
- stencil brushes or round brushes
- 'Exacto' knives
- materials for mural construction (see below)
- paint for mural designs
- 1 pair of pliers for breaking knife blades
- masking tape

Visuals

- Local murals - in the school or community
- Image: *Man at the Crossroads,* 1933, Diego Rivera
- Image: *The Pisa's Mural*, 1989, Keith Haring
- DVD (approximately 28 mins): Parnell, D. & Phinney, S. (2006) *Wonderful World of Murals.* Parnell-Phinney Productions.

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Preparations

Initiate a discussion of public art, building on the discussions of the previous lesson.
- What is public art? Posters, signage, sculpture, murals, graffiti, folk art, installations, street performance, installations, architecture, memorials, commercial sign art, etc.
- How is it different from art found in museums?
- Who has access?
- Who decides what goes where?

This may be a good place to have a discussion of the legality and criminal nature of unsolicited graffiti. Halifax's Mural Art project is one of many examples of legal art walls and a description is found on the Internet.

Do a comparison of Haring's *The Pisa's Mural* with *Man at the Crossroads* by Rivera. If possible, select and visit a local mural for analysis.
- How are the murals different?
- What is their location?
- Does everyone have to understand a mural for it to be appreciated?
- How are location and the content of murals related?

Watch the DVD titled *Wonderful World of Murals*.
- What are some of the many reasons that murals are created?
- What is the variety of the subject matter that they saw in the murals?
- What could aliens or foreigners tell about our culture from observing our murals and street art? How do they reflect who we are and where we came from?

Give students the opportunity to provide feedback at this point to check for understanding.

Part B: Preparing the Stencil

Develop a theme with students or present one to them. Have students create a single mural in which each one will creates a component. Students are responsible for a stencil that will be printed on the mural, either singly or in multiples. The type of mural created will be specific to your class, location for display and materials available. See below for suggestions.

Provide examples of stenciled street artwork. Images can be projected, or printed and copied. Banksy and Bleklerat are notorious and captivating stencil street artists, but are not often associated with legal graffiti locations. Roadsworth is a Canadian street artist whose work is appealing to students.

Students should practice stencil designs in their sketchbooks. Markers can be used to block in areas to be cut out. This will help in visualizing the stencil design. Encourage students to work over their designs in pencil first, making adjustments and redrawing without erasing.

Discuss negative and positive images and avoid students including 'islands' (little disconnected bits like the center of the letter "O") by having them creatively connect all bits with 'bridges' by reworking their design. A sample will go a long way towards visualizing this concept. Ask "do you have any areas of white that are not connected to the outside white areas?"

Images may have to be enlarged and transferred to the stencil material. They can then be lightly pasted or taped directly over the stencil material and both layers cut at the same time. Cutting mats should be placed underneath. In some cases stencil designs can be penciled right onto the stencil material, reworked, blocked in, and cut directly.

Review knife safety. Encourage the use of smooth, fluid lines when cutting and have them avoid using small choppy lines. This is the final chance to rework their designs, making small adjustments as they go. Depending on the knives used, you may use a pair of pliers for breaking away pieces of dull knife blades (teacher only).

Fragile pieces and rips/cuts in the designs can be reinforced with small pieces masking tape laid on top and bottom. The knife can be used to cut away excess tape.

A number of materials can be used for making stencils depending on availability and use. Cardboard can be used for large stencils but may not yield accurate results. Plastic film is good when details are important, but can be hard to see. Bristol board and manila folders are good all-around media, holding up fairly well under repeated use (although they may require drying between prints if paint gets on the back).

The following are suggestions for murals:

- Graffiti name tag: students create a unique name stencil and paint it on a mural. Tags can be overlapped and printed in multiples. A particular theme can be attached to the stencil designs as needed.
- Jigsaw or ribbon mural: individual pieces can be made to look like a puzzle or pieces may be connected with a continuous element such as a ribbon, rope, or chain. Focus on the connections surrounding a theme or the connections between individuals in the class. See also Chuck Close below.
- Viewfinder mural: students use small viewfinders or slide frames to capture and compose images from magazines or other images. Adapted images can be enlarged, simplified, and used to create stencils. This type of mural can be effective when stencils are limited in color or when students are given composition guidelines such as balancing the negative and positive areas.
- Symbols around a theme: gather a collection of suitable images surrounding a particular theme. Possibilities include community, industry, people, occupations, landmarks, history, sports, environmental. Encourage development of complex images as compared to simple silhouettes.
- Chuck Close style: grid a small stencil image, and give each student a piece of the 'puzzle' to enlarge. Students create a stencil of their piece which is then painted on the mural. Abstract images work best for successful alignment, but powerful enlargements of people, symbols, and even photographic work can be made. See *Tips* below for creating suitable imagery.
- Typographical mural: powerful thematic murals can be created with stenciled messages using words or short phrases. Stencil fonts can be downloaded for free; messages typed into a publishing program, printed, and cut out. Involve students in choosing the theme. Keywords: swissmiss, 1001 free fonts
- Life-size (or smaller) figure murals: while not a typical stencil project, this has proven popularity among students. They can create silhouettes of themselves using shadows and an overhead projector or by using photos and an LCD projector. Smaller photos can also be successfully enlarged using a grid on cardboard. Props such as sports equipment can be included. Use corrugated cardboard to layout the designs, cut them out with a knife, and paint them or use magazine bits glued on to replicate colors. Plan arrangements prior to starting. Pieces of wood glued on the back will stiffen larger pieces of cardboard.

The following are material and location suggestions:

- ¼ inch Masonite tiles, when gessoed and under-painted, make an excellent substrate for murals. They can be assembled together by hanging or by fastening with a construction adhesive (caution – construction adhesives are generally not for use with students). Reveals or spaces between the panels or tiles can add interest to the mural. Alternatively, butting panels tight together can create continuity and flow.
- Craft and white paper rolls can be purchased economically from business suppliers and are suitable for most stencil work. They are also excellent places to practice mural designs and stencils. Be careful not to over-tape stencils to the paper as they may rip when removed.
- Construct portable wooden billboards or signs from cardboard or wood. These can be made to advertise special cultural events at the school or in the community, may be made as part of an art show or display, or could be used to help decorate the auditorium for events such as graduation and dances. Multiples are easily created once the stencils have been cut.
- Free standing large-framed canvases such as those used in theatre sets could be used for temporary and mobile display. Canvases can be re-painted as desired. Drop-cloths from paint suppliers make excellent canvases once gessoed.
- In or outside of the school: choose paints to suit wall medium location. Permissions must be gained before permanent installations can be made. Involve the students in 'selling' the idea to school administration by writing a proposal and including a concept or draft drawing.

Part C: Stenciling

Although many graffiti artists prefer spray painting, this is not advisable with students. A stencil brush with stiff bristles works well as it helps keep unwanted paint from creeping under the stencils. Another benefit of stencil brushes is that a dabbing motion can be used to get in close to edges.

Students should use masking tape to hold their designs in place and take care not to lift areas of the stencil around where they are painting.

A variety of paints are suitable, acrylic being one of the best for indoor work. It should not be thinned too much as it may run. Outdoor work may require a top-coat for resistance to weathering or use of exterior latex paints.

Tips for Teaching Success
- Photographic images can be converted to one-color stencils using a number of software programs including Photoshop Elements, Gimp, and Inkscape. This is accomplished by tracing paths, maximizing contrast, posterizing, using the threshold tool, or by applying filters. Inkscape and Gimp are powerful open-source software downloads. Some online photo editing applications have similar tools. An LCD projector can be used to scale any type of imagery as students can display it on large pieces of stencil material and trace the projection.
- Some students would benefit from having images prepared for them ahead of time. Galleries of online silhouettes and stencil images can be found.
- Students wishing to take copies of their designs home can print them on paper and can take their stencils home.
- Discuss copyright issues and model acceptable behavior when acquiring and adapting images.

[ASSESSMENT ICON]

Once a project outline has been formed, involve students in developing the evaluation criteria. Cooperation, collaboration, and independent work are key features of this lesson. Also, this is a good chance to measure increasing complexity in student work compared with the landscape silhouettes. Provide them with the opportunity to discuss or compare the two projects.

As part of the teaching process, you may wish to reflect on the following:
- Have students been given sufficient time to investigate street art and murals?
- Have they actively participated in the investigations?
- Do they recognize how some of these art forms and projects have emerged from the beliefs, values, needs, ideas, and experiences?
- Do they recognize the influence and importance of visual images in their daily lives?
- Do they understand the difference between art which is in galleries and that which is accessible to the general public on a daily basis?
- Are they able to ascertain meaning from certain murals and graffiti?

Ask students to provide a draft copy of their stencil for assessment. Proper layout in the early stages makes the rest of the process easier.

Reflection on the mural and stencil-making process can take many forms. Giving students time for reflection at different times during the process will allow conversation and meaningful feedback. Build in 5 minutes at the end of each class for students to reflect in their sketchbooks, partner-up with another student, or complete note-cards or exit passes. See Supporting Materials 4.2 for ideas.
- Were they able to successfully use stenciling to convey meaning?
- Involve students in discussions of successes and failures.
- What were the features of the 'best' components?
- How is the whole greater than the pieces?
- What is the power of scale?
- What problems came up and how were they solved?
- How will they know if the meaning was conveyed?
- Who is the audience of the piece?
- Have students respected copyright with regards to their images?

Depending on the theme and working methods, several additional outcomes such as creating unique visual symbols, theme integration, and analyzing other artworks for principles and elements may be covered and assessed.

[EXTENSIONS ICON]

Some students might like the challenge of creating a two-color stencil. Registration of the stencils is very important. See *Visual Arts 7: Printmaking and Drawing* for suggestions on other printmaking activities.

Interactive murals which involve the audience can be an enhancement to certain projects. Mirrors, whiteboards, photo opportunities, garden and plant pieces, frames, openings, and inclusion of objects are just a few ideas.

TEACHER NOTES

Lesson 3: The Art-Park (4 hours)

INTRODUCTION

Students have explored spaces, environments, architecture, and landscapes, and have worked with a variety of natural materials and media. In the final project of this module, students will use these ideas, skills, and media to create an 'art-park'. The idea is that students are presented with an imaginary or real boundary between two spaces. They will create a portfolio of design ideas to fill the space.

Possible products for the project will include concept sketches, models, sculptural maquettes, building facades, landscaping plans, figure-ground plans, cardboard models, and written proposals.

Environmental sculpture, public sculpture, and site-specific art are planned right from the beginning in relationship to their surroundings. This should be a key focus to guide students.

A design brief for the project will have to be created prior to starting the lesson. Care should be taken in creating a brief which is realistic. An example has been provided in Supporting Materials 4.3. If possible, use a local authentic situation.

Search keywords: architectural case studies, design briefs, park design, landscape design, landscape elements, maquette, CABE

MATERIALS

- a large (lift-able) rock
- cardboard for model-making
- self-hardening clay, wire, and wooden block bases for sculptural maquettes
- paper for concept drawings
- watercolor paints and brushes for concept drawings
- fine-tipped and broad-tipped markers for concept drawings and figure-ground plans
- graph paper for layout of design elements and figure-ground plans
- 'Exacto' knives
- other model-making supplies as required to model trees, bushes, rocks, etc; acrylic paint
- glue guns and glue-sticks

Visuals

- book: Muth, John (2003). *Stone Soup.* Scholastic Press.
- CABE is the Commission for Architecture and the Built Environment. They advise on well-designed buildings, places and spaces. Many briefs and projects can be viewed at their website: http://www.cabe.org.uk/
- pages 3,8,9,15,18,22,28,29 of: Raczka, Bob (2007). *3-D ABC. A Sculptural Alphabet.* Minneapolis, Minnesota: Millbrook Press, Inc. (This text is recommended for use with grade 8 Visual Arts Sculpture module also)
- design brief for a design project (see Supporting Materials) and map if needed

TEACHING, LEARNING, ASSESSMENT PROCESS

Part A: Introduction

Place a rock in a visible place in the classroom. It will remain in place until the completion of the final project as a visual reminder to the class of the importance of the 'ingredients' in creating something great.

Read the book, *Stone Soup* to the class.

Initiate a discussion of how contributions from many can come together to create a wonderful 'recipe'. In this final project they will bring all the ingredients together to make a successful project. Inform students that the stone will represent how the components they will gather with come together to form a project greater than the sum of the pieces.

Introduce to the students the idea of the art park (you may come up with your own name depending on the design brief presented). They will be working in small groups to create a boundary-line park. It will incorporate many of the components of design that they have been learning about. This may be a good time to review some of the lessons they have done so far: changing environments, frames and openings, natural forms, architectural elements, landscapes, cityscapes, working with nature, etc.

Discuss the need for boundaries and fences. What do they do? What are components of a good boundary? How do they act as a visual element in a space? What problems can fences present?

Part B: Design Brief

Samples of case studies may be shown. *CABE* in England has many case studies for parks, buildings, and public spaces on their website. Reference may also be made to local design projects.

Show students examples of public sculptures such as those found in *Raczka* (2007).

Present students with a design brief such as that shown in Supporting Materials 4.3. Provide a map of the space if needed.

Discuss the evaluation for the project. Each of the design components should be discussed and students should be provided with a breakdown of how they will be evaluated on them. Use *Dyer's* "What makes a great public space" for reference (see Unit 4, Lesson 1).

TEACHER NOTES

PART C: DESIGN PORTFOLIO

Divide students into groups of 2-4 depending on resources, time, and class makeup.

Have students work on the components of their design portfolio, starting with concept drawings and figure-ground plans first. The direction that activities will take is determined to a great extent by the design brief presented. Feel free to limit material choices by creating constraints or requirements to suit your space, equipment, and class dynamic.

Models and maquettes should be culminating pieces. Not all components should be brought through to the same level of completion. Focus on certain components, but have students consider the 'big' picture along the way.

Facades of adjoining buildings can be added to the edge of the design (landscape or cityscape style) using Bristol-board.

Part D: Presentation and Evaluation

Showcase the portfolios for an audience, such as other students, parents, teachers, etc. Include all of the components of the portfolio including preliminary sketches and rough notes. Have participants complete an evaluation survey and include this as part of the group's assessment. This should be an up-front part of the project; students are to create this design for an audience.

> *Tips for Teaching Success*
> - In some cases, templates for describing design components may be helpful. Students can then just fill in or check off the information pertaining to their design.
> - Be clear and realistic about timelines. If groups are not getting along, allow members to be 'fired' and require them to be rehired to another group based on an 'application'.
> - A number of sculptural techniques could be used in lieu of air-dry clay models.
> - Cardboard sculptures with cut slots can be assembled for small models in the style of Alexander Calder`s *stabiles*.

[ASSESSMENT ICON]

Students should be given timelines for completing and handing-in certain aspects of their designs.

Allow students to comment on the input and the roles of the various group members and make peer evaluation a component of the assessment.

Create a checklist and 'fill-in-the-blanks' of things that need to be remembered, hints, tips, tasks, and considerations. Involve the students in creating some of the items, and have them submit this checklist with the initials of the person responsible next to the item. This is a good place to include particular design elements and principle components. Also have students consider elements such as sun, wind, protection, direction, shelter, lighting, ground cover, etc.

This is a culminating project which combines many of the skills of previous lessons. Therefore, summative evaluation may be done with respect to several outcomes. The key is knowing who was responsible for the particular components of the design. An observation checklist is a powerful tool which will allow a large amount of student information to be recorded.

[EXTENSIONS ICON]
Particular elements may be given to certain groups which would enhance their designs. Allow students the freedom to invent new design features which are not the brief, and have then consider many options for meeting the requirements. In the beginning, ideas are created at the speed of light.

Many design requirements can be taken away or added to this project or to individual groups. The more authentic the design problem, the more engaging it will be to students.

Have students create large-scale cardboard sculptures using slotted cardboard. See *Caney* (2006) for other building ideas and techniques.

SUPPORTING MATERIALS

CROP CIRCLES SAMPLE RUBRIC

'Crop Circles' – Sketchbook Cover

Name | Score

| | /9 |

(2.2) Make use of spatial concepts in creating art images	(1.3) Analyze and use an image development technique	(2.1) Invent and incorporate a unique visual symbol to create personal meaning in your art
Made good use of space by designing a large 'crop circle' design Centered the design on the cover page	Made lines and shapes bold by filling in like in real crop circles so they can be seen from a distance Practiced and developed the idea in the sketchbook Used rulers or compass where needed to help develop the image	The design is unique and elements of it are not copied from somewhere
/3	/3	/3

Unit 1: Lesson 1

CROP CIRCLE PROJECT SAMPLES
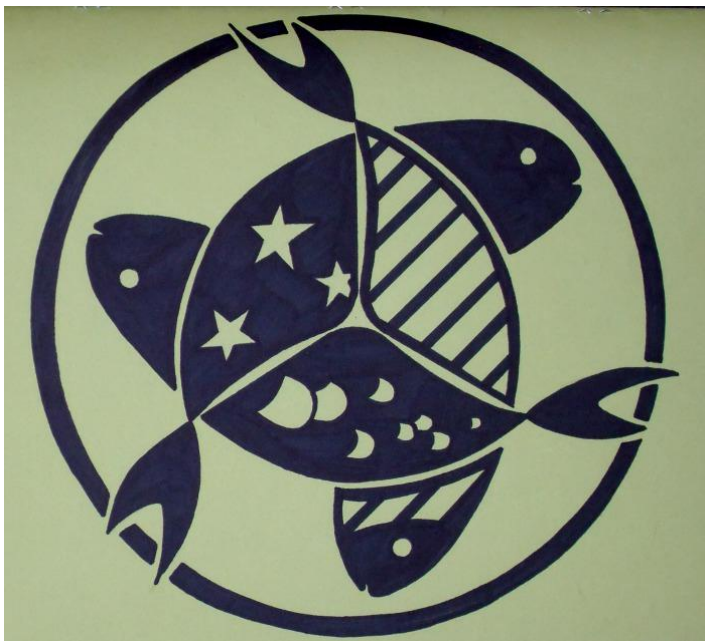
Amelia Rowe, Yarmouth Junior High School, 2010, marker
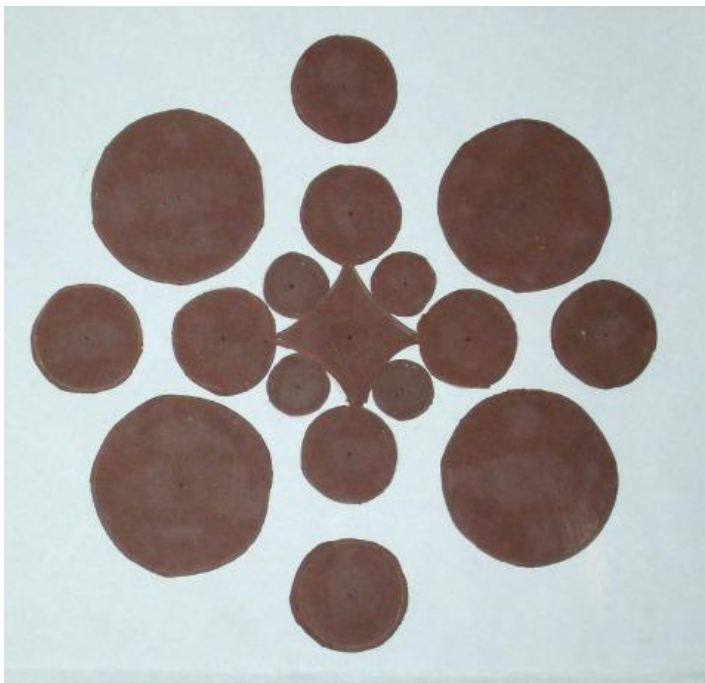
Angela Kaiser, Yarmouth Junior High School, 2010, marker

Unit 1: Lesson 2 (1.2)

SOURCE OF IDEAS (S.C.O. 8.2)

Put a checkmark next to the ideas which best describe for you why the artist created the piece. You may check more than 1

The Tetons and the Snake River: Ansel Adams		Nickel Tailings No. 34: Edward Burtynsky	
	To showcase the beauty of nature		
	To tell a story of human activity		
	To show something that many people have never seen		
	To show how people have changed the landscape		
	To showcase the beauty of a river		
	Your idea: print it here		

Put a checkmark next to the ideas which best describe for you why the artist created the piece. You may check more than 1

The Tetons and the Snake River: Ansel Adams		Nickel Tailings No. 34: Edward Burtynsky	
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The Tetons and the Snake River: Ansel Adams		Nickel Tailings No. 34: Edward Burtynsky	
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	To show something that many people have never seen		
	To show how people have changed the landscape		
	To showcase the beauty of a river		
	Your idea: print it here		

Unit 1: Lesson 2 (1.21)

CONCEPT DRAWING PROJECT SUMMARY CARD

Your Name

Date

Project title

Project materials/medium

How this project will change
its environment

Your Name

Date

Project title

Project materials/medium

How this project will change
its environment

Your Name

Date

Project title

Project materials/medium

How this project will change
its environment

Unit 1: Lesson 2

CONCEPT DRAWING SAMPLE

Amelia Rowe, Yarmouth Junior High School, 2010, ink and watercolor

WORDLE SAMPLE

Unit 1: Lesson 4 (1.4)

YOU SAID…THEY SAID

Name:_____

Title of Piece:_____

You said		They said	
What did you try to show in this piece?	Name one part of your art-piece you really like and describe why.	Describe one aspect of the piece that works well….	A point to consider or work on next time would be….

When completed, fasten this slip into your sketchbook

Name:_____

Title of Piece:_____

You said		They said	
What did you try to show in this piece?	Name one part of your art-piece you really like and describe why.	Describe one aspect of the piece that works well….	A point to consider or work on next time would be….

When completed, fasten this slip into your sketchbook

Unit 1: Lesson 4

SPECIAL PLACES PROJECT SAMPLES

Regan White, Yarmouth Junior High School, 2010, mixed media

Natasha Thibodeau, Yarmouth Junior High School, 2010, mixed media

Unit 2: Lesson 1 (2.1)

EXIT PASS: WHERE DOES ART COME FROM?

2.1
Exit Pass: Where Does Art Come From? (S.C.O. 4.1, 4.5)

Exit Pass: Where does art come from?

Name:_____Class:_____

Two things that these artists are interested in or influenced by:

1

2

Select two paintings by different artists. How are they different?

1

2

Exit Pass: Where does art come from?

Name:_____Class:_____

Two things that these artists are interested in or influenced by:

1

2

Select two paintings by different artists. How are they different?

1

2

Exit Pass: Where does art come from?

Name:_____Class:_____

Two things that these artists are interested in or influenced by:

1

2

Select two paintings by different artists. How are they different?

