

Catholic District School Board Writing Partnership

Course Profile

Visual Arts

Grade 9

Open

• *for teachers by teachers*

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Catholic Curriculum Cooperative of Central Ontario (CCCC)
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Institute for Catholic Education (ICE)

Unit 2: Painting: Learning The Language Of Colour

Time: 23 hours

Development Date: June 1999

Unit Description

Students are challenged to explore colour theory and painting techniques. They begin to understand how artists use colour to effectively communicate ideas. Students respond to a variety of issues (e.g., social, ecological, personal) through their own artwork and through reflection on historical and contemporary art. Students understand and apply their knowledge of colour theory to effectively communicate their own ideas through tempera, watercolour, and oil pastels. Approaches to mixed media and a variety of paper surfaces are also explored.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 1d, 2e, 3c, 3e, 4f, 5e, 5g, 7b, 7f, 7g, and 7i.

Strand(s): Theory, Creation, and Analysis

Overall Expectations: VTV.01X, .02X, .03X; VCV.01X, .02X, .03X, .04X, .05X; VAV.01X, .02X, .03X.

Specific Expectations: VT1.01X, .02X; VT2.02X; VT3.02X, .03X; VC2.02X, .06X; VC3.01X, .02X, .03X; VA1.01X, .02X, .04X; VA2.01X, .02X, .03X.

Activity Titles (Time + Sequence)

Activity 1	Artists Use Colour	120 minutes
Activity 2	Colour Theory	180 minutes
Teacher may choose three of the following four activities		
Activity 3	Colour Interpretations	360 minutes
Activity 4	Colour Reveals Form	360 minutes
Activity 5	Colour Reveals Personality	360 minutes
Activity 6	Exploring Mixed Media	360 minutes

Planning Notes

The teacher

- assembles necessary materials and tools (e.g., paint, brushes, palettes, water containers, papers, sponges, newspapers, oil pastels);
- assembles contemporary and historical art images (e.g., in reproductions, slides, and books) appropriate to color theory and chosen themes;
- organizes the studio classroom for efficient working space and storage of ongoing and finished paintings.

Prior Knowledge Required

Students:

- have an elementary understanding of colour theory, elements, and principles of design from the Grade 8 Visual Arts expectations of *The Ontario Curriculum*;
- are able to identify strengths and areas for improvement in their own works;
- know that effective use of colour theory, as it applies to painting, comes with practice.

Teaching/Learning Strategies

1. The teacher:

- reviews the knowledge and skills related to painting and colour theory from Grade 8 Visual Arts expectations in The Ontario Curriculum;
- demonstrates painting techniques as well as maintenance of brushes, use of palette, position of painting surface;
- provides group and individual instruction as required;
- directs conference, critique, and self-evaluation activities;
- presents images (e.g., in reproductions, slides, books) appropriate to colour theory and chosen themes;
- presents examples from and elicits discussion about paintings (from historical to contemporary);
- plans accommodations and resources for special needs students;
- whenever possible, invites local artists to discuss their work and careers.

2. Students:

- research and analyse independently and in small groups;
- create independently and in small groups;
- participate in self and peer evaluations;
- display artwork in school (outside of class space) and critique orally the value of that space and impact of wider viewing audience on location;
- present artwork in classroom exhibition.

Assessment/Evaluation

- Technique Log, quiz
- Self-rubric
- verbal feedback, conferencing
- self-, peer-, and teacher-evaluation
- exhibition

Resources

Images in reproductions, slides, books appropriate to colour theory and chosen themes

Various materials (e.g., tempera or watercolour paint, variety of papers, oil pastels), tools (e.g., brushes, palettes, water containers) and objects (discarded or recycled objects, artifacts) appropriate to chosen themes

Books

Brommer, Gerald and Nancy K Kinne. *Exploring Painting*. Worcester, Massachusetts: Davis Publishing, 1995. ISBN871922878

Carbonetti, Jeanne. *The Zen of Creative Painting*. New York: Watson-Guptill Publications, 1998. ISBN0823059731

Chapman, Laura. *A World of Images*. Worcester, Massachusetts: Davis Publishing, 1992. ISBN 0871922304

Cumming, Robert. *Annotated Art: The World's Greatest Paintings Explored and Explained*. Niagara Falls: Sax Canada.

