Visual Arts 9:
Nature and the Built Environment

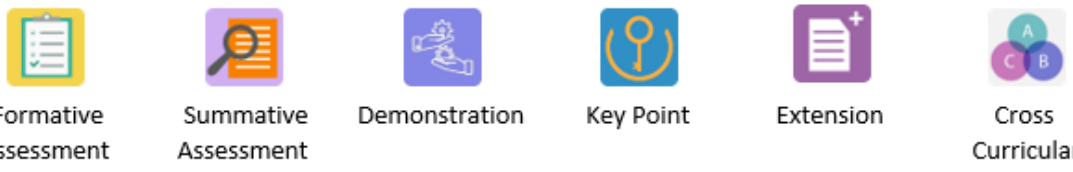
Contents

Nature and the Built Environment

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 timelines to meet the needs of their students.

To be effective in teaching this module, it is important to use the material contained in *Visual Arts 7–9: Curriculum Framework*. Therefore, it is recommended that this be frequently referenced to support the suggestions for teaching, learning, and assessment in this module.

Icons Used 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 teamwork 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.

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 workspaces. 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

Teaching, Learning, and Assessment Process

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: circle makers, 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

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. One idea is to take six pieces of cartridge paper and lay 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.

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 Appendices.

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.

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.

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.

See Appendices 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.

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 Appendices 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.

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

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….?

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.

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.

Appendices 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 to display 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.

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? Co-construct with students, 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)?

Appendices 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.

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 artwork

Teaching, Learning, Assessment Process

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 artmaking.

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

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.

Part B: Building a Landscape

See Appendices 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.

See Appendices 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).

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 Appendices
- 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 Appendices: 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.

See Appendices 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?

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 tabletops
- 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

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 Appendices).

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.

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 Appendices 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.

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?

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

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? To whom would it appeal? 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.

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.

Articulate the way the students will be evaluated in this activity. A rubric can be co-constructed with students 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.

Tips for Teaching Success

- 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.

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 inukshuks
- 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: INUKSHUKS

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 inukshuks 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, 'inukshuk' 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. Inukshuks 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 inukshuks using several selected rocks. Then have them disassemble their inukshuks 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 inukshuks. 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.

Are students able to answer questions regarding the reasons why inukshuks 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)?

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 on 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.

Teaching, Learning, and Assessment Process

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, Asian, 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.

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. Co-construct 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?

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 highlight 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 Appendices for more appropriate visuals

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).

See Appendices 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 Appendices 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 progress. 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.

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)

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 fieldtrip. 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.

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

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 display 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

Teaching, Learning, and Assessment Process

LESSON 1: MAPPING PUBLIC SPACES (1 HOUR)

Introduction

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

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 spend time together? 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.

See Appendices 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.

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 of 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.

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, adjusting 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 topcoat 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.

Once a project outline has been formed, involve students in co-constructing 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 Appendices 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.

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.

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 Appendices 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 Appendices) and map if needed

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 create 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 Appendices 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).

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

Display 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*.

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.

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.

Appendices

Unit 1: Lesson 1

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

‘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
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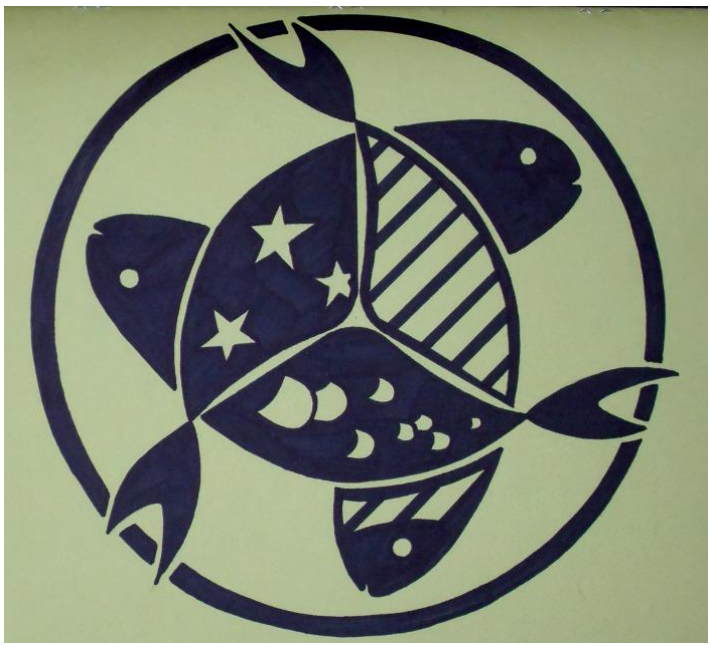
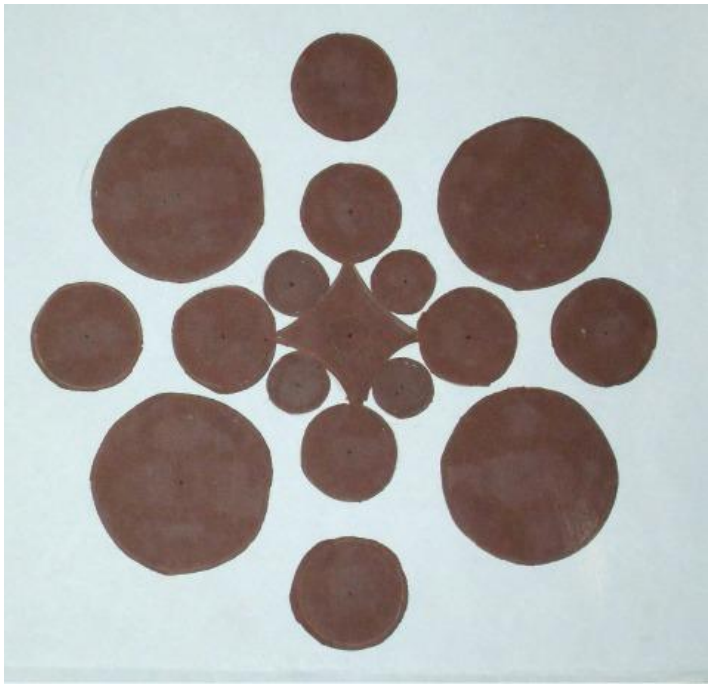
/3	/3	/3