1

2

Unit 2: Lesson 2 (3.1)

NATURAL/BUILT VENN DIAGRAM

3.1
Natural/Built Venn

The Natural Environment

The Built Environment

The Natural Environment

The Built Environment
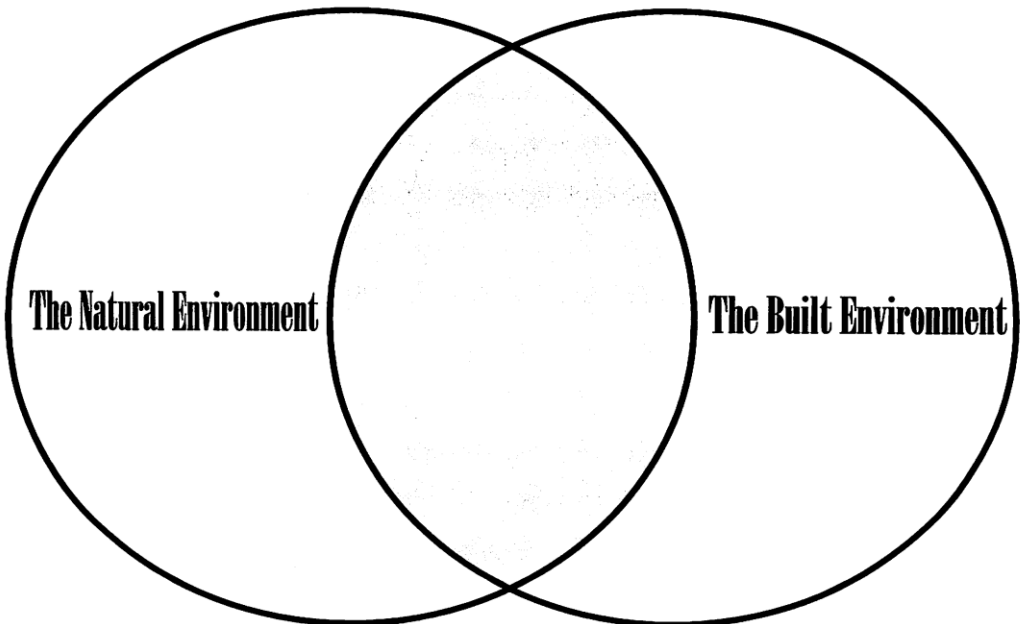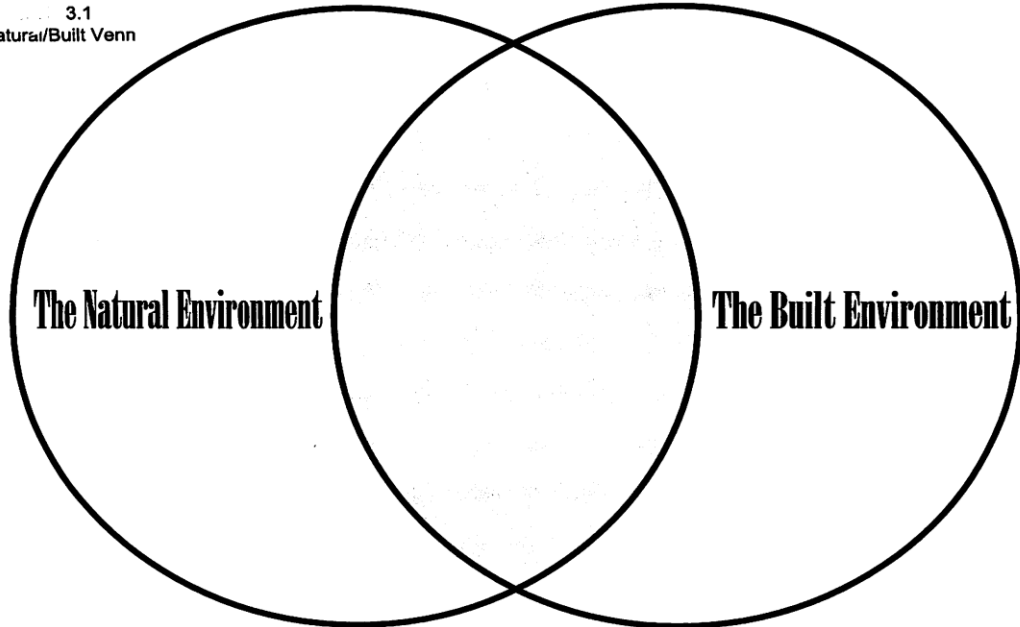
Landscape project sample

Completed landscape project by Nikki Lloyd, Jean Pierre Antony, Samantha Carlson, Kirsten Maiholz of Berwick and District School**,** Bristol board on foam core

Unit 2: Lesson 3

ENVIRONMENTAL RESPONSE SCULPTURE ARTIST STATEMENT FORMAT

Directions

Type your personal artist statement into the box below. Check spelling and grammar and have someone else read it over. Do not include the statement titles in your work. Erase the examples given. Ask for permission to print onto cardstock. Trim the box with paper cutter, leaving a small border.

Title of Work: In quotations, use capital letters at the beginning of words.
Example: "Melting"

Analogy: _____is to _____as _____is to _____
Example: An unplugged refrigerator is to food as a melting iceberg is to a polar bear.

A fact about the environmental issue you have targeted (put a source in brackets after the fact – a web page name is usually good enough – make sure to check your fact on at least two websites)
Example: Polar regions have undergone significant warming in recent years, leaving polar bears scrambling to find places to live (Northern Wildlife Federation, 2009).

This sculpture is…explain what the sculpture is
Example: The sculpture is of an opened, unplugged refrigerator. It shows food spilling out and going bad.

Representations: explain the connections or analogy.
Example: A refrigerator which is unplugged is similar to melting icebergs because they are both getting warm and they both have things that depend on them to stay cold. They both cause the wasting and destruction of important things. I hope that people looking at my sculpture will think of global warming having an effect on nature.

Your name.
Example: Delilah Delaney

Date: month, year
Example: May, 2014

Environmental response sculpture samples

Shelby Cooke, Yarmouth Junior High School, clay, 2011

"Throwing your garbage off a boat is like tipping over a garbage can. My sculpture is of a tipped over garbage can with garbage falling out all over the ground. This symbolizes all of the pollution going on in the world. When you throw your garbage off the side of the boat its killing lots of the underwater creatures."

"Baby Seals" by Jessica Isnor, Berwick and District School, flour dough, 2011

"In my sculpture I am displaying a baby seal that was born on land, because all the ice is beginning to all melt away. This is forcing the seals to give birth on land. This is dangerous for the mother seal and the baby because polar bears will eat whatever animal they can get their hands on, in this case, baby seals."

Unit 2: Lesson 4

EPHEMERAL ART SAMPLES

"Untitled" by Shelby Cooke and Chelsea Surette, Yarmouth Junior High School, 2011, flowers and grass

"Mouse" by Shelby Cooke, Yarmouth Junior High School, 2011, apple

Unit 2: Lesson 5

ROCK ART SAMPLES

Painted rock, Eric Schofield, Berwick and District School, 2011
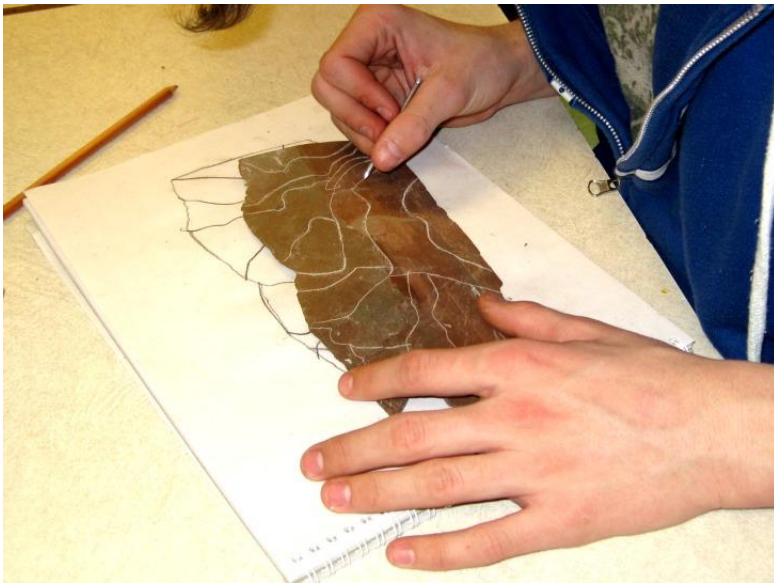
Carving into the rock, Justice Reese, Berwick and District School, 2011

Unit 3: Lesson 2 (3.21)

ARCHITECT EXIT PASS

Name:_____**Class:**_____

Basically, what is the **job** of an architect?

Name one way that an architect can **communicate visually** with a client:

Name a **skill** that would be good for an architect to have in order to do her/his job well?

ARCHITECT EXIT PASS

Name:_____**Class:**_____

Basically, what is the **job** of an architect?

Name one way that an architect can **communicate visually** with a client:

Name a **skill** that would be good for an architect to have in order to do her/his job well?

Unit 3: Lesson 2 (3.22)

BLOCK BUILDING CHALLENGES

Concept/Idea/Topic	What does this mean?	Example/Notes
"Our experience of an architectural space is strongly influenced by how we arrive at it."	In buildings and spaces all pieces are connected and our experience with them is based on not just where we are but how we got there.	A tall room will feel taller if first a person goes through a low-ceiling room. A large room will feel larger if a person moves through a small space on their way to the large space. (see Frederick, 2007, p.10)
"Use 'denial and reward' to enrich passage through the built environment"	A journey is part of the experience of a place. When designing paths of travel, allow people to see the end goal, and then block that view. The journey will be more interesting and the arrival more rewarding.	Putting a turn in a path instead of a straight line can create more interest. The path to a door can have turns in it. (see Frederick, 2007, p.11)
"If you wish to imbue an architectural space or element with a particular quality, make sure that quality is really there. "	Emphasize design elements; clearly demonstrate or exaggerate what you are trying to show.	If you want a space to feel tall, make sure it is tall. If you want to emphasize a view, make sure a window is large and well-placed. Other examples might be narrow, wide, open, light, dark, etc. (see Frederick, 2007, p.33)
"A static composition appears to be at rest."	Symmetrical designs suggest power, firmness, and permanence.	The Taj Mahal is a classic example of a symmetrical design. Many buildings and monuments have this property People have this property when standing upright and balanced. (see Frederick, 2007, p.39)
"A dynamic composition encourages the eye to explore."	Asymmetrical designs suggest movement, activity, fun, and flow.	A dancer in motion. The Sydney Opera House (see Caney, 2006, p.448). Many of Frank Gehry's designs. Balance is more difficult to achieve with dynamic building designs. (see Frederick, 2007, p.40)
"Arches first allowed brick and block buildings to be larger and stronger."	Arches are used to hold up walls, can be nice to look at, and can be nice to pass under. The weight of an arch is passed down to the sides.	Roman aqueducts, igloos . Simple arches can be made with many materials. (see Caney, 2006, p.366)
"Many common structures have a regular order, or	Elements often repeat in architecture, but do not have to	Repetition of elements does not mean always having to do the

arrangement"	be the same. Order can be pleasing to the eye as we can predict and fill in the blanks.	same thing. While bricks and stairs are one way to show order, other examples include design elements which get quickly larger, smaller, or further apart (see Caney, 2006, p.146)
"Patterns can create visual interest in architectural design"	Patterns are formed of modules, or individual repeating elements.	Islamic decoration, frieze patterns, fences, triangles, Chinese pagodas. (see Caney, 2006, p.146) Students should create repetitive modules or design elements and arrange them. Patterns can create textures.
"Contrast allows an architectural element to stand out"	Creating a feature or element which is not the same in some visible way to the others will help viewers' eyes to stop and focus on it.	Emphasize the entrance to a building, a tower feature which stands tall. This is related to the principle of emphasis.
"We move through negative spaces and dwell in positive spaces"	The shapes of spaces affect our experience with them. Positive spaces usually promote gathering, and negative spaces movement.	When viewed from above, a series of buildings set in isolation create negative spaces, but when arranged to form spaces around them, they become gathering spaces. The arrangement of items in a park should be connected for example, to create spaces around them. (see Frederick, 2007, p.6)
"Fences form boundaries, separate spaces, and create paths"	Good fences are an attribute to an area, not a detriment.	Fences can take many forms but the most interesting are not just walls. Use fences to create a space, enclose a space, or separate two or more spaces.
"A façade is often the first view someone has of a building"	The outside front of a building can be the first and most common experience passersby have with a building.	Can students create a façade in a certain style? Can they their façade a particular type of balance? Incorporate other architectural elements? (see Caney, 2006, p.28-35)

Unit 4: Lesson 1 (4.1)

LANDSCAPE ARCHITECT EXIT PASS (S.C.O. 3.5, 4.5)

Art Exit Pass

Name:_____   Class:_____

A landscape architect is more than a gardener and is different from a building architect. What would be some important or useful characteristics for someone doing this job?

1.

2.

3.

Give an example of how a landscape architect might help meet the needs of a community:

Art Exit Pass

Name:_____   Class:_____

A landscape architect is more than a gardener and is different from a building architect. What would be some important or useful characteristics for someone doing this job?

1.

2.

3.

Give an example of how a landscape architect might help meet the needs of a community:

Unit 4: Lesson 2 (4.2)

CRITICAL SELF-EVALUATION SAMPLE QUESTIONS

Can other students tell what I was trying to accomplish? How do I know?

Can I think of another way to show similar subject matter?

Have I used a good balance of positive and negative space? I have done this by
_____.

Have I found ways to incorporate textures into my art-piece? How have I done this or how can I do this?

This piece builds on skills that I have practiced because
_____.

I like _____ about my design.

Next time I think I should _____.

I'm going to need help with _____ and can get this help from _____.

My design idea fits the chosen theme because _____.

I was surprised to learn that _____.

Something that I saw today and want to try to incorporate into my art piece or inspired me is
_____.

I have learned how to _____.

I'm getting better at _____.

Did I use enough details to show what I had in mind? Describe.

Unit 4: Lesson 2

STENCIL ART SAMPLES

"Ruff Ryderz" by Donovan Blauvelt, Yarmouth Junior High School, 2011

"Cheerleaders" by Natasha Thibodeau, Yarmouth Junior High School, 2011

"Rappelling" by Heidi Gavel, Yarmouth Junior High School, 2011

Unit 4: Lesson 3 (4.3)

ART-PARK DESIGN BRIEF

PROJECT TITLE: SMILEY'S FENCE PARK

Situation

Smiley's Packaging Company has recently renovated their facility. The property is bordered by a large parking lot where some employees park their cars. The parking lot has long been considered an eyesore as many offices overlook the area. Also, there has been a call for an outdoor lounging space for employees to take breaks and enjoy the outdoors. It is thought that by providing a pleasant view and a place for employees to lounge it will improve the productivity of workers.

Objective

Design a boundary and thoroughfare between the parking lot and Smiley's main building. It must be pleasing to look at and offer a place for workers to sit and enjoy an interesting view.

Considerations and Requirements

- The boundary must contain an opening and path for passing from the parking lot to the building.
- It must contain lots of green elements and visually interesting landscape features.
- The area must contain a sculpture which is representative of the community of Smileyville, a predominantly fishing community. Provide a written justification for the chosen design.
- The design must contain a mural or art wall.
- The boundary must be animal-friendly and not too high as to block the view of prominent buildings in the background.
- The location should have several types of seating.
- There should be consideration given to the movement of people between the spaces.
- The design of the boundary must incorporate interesting views from both sides, although the main view will be from the Smiley's side.
- A bicycle rack should be allowed-for and presented with drawings.

Evaluation

Consideration will be given to designers who provide the following in their portfolio:

- Concept sketches of the major components with labels and arrows
- A figure-ground drawing of the design elements, paths, and structural components
- A small scale model of the sculpture with written description of the materials to be used
- A 3-d model of the boundary area with model seating and plant features shown
- A written description of the natural and green elements and plants used in the design and why they were chosen
- A written *design justification* highlighting the important features of the design and the long-term vision for the space.

	VA9 Specific Curriculum Outcomes	sketchbook creation	crop circle drawing	source of ideas	concept drawings of 'changed spaces'	school tour '3 words about'	space with newspapers	investigated 'special place' architecture	special places piece with frame	"You Said...They Said" - framed piece	skyline landscape natural components	discussions of ephemeral art	ephemeral art piece outdoor activity	inuksuks and petroglyphs	venn diagram nature/built	skyline landscape built components	tile design	architect exit pass	architectural building systems	mapping public spaces	stencil	art park design
1.1	Manipulate and organize design elements to achieve planned compositions								x								x		x			x
1.2	Assess and utilize the properties of various art media and their ability to convey messages and meaning																x		x			
1.3	Analyse and use a variety of image development techniques																					
1.4	Demonstrate increasing complexity in their artworks														x				x			
1.5	Demonstrate increasing complexity in their artworks																		x			
1.6	Create artworks, integrating themes found through direct observation, personal expression, and imagination																x		x			
2.1	Invent and incorporate unique visual symbols to create personal meaning in their artwork		x									x	x									
2.2	Analyse and make use of visual, spatial, and temporal concepts in creating art images								x			x							x			x
2.3	Select, critique, and organize a display of personally meaningful images from their own portfolio																					
2.4	Acknowledge and respect individual approaches to and opinions of art																					
2.5	Work interactively, co-operatively, and collaboratively						x					x	x						x	x		x
	Assignment/Task/Activity	sketchbook creation	crop circle drawing	source of ideas	concept drawings of 'changed spaces'	school tour '3 words about'	space with newspapers	investigated 'special place' architecture	special places piece with frame	"You Said...They Said" - framed piece	skyline landscape natural components	discussions of ephemeral art	ephemeral art piece outdoor activity	inuksuks and petroglyphs	venn diagram nature/built	skyline landscape built components	tile design	architect exit pass	architectural building systems	mapping public spaces	stencil	art park design
	Unit	1	1	1	1	1	1	1	1	1	2	2	2	2	3	3	3	3	3	4	4	4
	Lesson	1	1	2	2	3	3	4	4	4	1	3	3	4	1	1	2	3	3	1	2	3
	Formative/Summative																					

#	VA9 Specific Curriculum Outcomes	sketchbook creation	crop circle drawing	source of ideas	concept drawings of 'changed spaces'	school tour '3 words about'	space with newspapers	investigated 'special place' architecture	special places piece with frame	"You Said…They Said" about their framed piece	skyline landscape natural components	discussions of ephemeral art	ephemeral art piece outdoor activity	inuksuks and petroglyphs	venn diagram nature/built	skyline landscape built components	tile design	architect exit pass	architectural building systems	mapping public spaces	stencil	art park design
3.1	Examine the role and influence of visual images in their daily lives, including mass media and popular culture																			x		
3.2	Examine the role and influence of visual images in their daily lives, including mass media and popular culture																					
3.3	Through their art making, develop concepts and imagery based on personal ideas and experiences.				x																	x
3.4	Recognize and describe the role of the visual arts in challenging, sustaining, and reflecting society's beliefs and traditions.																	x				
3.5	Identify opportunities to participate in the visual arts in school, community, and the world of work																		x	x		
4.1	Develop an appreciation of diversity among individuals as reflected in their art											x										
4.2	Recognize the existence of a variety of visual languages that reflect cultural, socio-economic, and national origins																					
4.3	Create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists.												x									
4.4	Compare the characteristics of artwork from different cultures and periods of history																					
4.5	Investigate how art as a human activity emerges from human needs, values, beliefs, ideas, and experiences.								x			x			x					x		
5.1	Draw upon other arts disciplines as a resource in the creation of their own artworks																					
5.2	Use experiences from their personal, social, cultural, and physical environments as a basis for expression				x							x										
5.3	Interpret visual parallels between the structures of natural and built environments														x							
5.4	Recognize and respect the ethical and moral considerations involved in copying works																			x		
5.5	Demonstrate an understanding of how individual and societal values affect our response to visual art																					
	Assignment/Task/Activity																					
	Unit	1	1	1	1	1	1	1	1	1	2	2	2	2	3	3	3	3	3	4	4	4
	Lesson	1	1	2	2	3	3	4	4	4	1	3	3	4	1	1	2	3	3	1	2	3
	Formative/Summative																					

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6.1	Develop independent thinking in interpreting and making judgements about subject matter																					
6.2	Constructively critique their own work and the work of others																					
6.3	Analyse the works of artists to determine how they have used the elements of art and principles of design to solve specific design problems																					
6.4	Engage in critical reflective thinking as part of the decision-making and problem-solving process				x														x	x		x
7.1	Practice safety associated with proper care of art materials and tools				x																	x
7.2	Create images that solve complex problems that take into consideration form and function and understand the value of looking for alternative solutions												x									x
7.3	Evaluate and use various media and technological processes for their sensory qualities and ability to convey messages and meaning																		x			
7.4	Realize the direct influence expanding technology has had and continues to have on the individual and society																					
8.1	Analyse artwork and make conjectures as to the artist's intention		x				x					x	x									
8.2	Identify and discuss the source of ideas behind their own work and the work of others			x																		
8.3	Consider feedback from others to examine their own works in light of their intention										x											
8.4	Discuss and analyse why images were created by artists		x									x	x									
	Assignment/Task/Activity	sketchbook creation	crop circle drawing	source of ideas	concept drawings of 'changed spaces'	school tour '3 words about'	space with newspapers	investigated 'special place' architecture	special places piece with frame	"You Said…They Said" about their framed piece	skyline landscape natural components	discussions of ephemeral art	ephemeral art piece outdoor activity	inuksuks and petroglyphs	venn diagram nature/built	skyline landscape built components	tile design	architect exit pass	architectural building systems	mapping public spaces	stencil	art park design
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	Lesson	1	1	2	2	3	3	4	4	4	1	3	3	4	1	1	2	3	3	1	2	3
	Formative/Summative																					

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Visual Arts 9:
Contemporary Art Trends

Implementation Draft, November 2011

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Contemporary Art Trends

Supporting Materials

Bibliography

> The instructional hours indicated for each unit provide guidelines for planning, rather than strict requirements. The sequence of skill and concept development is to be the focus of concern. Teachers are encouraged to adapt these suggested time lines to meet the needs of their students.
>
> In order to be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework* and *Visual Arts 7–9: Appendices*. Therefore, it is recommended that these two components be printed to support the suggestions for teaching, learning and assessment in this module.

Visual Arts 9: Contemporary Art Trends

Overview

Rationale

The twentieth century saw a revolution in the arts. Due in part to the invention of photography in the late 1800's, the role of the artist underwent a significant shift. Artists experienced a new freedom and were no longer wedded to the societal expectation that they would be the sole recorders of portraits and historical events. This freedom was seen in the late 1800's with the breakdown of rigid painting styles in impressionist paintings, through to increasingly abstract and conceptual elements in the latter half of the 20th century.

In any contemporary art exhibit, artists demonstrate influences that can bewilder or possibly dismay an uninformed or inexperienced viewer. Art underwent a revolution, but society has not always kept up with the changes in the world of art.

Many of the ideas that surfaced during the advent of what is now termed "modern art", still remain shocking to the general public. A discussion of Marcel Duchamp's exhibits of "ready mades", such as the urinal or bicycle wheel, will elicit a full range of responses from the students, from excitement to denial. Such discussions and exposure to the art ideas of the 20th century are crucial in the development of students' ability to understand and appreciate many contemporary art forms. These forms, with their freeing and revolutionary concepts, can engage students and motivate them in ways that more traditional representational art forms may not. Students readily take to the creation of installations and performance art, and the mixed media use of technologies such as digital cameras and videos that can be included in such pieces.

Students need to understand that they have inherited a legacy — artists who have gone to the cutting edge of the definition of art.

> Modern art can be bizarre or baffling. It can be funny, frivolous or fascinating.
> Sometimes it can be puzzling, pretentious, or pointless. But it can also be
> stimulating, thought-provoking, absorbing and exciting. It can be all of those things
> — why else would artists think it worth risking everything for?
> > (*How to Survive Modern Art*, Susie Hodge, p. 6)

Many things are possible on the cutting edge. The contemporary culture of the students can often be expressed very well through modern art forms.

Introduction

This module is intended to provide students with opportunities that will allow them to apply many skills and concepts learned in *Visual Arts 7* and *Visual Arts 8*. Students will apply these skills and concepts to a unique period in art history that saw the emergence of new trends that often shocked the public, but that were meaningful to both artists and "consumers" of art from this period.