Dunn, Charles. *Conversations in Paint*. ISBN 156305664X

Etter, Howard and Margot Malmstrom. *Perspective for Painters*. ISBN 0823039994

Harrison, Hazel. *Acrylic School A Practical Guide to Painting with Acrylic*. New York: Quarto Publishing, 1997. ISBN 0276422961

Hobbs, Jack and Richard Salome. *The Visual Experience*. Worcester, Massachusetts: Davis Publishing, 1995. ISBN 871922916

Hurwitz, Al. *The Gifted and Talented in Art*. 1983. ISBN 087192143X

Johnston. *Creating Textures in Watercolour*. ISBN 0891344179

Katchen, Carole. *200 Great Painting Ideas for Artists*. North Light Books. ISBN 0891347992

MacGregor, Ron. *Canadian Art Building a Heritage*. Scarborough: Prentice Hall, 1987. ISBN 0131130102

Mittler, Gene. *Art in Focus*. Mission Hills, California: Glencoe Publishing, 1989. ISBN 0026622718

Qualley, Charles A. *Safety in the Artroom*. Worcester, Massachusetts: Davis Publishing, 1986. ISBN 087192174X

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 1990. ISBN 0927629100

Roukes, Nicholas. *Art Synectics Stimulating Creativity in Art*. Worcester, Massachusetts: Davis Publishing, Inc. 1982. ISBN 0871921510

Smith, Annie. *Getting Into Art History*. Toronto: Barn Press, 1993. ISBN 969695306

Sturgis, Alexander. *Optical Illusions in Art: Or Discover How Paintings Aren't Always What they Seem*. Sterling Publishing, 1996. ISBN 08069135X

Topal, Cathie W. *Children and Painting*. Worcester, Massachusetts: Davis Publishing, 1992. ISBN 087192241X

Wolfe, Rachel. *Painting the Many Moods of Light*. Cincinnati, Ohio: North Light Books, 1999. ISBN 0891348794

Videos

A&E Biography: Leonardo Da Vinci 1997. ASIN B000006Q10

A&E Biography: Michelangelo 1997. ASIN 6303501087

Degas: Beyond Impressionism 1998. ASIN 0780019393

The Definitive Dali 1986. ASIN 6301192664

Impressionists on the Seine 1997. ASIN 0780020561

Matisse 1987. ASIN 03742901633

Mondrian 1988. ASIN 6302946441

Monet: The Legacy of Light 1989. ASIN 630307599

Munch: Frieze of Life 1992. ASIN 0780019113

Norman Rockwell 1973. ASIN 6302996023

Picasso and His Time 1999. ASIN 630291955X

Portrait of an Artist: Roy Lichtenstein 1999. ASIN 630310861X

Rembrandt and His Paints 1995. ASIN 085432053

Miro: The Catalan Master.

Exploring Colour Workshop Vol. 1 Basic Colour Mixing Sax Canada.

Elements and Principles of Design Sax Canada.

Other

The following posters and reproductions are available from Sax Canada:

"Watercolour Posters" 1997.

"Elements and Principles of Design" 1995.

"Canadian Artists Survey" 1999.

Shorewood Art Prints, Series 100, 200, 300.

CD-ROMs

The following CD-ROMs are available from Sax Canada, Niagara Falls. Numbers denote supplier's numbers.

Artrageous 1995 Softkey Multimedia 588-195H.

Paul Cezanne Films for Humanities 588-949H.

Escher Interactive Harry Abrams 587-300H.

Ideas and Inspirations Tyndal Stone Media 588-346H.

Mystery Magritte Harry Abrams 588-832H.

Michelangelo Films for Humanities 588-948H.

Raphael: Artist for the Vatican Films for Humanities 588-950H.

Impressionism Films for Humanities 588-956H.

Vincent Van Gogh Revisited Films for Humanities 588-947H.

Activity 1: Artists Use Colour

Time: 120 minutes

Description

In this introductory activity, the student explores the use of colour by various historically relevant and contemporary artists and examines how the work may reflect artist's personal expression, opinions, religious views, politics, or social commentary. This information is then applied to student planning for his or her own painting activities. Students also begin a personal collection of items to be used for subject matter in subsequent painting activities.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media technology and information systems to enhance the quality of life;

CGE3e - adopts a holistic approach to life by integrating learning from various subject areas and experience;

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical and contemporary artworks;

VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures;

VAV.03X - demonstrate an understanding of connections between art and culture identity or context.