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 highlight 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 highlight 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
	To highlight the beauty of nature	
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	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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	To show how people have changed the landscape	
	To highlight the beauty of a river	
	Your idea: print it here	

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

CONCEPT DRAWING SAMPLE

Amelia Rowe, Yarmouth Junior High School, 2010, ink and watercolor

WORDLE SAMPLE

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

SPECIAL PLACES PROJECT SAMPLES

Regan White, Yarmouth Junior High School, 2010, mixed media

Natasha Thibodeau, Yarmouth Junior High School, 2010, mixed media

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

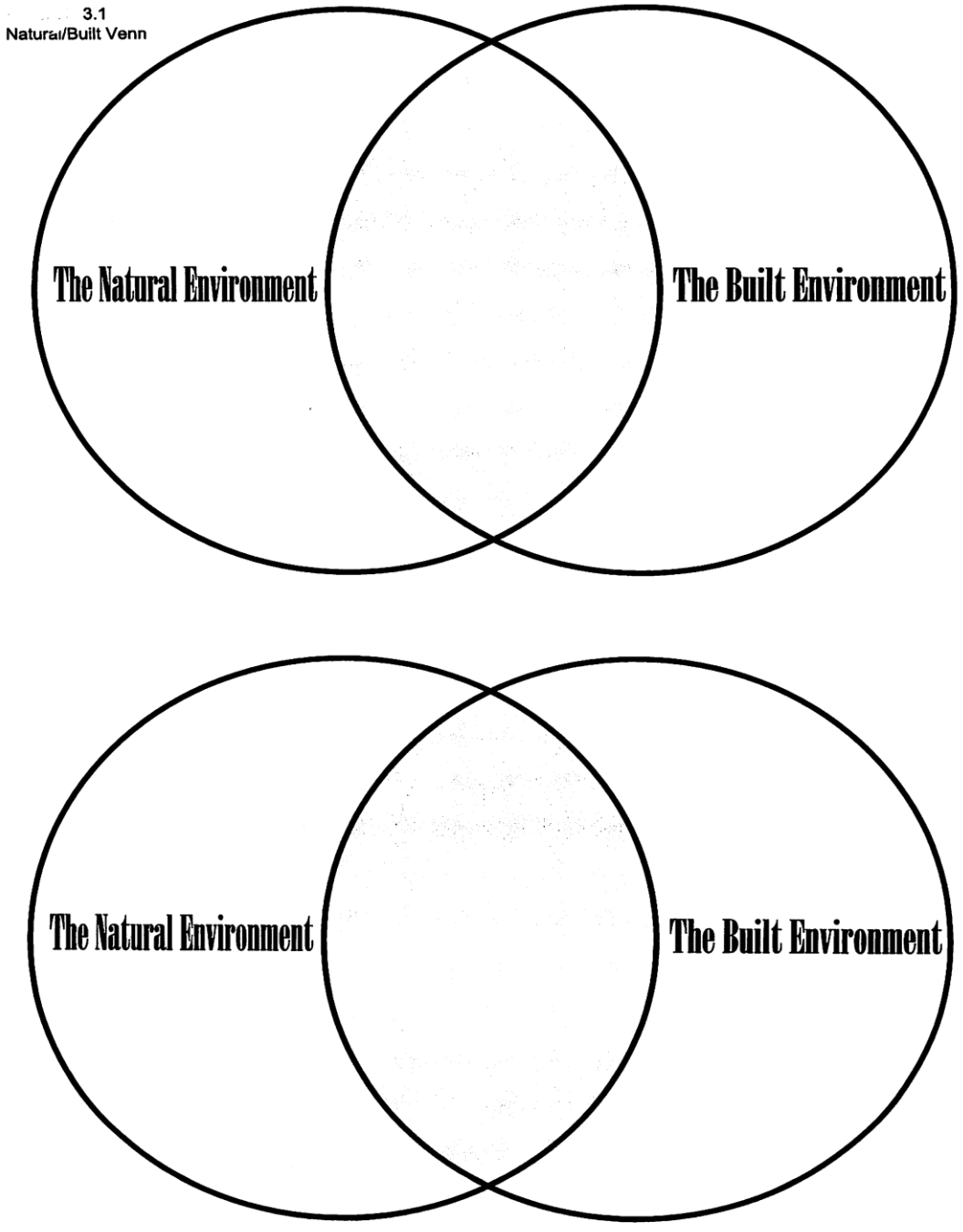
2

Select two paintings by different artists. How are they different?

1

2

NATURAL/BUILT VENN DIAGRAM



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

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

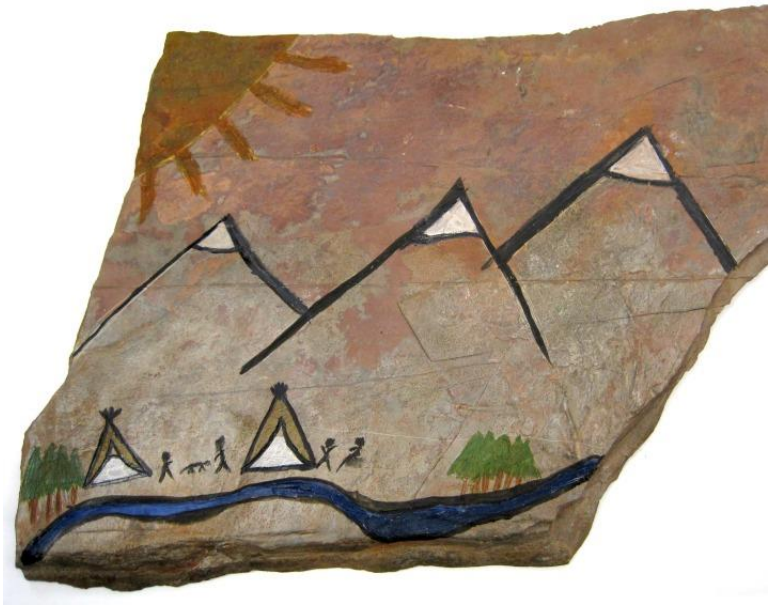
"In my sculpture I am displaying a baby seal that was born on land, because all the ice is beginning to all melt away. This is forcing the seals to give birth on land. This is dangerous for the mother seal and the baby because polar bears will eat whatever animal they can get their hands on, in this case, baby seals."