In one module it is not possible to cover the full range of ideas that emerged in the twentieth century. Several key trends are covered here and the time allowed varies depending on the depth of the exploration. The units are sequential historically, but may be covered in any order. As well, a teacher may determine that a particular unit suits her/his students and might extend the exploration of that area further, beyond the time allotted. Another unit could therefore be shortened (i.e. the mask unit). Time may not permit the covering of all units.

In the process of determining the content for each unit, it is important that the art not become imitative. The art of the students should draw on the principles of a particular trend, but not mimic the art of one particular artist. For example, it is easy to emulate the style of Andy Warhol, with his celebrity silk screens in three or four brilliant colours. However, this misses the point of what Pop Art was. Encourage students to understand the genre and express it in an original way using their own ideas, rather than copying the style of a particular artist.

The first unit, *Painting Revolution*, helps students understand some of the major shifts in imagery that developed in the 20th century. Through repeatedly working with one chosen image such as a portrait, students will understand the metamorphosis of realistic representation into abstraction. While this unit covers trends that developed primarily in painting, other media can be incorporated, such as oil pastels, chalk pastels, printmaking, etc.

The second unit, *Surrealism: The World of Fantasy* explores the dreamlike fantasy world of the surreal. Using the miniature art format of artist's trading cards, students explore some of the key tenets of surrealist art such as distortion, juxtaposition and symbolism. Mixed media allow the students a wide range of expression. Artists' trading cards are a contemporary phenomenon, started as a global movement in the 1990's. Therefore, both the form and content are contemporary.

The third unit, *Pop Art Assemblage*, looks at the relationship between popular culture and making art that has personal connections. Using some form of popular culture, whether it is cartoons, celebrities, brands, consumer products or images, students select and combine elements of the pop culture, creating their own pop autobiography. The elements they choose are then combined into an assemblage — also a contemporary art form in and of itself.

The fourth unit, *Performance Art with Masks*, uses the creation of masks to explore simple performance pieces with mime and living body sculptures. Performance art does not require masks; in this unit it is the medium through which students can participate in performance art.

The fifth unit, *Installation*, uses taped body sculptures as a key feature in creating an environment. Similar to the masks, taped sculptures are the means by which students experience creating their own installations. Other media, such as the use of projectors and video, can be included in the experience. Documentation of the installation is a key part of this unit, as the work is collaborative and students will not be keeping their art.

Each of these units stands alone in terms of skill development, and the units can be covered in any order. However, the units do develop art techniques and skills covered in the grade seven and grade eight modules. Therefore, if a unit is being taught to students with no previous background in an area such as painting, for example, refer back to the appropriate grade seven or eight module for introductory exercises and techniques.

Introductory exercises in those modules may need to be explored in order for students to have the full level of success possible in grade nine. Therefore, teachers may need to allow extra time to introduce techniques students missed in grade seven or eight. A review of techniques will help students to build on previous knowledge if they covered the materials in grade seven or eight.

Visual images as a reference are essential throughout this module, as students will be exposed to many art forms they are not familiar with. Short discussions and responses are an important ongoing part of the curriculum. Personal responses help students build a context for their own analysis and expression of their ideas.

Contemporary art encourages original thinking and risk taking. Students will benefit from seeing the way those qualities were manifested by the most prominent artists of the 20th century. Therefore the outcomes related to viewing and discussion are of equal importance to those related to making and presenting. Visual references are given in each unit and teachers are encouraged to make use of online searches as well as texts, for contemporary examples.

Unit 1: The Painting Revolution (5 hours)

Introduction

This unit creates a context for students to explore the revolutionary changes that took place in painting in the Twentieth Century. Artists moved from being the recorders of reality to being inventors. They were on a cutting edge of experimentation with materials, methods, and the definition of art itself.

Students can come to appreciate the nature of this revolution and some of the historical reasons for it. This is best done by having students experience first hand the differences in expression and creativity that went into some of the major art movements.

While any subject matter can be used for the purposes of this investigation, portraits have been chosen as being readily accessible, easily analyzed and understood. However, other themes can be chosen, as long as examples of the different art styles are provided for the students. Examples will help in analyzing the visual shifts that occurred in the art world in modern art.

Materials

- paint, preferably liquid tempera
- oil pastels
- drawing pencils in HB and 6B
- waterproof drawing pens or markers
- coloured pencils
- Q-tips, tissues, toothpicks, (alternative paint applicators)
- paint trays
- water buckets
- medium (#4) bristle brushes (optional)
- cover stock letter size
- tracing paper
- photographs or line drawings of front views of students or famous people
- examples of art in the following styles: realistic, impressionistic, expressionistic, abstract

Resources

- *Exploring Painting by GE Brommer Chapter 3 "Elements and Principles of Design"*
- *How to Survive Modern Art by Susie Hodge*
- *Usborne Book of Art: Chapter 14 "People"*
- *How Artists Use Series by Paul Flux (student texts)*

Outcomes Addressed

Students will be expected to:

1.3   analyze and use a variety of image development techniques
4.3   create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists
4.5   investigate how art as a human activity emerges from human needs, values, beliefs, ideas and experiences
6.3   analyze the works of artists to determine how they have used the elements of art and principles of design to solve specific design problems

Lesson One: Realism to Abstraction

This lesson provides the historical overview of the transformation in image making in the 20th century. Students will then begin to create the realistic template they will use for the three paintings in the unit.

There are a number of ways to explore the visual shift from realism to abstraction. Chose a method most suited to your students, class size, facilities available, and experience in looking at art. Options include:

- A class discussion of several portraits ranging from realistic to abstract and presented so students might see all the visual details (LCD projector, coloured reproductions, text books, web sites, etc.).
- A web quest, in which students do an image search for portraits — realistic, impressionist, expressionist, and abstract.
- Provide leading questions to help them articulate their discoveries about the differences and similarities.
- A web quest, using the specific examples as listed below.
- Small group discussions, using a different type of portrait for each group, then sharing observations with the whole group.

Some suggested images for the discussion are:

- Rembrandt: Self Portrait (How Artists Use Shape)
- Renoir: Self Portrait
- Van Gogh: Portrait of Postman (How Artists Use Colour)
- Schmidt-Rottluff: Self Portrait
- Andre Derain: Matisse (Usborne Book of Art)
- Picasso: Weeping Woman (How Artists Use Shape)
- Picasso: Self Portrait
- Klee: Senecia (Soon an Old Man)

The list above covers a range of styles, moving from realistic through impressionist, and expressionist, to increasingly abstract while still remaining a portrait.

MATERIALS

- visuals
- drawing paper or sketchbooks
- tracing paper and photos or images, (if going on to the tracing step in the first lesson)
- pencils and erasers
- carbon paper (optional; handy if available)
- overhead projector transparencies (optional painting surface)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Provide students with a brief historical explanation of the development of painting. With the advent of the camera in the late 1800's, the role of the artist changed substantially. Elicit some discussion around the following points:

- Why was the invention of the camera so significant in changing the role of the artist?
- What gradually happened to portraits in the 20th century? What are the differences between Rembrandt and Renoir, then Renoir and Van Gogh, etc? What changes?
- Elicit discussion on the differences in the use of shape, line, colour, brush strokes, in the paintings, moving chronologically from one painting to another.

Explain that in their time, these artists were considered revolutionary. Even though some of their work may look very "realistic" to us, it was deemed unacceptable or "avant garde" in its day.

Tips for Teaching Success
Students vary in their ability to focus during discussions. In a class where students have a short attention span, don't do all the discussion and observation of the full range of portraits in the first class. Consider other options such as:
- doing the realistic image in the first lesson, the impressionist during the impressionist lesson, and so forth. Let the portraits accumulate, and compare details as you move through the unit.
- keeping the discussion very brief, but reviewing main points in each lesson, as appropriate to the style being covered in that lesson. Post these points on the board or on chart paper, and keep them visible during unit.
- having students do some preliminary work at home, in an assigned web search, and then have a short discussion (with visuals) in class. Post main points so they are visible to all.

[ASSESSMENT ICON]

Give feedback to the students, during the discussion, about the observations they are making. Help to guide the discussion. Initially, students may be very conservative and react strongly to some of the portraits. Help students to describe and observe details, before jumping to interpretation or evaluation.

Establish with students a few key criteria for assessing during discussions. For example:

- listening to others politely
- adding new ideas to the discussion
- saying on topic

Keep a checklist as to who is participating in the discussion in a thoughtful way and contributing.

Studio Work Preparation

Students now need to prepare a template in order to do their own series of paintings.

The preparation has several options. Students may:

- bring in an 8x10 portrait (school photo, digital photo printed out, etc.) of themselves (it does not have to be recent)
- trace an 8x10 photo of themselves at home, and bring in the tracing
- have a digital photo done at school and printed on school printer (full letter size)
- draw a portrait of themselves, front view, using a mirror (see *How Artists Use Line and Tone* pg. 27 for basic portrait instructions)
- find a photograph of a famous (or not so famous) person in a magazine/online and print it out (ensure it is large (8x10) — small images will not work)

Tips for Teaching Success
Students may be sensitive about their appearance at this age level. If this is the case, offer them a choice of doing themselves or a celebrity. It is not advisable to have them do a friend, even if they have "permission" from the friend to do so. Monitor inappropriate comments and criticism by fellow students about the "funny appearance" of other students' art work, particularly a self portrait.

Using only portraits from life (a mirror) will mean at least one extra class for time to do the drawing. Take time to teach the proper proportions in the face. Students will need time, technical guidance, and moral support to produce a somewhat realistic free-hand self portrait to use as a template. It will be important that they are fairly content with the image, as they will be repeating it several times.

If students are searching images from online, selecting "advance image search" will allow them to select a line drawing rather than a photograph. A line drawing is easier to work from than a photograph. Make sure images are large, at least 8 x 10, and just head and shoulders, not full body. Images that are too small will limit what students are able to do in the subsequent lessons.

To appreciate the challenge, encourage students to practice drawing free hand from a mirror, but do allow them to trace a photo to get the basic proportions if they need to. The drawing from a mirror or photograph can be done in their sketchbooks.

After students have traced their photo, they will need to add free hand details. The details of features will not show through on the tracing paper and the photo will need to be referred to for corrections.

Once students have an 8x10 head and shoulders image, (hand drawn/photograph /line image), they are ready to begin. Trace only the basic contours of the features, hair, and shape of the neck and shoulders. Do not add a lot of detail such as shading or many small lines. This first tracing is the template, and this tracing will be retraced at least three times, one for each painting in the series.

Alternatives to tracing include

- Use a computer printout and carbon paper, and trace over the printout image of the student onto the paper below
- Use an overhead projector transparency to paint on, laid on top of the chosen image

[ASSESSMENT ICON]

Use exit cards at the end of every lesson in this unit. Select questions to be answered, to ascertain student's comprehension. Use student responses to guide instruction in subsequent classes.

A student's participation in answering the question(s) can also be recorded as part of the summative evaluation (SCO 4.5) as evidence of their investigation of art as a human activity, emerging from needs, values, beliefs, ideas and experiences.

Used in a summative way, check that the student thoughtfully considered the question and answered it. Clarify with the students in advance that their cards will be part of the mark, if you are using them for summative as well as formative assessment.

Questions for exit cards may include:

- What did you learn today about realism, impressionism (depending on the discussion)?
- What is a question you have about one of the paintings we looked at today?
- If you could ask the artist something, what would it be? Note: encourage students to be specific. Rather than "Why is the painting so weird?" be specific, "Why did the artist make the face perfectly round and put lines and squares on it?" "Are all Klee's paintings so geometrical?"
- I have discovered that. . .
- I have learned to. . .
- I have discovered I like. . .because. . .
- I have discovered that I don't like. . .because. . .

Lesson Two: Impressionism

In this lesson, students will work on the first portrait in the series, which will be impressionist, tracing their template (8x10 photo, photocopy, printout or drawing) if they did not do so in the first lesson.

MATERIALS

- 8x10 original realistic photo or drawing (done as homework or in previous lesson)
- tracing paper
- HB pencils
- 6B pencils or carbon transfer paper
- paint, preferably liquid tempera in three primary colours plus white and black
- paint containers
- Q tips, tissues, toothpicks, (alternative painting tools)
- letter size cover stock in white or off white
- extra 8x10 photos or line drawings from magazines or the internet
- optional sketchbooks
- *How Artists Use Colour p. 29* (or examples of painting with small dots or strokes)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review with students the features of impressionist paintings. Some main points to consider are:

- the soft quality of the brush strokes which are not precise
- use of colours in the shaded areas of the face; how are shadows done?
- types of colours used
- the way the paintings look realistic from a distance, but are full of distinctive brush strokes when seen from close up. Note that having a close-up of the details in the brush strokes used in an impressionist painting is important.

Review with students, colour mixing principles for flesh tones, as well as tints and shades. See *Visual Arts 7: Painting* or the resource books on colour for the secondary curriculum, such as *How Artists Use Colour*.

Have students trace and transfer their realistic portrait, if this was not completed in Lesson One or done as homework. Alternatively, have students paint on an overhead transparency.

Trace and transfer instructions without carbon paper

- Trace the original photo or image being used.
- Add details as needed, referring to original photo or drawing. Keep it simple and do not add shading or many small details.
- Tape the tracing onto the cover stock, using two pieces of tape at the top, so it can be lifted up.
- Make "carbon paper" for the transfer by taking a piece of photocopy paper and covering it with a thin film of 6B graphite pencil lead, using the side of the pencil to evenly shade the area. Note that you will not need to shade the entire piece of paper, but only the areas which will be under the portrait itself.
- Slip the "carbon paper" under the attached tracing. Using a ball point pen or some sharp drawing tool, trace the lines on the tracing paper. The image on the tracing paper will transfer through to the cover stock.
- Lift the carbon and tracing paper to check that all lines have been traced.
- When done, remove the tracing and "carbon paper" and save them for the next painting. Save the original photo or image, for reference.

Trace and transfer instructions with carbon paper

- Trace image as above OR use a photocopy or computer printout.
- Place carbon paper underneath tracing paper or photocopy or computer printout.
- Place cover stock under all.
- Trace image through onto cover stock.

Using a brown, flesh coloured or dark pink coloured pencil, firmly retrace the features so they are very clearly outlined on the cover stock. Paint in the face, in an impressionist style, using the Q-tips or bits of tissue twisted around the ends of toothpicks. Note: Of course brushes may be used, but Q-tips, or an alternative, have a number of advantages. The main one is that they encourage the students to manipulate the paint in a way that is dabbed and more freely expressed than they might do with a brush.

Sketchbook Opportunity

Experimentation with the Q-tips and manipulating the paint in an impressionistic manner could be a brief sketchbook warm-up exercise. A review of the colour wheel and colour mixing can be an optional sketchbook exercise as well.

If students have a colour photo, encourage them to look at the shadows and to mix and dab on colours that will capture shadow — often shadows have blue in them. If students do not have a colour photograph, or they are working from a line drawing, spend some time looking at how shadows shape facial contours. Magazine pictures are a good resource for studying shadows.

Tips for Teaching Success
The following are suggestions for painting the face:
- Only small amounts of paint are needed.
- Dab or stroke the paint on. Encourage a loose style of mark making or painting that conveys an "impression" rather than trying to be too precise.
- Start with largest areas first.
- Add details, such as eyebrows, and shadows last. Students can study a coloured photograph of a face with some shadows to get a sense of where the shadows are, even if it is a different photo from the one they are using for their portrait.
- If a colour is too dark on the face, let it dry somewhat, then remix the colour with white and dab over it the dark spot
- Test colours on a piece of scrap paper, before putting them on the portrait.
- Let the coloured pencil lines show, to help with the form of the face. Hold the painting up at arms length, to see if what appears messy and blurry close up, resolves into a face from a distance. If some areas need to be brought out, use the coloured pencil to do so when the paint dries a bit.
- Not colouring the back ground will help the paper to dry flat. If you want students to do the background, the work will likely need to be taped down on all four sides

While liquid tempera is the preferred paint for this lesson, it can also be done with blocks of tempera. Watercolours (boxed watercolours or tubes) are not recommended as the paints are too watery and transparent.

If time permits, a background can be filled in using impressionistic brush strokes as well.

[ASSESSMENT ICON]

While students are working, observe if they understand the more relaxed use of materials that is impressionistic.

Refer students to the characteristics of impressionism, keeping in mind they are using that style as inspiration for their own work, as opposed to slavishly copying a particular impressionist artist.

Exit Card: Allow five extra minutes at the end of class for students to complete an exit card, asking questions on what the students now understand about impressionism.

If students finish before the end of class, they can continue impressionist style painting in their sketchbooks. If students paint in sketchbooks, the painting should be dry, or a piece of wax paper placed on the painting before the book is closed.

Lesson Three: Expressionism

Using the tracing created for the previous lesson, and the "carbon paper", students will do the third painting in the series, which shows the influences of expressionism.

MATERIALS

- tracing from lesson two (or photocopies or transparent overheads)
- hand-made carbon paper or carbon paper
- cover stock in letter size
- coloured pencil(s)
- oil pastels in warm and cool bright colours
- white liquid paint such as white tempera or acrylic in a bottle
- expressionist examples of portraits such as the German expressionists
- example of colour wheel (*How Artists Use Colour*)(*Exploring Painting: Chapter Two*)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review or introduce expressionism. Visual examples of the types of portraits the students are doing should be available in the classroom. See the resources for this module for sources of examples. The main points in the review or discussion of expressionism should include:

- the more extreme uses of colour, for expression and symbolism, rather than realism
- the bold exaggerated brush strokes
- the way the portraits are becoming less and less realistic, from realism to impressionism to expressionism
- the way the brush strokes follow the contours of the face and shape the face
- the use of cool colours and warm colours to shape the face (review warm and cool colours)

Expressionists and the Fauves used paint in a very expressive and emotional way. The colours and strokes were vibrant and followed the contours of the face. Shadows were often done in cool colours, but in a much less subtle way than impressionists.

Encourage students to observe the directions of the brush strokes, and the way they shape the face by following the contours. Review the definition of warm and cool colours, and discuss their uses in the portraits.

Have students then use their tracing and carbon paper, to do another transfer onto cover stock, in the same manner as they did the first transfer. Again, alternative methods of generating the original line drawing are available as in the previous lesson.

Outline the features with a very visible bright-coloured pencil, such as a red, blue, orange, green, etc.

[DEMONSTRATION ICON]
Painting with Oil Pastels Technique Demonstration

Demonstrate the following technique:
- Select two warm and two cool colours from the pastels, and remove any paper left on the pastels. For example, green and blue make cool colours, and red and orange make warm colours. The oil pastels are then dipped in the white paint, and used like a brush, colouring in the face. Use the pastel with broad firm strokes that follow the contours. The colour will be laid down, but the white paint will be moved around with the oil pastel, following and delineating the stroke, leaving a loose expressive mark.
- Follow the contours of the face, loosely, laying in strokes and redipping the pastels in the paint as needed. Switch colours often, and use warm and cool colours to shape the face.

Tips for Teaching Success
Students can practice the "painting with oil pastels" technique first in their sketchbooks to understand how often to dip the pastels. Dip the end of the pastel in the paint every couple of strokes. The white paint will follow the mark of the pastel and bring out the strokes, creating a very loose style of mark making. The colour of the pastel should show, but the paint should show also.

Press down hard with the pastel, and colour in a normal fashion, but follow the facial contours. If the marks are too light, the oil pastel will not show up. Details such as the mouth, eyes, etc. can be gone over again, with coloured pencil, if they get too obscured, once the painting is dried.

Once the painting is dried, encourage students to use the cool colours for shadows, and to follow the contours of the face. Allow the outlining of the face done with the coloured pencils to continue to show.

The portraits can include the clothing and some of the background. If the background is done, make sure it is in a colour that contrasts with the ones chosen for the portrait. As well, clothing can be in different colour choices from the face.

[ASSESSMENT ICON]

During the painting process, circulate and help students pay attention to the contours of the face. Students have had years of practice colouring in objects, but without paying any attention to the direction of the marks. In this case, due to the white paint following the marks, the direction of the marks will show and help shape the face.

▪ Stress that the faces are not supposed to look realistic. Rather, they should look very dramatic, colourful, and expressive.

▪ Some of the features can be brought out or emphasized.

Encourage students to explore the loose and expressive nature of the materials and the interesting effect of the colours with the white paint.

Exit Cards: Have students answer a question on the exit cards such as: How does this portrait differ from your first one? Which do you like better and why? Which one more truly expresses "you" and why?

Tips for Teaching Success

When cleaning up, have students return the oil pastels to a bucket of warm water, rinsed and left to dry. If they have no paper on them, they will be much easier to clean.

Students can also respond in their sketchbooks, and compare the experience of the impressionist portrait with the expressionist portrait.

Lesson Four: Abstraction

In this lesson, students will explore the influences of abstraction in their portraits.

MATERIALS

- markers or paint in a variety of colours
- black permanent markers, such as Sharpies
- the original tracing or alternative method of replicating image
- letter size cover stock
- sketchbook (optional)
- reproductions of portraits showing abstract influences, such as Picasso's Weeping Woman and Klee's Senicio or *How Artists Use Line and Tone* (cover illustration)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Review or discuss with students the idea behind the word abstract. Note that no portrait will be totally abstract, as it will still be recognizable as a portrait. It is more accurate to say the portrait will have abstract elements. These elements will be colours and shapes that are not related to the realistic portrayal of a face

The following points can be used to discuss abstract elements in a portrait:
- How has the artist used shapes, pattern and line?
- How has the artist used colour?
- Is there any symbolism used in the colour choices or in the designs?
- How realistic is the overall shape of the face? Is there distortion?

Note how a face that has abstract elements is even further away from realism than the expressionist portraits.

- Have students transfer their drawing onto the cover stock, as they have for the previous two paintings.
- Outline the features OR exaggerate and change the shape of the features and face, using the black permanent marker.
- Add patterns or shapes in and or around the face.
- Paint using brushes or Q tips, and a variety of colours which do not need to be at all realistic.

[ASSESSMENT ICON]

> Circulating around the room, notice and discuss with students which elements in their portraits are abstracted. Some students may opt to do a very loose and soft abstraction, where others may be more geometric. Either approach is fine.
>
> When finished, using the exit cards or sketchbooks, have students reflect on some aspect of making the abstract portrait; for example "List the abstract elements you used in your portrait".

[EXTENSIONS OPPORTUNITY ICON]

Discuss colour symbolism with the students and have them choose colours that they feel express the personality of the person they are depicting. Colour symbolism is culture specific and the meaning of colours varies in different cultures.

Sketchbook opportunity

Students may explore aspects of the principles and elements of design such as line, pattern, shape and colour, in abstract designs in their sketchbooks.

Lesson Five: Reflection and Evaluation

This lesson provides an opportunity for students to enrich or complete work, do a self-assessment, and discuss what they have learned.

A final display of the entire series completed will provide a wonderful visual reference point for this reflection. Mount all three portraits in a series, in order, on a black background.

> *Tip for Teaching Success*
> Colour photocopy some of the series of images, as exemplars for future teaching of this unit.

MATERIALS

- student art work, preferably ready for display
- coloured pencils and/or markers
- sketchbooks or art folders for reflections
- visuals that are representational of realism, impressionism, expressionism and abstraction

TEACHING, LEARNING AND ASSESSMENT PROCESS

Have students complete their work using coloured pencils, markers, or oil pastels, if they need to clarify or finish parts of the three portraits.