Specific Expectations:

VT2.02X - identify, research, and describe visual characteristics and themes found in Canadian and other cultures art;

VA1.04X - explain how artistic intentions are expressed in specific examples of historical and student's artworks;

VA2.03X - demonstrate an understanding that the function of art may vary from culture to culture.

Planning Notes

- Assemble a variety of reproductions or slides that demonstrate how artists reflect upon personal impressions and the communication of ideas.

Prior Knowledge Required

- Understanding of Elements and Principles of Design from *The Ontario Curriculum, Grade 8, Visual Arts* expectations.

Teaching/Learning Strategies

1. The teacher:

- selects and shows six to ten examples through slides or reproductions of paintings that reflect an artist/painter's personal world view, with particular emphasis on the effect of chosen colours (e.g., Kurelek's "Nativity 1965 We Find All Kinds of Excuses"; Matisse's "Red Studio"; Dali's "The Persistence of Memory"; Chagall's "I and the Village"; O'Keefe's "Red Poppies"; Van Gogh's "Starry Night"; Tom Thomson "Moose at Night"; Emily Carr's "Blunden Harbour"; Norval Morriseau's "Windigo"; Varley's "Liberation"; Mary Pratt's "Split Grisle"; Colville's "Horse and Train"; Graham Coughtry's "Two Figures", Mary Cassatt's "Mother and Child"; Warhol's "Campbell's Soup Cans");
- directs a class discussion to include how professional artists used specific elements (e.g., colour, texture) and principles (e.g., balance, unity) of design to enhance the effectiveness of their message.

2. Students:

- demonstrate, through group discussion, pair/share, or brief presentations to their peers, an understanding of the various roles, techniques, and colour used by artists to reflect their personal, political or social views.

3. The teacher:

- explains the themes and purposes of all teacher chosen painting activities in this unit (Activities 3, 4, 5, or 6) and the dates that each activity begins. This assists students in their own planning;
- explains that students, individually or in small groups, need to collect items to be used as the subject matter of their subsequent paintings in each activity;
- stresses that each student can also use specific elements, especially colour, and principles (learned in Grade 8 and reinforced in this course) when looking ahead and planning for their own paintings (Activities 3, 4, 5, 6).

4. Students:

- discuss, in small groups, the subject matter and purposes of chosen painting activities in this unit (suggest various objects and items which would be appropriate to collect as subject matter for each of their paintings). Students concentrate on items that have had significance for them personally (Activity 3, 4, 5) or for our society and culture as a whole (Activity 3, 4, 6);
- in groups, decide on a strategy and plan for insuring that a collection of items (either for and by each individual or for small groups) is collected in preparation for further painting activities (Activities 3, 4, 5, 6);
- prepare a brief list of items (e.g., sport equipment, favourite books/poems, advertising packaging, election memorabilia, personal religious items, photographs, etc.) that each student is responsible for bringing into class on a given due date. This could take the form of a simple group-created rubric.

Accommodations

- View and collect photos and images (instead of actual objects and items) from contemporary mass media on specific themes (environmental, social, political, ethical) to be used in Activities 3, 4, 5, or 6.
- Students could and should meet for five minutes periodically throughout the unit to ensure that their collection of objects is updated and ready when needed.

Assessment/Evaluation

- brief presentation to and conferencing with peers VAV.03X, VT2.02X, VA1.04X
- student/teacher conference VA2.03X

Resources

Variety of appropriate slides or reproductions of master paintings and contemporary images.

See additional resources list in unit introduction.

Books

Carbonetti, Jeanne. *The Zen of Creative Painting*. New York: Watson-Guptill Publications, 1998.

Chapman, Laura. *The World of Images*. Worcester, Massachusetts: Davis Publishing, 1992.

Hobbs and Salome. *The Visual Experience*. Worcester, Massachusetts: Davis Publishing, 1995.

MacGregor, Ron. *Canadian Art Building A Heritage*. Scarborough: Prentice-Hall, 1987.

Mittler, Gene. *Art in Focus*. Mission Hills, California: Glencoe Publishing, 1989.

Smith, Annie. *Getting into Art History*. Toronto: Barn Press, 1993.