EPHEMERAL ART SAMPLES

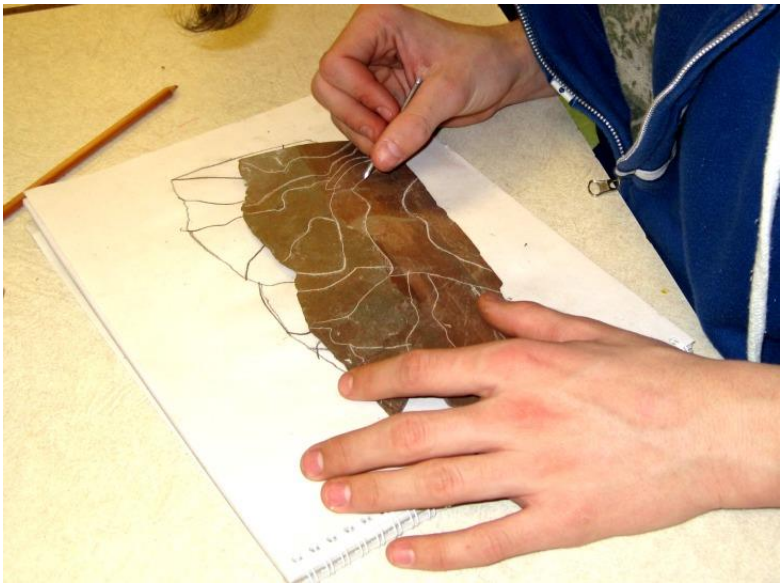
”Untitled” by Shelby Cooke and Chelsea Surette, Yarmouth Junior High School, 2011, flowers and grass

“Mouse” by Shelby Cooke, Yarmouth Junior High School, 2011, apple

ROCK ART SAMPLES



Painted rock, Eric Schofield, Berwick and District School, 2011



Carving into the rock, Justice Reese, Berwick and District School, 2011

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 arrangement”	Elements often repeat in architecture, but do not have to be the same. Order can be pleasing to the eye as we can predict and fill in the blanks.	Repetition of elements does not mean always having to do the 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)

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:

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.

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																							
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	inukshuks 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																							
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	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	inukshuks 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																							

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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																					
	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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