[EXTENSION OPPORTUNITY ICON]
If there is adequate time, students can return to the original tracing and make that as realistic as possible, by adding shading or other details. They will then have a series of images.

[ASSESSMENT ICON]

Some of the questions students can reflect on during self-assessment include:
- Which of the three portraits you have completed do you like the best? Why?
- What have you discovered about yourself, as you have worked on this set of three portraits? Think about the things you have learned about the different types of art making. Which type do you prefer?
- Which portrait do you think most expresses the person you were representing? Why?
- If you were to do something differently in one of the three portraits, what would it be?

Students can also complete the summative rubric given below.

The exit cards students completed during the unit can be returned to them, to help with their self-assessment.

As a concluding discussion, have a discussion in pairs, small groups, or with the whole class. Encourage students to share what they have learned, in the process they have gone through.
- What do they understand now that they did not when they began the unit?
- What do they think about the "painting revolution" that happened in the 20th century?
- Is their opinion of the art different than it was when they began the unit?

[EXTENSIONS ICON]
Work on other areas or themes, using some of the styles already explored. For example, do a landscape series, using realism, impressionism, expressionism, and abstraction. Try a still life, with the same series. Note that examples are readily available and should be used.

Have students locate art that represents each of the four styles, or their favorite artists, and a painting done in each of the styles. See *The Usborne Book of Art pg 158 "Self Portriats: Beyond Painting in Modern Art"* for other examples of contemporary self portraits.

Do a study of a painting, or part of a painting, done in one of the four styles.

[CROSS CURRICULAR OPPORTUNITIES ICON]
There are many cross-curricular opportunities in this unit. Here are two examples for you to consider:

- *Language arts:* Select a photograph that would represent a character in a novel or story, as the starting point for one of the styles.
- *Social Studies*: Select a photograph of a historically famous figure, as a starting point for the series of portraits, or a portrait in one of the styles particularly suited to the era of the famous figure.

[ASSESSMENT ICON]
A sample rubric designed to assess the successful completion of the outcomes in this unit can be found in the Supporting Materials. This rubric is written in "student friendly" language for each of the outcomes addressed. Discussion of the rubric should happen at the beginning of the unit, and the outcomes made clear to the students.

Unit 2: Surrealism — The World of Fantasy (5 hours)

Introduction

Understanding Surrealism is the foundation for students' exploration of contemporary art in this unit. In the early 1900's, the surrealists introduced the use of dreamlike imagery and symbolism from the unconscious. Students enjoy the use of the distortion, bizarre juxtapositions and "more than real" scenes that constitute the world of the surreal.

The context for the student's exploration of the surreal is artist's trading cards. Artist's trading cards are a contemporary art phenomenon that found expression world wide in the 1990's. It originated in Switzerland, developing out of the "mail art" movement. Based on the format of the trading card, which is nine cards to a plastic sleeve, artists have created an infinite variety of small portable tradable works of art.

The small intimate and personal quality of trading cards has a lot of appeal to students. Individual cards can be fairly quickly completed, and students then move on to the next image. The small size of the card also facilitates the high level of detail involved in surreal images. An online search of artist's trading cards will yield a wealth of information and examples for the teacher and student.

While artists' trading cards are a particularly suitable form of 20th century art, other formats could be considered for expression using the same concepts in this unit. CD and DVD covers, book jackets, and other small contemporary media would also present an opportunity to explore surreal art expression. While these are not a contemporary art form per se, they are an example of the use of art and media.

This unit focuses on a number of areas, including the surrealist style, composition and mixed media. While cards can be done using only collage materials, richer images will be created if a variety of materials are included. This unit can build on *Visual Arts 7: Mixed Media*. Teachers are encouraged to review the use of those materials with their students, thus reinforcing and building on previous knowledge.

Materials

- cover stock
- plastic card sleeves and patterns for cards
- a good variety of different types of magazines
- scissors
- glue sticks

Optional Materials

- cutting knives and boards
- oil pastels
- paint
- glitter glue
- fabric
- stickers, stamps, ribbon and other miscellaneous materials that are flat

Resources

Visuals
- examples of surrealist art, from artists such as Dali, Magritte, Ernst, and contemporary surrealists
- *Usborne Book of Art: Chapter on Surrealism*
- *How Artists Use Series (student texts)*
- *How to Survive Modern Art*
- www.usborne-quicklinks.com

Outcomes Addressed

Students will be expected to

1.1   manipulate and organize design elements to achieve planned compositions
2.1   invent and incorporate unique visual symbols to create personal meaning in their art
4.3   create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists
6.1   develop independent thinking in interpreting and making judgments about subject matter

Lesson One: Introduction to Surrealism

The goal of this lesson is to introduce the concepts that will underpin the unit. These concepts are best introduced by having students examine and discuss a number of surreal images. Key vocabulary can then be put forward as the foundation for image development. Some suggestions for vocabulary can be found in the glossary of the *How Artists Use Series.*

MATERIALS

- a variety of images (see suggestions below)
- large variety of magazines
- scissors
- photocopy paper or construction paper folded in half
- stapler

Some suggested surreal images are:

- Dali, Persistence of Memory (Usborne Book of Art)
- Magritte, The Son of Man and The Portrait
- Ernst, Le Couple
- De Chirico, The Disquieting Muses (How Artists Use Perspective)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Surrealist images are very detailed. Therefore, in the discussion limit the numbers of images. Students can reflect on the images individually in their sketchbooks/journals, work in small groups, or as a class.

Surrealism uses very realistic images, but in a way that goes beyond realism into the realm of dreams or fantasy images, by the use of various devices. Understanding the ways in which a surreal effect is obtained is underpins the project and successful realization of the outcomes in this unit.

The discussion can include some of the following points:
- What do you notice about the work(s)? How are they different from other kinds of art you may have been looking at?
- Be specific in your observations; rather than say "it looks weird" say how the artist achieves that effect.
- Notice that the paintings are very realistic in some ways yet not anything that you would see in real life. How does the artist achieve that?

Begin to help students identify the following devices (among others) in surrealist art, and create a list which can remain posted in the classroom for future reference.

- *Juxtaposition*: Putting objects together that do not usually belong together, for example, the eye in the middle of the plate of food, in *The Portrait*
- *Scale*: Enlarging objects or reducing objects so they are out of the normal scale, for example, the watches in *Persistence of Memory*
- *Distortion:* Changing the quality of an image, or putting together an image in a way that is different than what you would expect normally; for example, the figures in "Le Couple" or the melting watches in *Persistence of Memory* Another type of distortion is the surreal use of colour.
- *Colour:* Use of colour can be symbolic or non representational; for example, a pink horse

Other elements to discuss could include composition, space, theme, meaning, background, and how those have been altered to give a sense of unreality or fantasy.

Once the students have analyzed the image, begin a discussion on interpretation. Consider:

- What might the artist mean?
- How are they conveying that message?
- Introduce the idea of symbols in a work of art. What symbols do the students see? What might they mean?

Students can then pick one of the images, and write their own response to it in their sketchbooks or journals. Encourage them to think independently about interpreting the image on their own, not merely copying down what was said in class. (SCO 6.1 *Independent thinking in interpreting and making judgments)*

[ASSESSMENT ICON]

During the writing process, circulate around the room, and help students think about the images. Identify students who are struggling to articulate their thinking about image interpretation and those who seem to be able to respond easily. Give appropriate feedback to students about their ideas.

At the end of the unit, all the responses students have made will constitute achieving SCO 6.1, developing independent thinking in interpreting and making judgments about subject matter. It is important to give the students multiple opportunities to achieve the outcome, and therefore short written responses throughout the unit are important. These can be done at the end or at the beginning of class.

Having a new image visible for students to respond to when they come into the classroom provides a way for students to focus and settle into the realm of surrealism. It will also provide multiple assessment opportunities.

After the initial discussion, explain to students that they will be picking a theme to explore in a surreal manner. Students should pick a theme that they have some connection with, as they will spend several classes on the exploration.

Themes can be phrases, sayings, or ideas. List a few possible themes on the board, and brainstorm others with the class, or get students to brainstorm individually. Some themes based on sayings might be:

- Beauty is in the eye of the beholder.
- Clothes make the man.
- It isn't if you win or lose, it's how you play the game.
- The early bird gets the worm.
- Loose lips sink ships.
- Birds of a feather flock together.
- All's fair in love and war.
- A chain is no stronger than it's weakest link.

Have a collection of idioms or sayings that students can select from, if they cannot think of their own. Create this collection with surrealist interpretation in mind.

Using a wide selection of magazines, students cut out words and images that relate to their theme. Keep cut outs in individual image folders made for students for this purpose.

Tips for Teaching Success

Images will be going on trading cards, (or some other small format) but students haven't been introduced to artist trading cards yet. Tell them to keep their images small (palm of hand or smaller). Show them the size of the trading card, but don't explain the concept at this point. Note: trading cards are the size of a playing card or baseball card.

Students will not use all the images they cut out. Therefore, rough cutting is fine at this stage, and should be encouraged. Detailed cuts can come later. Words are also often used as part of trading cards, but should be a small part of the total card, as the focus is on surrealism.

Remind students that they will be combining their cut out images in a surreal way. If they have chosen "sports", they need to do more than cut out pictures of basketballs. Note: the word or phrase may change, as students get into the project. That is fine.

What kind of surreal effects such as juxtaposition, scale, or distortion, are they going to use with their theme? For example, in "Beauty is in the eye of the beholder", a play on words is possible, and images of bees and eyes could introduce a surreal elements. What ideas are they communicating?

Looking for pictures can be time consuming and students often need help focusing during this activity. If students seem to be rapidly flipping through pages and not cutting out pictures, encourage them to really look and think about how to use what they are seeing. Set a goal as to the number of images students should have, as you move through the next couple of lessons. Students who are having difficulty finding images, or using class time well, will need extra support. Magazines can be signed out, or extra time provided after school.

Some randomness is fine. Students will not have everything preplanned, nor should they. Ideas will occur to them, as they look at the pictures and manipulate them later. If in doubt, have them cut it out and keep it.

Some students will lack self confidence and will not cut out anything. They then have nothing to explore with image-making later. Encourage them to trust the process and cut things out, even if they don't know exactly why.

[ASSESSMENT ICON]

> Circulate and look at the pictures students are cutting out, as well as the quantity. Do not assess content at this time. Help students who have ver few or no images. Often they need support by discussing some of the possibilities, or by having the concepts explained again.

 [EXTENSIONS ICON]

Students can do individual sketchbook work, creating their own surreal images in response to the art portrayed. This could be a study of some small part of a surreal painting, or an extension or change of a painting that has been provided. For example, using the surreal perspective painting, *The Disquieting Muses* (available for students in the book, *How Artists Use Perspective*) as an example, students can sketch their own perspective layout, but insert different objects in a surreal fashion.

Lesson Two: Artist Trading Cards Construction

In this lesson, the concept of artist's trading cards will be introduced, and students can actually begin to construct some cards. It is desirable to have a plastic sleeve for each student, at this point. Sleeves can be obtained very reasonably online, at most stationery stores, or trading card outlets. Online sources can be found by searching for "plastic trading card sleeves".

Tips for Teaching Success
If you cannot obtain plastic sleeves, students can make their own. Part of the impact of this art form is the simultaneous display of nine cards in a slick plastic casing. Presentation is part of art, and the plastic sleeve is comparable to framing a work of art. It adds polish and completes the art work. The same is true for other forms. CD cover designs look good presented in plastic CD cases for example.

To make plastic sleeves, study the construction of a commercial plastic sleeve for trading cards. A similar sleeve can be constructed using a clear plastic such as overhead projector transparencies, stapled with an opaque backing piece of cover stock or construction paper.

Artist's trading cards are best understood by looking at some examples. Online searches will result in many images of cards. Alternatively, if another format is used, have appropriate surreal examples in that art form.

Note that all artist's trading cards are not surreal. Choose examples that illustrate some of the principles of surrealism discussed earlier.

Giving students a homework assignment to research trading cards is one way to approach the background needed for this project. Another possibility is to give them a FAQ sheet, such as the sample found in Supporting Materials.

Once students have been introduced to the concept of artist's trading cards, they can set out to create their own. Usually they will need a class or two to collect images and materials.

Tips for Teaching Success
Provide sleeves for students to keep the cards as they work on them.

Provide a template for students to trace onto cover stock, ticket board or bristol board. Students can trace and cut out all nine cards, and then decorate.

Remind students that their cards should exhibit evidence of surrealism. Review juxtaposition, distortion, scale, and creating a fantasy element in the theme they have chosen. Not all trading cards are surreal, but surrealism is the focus in this collection of cards.

It will take a few classes to collect materials and construct cards. During that time, the following lesson can be incorporated.

Lesson Three: Composition

As students start assembling their cards, the initial focal point should be surrealism. Post a few basic surrealism concepts prominently in the classroom and refer to them often

However, for the cards to be visually effective, some discussion about different ways to consider composition will be helpful, and meets the outcome SCO 1.1 (Consider design elements).

The following design points will help students achieve more interesting cards:

- *Use of a background.* Cards benefit from having an established background. This can be a texture, landscape, simple scene, decorative paper, and so forth. It should be simple enough for the details to stand out.
- *Focal point*: This is the main subject of the card, which is what you immediately notice when looking at the card. It is usually a larger item, but a focal point can also be small and something that stands out. The question for students to ask in arranging their cards is "What do I want people to notice first?"
- *Embellishments*: Added details, which can give the card a surreal touch or simply add design elements such as pattern, repetition, and colour.

[DEMONSTRATION ICON]
A short demonstration of these three points will help students see the difference between a card that is thoughtfully arranged, versus one where things are just randomly stuck on.

Students can examine their own cards, as they will likely have made a few by this point. Have them share with a partner the cards they think are most successful. Why do they think they are successful?

Cards can be returned and added to over time. As students work through their cards, they can reflect on what the cards need. Students may consider that their cards need:

- more surreal effects
- more visual interest or better design
- better use of materials
- improved content as to the theme or phrase

Lesson Four: Symbolism

Students can spend some time reflecting on their own artwork in relation to subject matter. In the same way that they reflected on the art of others and wrote about it as a response, they can interpret their own work.

A review of symbolism and finding meaning in images will help students to begin to interpret their own work. As well, art work often has unconscious symbolism. Students can create work and discover afterwards that there is meaning that they had not originally thought of.

In reflecting on their work in written form or in a discussion with a partner or small group, students can consider the following:

- What symbols or ideas did you choose that directly communicate about your theme?
- What ideas or symbols did you put in that you aren't sure what they mean?
- If this work was done by someone else, and you guessed at the meaning, what might you say?
- What do you think you are saying about your theme?
- Have you said anything in your art that surprises you, perhaps that you hadn't planned?

[ASSESSMENT ICON]

In working with partners, students can follow the PQP (Praise, Question, Propose) model of critiquing:

Praise: Point out something that is effective about the other person's work and say why. "The bright red background catches my eye and is very surreal because the sky is never that bright red colour."

Question: Ask a question about something that needs to be explained. "What is this part of the picture about?"

Propose: Make a suggestion about an improvement or direction that the art might go in. "I don't see a focal point in this card and everything is just randomly sprinkled around on it. Perhaps it needs a focal point. Do you think you could add something?"

Students vary widely in their ability to use symbols at this age level. Some students will have elaborate explanations for their imagery. Others will have almost none or remain very literal. Help the students with challenges in this area by talking with them about their work, or providing opportunities for them to share with others. Developing the ability to make judgments about subject matter applies to the student's work (SCO 6.1) as much as it does the work of others.

Some students will become totally involved in creating bizarre images which appear to have little thought as to content. Encourage students to come back to their chosen theme and help them to stay focused on the communication aspect of art making.

Ask questions that will help students to see the connection to their theme (often there will be a connection, but it is tenuous and students easily lose the thread).

[ASSESSMENT ICON]

Use an exit card and have students interpret each other's cards, or their own. For example:

Artist Cards Exit Pass Name_____Class_____

Keywords: Juxtaposition, Distortion, Scale, Fantasy, Composition, Space, Theme, Surrealism, Meaning, Colour, Background

Using some of the above terms (and others) describe one of the cards you have seen. You may wish to make comparisons to your work or other surrealist pieces you have seen.

Outcome	1	2	3
You worked independently to interpret, understand and express the meaning in your own art work and the art of other artists (SCO 6.1)	**More worked needed to be done on interpreting and expressing the meaning in your own art work and/or the art of other artists. You could improve by:**	**You are able to communicate about the artwork, using the terms and language of the topic, some of the time, in expressing the meaning in your art and the art of others**	**You demonstrate an ability to interpret artwork most of the time. You work independently to explore the subject matter of your own art and art of others.**

This unit can be done entirely with just magazines, scissors, cover stock and glue sticks. However, in doing so, they will miss an opportunity to incorporate other materials into the art work.

Some of the following options can be considered:

- Using drawing materials, as well as magazine pictures, adding surreal details that are hand drawn only, or are hand drawn and combined with the magazine pictures
- Using images from the internet
- Allowing students who have difficulty drawing, to trace some images to get a surreal effect
- Using oil pastels or chalk pastels for backgrounds
- Creating specialized papers, such as marbleized paper, or reusing test and practice paper from water colours or painting units
- Adding stickers, stamps, decorative ribbon, tape and other embellishments. Note that students can become very carried away by embellishments. These should only be brought out at the very end, and the focus kept on the original meaning of the card.

[ASSESSMENT ICON]

Rubrics such as the example in Supporting Materials appendix should be developed with the students and presented early in the unit. Teachers can set criteria in each area, as different outcomes are addressed.

Tips for Teaching Success

Consider using a self-evaluation handout with this unit. Students can answer questions such as:

- List several examples of places where you used surreal effects in your cards.
- What kinds of surreal effects did you use?
- Pick your three best cards, and explain how the symbolism and content relate to your theme.
- What appealed to you about your theme? Why did you choose the idea you did?
- Pick one card, and comment on the arrangement.
- What would you like me to notice about your project, overall?
- What would you do differently, if you were doing it again?

Answering questions such as the above will enable the teacher to quickly see contents in the art work which might otherwise be overlooked in a project so detailed and small.

Observations and checklists will be very helpful when it comes to the final summative rubric. Outcomes such as SCO 1.1, where the student's thinking and planning are demonstrated by their actions as they assemble the cards, is best determined by ongoing classroom observation.

Students can easily be sidetracked in this unit by the richness of the materials. Reviewing surreal concepts at the beginning of each class can help students to stay on track. Have students examine the cards created to date, and identify the surreal concepts in each card. This gives students multiple opportunities for reflection and success, and to apply critical thinking to their work as part of the ongoing process. (SCO 6.4 Engage in critical reflective thinking).

[CROSS CURRICULAR ICON]

Trading cards can be created using any number of themes. To combine cards with another subject area, brainstorm themes that would fit that subject. The surrealist component needs to suit the theme, however.

- *Language Arts*: Plot, setting, or character exploration for novels and stories
- *Social Studies*: Expressions and statements about a particular era in history, or world events such as World War I or World War II.
- *Science*: Environment, ecology, and the relationship of humankind to the earth

Unit 3: Pop Art Assemblage (5 hours)

Introduction

Pop Art is an art form that developed in the 50's and 60's, in reaction to the serious approach to art making that had developed. Pop Art derived its images from popular culture such as Andy Warhol's *Campbell's Soup Can*.

Pop artist Richard Hamilton once stated that pop art has the goals of being "popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous, big business." This is in direct contradiction to the traditional concept of art. Therefore, some time is spent in this unit in exploring ideas such as "What is art?" and "What is 'good' art?"

Pop Art is meant to be easily understood and is derived from mass media and popular culture. It has appeal to students in their teen age years with their involvement in popular culture. The foundation of this unit is the students' own experiences and observations of popular culture. Assemblage is the art form chosen, as it is a contemporary form of sculpture that offers a wide range for expression of popular culture.

Parts of the final assemblage are constructed in individual lessons. Students create miniature pop art expressions in drawings and miniature clay replicas, which are then assembled together, along with found objects. Various options for the assembling of the final sculpture are presented at the end of the unit. Students may have experienced assemblage in the grade eight sculpture module, and can build on their previous knowledge.

Materials

- bristol board or ticket board, cut into strips
- markers
- examples of Pop art, plus other visuals from previous units (Impressionism and Surrealism)
- sketchbooks or response journals
- drawing paper
- small pieces of white mat board, cardboard or foam core.
- black permanent markers
- pencils
- modeling clay (see "About Modeling Clays" section in this unit)
- clay tools or an assortment of knives, forks, popsicle sticks, toothpicks and other clay tool substitutes
- paints and small brushes (optional, depending on type of clay)
- containers for the final assemblage, such as clear plastic drinking glasses, pop bottles, wood scraps, picture frames, and so forth. Using recycled materials is desirable.
- miscellaneous small junk that would usually be discarded
- fancy embellishments such as stickers, tissue paper, ribbon, glitter glue, wrapping paper

Resources

- *How to Survive Modern Art by Susie Hodge*
- *Usborne Book of Art: Usborne Publishing*
- *How Artists Use Series by Paul Flux (student texts)*

Outcomes Addressed

Students will be expected to

1.6   create artworks, integrating themes found through direct observation, personal experience and imagination

2.4   acknowledge and respect individual approaches to and opinions of art

3.1   examine the role and influence of visual images in their daily lives, including mass media and popular culture

4.3   create personally meaningful imagery that reflects influence from a variety of historical and contemporary artists

8.2   identify and discuss the source of ideas behind their own work and the work of others

Lesson One: Introduction to Pop Art

In this lesson, students will view and discuss some of the qualities of Pop Art, in the context of a discussion about the nature of art and art making. As well, they will begin to generate some of their own ideas about pop culture as a preparation for the following lesson.

MATERIALS

- bristol board or ticket board, cut into strips
- markers
- examples of Pop art and visuals from other 20th century movements such as impressionism, expressionism and surrealism
- sketchbooks or response journals
- Pop Art visuals (available online at www.usborne-quicklinks.com or in texts referenced for this module)

Visuals
- Duchamp, Fountain (Usborne Book of Art)
- Hamilton (Just What Is It That Makes Today's Homes So Different, So Appealing)
- Lichenstein, Wham (Usborne Book of Art)
- Warhol, Cambell's Soup Can (How Artists Use Perspective)

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Review briefly with the students the contemporary art trends they have studied to this point. If this is their first introduction to contemporary art, present a range of contemporary images to create a context for Pop art. Present some of the images from Pop Art, and explain the context for Pop artists (see *Usborne Book of Art and Surviving Modern Art for sections on Pop Art).*

Divide students into small groups or pairs, and have them brainstorm the answer to the question "What is art?" Having a variety of images ranging from realistic through Pop and Abstract Expressionist, will help students focus on some of the more difficult aspects of that question.

Images from the student text series *How Artists Use* will provide a series of images that will stimulate exploration of these questions.

Help them consider:

- Is it art if anybody can do it?
- Can art be ugly or shocking or disgusting?
- Is it art if nobody made it by hand (such as Duchamp's urinal, entitled *Fountain*)
- Is it art if someone just says so?
- Can art be complete nonsense and make no sense at all?

Encourage students to examine the question as though they are from another planet, looking at art totally objectively. How would they define it?

[ASSESSMENT ICON]

Let students know your expectations regarding SCO 2.4 (acknowledging and respecting individual approaches to and opinions of art).

- Circulate through the groups, using a checklist, and observe conversations.
- Assist students with remaining on track and being respectful of each other's opinions.
- After students have generated several ideas, have them copy one or two onto Bristol board strips, which can then be posted in the classroom as a display.