Activity 2: Colour Theory

Time: 180 minutes

Description

In this activity, students become knowledgeable about colour theory through exploration with mixing colour using tempera, watercolour, or acrylic paints. Students become familiar with colour theory concepts and become more confident in their ability to produce the desired colours or colour scheme.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
- CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Strand(s): Creation

Overall Expectations:

- VCV.02X - apply the Elements and Principles of Design;
- VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production, and evaluation) in their work.

Specific Expectations:

- VC2.02X - demonstrate an understanding of materials, basic skills, and concepts in painting;
- VC3.01X - use appropriate art vocabulary related to materials, processes, and technologies.

Planning Notes

- Assemble a variety of reproductions or slides from historical artworks to contemporary Canadian and non-Canadian artworks that demonstrate various colour schemes using various paint media.
- Prepare colour charts that, when painted by the students, increase their knowledge of appropriate colour theory and how to mix colours.

Prior Knowledge Required

- understanding of colour theory from Grade 8 Visual Arts expectations
- understanding that effective, painted application of colour theory comes with practice

Teaching/Learning Strategies

1. The teacher:

- selects and shows six to ten examples through slides or reproductions of paintings that reflect various colour schemes (e.g., Matisse's "Red Studio"; Monet's "Rouen Cathedral" series; A.Y. Jackson's "Barnes"; Demuth's "I Saw the Figure 5 in Gold"; Frank Carmichael's "Mirror Lake"; Magritte's "Time Transfixed"; Dali's "Last Supper");
- distributes blank colour charts (e.g., Appendix M) and a blank 12 or 24 colour wheel that students paint;
- organizes and explains classroom routines for the most efficient distribution of supplies (e.g., paints, brushes, water containers) and cleanup procedures;

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- briefly reviews and explains the terms from the colour charts: hue, chroma/intensity, high (light) and low (dark) colour values, tints, shades, monochromatic, analogous, complementary colours, split complementary, warm colours, cool colours, transparent, opaque, primary, secondary, tertiary/intermediate, neutrals;
 - provides only red, yellow, blue, black, and white paint from which all other colours are mixed;
 - reviews and charts (if required) the colour formula for effective mixing.
2. Students:
- complete colour wheel and charts that reflect all appropriate colour theory and terminology above. Most students usually accomplish this in 1.5 to 2 hours;
 - attach completed charts to their notebook or sketchbook for future reference;
 - have an understanding of colour theory application and confidence in their ability to mix colours for subsequent painting activities.

Accommodations

- Colour wheel and charts could be completed using coloured pencil crayon blending techniques, but only red, yellow blue, black, and white pencil crayons should be used to mix all other colours.
- Students could make a colour wheel and charts expressing other qualities of colour by collecting cut pieces of colour from magazines and gluing them onto the colour wheel and charts. This might require more time than the three hours allotted.
- Similar colour wheels and charts could be created by students and painted within their sketchbook to keep handy for future reference.
- Students who complete their charts early could experiment with various color schemes (e.g., complementary colors, warm colors, and tints) on simple compositions in preparation for next activities or analyse the color schemes of their favorite commercial advertisements.

Assessment/Evaluation

- Color theory quiz VC2.02X (See Appendix - N Color Theory Quiz)
- Peer-assessment of completed color theory charts VCV.02X
- Student/ teacher conference VC3.01X

Resources

Color charts for painting that express all qualities of color to be studied (see Appendix: M Qualities of Color).

Variety of appropriate slides or reproductions of master paintings that demonstrate the use of various colors schemes.

Video

Exploring Colour Workshop Vol. 1 Basic Colour Mixing

Posters

"Elements and Principles of Design"

"Watercolour Posters"

"Sherwood Art prints, Series 100,200,300"

See resource list in unit introduction for detailed list of additional resources.

Activity 3: Colour Interpretations

Time: 360 minutes

Description

This activity develops an understanding of colour as found in the natural Canadian landscape or cityscape in different seasons or weather conditions and the mood created by various colour schemes. Students extend their knowledge of various artists' interpretative use of colour, the possible emotional/spiritual effect of colour on the viewer, and develop their own colour blending techniques.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE4f - applies effective communication, decision-making, problem solving, time and resource management skills;

CGE5g - achieves excellence, originally and integrity in one's own work and supports these qualities in the work of others;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create art objects that express their intent;

VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies.

Specific Expectations

VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;

VT3.02X - describe how some of their own studio activities are influenced by historical artworks;

VC2.02X - demonstrate an understanding of materials, basic skills and concepts in painting;

VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;

VA1.04X - explain how artistic intentions are expressed in specific examples of historical and student's artworks.

Planning Notes

Teacher assembles the following:

- a variety of Canadian landscapes, cityscapes or paintings of the environment (e.g., see the paintings by the following artists: Tom Thomson, J-P Lemieux, Emily Carr, Alex Colville, Molly Bobak, David Milne; Peggy McLeod/Maurice Cullen);
- media: tempera on manila tag/paper; acrylic on manila tag, pressboard or masonite panels; oil pastels on coloured construction paper;
- tools: brushes, palettes, water containers, sponges, and drawings tools.

Prior Knowledge Required

- basic understanding of Elements and Principles of Design (e.g., colour theory, harmony)
- understanding that colour can unify an artistic composition.
- knowledge that effective use of design principles contributes to an artwork's ability to convey ideas
- images created in drawing unit

Teaching/Learning Strategies

1. The teacher:

- reviews student knowledge based on the Grade 8 Visual Arts expectations related to painting;
- using reproductions or slides, introduces a variety of famous Canadian landscape, cityscape or environmental images by a variety of artists (e.g., Molly Bobak's "Fredericton"; A.Y. Jackson's "Grey Day, Laurentians"; Lismer's "My Garden, John Street, Thorhill"; Lawren Harris' "Red House and Yellow Sleigh"; FitzGerald's "Doc Snider's House"; Maurice Cullen's "Cape Diamond"; Colville's "Family and Rain Storm"; Kriehoff's "The Habitant's Home"; Mary Reid's "Willows"; Tom Thomson, David Milne's "Haystack"; images by Tony Onley, Ted Harrison, Emily Carr, Jean-Paul Lemieux);
- challenges the students to imagine the different emotional reactions of the viewer if these painted images were based on different seasons or under different weather conditions (e.g., Monet's "Rouen Cathedral" or "Haystacks"; Group of Seven summer, autumn and winter paintings);
- discusses the term triptych.

2. Students:

- create line drawings, stressing simple shapes and lines for the basic composition, of a natural or human-made environment in their own community (e.g., landscapes, cityscapes, or detailed drawings of their homes or rooms) or refer to similar completed images from their drawing journals;
- as an alternative, use a viewfinder to isolate a close-up detail (not the entire work) of a famous Canadian landscape painting (e.g., any work by Tom Thomson, A.Y. Jackson, Lawren Harris, Tony Onley, Emily Carr, David Milne, Alex Colville, etc.);
- either using their own created line-image or the close-up detail of a famous Canadian painting, duplicate that same image three times on identical surfaces (e.g., manila tag, masonite, cartridge paper) no larger than 11"x14";
- complete three paintings of the chosen image in three different seasons or weather conditions using a specific colour scheme to achieve the effect (e.g., warm or cool colours, analogous colours, tints);
- display their own completed paintings as a triptych;
- in groups, discuss the emotion or mood created by the various colour schemes chosen by individual classmates within each triptych.

Accommodations

- Alternative media (e.g., oil pastels, chalk, crayons on coloured construction paper; pencil crayon on cartridge; coloured modelling clay mixed on cardboard) can be substituted but colour mixing (using only red, blue, yellow, black, and white) must be stressed.
- Classmates, assistants or peer helpers could assist special needs students in sustained use of media that require fine motor skills.

Assessment/Evaluation

- self-rubric VT1.02X
- verbal feedback VC2.02X
- conferencing by students, peers, and teacher to assist in procedures
- Technique Log to record procedures VA1.02X, VT3.02X
- classroom presentations/exhibition VAV.01X, VT3.02X

Resources

Appropriate media (e.g., paint, oil pastels, papers), materials (e.g., brushes, palettes, water containers) and studio work space and storage areas for ongoing and completed projects.

Variety of coloured slides and/or reproductions of Canadian and other master paintings and contemporary coloured images.

Books

Brommer, Gerald. *Exploring Painting*. Worcester, Mass.: Davis Publishing, 1995.

Chapman, Laura. *A World of Images*. Worcester, Massachusetts: Davis Publications, Inc. 1992.