Following this exercise, open up the question "What is 'good' art, and how do I know?"

- The discussion can take place in small groups or as a whole class.
- This should be an open ended discussion, with no "right answer". The purpose is to help students open to the idea that part of art is not only visual, but also the concepts behind what the artist is doing.

Exploration of these ideas is needed to understand many contemporary art forms, which often have a conceptual as well as a visual basis. For example, Dada, Ready Made, Minimalism and Conceptual Art as well as Pop Art, all have a conceptual foundation.

Lesson Two: Exploring Popular Culture with Miniature Drawings

In this lesson, students explore their own relationship to popular culture and begin sketches or drawings of some of their ideas. They can bring in visual references based on their ideas to help with executing small drawings that will become part of their assemblage. This lesson may take more than one class, or aspects of the lesson could be assigned as homework.

MATERIALS

- sketchbooks or drawing paper
- small pieces of white mat board, Bristol board or foam core, about 4 cm by 4 cm
- markers (include black permanent markers and coloured markers
- pencils and coloured pencils
- sources of visual references (assigned as homework, searched online, or from classroom junk box)

TEACHING, LEARNING AND ASSESSMENT PROCESS

As a class, have students brainstorm examples of popular culture. List some categories to consider. For example:

- brand names
- foods and drinks
- toys
- movies
- TV Shows
- products (especially new products)
- famous people
- Internet phenomenon (some popular culture items exist only online)

Encourage students to be as specific as possible. For example, rather than "dolls" the example would be "Barbie dolls". Examples should have an iconic quality that relates to mass marketing, mass media and popular culture.

Students then individually brainstorm specific popular culture influences in their own personal lives, in three categories. A work sheet template would be helpful to keep students on track.

- *Category One*: Ages one to five years. (Some students will not be able to remember anything from this period, but they may recall favorite TV shows or cartoon characters, as an example.)
- *Category Two*: Ages five to ten years. Help students focus on what their favorite toys, brands, shows, books, cartoons were from this period.
- *Category Three*: Ages ten to the present (about fourteen or fifteen). This should be the easiest category, as it is the most recent.

Tips for Teaching Success:
A motivational activity sheet can be helpful for the brainstorming. Indicate the three age categories and some key points from the previous lesson relating to popular culture. Encourage students to pick things that were personally meaningful to them at each age level. Stress that choices should be based on their own experiences and preferences, rather than just picking ideas that all their friends are using.

Note that some students have a lot of resistance to going back into their childhood for personal reasons. Accept the degree to which they can go back in time, and focus on more recent time periods if they seem reluctant or blocked about their memories.

Access to a computer and printer will help students print out visual images of the products and mass media images that they most connected with. Use the cut and paste function, and reduce the image sizes, so students only need one piece of paper per collection of images.

Encourage students to research and bring images from home, or actual objects (for example, a Lego figure) to draw from. Students who have brought in nothing or who have no access to images can draw from memory, or use what is at hand. Running shoes are a good example of an object that is visually unique and suitably meaningful to most students. Other items might include make-up, logos on clothing, and items in their book bags that are personal to them.

A junk box in the classroom with dinky toys or other common mass media items will help as starters for students who have not brought in anything. Paper cups and napkins with logos, sports pennants, and many other usually discarded items can be included in the junk box.

For storing all items during this project, give each student a clear plastic bag, such as a freezer bag, with their name and class on it.

Sketchbook Opportunity

Preliminary sketches are done in a loose manner, based on memory or observation, or as homework.

Students then do final miniature drawings, on "tiles" about 4 cm by 4 cm. Foam core, Bristol board or mat board can be used to create the tiles.

Final miniature drawings can be done in a Pop Art style using markers. These small tiles will be made part of the final assemblage. Students can considerer:

- use of flat colour or exaggerated colour (see How Artists Use Line and Tone, Lichtenstein "Still Life with Lemons" as an example of the use of flat colour with pattern and outlining)
- use of pattern and heavy outlining
- realistic replicas of a popular cartoon figure, logo, candy bar, brand name or other mass produced item

[ASSESSMENT ICON]

Students will engage throughout this unit by bringing their own experiences and objects in to the classroom. Observe and note the students who are engaging in relating the content of their work to their own lives (SCO 3.1 Examine the role and influence of images in their daily lives).   Explain that the element of personal connection is actually part of the outcomes for this unit.

Circulate and discuss choices and encourage students to relate choices to their own experiences, rather than just grabbing the first thing that comes to hand.

Some students will need extra support to meet this outcome. Have a reserve collection of popular images – cartoons, containers and coffee cups with logos on them, magazines and junk box items that can be drawn on.

Record which students are bringing in content and ideas for their assemblage, or who are completing assignments at home. This can be computer printouts, digital format photographs of personal items, (done with a personal phone) or anything related to the pop art theme. Items brought in can be almost anything, but the size will depend on the type of assemblage chosen for the final project.

Exit Card:
Students may reflect on their choices on an exit card and demonstrate meeting the outcome by articulating the connection between what they have chosen and their own lives.

Lesson Three: Exploring Popular Culture with Modeling Clays

Students will be modeling replicas of popular culture items from their list. Food or drink items, candy bars, objects, cartoon characters, and other items on their list are all possible candidates for replication. Depending on the clay chosen, students can paint the replicas or leave them unpainted. Replicas will then be incorporated into the final assemblage.

MATERIALS

- modeling clay (see "*Tips for Teaching Success*" below)
- clay tools or assortment of knives
- forks, popsicle sticks, toothpicks and other clay tool substitutes
- paints and small brushes (optional, depending on type of clay)
- research online sites on using polyvinyl clay, if that is the type chosen

Tips for Teaching Success

There are a variety of clays that can be used for this lesson:

- Polyvinyl clays, such as Sculpey or Fimo are used for the purpose of this lesson, and usually do not need to be painted. These clays need to be baked and are relatively expensive, but excellent for fine details.
- Air dried clays, such as Das; a white clay body is preferable, and can then be painted. Relatively inexpensive when used in small quantities, and dries in a couple of days.
- Home- made clays, such as salt and flour clay, bread and glue clay, or cornstarch clay all take more time to dry or bake, and can also be painted. Recipes can be found online. The advantage is they are readily accessible and inexpensive.

Regardless of the kind of clay chosen, as teacher you should have experience by experimentation with the clay before working with it in the classroom. Make some small objects to demonstrate to students what is possible using the clay you are working with.

Every clay has its limitations and familiarity with the way the chosen clay handles and dries is a necessity. Familiarity with a specific clay is necessary to help students avoid disappointment due to their inexperience.

Plasticene is not very suitable for incorporation into the assemblage, as it will not dry and cannot be glued into the final sculpture. However, if it is the only clay available, some other method other than gluing will have to be used to incorporate it into the assemblage. A final coating of an acrylic can help preserve the plasticene.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Explain to students they will have an opportunity to make miniatures of some of the items on their popular culture personal list (whatever time allows). Having a few miniatures made as examples to show the students will be an excellent motivator. The level of detail and sophistication in rendering possible with polyvinyl clays is exceptional and makes polyvinyl clay (also called polymer clay) exciting to work with.

However, homemade clays also offer a range of possibilities, as long as items are kept small.

A preliminary online search will reveal the full range of the clay medium, and many of the techniques that are available with the clay you choose. For purposes of this unit, polyvinyl clays are used.

Modeling with polyvinyl clay

Multicolour packs are available and are desirable so that students have a range of colours. Size of items will depend on the number of students and clay available, but items can range in size from very miniature (about 2 cm x 4 cm) to double and triple that size, if quantity of clay and budget available permits. Large pieces are technically possible but are very expensive to execute.

Polyvinyl clay needs to be worked between the fingers to become soft and pliable, before shaping. If it cracks during shaping, the clay is insufficiently softened.

Polymer clays can be rolled much more finely than other clay types. Stripes, lettering, dots, patterns, and small details of all types can be accommodated. Demonstrate to the students – or have them experiment with – the clay they are using, to explore what it can do.

Useful tools with clays include tooth picks and some small cutting blades or knives. Knives do not need to be extremely sharp, but need a fine blade.

Sketchbook Opportunity

While clay is being distributed, students can sketch their ideas in their sketchbooks. Check to ensure that the student's plan is manageable in concept and size, for the clay you have selected to use.

Tips for Teaching Success
Stress that items should be modeled in miniature, particularly with the polyvinyl clays.

Have previously made examples available, so students can see what is possible with the clay they are working with.

Use a sharp knife, such as an Exacto knife, to cut blocks of clay into small pieces for distribution. One block of clay will yield between eight and sixteen small pieces of clay. The larger pieces are used for the main body of the object, and the smaller pieces for details.

Save every scrap of polyvinyl clay left over. An egg carton is useful for this, with the colours labeled. There will be left over pieces which can be used for details by other classes.

Put finished pieces on an aluminum cookie sheet that will <u>not</u> be reused for cooking purposes. Bake clay according to package instructions.

Avoid over baking (too hot or too long).

Avoid baking in a classroom while students are present. The baking clay is certified as a non toxic art material (unless baked too hot) but it does smell, and that may bother some students.

Lesson Four: Assemblage Sculpture with a Pop Art theme

MATERIALS

- glue guns
- cool melt glue sticks and/or five minute epoxy glue
- other materials will vary depending on the method of assemblage chosen
- in addition to items brought from home, a base is needed. Some options for the assemblage base include:
  - plastic cups, clear pop or juice bottles
  - wood scraps attached to a base or support
  - picture frames
  - boxes or containers of all types
  - clothing and accessories that can be transformed and added to (clothing can be made firm by painting with latex paint or fabric stiffener and shaped over a wire support to create a sculptural base for adding items)

TEACHING, LEARNING AND ASSESSMENT PROCESS

At this point students should have some or all of the following:
- small or miniature drawings in Pop art style or content
- small pictures from magazines, computer printouts, or photographs
- objects and junk from home such as jewelry, old toys, broken watches
- one or more modeled clay objects related to their Pop art list

Student items can be supplemented with

- stickers
- dollar store items
- yard sale or staff contributions to junk box
- decorative kitsch, such as wrapping paper, gift bags, ribbons, jewelry, and so forth

Students are now ready to assemble their sculptures. Providing some kind of structure to glue everything onto or into is the first step. Two options could include:

- *Plastic cups:* Using small clear plastic cups (or bottles cut open) insert and arrange objects inside, gluing objects down as necessary. Seal cups rim to rim by gluing openings together, and then stacking the capsules end to end, totem pole style. This creates a very futuristic polished final piece, and the use of plastic cups is typically "Pop Art" in concept.
    - Cups can have other materials added, such as clear glazes, cellophane, tissue paper, etc. to stabilize and add interest to the contents. The students' assemblage can use as many cups as needed, usually from two to six cups is adequate. This will create a "totem" of one to three enclosed capsules.
    - Glue guns or five minute epoxy glue are the most effective glues for the objects inside the cups, as well as for sealing the rims of the cups together and attaching stacked sealed cups.
- *Wood base:* Using wood scraps, glue together an interesting series of shapes. Wood surfaces can be decoupaged (paper images applied using a mixture of white glue and water mixed 50/50, under and over the paper).
- Glue in popular culture objects after the decoupage is dried. Glue guns or five minute epoxy are the most practical options for attaching objects into the assemblage.
- The option of wood scraps is recommended if students have a lot of flat images such as magazine pictures. If they do not have access to junk or very many objects the wood surfaces will provide an interesting sculptural way to use the flat images. Additional bright colours and glitz can be added to give the assemblage a Pop Art feel.

Other methods of assemblage are possible, using different objects as a base. Reviewing assemblage art with the students will help them to understand some of the possibilities. Assemblage is part of the grade eight module Visual Arts 8: Sculpture. See that module for further instructions on using assemblage.

[ASSESSMENT ICON]

A self evaluation sheet for this project will be helpful in determining the final success of the student. Questions to consider could include such things as:

- What popular culture items have you included in your assemblage?
- Pick several items that you have included in your assemblage, and explain their connection to your personal life.
- What do you now understand or think about art that is based on popular culture?
- In what ways might you have been influenced by mass media?
- What are some elements of popular culture that are personally important to you, or have had significance for you?

A sample rubric can be found in Supporting Materials Appendix and may be adjusted and discussed with students throughout the unit, as it relates to the content of the classes. Discussion with the students on what success looks like should be an ongoing part of the curriculum.

EXTENSION (ICON)

Display work en masse, in trophy cases in the school, or on tables in the library, and have students tour the work and respond to it.

Unit 4: Performance Art with Masks (6 hours)

Introduction

Performance art evolved, like many contemporary art forms, from Dada — an art movement that started in Switzerland during World War 1. Original performance pieces included the offbeat, bizarre, and nonsensical. In the decades of the sixties and seventies, some performance art or "happenings" had political or social statements as part of their purpose.

Performance art includes a blending of several art forms, such as theatre, music, and dance, as well as the visual. It blurs the distinctions between these forms, similar to the way a mixed media piece blurs the distinctions between painting, drawing, and other media. There are no rules as to what a performance piece may or may not include, although usually there is a theatrical element to all performance art.

Masks and the rituals that have accompanied them for millennia were, in some respects, the original performance art. The cultural purposes of these performances ranged from healing ceremonies to shamanistic animal totem rituals and often had a spiritual connotation. Masks are more than objects; they are meant to be worn. Accompanied by motion and sound, they are given life. A mask as an object is only half of the equation. The true power of the mask comes through in the context of the performance.

Therefore, masks are an excellent vehicle through which students can experience the blending of art forms that comprise performance art. Masks can be combined with mime, theatre, music, and movement. Various themes can be chosen for exploration, creating brief performance pieces in the context of the classroom. Unlike traditional theatre, rehearsals and polishing are not necessary to experience performance art.

The final lesson in this unit is on the wearing of the mask, and is the most significant part of this unit. It is at this point that students experience performance art and are introduced to the potential of the mask. In performance, students focus on what they can communicate using multiple art forms, of which the mask is only one part.

Because performance art is the subject of this unit, a teacher may choose to have students create a simple mask form, and use the time allotted in this unit for exploration of the theatrical possibilities of the mask. The final lesson or dramatic part of the unit could be extended over several classes.

Students with little experience in performing may not feel comfortable to get up and perform in front of others. Some initial drama warm up exercises that involve movement and sound, such as the circle exercises where a sound is passed from person to person, should be introduced. If exercises are made part of every class during this unit, as an opening or closing, students will be more comfortable when it comes time to perform wearing their masks.

While masks create an excellent vehicle for students to experience performance art, it should be made clear that masks are not inherently part of performance art. To expand the students' understanding of performance art as a contemporary art phenomenon, further exposure to performance art as it has been presented by contemporary artists is recommended. This can be accomplished through individual or group research, or attending a performance piece whenever possible.

Some parts of this unit relate more directly to using masks, than to performance art as strictly defined as a contemporary art form. This unit is a loose combination of mask, theatre, and performance art. Teachers may choose to emphasize some aspects more than others, but the performance aspect should always be a part of the unit.

Materials

- visuals of masks from a variety of cultures
- sketchbooks
- pencils
- plaster bandages (quantity will depend on size of mask. Allow one meter of bandages about 6 cm wide, for a half mask). Note that other masks types may be chosen.
- mask molds (optional)
- paper towels
- spray bottle(s)
- water containers
- old scissors
- plasticene (optional)
- newspapers in quantity
- duct tape or packing tape (optional)
- papier mache clay (optional)
- clay tools
- tempera paints
- bristle brushes in a variety of sizes
- decorative embellishments
- glue guns
- string or elastic
- digital cameras or video cameras

Resources

- Mask Making by Carole Siven
- Surviving Modern Art by Susie Hodge
- Usborne Book of Art: Usborne Publishing

Outcomes Addressed

Students will be expected to

1.2   assess and utilize the properties of various art media and their ability to convey messages and meaning
2.5   work interactively, co-operatively and collaboratively
4.4   compare the characteristics of art work from different cultures and periods of history
5.1   draw upon other arts disciplines as a resource in the creation of their own artworks
7.1   practice safety associated with proper care of art materials and tools

Lesson One: Introduction to Masks and Performance Art

Most students have limited experience with the full range of expression and materials that are possible in masks. This lesson should introduce students to a cultural range of different masks as well as the context of performance art.

MATERIALS

- visuals of masks from a variety of cultures, sketchbooks, pencils.

Mask examples chosen should have a variety of emotional expressions and be from diverse cultures. Select examples where the features of the masks (eyes, ears, nose, mouth, cheeks, lines, and so forth) are emphasized. Traditional Noh masks from Japan have very detailed and varied facial expressions. Other cultures with strong mask traditions and facial features include the Canadian northwest coast, African, and Iroquois.

TEACHING, LEARNING AND ASSESSMENT PROCESS

During the viewing and discussion of the masks, have students consider the following points:

- Notice that the features on the mask are exaggerated. What features do you notice? Which ones stand out, and why?
- How is the shape of a feature, such as the eyes, different than what you would see in real life?
- Is the shape of the mask itself a feature?
- What mood or expression of emotion is the mask communicating?
- How did the creator of the mask make the features express that? What angles of the eyes, mouth, eyebrows, and lines contribute to the overall communication of that mood or emotion?

Working in their sketchbooks, have students design three masks, considering the shapes of as many different features as they can in relation to the mood or emotion they want that mask to express. Lead students in a discussion on the shape and angle of the eyes and eyebrows as well as the shape and angle of the mouth.

Tips for Teaching Success
Create and post a list of all facial features noticed in the mask discussion.

Keep mask drawings fairly large and encourage students to exaggerate major features such as eyes, nose, mouth, and eyebrows.

Keep drawings in pencil only, so students focus on shape and detail in the drawing, rather than on colour.

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At some point in this unit students should have the opportunity to research and understand performance art. Performance art may have content that would be considered inappropriate in a school setting, so websites and artists should be carefully chosen. For example, Yves Klein's *Anthropometries* involved nude models covered in paint who then rolled on the paper. Preliminary viewing of websites involving performance art is recommended.

It should be clear to students, whether through examples brought up in class, or through their own research, that performance art is not the same as theatre, nor does it necessarily involve masks.

Performance art is best understood by experiencing it. By definition, it is a performance. Just as it is difficult to appreciate Shakespeare in written form, off the stage, so the true impact of a performance piece will not be felt simply by reading about it. However, reading about performance art will give students some sense of the range and possibilities and some understanding of the genre.

Exploration of performance art can be done as homework, in small groups, or be presented by the art teacher.

Lesson Two: Mask Creation

Students will create their own masks, to be used in performance. This may be a half mask or a full mask. Traditionally, no speaking is done under a full mask, so if voices are to be used, half masks should be the form. Half masks also require less material. For purposes of the example, plaster bandage masks have been chosen. Other mask structures are possible, including:

- cut and shaped paper masks
- papier mache on an armature such as cardboard or a plastic water jug cut away
- cheese cloth or fabric and white glue

The masks presented in this unit are done with plaster bandages, but other options can be researched online. For example, a search for "cut paper masks" will present many options for simple mask creation that will allow more time for the theatrical aspects of this unit. Remember that the performance element is a significant part of the unit.

MATERIALS FOR PLASTER BANDAGE MASKS

- plaster bandages (quantity will depend on size of mask - allow one meter of bandages about 6 cm wide, for a half mask)
- mask molds (optional)
- paper towels
- spray bottle(s)
- water containers
- old scissors
- plasticene (optional)
- newspapers in quantity
- duct tape or packing tape (optional)

TEACHING, LEARNING AND ASSESSMENT PROCESS

Masks can be formed directly on the students' faces, on molds, or on plasticine modeled on a support. Plastic mask molds are inexpensive, re-useable and readily available from most classroom art materials suppliers.

If the masks are created on the students' faces, consider the following:

- Students should work in pairs, splitting the class time. It takes about half an hour to do a mask.
- Pre-cut the bandages in strips about 5x10 cm. Note: cutting bandages is hard on good scissors. Exact cutting is not necessary.
- Students need to be able to lay their head fairly flat. Provide head supports so students can tip their head back, or let them lie flat.
- Provide newspapers under each workspace, as the plaster is messy

Instructions for plaster bandage masks done on the actual face:

1. Have warm water and bandages pre cut into pieces about 5 cm x 10 cm. They do not have to be carefully cut.
2. Position student so their head is fairly level and they will be comfortable for the duration.
3. Cover the part of the face to be "masked" with a piece of good quality paper towel, and lightly spray it with water, to dampen it. Paper towel should follow the contours of the face.
4. A paper towel "scarf" around the neck will help catch drips
5. Create a mouth hole to breath through (some students like to use straws)
6. Beginning at the top, dip one bandage at a time in the water and smooth it out over the face. Overlap the bandages. Leave a fairly large opening around the eyes, as they will be filled in later by the mask's owner.
7. Smooth the bandages out as the mask is created. Plaster will start to set up immediately and smoothing later may not work very well. Smoothing insures bandages adhere to each other, and creates a better surface for the paint.
8. Do not exaggerate features at this point. The students will do that on their own masks in another lesson. Double over bandages around the perimeter to form a rim around the edge that is reinforced.
9. Try to keep the mask even on the right and the left side of the face.
10. The student having their mask done needs to be quiet and still. Constant movement will keep the bandages from setting up properly and will weaken the mask.
11. When complete, five to ten minutes or so is needed for the bandages to harden. When the mask feels hard to the touch, it can be gently lifted off, the name put on the inside, and set aside to harden.
12. Masks are still very fragile until completely dried – overnight in most cases.

Tips for Teaching Success
Not all students can handle this experience, although most can, and find it enjoyable. Students need to be working with someone they trust, however.

Relaxing music, dimmed lighting, and a "spa" atmosphere help the students get into the spirit of quiet.

Assist the students who have motor co-ordination challenges. If masks look very rough, assist in smoothing out the bandages. Reassure students that this step is just the base on which the rest of the mask will be built. It may look weird and strange, but it will be totally transformed.

Consider training two or three students in advance, to help other students in the class. Another option is to have small groups do the bandage mask step, while other students continue mask drawings or other sketchbook work.

If unfamiliar with these materials, prepare a sample mask first to get a sense of how the materials work. Online research into "plaster bandage masks" may be helpful.

Instructions for working on a plasticine support (or mold):

Note that if students are working on plasticine or molded support, papier mache or an alternative material such as fabric and glue, can be used to create the mask rather than plaster bandages.

1. Masks done on plasticene are easiest if they are half masks, as a full mask in plasticene is difficult to shape for wearing and uses a lot of modeling material for the base.
2. Prepare bandages by cutting into strips, as above.
3. Form an egg shaped support for the plasticine modeling by <u>firmly</u> crumpling several sheets of newspaper and wrapping them in a final sheet of newspaper, to create a neat package. Form a firm oval support that is about the width of the student's face or slightly larger. Flexible measuring tapes such as those used in sewing garments will facilitate correct size.
4. Wrap the support firmly with duct tape or packing tape. Note that the support should not have a lot of give when it is pressed on.
5. Using plasticine, model a half mask (eyes and nose, but no mouth) on the support. Do not attempt to exaggerate features at this point, or the mask may be uncomfortable to wear. A modeled mask should resemble a very simple facial mask with nose and eye holes in the desired shape and appropriate placement.
6. Cover the plasticine with saran wrap, pressing it to the mask. Cut slits with scissors to allow air to escape, if there are air pockets.
7. Proceed as above, with plaster bandages.

Tips for Teaching Success

Double the bandages around the edges and around the eye holes, for strength.

Use the measuring tape to check placement of eye holes and width of the mask. Make sure the mask will fit the curvature of the face.

If the plasticene mask is very flat, curve can be introduced by bending the support and holding the bend in place with a piece of tied string, before applying the plaster. If the support is bent, check to make sure it will still fit the face.

Soften the plasticine. To soften, put plasticene in very warm water, or use a hair dryer to soften. (It is oil based, and will not dissolve, but it will melt if heated too much.)

Smooth out the small holes and rough edges in the plaster, as the bandages set up. Students are tempted to use water to do this. It is better to not use water. As the plaster sets up, it will form a smooth creamy surface that can be smoothed over before it is finally set.

Once set, the plaster cannot be smoothed or changed, so it is important to smooth as they are working.

When the mask has set – about five to ten minutes – use the saran wrap to gently remove the mask from the mold. Plasticine may then be reused for another class. Masks are very fragile until totally dried.

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Lesson Three: Features

MATERIALS

- plaster bandage materials and/or papier mache or other synthetic clay
- materials for supports such as paper towels, masking tape and tin foil, plastic water jugs
- water containers
- clay tools or hand-made tools such as popsicle sticks, knives, etc.

Other commercial air dried clays may be suitable, but should be tested for their ability to strongly adhere to the surface of the mask. Regular pottery clay will not work.

TEACHING, LEARNING AND ASSESSMENT PROCESS

In this lesson, students will add exaggerated features to the mask, further developing their character. As in any creative process, the feeling of the character may go through several shifts. For example, what starts out as an angry mask may evolve into a sad mask. Encourage students to be aware of the "life of the mask" and to be aware of what seems to be emerging as they work on it throughout the entire process.

If time permits, features may be modeled using plaster bandage material, or commercial papier mache clay. This can be done immediately after the first layer has been applied, and while the mask is still damp. If this is the case, the mask needs to remain with a support underneath it as it will be very fragile. Otherwise, the masks should be dry from the previous lesson. Proceed to adding and developing the features.

This lesson can be done, using any previously created base, including a base of shaped cardboard or a cut away plastic water jug.

Have students study the mask, determine what mood or emotion they wish to bring out, and how they might do that. Some possibilities to consider are:

- changing or developing the eye shape. The new eye is cut out of heavy paper stock, such as ticket board, and attached to the eye hole with plaster bandages over it.
- emphasizing features, by building up thin ridges around them
- enlarging features. In some cases, such as with a very large nose, an armature or support made of tin foil underneath the modeling material may be needed.
- emphasizing the direction and angle of the eyebrows
- adding features such as ears, horns, eyelids, lips, teeth, and so forth. Again, these can have supports under the bandages or clay, made of tin foil or Bristol board and attached with duct tape or masking tape.

Sketchbook Opportunity

Students may wish to do some planning sketches in their sketchbooks to help them consider different options for developing the features. Review angles of the eyes and eyebrows and the emotions that are communicated. For example, eye brows slanted in towards the nose give an angry effect, while eyebrows lifted at the inner corners give a quizzical or sad look. Japanese Noh drama mask images are an excellent source for analyzing the exaggeration of features in masks.

Tips for Teaching Success
Avoid cutting into a plaster mask, as the bandages will crack and weaken. Any cutting should be only what is absolutely necessary, and often will need to be repaired with extra bandages. A cracked mask will fall apart.

A demonstration on how to build up features will help students to understand how to make best use of the possibilities of the materials, whether plaster bandages or papier mache clay is being used.

If commercial papier mache clay is used, a small bit of water will help students to smooth the clay out.

Plaster bandages are limited in what they can do in terms of volume. The bandages will be supported by shaping feature changes with twists of paper towel or tin foil underneath the bandage. The bandages then just act as a covering to hold the changes in place and blend in with the surface of the mask. Masking tape can temporarily hold the supports in place.

If the initial mask is papier mache, features are best built up using that material in either clay form or using supports (as above) with papier mache on top.

[ASSESSMENT ICON]

While circulating around the room, note which students are having difficulty adding to or developing their features. Using an exit card, sketchbooks, or partners, have students respond to the statement: "Describe the mood or feeling of your mask at the moment". Follow up in the next class, to assist students in articulating the mood of their mask.

Tips for Teaching Success
Sometimes the mood of a mask is not one thing, and isn't always an emotion. For example, a student might respond "My mask feels rough and like he's looking for a fight. One eye is a little crooked. I think he just got punched. He seems kind of sad on the left side, but angry on the right."

Lesson Four: Painting

MATERIALS

- paint, preferably liquid tempera or acrylic craft paints
- bristle brushes in a variety of sizes
- water containers
- paint containers

TEACHING, LEARNING AND ASSESSMENT PROCESS

Before students paint their masks, some experimentation with colour possibilities is helpful. Have students consider the mood of the mask, and what kinds of colours would bring that out. The mood of the mask will change dramatically, depending on how it is painted and the style of painting.

Sketchbook Opportunity

Students can be assigned homework to do a painting plan or palette of colours that they think would suit the mask. Encourage students to think beyond the realm of painting the mask flesh coloured.

Some review of warm and cool colours, contrasting colours and complementary colours, will help students make colour choices. Students can consider the following:

- What types of colours best suit the personality of your mask (warm, cool, bright, pastel, dark, and so forth)?
- What kind of design or application of paint would suit the character? Should there be geometric designs, similar to the northwest coast masks, symbols, a gentle blending of colours, monochrome, or multicolour stripes?
- Should features be brought out by outlining, or be painted in a different colour?

Very little paint is needed for masks. Paint can be distributed in small containers such as egg cups, ice cube trays, or film canisters. Paint needs to be the right consistency. Too thick and gooey, it will be hard to spread; too watery will lead to anemic colours and the bandage textures emphasized.

Encourage students to get the paint down into any holes and crevices left from the modeling stage. Some masks will be very smooth, others less so.

Paint large areas first, small areas last. Outlining is done last of all. When paint is dried completely (a following class) markers can be used for outlining also.

Glitter glue and glazes for tempera or acrylics can be used to add flash and shine in some places.

Masks should dry, before any embellishments are glued on. Students can sketch or reflect in their sketchbook on their colour choices.

[ASSESSMENT ICON].

Exit card or sketchbook:
Have students reflect on how their mask changed after they painted it. Do they think the personality is the same? Different? What mood or feeling do they think the mask now projects?

Lesson Five: Embellishments and Fitting the Masks

MATERIALS

- embellishments of choice such as yarn, fabric, beads or feathers
- sewing elastic or heavy string
- scissors
- glue (guns, epoxy or white glue)
- tee shirt or old sheet fabric scraps

TEACHING, LEARNING AND ASSESSMENT PROCESS

In this class, students will add the extra details. As well, they will work on getting the mask to sit comfortably on their faces.

Embellishments include items such as:

- yarn, for hair
- beads, sequins, glitter glue, and other shiny special effects
- feathers
- earrings, jewelry, ribbon

The embellishments are best applied with a glue gun or epoxy glue, although white glue will work in some cases for some materials.

When the masks are completely finished, add the elastic or string ties that will hold the mask onto the face.

[EXTENSIONS ICON]
When mask is complete, students can design and sketch a costume that would suit their mask

Students can complete a questionnaire about their mask's character. Some questions might include: "What is their favorite food?" "Where do they hang out in their spare time?" "What is their secret goal in life?

Lesson Six: Performance and Theatre with Masks

This lesson can easily take more than one class, so a number of exercises are presented here and others may be found online. Search for warm up drama exercises for teenagers. Pick themes or exercises in the comfort zone of your class. Often a prop such as a foam ball, will help students get into the spirit of play needed in order to be less self conscious. Do several warm up exercises spread out over different classes, before wearing the masks.

The concept behind using the masks for performance is that masks are ideal for use with adolescents who may be somewhat shy or self-conscious. Behind the mask, students feel more comfortable about assuming roles in front of others. However, before using the masks, students may need some basic drama exercises just to get used to the idea of moving in front of others.

The biggest challenge in working with masks is to convey to the students that this is not the same as wearing a mask for Halloween or Mardi Gras. If students practice some basic mask exercises and if there is a demonstration of some of the mask techniques, they will catch on quickly as to the power of the mask.

Mask and mime artists are sometimes available to do theatre or mime workshops. If there is an opportunity for performance artists to visit the classroom, it is a worthwhile learning experience for students and teachers.

MATERIALS

- finished masks and a large open space
- full length mirror (optional)
- camera (optional)

TEACHING, LEARNING, AND ASSESSMENT PROCESS

Students should have had some warm up exercises in movement, suited to their comfort level, interests and abilities.

Open with a discussion about mime, circus arts, or silent movies. How many students have seen a performance that was done silently? Discuss how silence changes a performance. What happens if there is no sound?

Traditionally, no sound is made behind a full mask, as it destroys the presence or power of the mask. Half masks can be used with voice or sounds, and the position of the mouth itself can alter the character of the mask. If one wants to speak while wearing a full mask, it is pulled up, off the face, and then put back into place when one resumes character.

Exercise One: The power of the mask

[DEMONSTRATION ICON]
- Put on the mask, and move very slowly, in a focused way. Concentrate on the eye holes of the mask. Imagine the eyes staring out, and use that as a focal point for movements.
- Punctuate the end of each movement with a sharp stop like the period at the end of a sentence.
- Push the head forward, extended on the neck, then pull it back sharply.
- Watch the reactions of the audience. Remain silent.

Demonstrating this exercise is very simple, but enables the students to see a mask "come alive". They will often find it very eerie to watch, particularly if it is done in total silence.

Students can then work in pairs, as one student watches and critiques, while the other practices. Slow focused movement, using the punctuation stops and starts, are the focus of this exercise. Silence is helpful in letting the power of the mask speak for itself.

Working in pairs helps students to feel less self conscious. No one is performing for the group. If there is a video camera, some filming can be done, as students start to "get it".

Exercise Two: Finding the body of the mask

[DEMONSTRATION ICON]
- Look at the mask and visualize the mood or feeling of the mask.
- Put on the mask, and keeping that image in your mind, shape your body to reflect that same mood or feeling. For example, if the mask feels sad, the shoulders might be slightly slumped, perhaps the knees are knocked.
- Where are the hands? Are they dangling loosely? Held up? How are they shaped? Starting at the top of the body, work down through until all parts feel like the character. A mirror is very helpful here.
- Show the students a couple of different poses, so they see the difference it makes in the way the mask communicates. Masks come alive when they are worn, and the position of the body is part of that communication.

Again, students can work in pairs to help each other find an effective body for the mask. Once a body is found, students can check it out in the full length mirror, and make small adjustments. Students can also photograph each other in various poses and compare them to see what works best.

[ASSESSMENT ICON]

> Using a check list, note which students are trying to focus and participate. Praise students who are starting to discover their character. Extend this exercise by creating a hall of statues, where students freeze in position, and you take digital still shots. Create a group sculpture, with several of the more confident students taking a pose, together, with masks on, and in character.
>
> As the more confident students express the mask, the shyer students will see that it is not difficult. Praise and enthusiasm for any attempts goes a long way in getting students to take some risks in front of others.

Exercise Three: Finding the movement of the body of the mask

[DEMONSTRATION ICON]

- This is similar to finding the body of the mask. Once you have a body pose, beginning to move as the character is an obvious next step. Does the character shuffle? Move sharply and quickly? What are the head, arms and legs doing?
- This is a more difficult exercise and should not be attempted unless students have mastered the first two.

Tip for Teaching Success
What is difficult here is for students to stay focused and in character when they move. Students may have more success if no one is watching, so they can "get into character". Having students move in a circle around the room, in a line, helps, as everyone is looking at the back of the next person. Playing music of different types and moods can also help.

Exercise Four: Moving in a scenario

This is the most difficult exercise, and you may wish to select certain students to attempt it, and have them perform for the others. Although performance art does not require a lot of rehearsing, students may feel more comfortable preparing something in advance, and doing it after school. It can then be filmed, and shown to other classes, or performed.

When students seem to be moving in character mode, they can break out of the line and begin to circulate in an imagined scenario. Silence works best for this (no talking), and have students mime only. Students should be reminded to stay in character and use their body movements and postures. Some scenarios that work well are:

- characters are all aliens, at a party, interacting silently with other guests
- everyone is on their way to work
- Divide the group into two halves on opposite sides of the room. Each side is watching their team play a game. Without saying anything, see if the two sides can co-ordinate the direction the ball or puck is moving in, and which side is winning. This is done by using gestures only.
- In pairs, have two people sitting next to each other on a bench, waiting for a bus. Each is suspicious of the other.
- In pairs, have two friends approach each other from across the room, greet, and then part.

Students can also generate their own ideas for group scenarios. When students begin to feel very comfortable, half can do a scenario and the other half can watch.

Exercise Five: Body sculptures

Divide the students into groups of three to five people. Assign each group a theme. Students will create a living body sculpture illustrating their theme, by posing their bodies in a frozen tableau.

Some effective themes are:
- war
- peace
- anger
- bullying
- love
- joy
- grief

Allow students to practice and then demonstrate or perform their living sculpture to others in the group. This is a fairly easy exercise, and can be done as a warm up also, without masks.

[ASSESSMENT ICON]

This is an opportunity to assess collaborative and interactive work on the part of the students. Advise students ahead of time that this is part of their mark. SCO 2.5 (work interactively, co-operatively, and collaboratively)

- Give students positive feedback for participation and positive interactions with others.
- Assist students who have trouble with social skills, to interact with the group in a positive way. Speaking to students quietly, in a way that won't be heard by others, can be helpful in getting students to regain their focus.
- Using a check list, note if students are usually on track, are on track some of the time, or are often distracted and distracting others.
- Use a group evaluation sheet, have students assess the individuals in their group, for co-operative effort and positive interaction
- Work in pairs, rather than in front of the whole class, and photograph results to document success

A sample rubric in the Supporting Materials Appendix can be adapted for use as a final assessment of the unit.

Unit 5: Installations with Taped Sculpture (5 hours)

Introduction

Installations are an art form which involves the use of physical space that can be experienced by the viewer; i.e. the art is "installed" and can be experienced as an environment. Installations can include a wide range of mixed media as well as making use of forms of technology such as projectors and video displays.

In this unit, students will create body sculptures that will then become part of an environment they choose, depending on what they wish to communicate by the placement of the sculptures. The environment itself should be part of the content of the experience, as opposed to, for example, a sculpture placed in a park. Therefore, there should be some preliminary thinking and discussion about what body poses should be used, in what environments, and why.

Through viewing of artists such as George Segal and Mark Jenkins, students can see the connection between the environment and the placement of the sculpture. Placement can be humorous, as some of Jenkin's pieces are, or a commentary on society and its values, as many of George Segal's works are.

The medium used for installations in this unit is packing tape body sculpture. As in the performance unit, it should be made clear to students that "installation art" is not synonymous with "packing tape sculpture". It is simply the medium through which students can experience some of the questions and issues involved in installations. Therefore, a teacher may opt to use different materials or processes in this unit and still convey the experience and understanding of the art of installations.

Reflecting on their work and the work of others is a major part of this unit. Not all students are skilled at writing. If necessary, one on one discussions with support, and/or group discussions should be provided as alternate ways of meeting those outcomes.

While it is desirable to have students actually experience the effect of the installation by placing their work in various environments, it may not be practical to leave it there for any length of time. In those cases, photograph and record the installation from various angles, and then remove the sculpture. It should be clear from the beginning of the unit that students will not get to take home collaborative work. Photographing the work and giving students copies of the photographs of the installations will be their personal record of the art event. Distribution of the finished pieces can be done through a draw or some other fair means.

Doing an internet search on "packing tape sculpture" will reveal a wealth of illustrated examples and "how-to-do" photographs, which will supplement the examples given here.

Materials

- images of art by George Segal and/or Mark Jenkins
- newsprint or sketchbooks
- soft pencils or charcoal
- packing tape, about four rolls or more per full body sculpture. This unit uses a lot of packing tape. To use less tape, do just a part of the body.
- panty hose
- saran wrap
- sharp pointed scissors
- clear plastic pop bottles
- decorative materials (optional)
- various environments
- cameras or video equipment (optional)

Resources

An online search for "packing tape sculpture" and "Mark Jenkins" will produce useful visual examples.

Outcomes Addressed

Students will be expected to

1.6   create artworks, integrating themes found through direct observation, personal experience and imagination
2.5   work interactively, co-operatively and collaboratively
7.1   practice safety associated with proper care of art materials and tools
8.2   identify and discuss the source of ideas behind their own work and the work of others
8.4   discuss and analyze why images were created by artists

Lesson One: Introduction to Installations and Gesture Drawing Preparation

The concept of an installation and the nature of this unit is best introduced to students by looking at the art work of Mark Jenkins and George Segal. As the nature of the art by these two artists varies, pick appropriate examples that show the installation of full figure sculptures inserted into various environments. Follow this by having students do gesture drawings to prepare them for creating their own action figures in subsequent lessons.

If you are doing body parts, such as arms or legs, this gesture drawing lesson can be expanded. Include adding locations where it would be interesting to see just an arm, or leg, or head, for example.

MATERIALS

- images by Mark Jenkins and/or George Segal (or assign this as research, as a homework assignment and do only gesture drawings in this class)
- gesture drawing materials such as large newsprint or chart paper
- soft drawing materials such as 6B pencils
- conte or charcoal

TEACHING, LEARNING AND ASSESSMENT PROCESS

Place students in their working groups and have them brainstorm a number of ideas as to the kind of action they would like a sculpted figure (or part of a figure) to be doing, and where in the school environment it might be placed. Have students work on gesture drawings, capturing various poses, so they can make a final choice as to their figure.

[DEMONSTRATION ICON]
Gesture Drawings

Students may have experience doing gesture drawing in the drawing module in grade eight. Review this concept with them, reinforcing key points:

- drawings are done very quickly and freely, taking no more than one to five minutes
- capturing the motion of the pose, or the "gesture" is the goal, not careful precise drawing
- having some examples of gesture drawings will be helpful for those students who have not seen gesture drawings before

Working in pairs or small groups, have one student be the model, while others sketch the student.

At the end of the lesson, have each group assess the various poses used in the gesture drawings. Have groups choose one (or more, as time and materials permit) to execute as a taped sculpture figure, partial figure, or group of figures. The ability to hold the pose is not necessarily significant, as different students will be used for different sections of the figure. No one pose will need to be held totally for an extended period of time.

Lesson Two: Packing Tape Sculptures

MATERIALS

- four to six rolls of packing tape for each figure, depending on size
- sharp scissors
- saran wrap
- clean nylon stockings to protect face and hair
- clear pop bottles

Doing an internet search on "How to do packing tape sculptures" will reveal a wealth of information and visual examples. Assigning students some preliminary research into this area for homework will help instruction during class time.

TEACHING, LEARNING AND ASSESSMENT PROCESS

Make sure students understand safety issues, including:

- not wrapping too tightly; following the form is all that is needed
- using care during cutting the taped areas off (some students will prefer that the teacher does this step)
- not taping over the nose and mouth

[ASSESSMENT ICON]

Using a checklist, note how well each group is working in a collaborative and co-operative fashion during the taping. Guidelines as to what is expected in terms of safety and co-operative behavior can be established before the lesson. SCO 2.5 is about working collaboratively. Make sure students understand they are being evaluated, and discuss what good collaboration looks like.

The following steps are taken for creating a packing tape sculpture of a full figure:

1. Divide students into groups of four or five. Have students take turns doing the wrapping and being the model.
2. Students decide who will model which parts of the body. One student is needed for each of the following: the head and neck, the torso and hips, the arms, and the legs. If you have more than four students in the group, make the feet and/or the hands another item.
3. Beginning with the arms, the modeling student takes the gesture determined by the group. The tape is then wrapped firmly, but not tightly, in several layers around the arm. Once one arm is complete, remove the "cast" and do the other arm. Repeat, for all parts of the body, switching students in the role of the model.

Repeat the taping procedure, covering all the sections of the body, using different students in the role of the model, and the rest as the wrappers and assistants.

If additional embellishments are not being added, seal the seams, and have each group assemble their figure (See options below). Use the clear plastic bottles to reinforce areas that need added support.

It is also possible to add to the sculptures by wrapping objects such as sports equipment, dolls, cell phones, or any relatively firm object. Wrap it first in saran wrap, or wrap tape sticky side up, first. Cut off the taped sculpture, just as for the figures. Add to the sculptures using additional tape.

Figures can be embellished by some of the following, usually before sealing each section shut:
- inserting tissue paper, crumpled or cut in strips
- using transparent inks or stained glass paints
- filling with Styrofoam beads or packing materials
- adding white mini lights

Lesson Three: Installation, Recording and Reflecting

MATERIALS

- at least one completed figure or a number of body parts, per group
- cameras, either digital or video
- locations throughout local environment to install figures or body parts
- response journals

TEACHING, LEARNING AND ASSESSMENT PROCESS

In this lesson, students should discuss the actual "installation" of their figure into an environment. The extent to which the figures can remain placed where students put them will depend on the location. If at all possible, have students place their figures, and then have all groups experience and discuss each installation, its merits and the success of the intent of the group. More than one class may need to be dedicated to this process.

Each group should record their installation through filming or photography if possible. Multiple installations are possible, and other ideas for combinations may come to the students as they work with their figures in the school environment. If possible, consider the environment outside the school building as well.

Have some students responsible for listening to audience reactions (staff and other students in the school, who come upon the installation) and recording the results.

> *Tip for Teaching Success*
> It is at the point where students are installing the figures, that the true meaning and power of installations as an art form will emerge. Stay attuned to students as new ideas surface, and support and encourage the way the installations evolve.

[ASSESSMENT ICON]

At the end of the process, have students submit a self evaluation form that considers the following:

- How well did I work with others on sharing ideas, solving problems, and getting the job done?
- What ideas about the installation our group did, work very well?
- What ideas didn't work so well? What might we have done differently, another time?
- What problems did our group have? Did we resolve them? What solutions did we find?
- What happened, that was unexpected?
- What did I learn about installations that I didn't realize when I started this project?

A sample rubric in the Supporting Materials can be adapted for use as a final assessment of the unit.

Supporting Materials

Exemplars for Contemporary Art Trends

Unit One: Painting Revolution

Step One: Realism: Tracing and drawing from 8x10 photograph

First Portrait: Impressionism

Second Portrait: Expressionism

Third Portrait: Abstraction

Unit Two: Surrealism: The World of Fantasy

The first image (see next page) shows a plastic card sleeve with nine trading cards in it. Each image is a separate card. The theme is "Beauty is in the eye of the beholder."

Images on the following page show three of the individual cards.

Card #6

Card #8
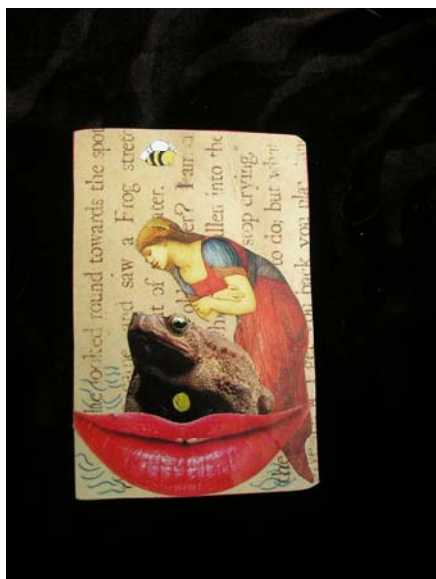
Card #4

Unit Three: Pop Art Assemblage

Capsules: assemblage inside plastic cups

Unit Four: Performance Art with Masks

MAKING AND USING THE MASK

Support for half mask

Covered with a thick layer of plasticene

Features modeled but not too exaggerated, so it will be comfortable on the face

Covered with saran wrap, following contours of modeling

The mask looked too flat, so the support was bent, to follow curve of the face. Check the width, so it will still fit the face, if this is done.

Saran wrap pulls the form into a more rounded shape, and is tied in behind to hold it in place (only if the form needs to be more curved.)

Begin applying bandages, overlapping and smoothing out. Apply several layers, for a strong mask. Double up on the edges and around features.

Exaggerate and build up features using plaster bandage materials, or paper mache. Very exaggerated features such as extra large noses, will require a support under the bandages, such as tin foil.

Paint and add embellishments. This mask has glitter glaze on the eyelids, outlining with markers around the eyes, and hair made of yarn.

The mask comes alive when worn. Work on finding the body posture that fits the character of the mask. Record body poses as a way of finding the best posture.

Performance art allows for the exploration of the character of the mask. Recording the performances with a camera or video provides a record for the students to view later, so they can see their mask in action.

Sample Summative Rubrics (to be adapted as necessary)

Unit One: Sample Summative Rubric

Name_____Class_____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You learned to develop images in a variety of ways. Your portraits are clearly different from each other in style and methods. *(SCO 1.3)*	Your work needed to show more difference between portraits. There needed to be more variety or development in styles and/or methods. More attention is needed to changing and developing the portraits.	Some variety in image development is present. You show some ability to change and develop the theme (the portrait) in different ways. You could look at and analyze more thoroughly some of the differences in styles, and apply that to your art work.	Images are clearly different from each other. You have analyzed the original influences and clearly use those methods to develop your portraits in a variety of ways. Each portrait is unique and clearly shows a different method of development.
Your portraits clearly show a connection to impressionism, expressionism, and abstraction. *(SCO 4.3)*	You need to understand the differences in styles between these three influences. Your art does not show many direct connections to these three styles.	You show some understanding of the qualities in some of these styles. You could show more by developing.	All of your images show a clear connection to the three styles we studied. Each is unique and clearly influenced by one of those styles, in the methods you chose.
You have investigated the personal and human connections to different kinds of paintings, with your participation in discussions, group work and/or writing. *(SCO 4.5)*	You needed to participate in discussions, group work, or writing responses, in order to show you are exploring and understanding why humans make art	You have participated in understanding why humans make art, by responding in discussions, group work, and/or writing. You could continue to develop by. . .	Your responses in discussions, group work and/or writing have been thoughtful and thorough. You demonstrate an involvement in exploring and understanding why humans make art

You have talked or written about the variety of shapes, colours and lines used in the different types of art we have been studying. *(SCO 6.3)*	More thinking or expression of your ideas about the elements of art, is needed. You needed to share your ideas more in group discussions or in writing, or develop your ideas more.	You are beginning to share your ideas about the elements of art, either in writing or in group discussions. You can improve your analysis by. . .	Your analysis of the way images are constructed has been thoughtful and thorough. You show an understanding of how to talk or write about the elements of art, in the styles we have been studying.

Unit Two: Sample Summative Rubric

Name_____Class_____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You carefully planned and thought out your arrangements. You considered some different ideas and used some of the composition ideas taught in class. *(SCO 1.2)*	Your art needs to show more thought in arranging the different elements in each image. Many or most of your images needed more planning, or seem very random.	Some of your cards show evidence of planning and use of the composition ideas taught in class. Some of your cards could use more thought.	Most of your cards demonstrate your ability to plan and do a thoughtful arrangement. You use the elements of composition taught in class, and your cards are carefully composed.
You have used original symbols and explored an idea of your choice that has personal meaning to you. *(SCO 2.1)*	The ideas on the cards needed more connection with the theme you chose. What you intended, in terms of the personal meaning, needs to be more clearly explained or demonstrated.	You have used some symbols and ideas that connect to your theme, on some of the cards. There could be more exploration of the theme you chose.	You have clearly expressed the theme you chose on most of your cards, and have used original symbols to express your ideas in most cases. You have chosen a theme with personal meaning and explored it well.
You demonstrate an understanding of the influence of surrealism, by the use of juxtaposition, scale and/or distortion in your art. Your work has a fantasy element. (*SCO 4.3)*	Very few surreal effects are present. Work needs to show more use of fantasy elements as discussed in class.	Your art shows use of a few surreal elements some of the time. Some of your cards have a fantasy element such as juxtaposition, scale, or distortion.	Many of your cards show the use of a variety of techniques that relate to surrealism, and show the influence of the surrealists. Most cards clearly have a fantasy or surreal atmosphere.
You worked independently to interpret, understand and express the meaning in your own art work and the art of other artists. *(SCO 6.1)*	More work needed to be done on interpreting and expressing the meaning in your own art work and/or the art of other artists. You could improve by	You are able to demonstrate independent work, some of the time, in expressing the meaning in your own art work and that of others.	You demonstrate an ability to interpret the work of others and your own work, most of the time. You work independently to explore the subject matter of your own art and the art of others..

Unit Three: Sample Summative Rubric

Name_____Class_____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You chose themes and content that were related to your experiences with Pop culture, using observation, personal experience and imagination. *(SCO 1.6)*	The themes you chose and/or the content need to be more connected to your experiences with popular culture. Choice of content needed to be considered more carefully.	Themes and content show some relationship to your connection with popular culture. There could have been (comment). . .	Themes and content are clearly related to your personal experiences and observations about popular culture. Your work has been carefully thought out and considered.
You have looked at the role and influence of images from the mass media, and the way popular culture relates to your own life. *(SCO 3.1)*	More reflection was needed on the relationship between popular culture and your own life. More ideas needed to be generated.	Some reflection was done on the relationship between the popular culture and your personal life, but you needed to. . .	You have reflected very well on the relationship between popular culture and your personal life. Many ideas are present in your brainstorming and initial planning.
You acknowledged and respected others opinions and approaches to art, in small group work, class discussions, and in class in general. *(SCO 2.4)*	More respect and acknowledgement of other's approaches to art was needed in the classroom, particularly in. . . .	You respect and acknowledge other's opinions and approaches to art most of the time. You could develop in this area by. . .	You respect and acknowledge others opinions and approaches to art, in small groups, class discussions and in class in general.
You have created art work that shows the influence of Pop art. (*SCO 4.3*)	Your art work needs to be more clearly related to popular culture and show a connection to Pop art styles and/or content.	Your art shows some connection to popular culture and has a connection to Pop Art but you could have. . .	Your art clearly shows a connection to popular culture and reflects the influence of Pop art styles and content.
You have identified the ideas behind your own work, and the work of others. *(SCO 8.2)*	You need to discuss or write about the ideas behind your own work and/or the work of others.	You have done some writing or discussion of the ideas behind your work and/or the work of others, but you need to. . .	You have thoroughly discussed or written about the ideas behind your own work and/or the work of others.

Unit Four: Sample Summative Rubric

Name_____Class_____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You considered the use of facial expressions in masks and how they communicate mood and emotion, in your planning and in your final mask. *(SCO 1.3)*	More thought and/or planning was needed in exploring and using facial expressions in mask making, for communicating mood and emotions	You showed some evidence of planning and creating facial expressions in masks to communicate mood and emotion. You could improve by. . .	You clearly showed thought and planning in the use of facial expressions in mask making. Your masks and drawings communicate mood and/or emotion.
You have worked well with others, in a positive way, discussing and participating in a final mask performance piece. *(SCO 2.6)*	You needed to demonstrate positive interactions with others more often, when working in a group. Try to. . . (comment)	You have interacted with others in a positive way most of the time, when working in a group. However, an area that needs improving is. . .	You have consistently worked in a positive way during group work, discussing and participating in a final mask performance piece.
You have looked at masks, and compared masks from different cultures and times, either in discussions or written responses *(SCO 4.5)*	More participation in looking at and discussing masks, was needed. Comparing masks from different cultures was not completed, either orally or in written form.	Some written response or discussion on masks was completed. You needed to. . .	You have responded to looking at masks, either in written response or orally. You show an ability to think about the differences in masks of different cultures and times.
You have participated in creating a performance piece with masks, using mime, music, or some other area of the arts *(SCO 5.2)*	Participation in a final performance piece was not successfully accomplished.	You participated in the final mask performance piece, but you could have. . .	You participated in the performance piece, using a combination of other art forms, such as mime or music.
You practiced safety with the materials and tools during the mask making unit *(SCO 7.1)*	You needed to be aware of safety concerns when working with others, and practice safety more often.	You were usually aware of safety concerns but needed to. . .	You were aware of safety and practiced safety with materials and tools, consistently.

Unit Five: Sample Summative Rubric

Name_____Class_____

Outcome being evaluated	Has challenges	Is developing	Meets outcome
You observed figures in motion and helped to plan and execute the sculpture with your group. (*SCO 1.6)*	More preliminary observation, planning or helping with the actual creation of the sculpture and installation with your group was needed.	You showed some evidence of preliminary observation, planning, and helping with the creation of the sculpture and installation, but you needed to. . .(comment)	You clearly showed preliminary observation and planning, and helped your group execute the sculpture and installation.
You have worked well with others, in a positive way, discussing and helping to solve the problems of the sculpture and installation, as they arose. (*SCO 2.5)*	You needed to demonstrate positive interactions with others more often, when working in a group to solve the problems of the sculpture and installation.	You have interacted with others in a positive way most of the time, when working on the sculpture and installation. An area needing improving was. . .	You have consistently worked in a positive way during group work, discussing and participating in problem solving for the sculpture and installation process.
You have identified and discussed the source of ideas behind the work that your group did and the work of other groups or artists. (*SCO 8.)*	More participation was needed in discussing the ideas of your group or responding to the work of other groups or artists	You have discussed some of the ideas behind the work your group did, or responded to the work of other groups and artists, but you could. . .	You demonstrate the ability to identify and discuss the ideas behind the work your group did and the work of other groups or artists.
You have analyzed and discussed why certain images were created by artists. (*SCO 8.4)*	More detailed responses that include your own ideas are needed.	You have responded to work created by other artists, and analyzed the images, but you could improve by. . .	You show an ability to analyze and discuss why artists create certain images
You practiced safety with the materials and tools during the sculpture and installation process. (*SCO 7.1)*	You needed to be aware of safety concerns when working with others, and practice safety more often.	You were usually aware of safety concerns during the sculpture and installation, but needed to. . .	You were aware of safety and practiced safety consistently during the sculpture and installation process.

Artist Trading Cards

Frequently Asked Questions

What are artist trading cards?

Artist trading cards are small card sized pieces of art, which are for trade only. Usually the artist's name, date, and title of the work are on the back. Some cards are made in duplicate, in limited and numbered quantities. Artists all over the world make artist trading cards and trade them internationally, as they are easily mailed.

What materials are artist trading cards made from?

You can use any and all materials, usually on a backing that is about the weight of a playing card (called card stock). Artists use collage papers, paints, found materials, and many other materials. You can do an online search for "artist trading cards" to see examples of materials used and the variety possible in creating cards.

What steps do I need to do to make my own trading cards?

Collect interesting materials. This can include, but is not limited to:
- Pictures from magazines and online (remember, cards are small)
- Scrap booking materials, such as borders, labels, words, found in dollar stores
- Stickers
- Found materials such as labels, ticket stubs, sentimental items
- Anything "flat" that will fit in a card sleeve, such as coloured paper, fabric, pieces of jewelry or beads, metal, and so forth

Trace the card template onto card weight paper and cut it out.

Assemble your card, using your materials according to your theme. Glue items securely to the card. Use the right kind of glue for the materials. Glue sticks are for paper, and glue guns are useful for other items.

Label your card with your name, title of card, and the date, on the back.

TRADE your cards with friends and fellow artists (after they are marked)!

How will I be evaluated in this project?

- use of surrealist ideas and style (we will review this in class)
- content, which means your personal ideas and the symbols that express those ideas for the theme you have chosen
- craftsmanship and technique in constructing your cards: Have you used materials thoughtfully and created a visually interesting card with a good layout in the design?

Can I use computer-generated or photocopied images on my cards?

Yes, you may. However, keep in mind that that is only ONE source of materials, and you should have a variety. This is a mixed media project. As well, your work should be original and a combination of ideas that are your OWN.

What materials can I use on my artist trading cards?

You can use any materials readily available to you. The more materials you use, the better! These include the materials you collect as well as drawing materials, paints, special papers, etc. from the art class. You may bring in anything you wish, as long as it will lie flat in the card sleeve.

How long do I have to complete my cards?

Three or four weeks, as class time allows. You may also work at home.

How many cards do I have to do?

A card sleeve holds nine cards. Try to finish at least one sleeve of nine cards. The more cards you do, the more you have to trade with your friends, however! You may also work on cards easily at home. A card sleeve will be provided for you to carry your cards and protect them.

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Visual Arts 7–9:
Appendices

Implementation Draft, September 2010

Appendices

Appendix A: The Elements and Principles of Design

Elements of Design

The elements of design are the visual tools artists use to create certain effects in their artwork. They include

Line   may be two- or three-dimensional and leads the viewer's eye through the work
Colour   has three attributes, hue, intensity, and value and depends upon the source of light
Shape   is two-dimensional and encloses an area; it can be organic or geometric
Form   is three-dimensional and encloses volume
Texture   is the quality of a surface that is tactile
Space   is all around us; artists can create one-, two-, or three-dimensional space in artwork

Principles of Design

The ways in which artists organize the elements of design are called the principles of design. They include

Balance   concerns itself with the arrangement of one or more elements of design: symmetrical or asymmetrical
Movement   refers to the arrangement of parts such as lines, shapes, and colours in a drawing that creates a slow, fast, or meandering flow of the eye through the work
Repetition occurs when one or more elements are repeated again and again in a work
Contrast   juxtaposes differing uses of elements for effect
Emphasis   demonstrates an outstanding or interesting point in a composition

Understanding the Elements of Design

The following charts give further information about the elements of design and suggest activities to help students develop an understanding of them. These activities can be incorporated into many aspects of the visual arts curriculum.

Line
Characteristics and Qualities
- There are many kinds of lines – thick, thin, straight, curved, long, short, solid, broken, vertical, horizontal, diagonal, light, dark, soft, sharp, jagged, and smooth.
- Lines can be used to create shapes.
- Repeated lines can make a pattern (e.g., stripes, plaids, radiations, zig-zags).
- When one shape touches another shape, a line is created.
- Lines can suggest direction.
- A line can suggest movement or show the path of movement.
- Lines can be arranged to show texture.
- Lines can be repeated many times to make a dark area or to show a shadow.
- A line can lead the eye through a picture.
- A contour line shows the edge of an object.
- A line can show the form (volume) of an object

Related Activities
- Have students make lines in space with their bodies (e.g., straight, curved, zig-zagged, wavy, long, short).
- Draw lines in the air.
- Create lines to different kinds of accompanying music.
- Draw lines made by different objects (e.g., a bird flying, a bus on a highway, a worm's path, a fish swimming).
- Make lines in a sandbox or on the playground with sticks.
- Draw as many different kinds of lines as possible. Use the natural and built environment around you.
- Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, chalk, finger paint).
- Use coloured or bendable wire to create line pictures or sculptures.
- Examine the use of line in artwork, including early pictographs or Mi'kmaq symbols.

Shape/Form
Characteristics and Qualities
- Shapes (e.g., drawing, painting) have two dimensions. Forms (e.g., sculpture, a person) have three dimensions.
- There are many kinds of shapes and forms (e.g., circles, spheres, squares, cubes; triangles, cones).
- Shapes may be open or closed.
- Shapes vary in size.
- Shapes can be repeated at regular intervals to create a pattern.
- Families of shapes contain shapes that are similar.
- Shapes can be created inside other shapes.
- Shapes can be geometric or organic.
- Shapes can sometimes act as symbols.
- Shapes can be positive or negative.
- The size relationship of one shape or form to another shape or form is called proportion.
- Light helps us see the form (volume) of an object.
- Spaces exist between and around shapes and forms.
- Shapes and forms may be large, small, irregular, geometric, organic, representative, or abstract.

Related Activities (Shape)
- Encourage students to use basic geometric shapes by using games, shape sorters, displays, etc.
- Look for and list various shapes in the environment.
- Cut shapes out of magazine pictures.
- Make collages (a circle collage, for example, using images of circular objects from magazines, photographs, etc.).
- Create monsters or imaginary animals using shapes (e.g., a triangle monster from triangular shapes of construction or scrap paper).
- Make silhouette shapes by holding objects in front of the slide projector beam.
- Create large "shape mobiles" to suspend from the ceiling.
- Examine the use of shape/form in artwork.

Related Activities (Form)
- Find examples of forms in the environment. A globe of the world is a sphere; a tree trunk is a cylinder, for example.
- Have students look at forms from more than one angle. Have them identify large forms – the school for example.
- Explore the space around a form.
- Create forms from blocks, Lego, milk cartons, cardboard boxes, etc.
- Turns forms (3-D) into shapes (2-D) by making silhouettes in front of a projector.
- Have students work in pairs or small groups to create forms using their bodies.

Colour
Characteristics and Qualities
- The primary colours are red, yellow, and blue.
- If two primary colours are mixed together, a secondary colour results. The secondary colours are orange, green, and purple.
- Blacks, whites, greys, and browns are referred to as neutrals.
- Colours can be light or dark.
- If white is added to a colour, it becomes lighter. A colour with white added is called a tint.
- If black is added to a colour, it becomes darker. A colour with black added is called a shade.
- Colour families (analogous colours) are made up of colours that are similar.
- Colours can be warm or cool (e.g., red is warm, blue is cool). It can refer to temperature or emotion.
- Colours are sometimes considered symbolic (e.g., purple for royalty).
- Light shows us the colour of objects.
- Colours can be bright or dull.
- Colours can be strong or weak. Intensity refers to the purity or strength of a colour.
- When only one colour and its tints and shades are used in a composition, the composition is called a monochrome.
- Colours may be opaque or transparent.
- Colours opposite each other on the colour wheel are called complementary colours.
- By their placement, colours can be used to create space (distance) in a drawing or painting.

Related Activities
- Encourage students to learn colours through games, displays, "colour days," etc.
- Examine the rainbow. Look through a prism. Hang prisms in the window to make rainbows in the classroom.
- Add dabs of black and white to colours to see what happens.
- Put as many colours as possible on a piece of paper (use paint or cut out samples from magazine pictures).
- Compare different shades of the same colour.
- Introduce primary colours. Have students see what happens when they combine two primary colours.
- Have students make a very basic colour wheel (with paint, magazines, found objects, foods, etc.).
- Examine the use of colour in art work (warm, cool, analogous, etc.)

Texture

Characteristics and Qualities
- There are many kinds of textures, e.g., rough, smooth, slippery, fuzzy, spiky, spongy. wooly, furry, pebbly.
- Textures can be felt and seen.
- Some textures are very regular and even; others are irregular and uneven.
- Textures can be used to draw attention to something.
- If the texture of an object is obvious, the object is probably very close.
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- Texture can make images seem more real.

Related Activities
- Have students take a texture walk in the environment noting different kinds of surfaces they have felt.
- Have each student make a "texture bag or sock" at home and bring it to school. Place a textured object in the bag and pass it around. Have students describe the objects they feel without looking at them.
- Create textures by doing rubbings (holding paper over a textured surface and having students rub across the paper with crayon, the side of a soft lead pencil, or a graphite stick) using everyday textured objects collected by students. Have them then choose their favourite rubbing and develop an artwork from it (drawing, collage, etc.).
- Imprint textures from real objects onto three-dimensional materials such as clay, Plasticine, or playdough.
- Examine artists' use of texture in their artwork.
- Have students create large "texture collages" for tactile experiences.

Appendix B: The Creative Process

Knowledge of the creative process is at the heart of planning lesson sequences. This process focuses on the expression of ideas and has meaning beyond the final product. It is the means by which students learn. Though there are many times when a teacher wants students to practice a skill or technique, whenever students apply knowledge, use techniques, express ideas, or solve design problems, they should engage in creative problem solving. The following is a graphic representation of the creative process in visual arts. Teachers should encourage students to include each stage of this process in their art making.

The Creative Process of Visual Arts

The Initial Idea or Experience
from song, story, play, or personal feelings

Looking
inquiry, investigating, research

Reflection
developing or modifying the original idea

Making Art: The Process
making choices

Principles of Design

Art Forms

Elements of Design

Principles of Design	Art Forms	Elements of Design
Balance Contrast Movement Emphasis Repetition Harmony/Unity	**Collage:** magazine, tissue, construction paper, fabric **Painting:** tempera, water colour, mixed media, acrylic **Drawing:** pencil, crayon, coloured pencil, pastel, computer **Sculpture:** clay, papier mâché, Plasticine **Textiles:** hangings, weaving, appliqué **Printmaking:** lino, wood, Styrofoam	Texture Line Shape Colour Space Form Value

Embodiment of the Idea
creating the work

Looking at the Work Itself
responding critically and emotionally

Looking Back at the Process
reflection in tranquility

The Creative Art Experience
different every time

Appendix C: Viewing Art

Visual images figure largely in the art experience, and teachers can enhance students' understandings by guiding them on a journey through the viewing process. The process involves questions that take students beyond the initial look and re-act stage. It invites them to respond with critical awareness to art. It helps them to understand the language of visual arts and therefore to appreciate and value art more fully.

Looking at and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending upon her/his own life experiences. An inclusive, comfortable atmosphere must be established as students view artworks. Risk taking should be celebrated in the expression of ideas. It is also important that students be exposed to as wide a range of artworks over time and culture as possible so that they come to understand this unique expression of culture.

Students will respond in different ways to artwork. Some students will respond emotionally to a piece, "That makes me feel sad." Some may associate a scene in a painting with a place they know. Others may look at a modern sculptural piece and respond with "That is so weird!" Others may simply describe what they see. Each response is valid and deserves respect, but the quality and depth of questioning and conversation that follow an initial reaction determine the level of critical thinking developed.

The following four-step procedure will assist teachers and students in generating a flow of ideas in viewing art. It is by no means an exhaustive list of questions. In any democratic conversation, the participants lend ownership to the process, and many wonderful and unpredictable thoughts may emerge.

1. **Initial Response**
    - What do you think of this picture, sculpture, painting, film?
2. **Description**
    - Describe, in detail, everything you see in front of you.
    - Name colours, shapes, patterns, lines, textures, objects, composition, scale, etc.
    - What materials and tools did the artist use?
3. **Interpretation**
    - What might this work mean to the person who made or presented it?
    - What does this art work tell me about the artist's life?
    - What might the artist be trying to express?
    - Does this work tell a story?
    - What is the mood? feeling? emotion?

4. **Personalization**
    - What does this work mean to you?
    - How does it make you feel?
    - Why do you think this work might be important?
    - What senses does it evoke?
    - How might I have made a work about this subject, idea, concept?
    - What kind of work might I make in response to this piece?
    - What do I think of this work now?

Questions requiring more elaborate responses from students during the viewing of art can lend depth to understanding and appreciation and allow for exciting critical conversation.

Printing Alternatives/Presentation

In order to view student work, it will take time to organize the presentation. Printed work will require time. If there is a printing place close by, then it might be cheaper and easier to take the files to a commercial establishment and drop the files and have them printed. Usually a colour print is five cents or less at a copy center. Make a CD of the files to be printed and drop it off like developing photos. The critique can take place after another lesson has been started. Choose the time carefully to give the students a break from their work.

Appendix D: The Art Classroom

The junior high visual arts curriculum requires a combination of art-making and viewing space, with adequate opportunity for both individual and group learning and easy access to equipment and materials, including computer technology. The art room must be safe for students and teachers in terms of air quality, and there must be adequate and effective lighting for art making.

Within this context the following chart outlines considerations for the safety and effectiveness of the art room itself. These suggestions are intended to provide flexibility for a range of situations, while at the same time outlining parameters for safe and unsafe facilities.

Minimum Requirements	Desirable Additions	Unsafe Facilities
• 1200 sq. ft. (110 m^2) to allow easy flow and access • well-lit area with both natural and fluorescent lighting • adequate ventilation • large art-making tables • space and furniture for "classroom work" • over-size sink for cleaning • secure storage space • shelves wide enough for art materials • computer stations • wall display area • multiple electrical outlets	• heavy-duty working table • LCD projector and projection screen • display area for three-dimensional work • ventilation for kiln work • close proximity to other arts classrooms and computer labs • overhead projector attached to the LCD projector • digital camera	• inadequate ventilation • space for materials storage that cannot be secured • inadequate space for students to move safely around furniture and equipment

Setting Up the Classroom

There are practical ways in which teachers and their students can effectively organize the classroom environment so that it invites and promotes visual arts learning. They include the following:
   • development of constantly changing displays of students' work, matted/mounted with explanations of the process and students' artist statements; perhaps the establishment of a classroom art gallery organized by the students
   • regular viewing of artwork across time and culture
   • development of games that encourage visual problem solving and building of art vocabulary
   • collection of books, magazines, art calendars, postcards, newspaper clippings, and posters for a library corner
   • flexible seating and working arrangements
   • knowledge and use of safe, approved art materials and establishment and maintenance of safety rules, particularly with materials and tools that may be unsafe if used inappropriately

- development of a workstation or art cart within the classroom, well equipped with art supplies and recyclables for ongoing individual or small-group art making
- invitations to parents and others to assist in planning, art making, setting up of displays, and building easels or shelving
- access to Internet and appropriate software where possible

Basic classroom art supplies

- cartridge paper (individual sheets or large roll)
- large roll of brown paper
- large and small construction paper (all colours)
- tissue paper (all colours)
- tempo discs or bottles of tempera paint (all colours, several white for mixing)
- graphite sticks for rubbings
- felt-tip markers, crayons, pencil crayons, oil pastels
- masking tape, transparent tape
- stapler and staples
- white glue (large container) and several small bottles
- class set of large, some small, paint brushes
- sponge brushes and soft bristle brushes from local hardware stores
- printing ink (optional at elementary level)
- hole punch
- scissors (class set)
- glue guns and glue sticks (for use with supervision)
- hacksaw blades (with heavy tape wound around one end to form a handle) for cutting cardboard and sculpting (for use with supervision)

Recyclables and collectables

The following is a list of possible materials for classroom art making. Teachers should be aware of possible allergies to the following products prior to collection for classroom purposes.

- boxes and cartons of all sizes
- Styrofoam pieces
- wood scraps
- washed milk containers
- plastic containers
- paper scraps
- coloured or plain wire
- beads and buttons
- yarn and thread
- plastic cutlery
- paper plates
- fabric pieces
- zippers
- canvas
- floor tiling
- carpet ends
- mats from framing stores
- old frames

- wrapping paper
- art postcards
- corrugated cardboard
- cotton batting
- leather scraps
- old crayons and candles
- magazines
- comics
- newspapers
- catalogues
- calendars
- shells
- rings
- photographs
- rubber stamps
- pebbles
- driftwood pieces
- dried flower

Access to "give-away" art supplies

Although schools have the first responsibility for providing basic art supplies, many local companies and business are willing to donate items useful for art making. They include

- building supply stores (wood scraps, tiles, plyboard)
- carpet stores (carpet ends, large tubes)
- printing and sign-making companies (all kinds, colours, and sizes of paper)
- framers (old or irregular mats and frames)
- photography stores (film tubes, old celluloid strips)
- paint stores (stir sticks, delisted supplies)
- fabric stores (end pieces, threads, old zippers, buttons, beads)
- data processing or computer services for paper
- appliance stores (large boxes, Styrofoam for building and display)
- graphic designers

It is very important to recognize the generosity of these suppliers. Besides the usual thank-you letters, include some photographs of students making art or the works students have created using the company's materials and send them along.

Care must be taken to check student allergies before using any of these materials.

Storage of art supplies

Art supplies and artwork require storage space that is organized and accessible. The following suggestions may be helpful for classroom storage.

- Where cupboard space is not available, it is possible to create room with stacked concrete breeze blocks and plyboard.
- Stackable storage drawers and bins are useful for storing materials and student work.
- If possible, pulleys and small platforms can keep materials out of harm's way.

Using, preserving, and storing paint materials

The following is a list of practical suggestions for working with painting materials.

- Allow children to paint on discarded window blinds or newspaper in stations on the classroom floor.
- Keep two buckets of water handy, one to store clean water and another for the discarded water.
- Milk cartons can be placed sideways and cut in half for holding and storing wet sponges.
- Tempo (paint) discs can be stored in washed tuna cans, with water being added as needed.
- Liquid paints can be stored in cleaned small plastic containers with lids that have holes cut in the top to accommodate brushes. Baby food bottles are efficient as well.
- Plastic ice cube trays can hold several colours at once and can be stacked and kept in paper bags between use.
- Brushes should be kept in corresponding paint jars to avoid contamination of colours.
- Brushes and paints can be kept between uses in plastic layered carry-all toolboxes that can be purchased at local hardware stores.
- Brushes should always be allowed to dry on their sides to avoid damage to the bristles.
- Add a paint brush to students' supply list for the fall.

Appendix E: Planning Charts

Visual Arts Planning Sheet

A planning sheet such as the one below might be adapted for use for a variety of visual arts projects/learning units.

Theme, Topic, or Unifying Idea		
Outcomes: Creating/Making	Understanding/Connecting	Perceiving/Responding
Essential Graduation Learnings		
Media, Techniques, Concepts		
Activities/Projected Time	Resources	Assessment Techniques
Adaptations for Individual Needs		

Planning Chart

	Grade 7	Grade 8	Grade 9
Essential Questions or Focus			
Essential Terms and Vocabulary			
Content			
Skills			

Planning Chart *continued*

	Grade 7	Grade 8	Grade 9
Assessment			
Learning Experiences			
Notes for Differentiation			
Resources			

Learning/Assessment Activities Planner

Teachers are encouraged to use charts such as these to assist in planning a range of learning/assessment activities. Assessment emphasis should be on formative (assessing for), moreso than on summative (assessing of). Note that activities and experiences outlined in the modules include opportunities for both learning *and* assessment.

Creating, Making and Presenting										
Outcomes	1.1	1.2	1.3	1.4	1.5	2.1	2.2	2.3	2.4	2.5
Learning/Assessment Activities(Formative)										
1.										
2.										
3.										
4.										
5.										
6.										
Learning/Assessment Activities(Summative)										
7.										
8.										

Understanding Contexts													
Outcomes	3.1	3.2	3.3	3.4	3.5	4.1	4.2	4.3	4.4	5.1	5.2	5.3	5.4
Learning/Assessment Activities(Formative)													
1.													
2.													
3.													
4.													
5.													
6.													
Learning/Assessment Activities(Summative)													
7.													
8.													

Perceiving and Responding											
Outcomes	6.1	6.2	6.3	6.4	7.1	7.2	7.3	7.4	8.1	8.2	8.3
Learning/Assessment Activities(Formative)											
1.											
2.											
3.											
4.											
5.											
6.											
Learning/Assessment Activities(Summative)											
7.											
8.											

Appendix F: Sketchbooks

Students are required to keep sketchbooks in each of the modules. Sketchbooks can serve different purposes, depending on the unit and materials. Some ways to use sketchbooks in the art program include:

- exploring new materials and notes on techniques
- doing rough drafts, thumbnail sketches and preliminary work
- brainstorming of ideas, either visually or in written form
- completing drawing assignments that enrich the curriculum and provide opportunities to demonstrate knowledge of materials techniques
- reflecting on their own work, and the work of others
- collecting images for reference or inspiration
- focusing student attention at start of class and switching into right brain mode
- providing personal expressive space outside of art class

Purpose

Artists use sketchbooks for a number of purposes, but the primary ones are to explore, plan and do work that often is less complex than a finished piece might be. Sketchbooks are ideal places to encourage students to take risks, explore materials, and apply what they have learned. Some finished drawings may be present as well as specific assignments. However, students need to be able to make mistakes, explore and move on.

Students can also use sketchbooks for point form notes, personal reflections, and any other records of learning, such as art vocabulary or ideas discussed in class. Some choice as to the content in the sketchbook is desirable. Similar to a journal, a sketchbook is a personal place to express oneself and explore. Students can learn that keeping a sketchbook can be a pleasurable life-long experience – one that extends beyond the school years.

Regardless of talent or ability, the pleasures of drawing for oneself can be experienced first in the art room, if students are given positive support and encouragement. Similar to the ways in which reading for pleasure is encouraged, drawing for pleasure can be fostered as a goal in the art room.

Use in the Art Room

Sketchbooks may be used at the beginning of each class, thus creating a quiet time of settling in to art making and reconnecting with a personal space. This focusing activity will be supported by easy access to materials in an independent fashion. Materials can be placed in baskets on students' tables, or stored in areas that permit easy independent access. This short period of sketchbook time at the beginning of the art class opens the minds of the students to the art making process and allows them to reconnect with their own work.

If sketchbooks are used as an opening focusing activity, the minimum time should be about 20 minutes. Flexibility in sketchbook time allows the teacher to observe the level of engagement. If students are very engaged with the work, time can be extended as time permits. Sketchbooks can also be used as a closing activity, or when other work is completed.

Students need to develop their own particular style and approach. Some students will work slowly and carefully, and may need to take their sketchbooks home. Other students work very quickly and have a loose drawing style. Both methods of working are desirable.

All students can be encouraged to develop drawings with thought and to extend the ideas in their work, regardless of their style. This is not the same as trying to change a student's style of drawing. Drawing styles are as individual as handwriting.

Reflection and Self-critiquing

Students should learn to reflect on their own work, rather than looking for approval from the instructor. Prompt questions can facilitate students looking for their strengths.

Questions to ask:

- What is your favourite part of the drawing?
- What is working well for you here?
- What would you do differently, if you were to do the drawing again?
- Do you have any questions?

[ASSESSMENT ICON]
Quiet sketchbook time is an ideal opportunity for formative assessment. Walking around the room, observe the students. Look for

- confidence in working with the materials
- willingness to explore and extend techniques
- ability to generate ideas
- signs of frustration: sighing, erasing repeatedly, ripping out pages (a behavior which should be discouraged) signaling too much self-criticism
- very little drawing, or blank pages signaling lack of confidence or censoring of ideas as being inadequate.

If students are exhibiting confident and exploratory behaviours, comment on the actions, vs. the product. For example: "I see you have gone ahead and tried some new techniques here. Which of these do you like best?"

If students are exhibiting a tendency to self criticism, speak to them quietly about not comparing themselves with others, and that the key thing in art is to discover and develop their own points of growth, artistically. The point is not to be a photo-copier, but to develop their own style and joy in drawing, even if they are drawing stick figures.

[ASSESSMENT ICON]
Students will sometimes ask "Do you like my drawing?"Students need to learn to critique their own work. Some responses to that question may include

- Asking the student: "Do you like your drawing?" or "What is your favourite part?"
- Saying "I'm pleased to see you focusing so well on expressing yourself and your ideas in your sketchbook. Tell me about your drawing."
- Asking them "What do you recall about how to (blend chalk, do highlights, shade, etc)", and then correct as needed.
- Commenting on a specific part: "The shading in the upper corner of the face is very well done, because it adds good contrast to the portrait."
- Asking "What are the challenges for you in this drawing? Where do you think you are learning the most?"

When giving feedback, it should be specific, and should follow the student's lead. There are so many things that can be critiqued in the drawing of a beginner, that a litany of all the things that are "wrong" with the drawing will not be helpful. An overly critical response is harmful. Exploration and confidence are to be encouraged.

Similar to the approach that is used in teaching writing, teaching drawing needs to focus on self assessment, what the student is doing well, and one or two suggestions for improvement of technique. Critiquing work should be based on an understanding of the student's original intent, as determined through discussion.

Students who lack self-confidence will sometimes want to scribble over or destroy their work. Encourage students to not do this. They can write at the bottom of the page, explaining that they do not like the drawing, explain why, and move on. Explain to students that work that has been destroyed has no future. Even drawings that they deem "failures" can be "successes" in terms of demonstrating meeting the outcomes. The process is as important as the product.

[ASSESSMENT ICON]
Very self-critical students (and this can include the gifted as well as the challenged student) can often express dissatisfaction with the entire drawing. Then it is helpful to cover the drawing with a piece of white paper, and slowly slide it down over the drawing, asking them to respond to each part.

For example, in a landscape, as you slide the paper down, ask *"What about the sky? Is the sky okay?"* Then *"Now the trees; is there anything that bothers you there?"* Isolating parts of the drawing, allows the student to focus on each part and begin to see that some parts are in fact okay, while others are problematic.

If, after discussion and analysis, a student is displeased with the drawing and it cannot be rescued, the solution may be to start over. Discussions about dissatisfaction are important teaching moments, however, and will help the student see how they are thinking about their work. The "gremlin" drawing (done in the second unit) is a useful one for developing awareness of the inner critical voice.

Content

Students respond well to choice in art making. There needs to be a balance between choice and presenting opportunities for growth. Some variety needs to be encouraged, and the expansion of ideas needs to be fostered.

As new materials are introduced in the unit, students can use their sketchbooks to explore and experiment with the materials, knowing that the only requirement at that time is exploration. The final "success" of an exploratory drawing will not be evaluated. Part of the sketchbook evaluation might include considerations such as" did the student participate in exploring the materials thoroughly?" Opportunities to apply the resulting understanding of techniques can then be given.

Following exploration, students can undertake specific drawing assignments. This can be facilitated by providing a list of sketchbook ideas. The list can be flexible and added to by the students.

Original thinking and ideas need to be supported. For example, there might be a discussion about all the places the sun can be in a picture, other than the upper right or left hand corner! These discussions can take place in class, as a group, particularly around the concept of "what makes a good drawing." Students may have very limited ideas about drawing styles, and therefore discussions and viewing of artwork by well known artists is very important.

Adolescents have an interest in learning to draw realistically and well. Having books or visual references including access to image searches on the computer, will facilitate that interest. Students with high frustration levels with their drawing and a tendency to destroy work can get over that initial impulse by being allowed to trace an outline from books, and then adding their own details.

If students need such an adaptation in order to be successful, encourage them to then add personal details that they are able to draw. Freehand drawing should be supported as being the most desirable, but in some situations, allowing a student to get an initial outline will make the difference between a feeling of success and failure. Gradually, as the student gains confidence and adds more of their own details to the drawing, they will come to rely less on traced outlines.

Discussion and observation of different drawing styles (look at examples from a range of artists) will lead students to the conclusion that there are many ways to draw. Photo-realism is not the only successful type of drawing! Encouraging students to loosen up and develop their own style is another solution for the student who lacks confidence.

In the same way that differences in reading level are supported in the classroom, differences in drawing levels need to be supported. Anger and frustration, or apathy, are usually a result of feelings of inadequacy and failure. Those are signals that additional support or adaptations given above are needed in order for the student to feel successful.

Sketchbook Assignments

Students can be assigned a limited number of finished drawings to be completed, in addition to the experimental work and notes they will be doing in their sketchbook.

Communicate to the students that these assignments should represent their best efforts, and demonstrate the skills they are learning in class. It is desirable for students to have a copy of the sketchbook evaluation form placed in their sketchbook along with the reflection questions.

A handout can be created, listing assignment possibilities, and the criteria that will be used for evaluation.

 Some suggestions for assignments include

- Design a robot to do your homework, housework, or some specific task of your choice. Show details of how it will complete the jobs in your design.
- Draw a realistic landscape from observation.
- Draw a favourite toy or stuffed animal from observation (observation means looking at it directly). Add details of texture, patterns, designs on the toy.
- Do a self portrait, either realistic or imaginary.
- Create a drawing that uses several ideas from a dream.
- Do an action drawing of a sport or activity that shows figures in action.

- Create a drawing of your favourite animal (in any style, realistic or otherwise).
- Create an abstract drawing ("abstract" means the use of colours and shapes only).
- Draw something from nature, from either a picture or observation.
- Do two drawings of the front door of your house, one from memory, and one from observation. Do only the door, steps, and what is around the steps. Include small details such as designs on the door, shape of the handrail, and so forth.
- Draw a picture that expresses an emotion, such as angry, sad, mad, happy, nervous, or excited. How original can you be in expressing your ideas?
- Create yourself as a superhero or villain.
- Draw your inner critic as some kind of creature; this is the inner voice that tells you that your art work is no good. Is this creature evil looking? Cute? Imagine that the inner critic has a shape and expression, and give it form.
- Sketch a pet you own, or would like to own, from observation. (Hint: this is easiest when the pet is sleeping!)
- Design your own cartoon characters, perhaps a family or group of friends that hang around together.
- Design the newest and latest fashions for one of the following: a fancy dress, a t-shirt, a running shoe, or some other outfit of your choice.
- Design a new model of car, truck, or some other high-tech mode of transportation.
- Create a fantasy animal that has never before existed. (Someone invented unicorns, after all. What new creature might you invent?)
- Using fancy lettering, do your name or some phrase of importance to you (for example "Just Do It").

As well, students can have a number of "free choice" finished drawings. These drawing should also have the same criteria as the assignments. Recommend to students that their finished drawings take up most of a page in their sketchbooks, otherwise, drawings can be very small and not allow for much detail or development.

[ASSESSMENT ICON]
After completion of each drawing, students should write a brief reflection on the back of the page. Students could reflect on how well they liked their drawing, or what they liked best about it. They may also comment on what they did particularly well, and what they would do differently if they were to do it again. The materials they used could also be commented upon.

Teachers may consider developing a form similar to the following example. Coloured paper slips can be distributed to students and glued on the back of their drawings, which will help the teacher to locate reflections in students' sketchbooks. This will also help students to focus on the content of their reflection. These forms may be adapted for varying assessment purposes.

All student reflection forms should relate to the material taught and the outcomes that have been discussed with the students. Consider

- variety of materials
- vocabulary covered in class
- feedback from teacher and/or peers
- opportunity for student reflection

The inclusion of materials and techniques provides an opportunity to reinforce concepts in the reflection stage. Often students will ask "What is blending, again?" or "Is this shading?" Students are motivated to recheck their comprehension, because they want to be articulate about their drawings.

Student Name:		Class:	
Sketchbook assignment title:			
Materials and techniques used:			
Comment on what you did well, and what you would change, in this drawing:			
Date:		Materials (circle those used)	Techniques (circle those used)
What is your personal connection to this drawing? Why did you draw it?		Pencil Coloured pencil Oil pastel Chalk pastel Other (list)	Blending Shading Texturing Layering Other (describe)
Comments by peers or teacher:		Suggestions:	Suggestions:

Appendix G: Assessment Resources

Critical Discussions

Assessment can take form in a number of ways. The important focus of any assessment is to provide critical discussion around student work. Assessment *for* learning (formative) is an ongoing process as the work is being created. This will provide the student with opportunities to reflect on the processes being used and give a chance to think of other possibilities for the presentation and creation of work. Students should be given the opportunity to change their work or correct mistakes before the final evaluation process. The final assessment process – assessment *of* learning – is summative.

When working in a creative environment, it is important to have individual discussions with the students as they work. As each student will be pursuing her/his own ideas, each work will require different conversations around the principles of art and the elements of design.
When looking at a work of art, students might be asked:

Describe it

- What kinds of things do you see in this painting? What else do you see?
- What words would you use to describe this painting? What other words might we use?
- How would you describe the lines in this picture? The shapes? The colors? What does this painting show?
- Look at this painting for a moment. What observations can you make about it?
- How would you describe this painting to a person who could not see it?
- How would you describe the people in this picture? Are they like you or different?
- How would you describe (the place depicted in) this painting?

Relate it

- What does this painting remind you of?
- What things do you recognize in this painting? What things seem new to you?
- How is this painting like the one we just saw? What are some important differences?
- What do these two paintings have in common?
- How is this picture different from real life?
- What interests you most about this work of art?

Analyze it

- Which objects seems closer to you? Further away?
- What can you tell me about the colours in this painting?
- What colour is used the most in this painting?
- What makes this painting look crowded?
- What can you tell me about the person in this painting?
- What can you tell me about how this person lived? How did you arrive at that idea?
- What do you think is the most important part of this picture?
- How do you think the artist made this work?
- What questions would you ask the artist about this work, if s/he were here?

Interpret it

- What title would you give to this painting? What made you decide on that title?
- What other titles could we give it?
- What do you think is happening in this painting? What else could be happening?
- What sounds would this painting make (if it could)?
- What do you think is going on in this picture? How did you arrive at that idea?
- What do you think this painting is about? How did you come up that idea?
- Pretend you are inside this painting. What does it feel like?
- What do you think this (object) was used for? How did you arrive at that idea?
- Why do you suppose the artist made this painting? What makes you think that?
- What do you think it would be like to live in this painting? What makes you think that?

Evaluate it

- What do you think is good about this painting? What is not so good?
- Do you think the person who painted this do a good or bad job? What makes you think so?
- Why do you think other people should see this work of art?
- What do you think other people would say about this work? Why do you think that?
- What grade would you give the artist for this work? How did you arrive at that grade?
- What would you do with this work if you owned it?
- What do you think is worth remembering about this painting?

Class discussions are a valuable way of discussing and sharing student work. It allows students to become familiar with the language of art and comfortable with its use. Written critiques are also valuable for student feedback.

Sticky-Note Assessment

Using prompt questions such as can be found in *Critical Discussions* at the beginning of this appendix have students use sticky-notes and write what they like and feel is a strong point about their classmates' artwork they are viewing. As a rule each artwork must have at least three positive critiques.

Have students collect their own work and place the attached sticky notes in their sketchbooks. Ask each student to write a sentence or two about what they liked the most about the comments. Have students pass in their sketchbooks so teachers may contribute to the written discussion.

Art Response Form

Name: _____ Class: _____

Name of artist:	
Title of art work:	Date of work:
Describe the key elements in this art work	What do you think this work is about?
What is your opinion of this art work, and why?	

Sketchbook Evaluation

Name_____Class_____

Program expectations and outcomes addressed	Not Yet Met	Developing	Met	Comments
Student has explored a variety of art materials and techniques, as demonstrated in class (see list) (CM1.2)				
A variety of ideas from experience, observation and/or imagination have been expressed (CM1.2)				
Student demonstrates an understanding of the use of space and composition in the full page sketches and in cover/title page.(CM2.2)				
Sketchbook contains reflections on the art viewed in class, and/or student has participated thoughtfully in discussions on art (UC4.1, UC4.4)				
Assignments are completed using personal, social, cultural and/or physical environments as a basis for the drawings (UC5.2)				
Student demonstrates the ability to reflect on their work and has completed oral or written reflections (PR6.4)				
Proper and safe use of art materials and tools has been demonstrated throughout most of the sketchbook unit. (PR7.1)				

Exit Cards

Use quick and effective strategies such as an exit card to check for understanding and help students to reinforce key concepts from the lesson. Allow this feedback to inform your next lesson if you notice any misinterpretations or missing concepts.

EXIT CARD

1.

2.

(Pass in as you leave the class)

EXIT CARD

1.

2.

(Pass in as you leave the class)