Katchen, Carole. *200 Great Painting Ideas for Artists*. Cincinnati, Ohio: North Light Books, 1998.

MacGregor, Ron. *Canadian Art Building A Heritage*. Scarborough: Prentice Hall, 1987.

Reid, Dennis. *A Concise History of Canadian Painting*. Toronto: Oxford University Press, 1988.

Wolfe, Rachel. *Painting the Many Moods of Light*. Cincinnati, Ohio: North Light Books, 1999.

Activity 4: Colour Mixing Reveals Form

Time: 360 minutes

Description

In this activity, students develop an understanding of colour mixing techniques to emphasize form and volume while stressing subject matter. Students become knowledgeable about the concept of still life. Students use ordinary objects as subject matter to comment on a social issue.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;

CGE4f - applies effective communication, decision-making, problem solving, time and resource management skills;

CGE5e - respects the rights, responsibilities, and contributions of others;

CGE5g - achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create art objects that express their intent;

VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production and evaluation) in their work;

VAV.02X - explain through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures.

Specific Expectations:

VT1.01X - apply the Elements and Principles of Design to their own arts to historical artworks and to natural and constructed environments;

VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;

VC2.02X - demonstrate an understanding of materials, basic skills, and concepts in painting, printmaking, sculpture;

VC2.06X - demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts;

VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;

VA2.03X - demonstrate an understanding that the function of art may vary from culture to culture.

Planning Notes

- Assemble a variety of reproductions of paintings reflecting still life as reflections of the artist's world (e.g., Van Gogh's "Yellow Chair"; Cezanne's "Basket of Apples"; Ken Danby's "Guelph Carosel"; Matisse's "The Buffet"; Escher's "Still Life and Globe"; Magritte's "Time Transfixed"; Monet's "Chrysanthemums"; Carl Schaefer's "Still Life with Blue Spectacles"; Emily Carr's "Indian War Canoe"; Braque's "Still Life"; Roualt's "Flowers"; Wyeth's "Shed Lantern"; Renoir's "Flowers and Cats"; Klee's "Flowers in Stone").
- Assemble a variety of reproductions of paintings that reflect the ability of colour mixing to reveal form.

Prior Knowledge Required

- Basic understanding of Elements and Principles of Design and what constitutes "still life".
- Know that effective use of design principles contributes to an artwork's ability to convey ideas.

Teaching/Learning Strategies

1. The teacher:

- has on display around the room, or shows slides of, various reproductions of still life paintings (See samples in Planning Notes above.);
- reviews relevant design expectations and terms: focus, centre of interest;
- leads a discussion on the value of art as a reflection of one's own society;
- reviews terms: still life, positive and negative shapes, unified composition;
- reviews how various shading techniques create form and volume, whether using drawing media (e.g., pencil, conte, pastels) or painting media;
- demonstrates shading techniques to create form using paint (e.g., creating form by mixing colour values; adding complementary colour instead of black to create shadows and enhance three-dimensional shapes; use of colour intensity to create form).

2. Students:

- in groups or individually, have collected a variety of items (objects from daily life) which reflect a social issue (e.g., poverty, politics, violence, pollution, inequality). See Activity 1;

-
- create a contour or line drawing of their chosen objects, stressing overlapping lines and extending the images beyond the edge of the paper so that a variety of shapes (positive and negative) and sizes are created and a strong, unified composition is achieved. The goal is to create a still life painting emphasizing form with contemporary, unusual items, and objects, which reflect a specific social issue. Provide options for distortion, magnification to support message more effectively and creatively;
 - choose a specific colour scheme from Activity 2 to illustrate mixing and blending of colours to emphasize form and volume (e.g., various colour values or intensity). Colour scheme should reflect a response to the chosen social issue and chosen objects (e.g., dark colour values may indicate violence versus light or bright colour values for peace);
 - display preliminary sketches with finished student paintings;
 - conference with peers and teacher about the intended social comment inherent in each student work.

Accommodations

- Students use only found objects with personal meaning or objects from the natural world with an environmental meaning rather than commenting on a social issue.
- Students could choose a social issue that integrates with social issues studied concurrently in other courses (e.g., Religion, English, History, Science).
- Assistants or peer helpers for special needs students could assist in colour mixing with paint or substitute a large range of oil pastels in lieu of colour mixing.

Assessment/Evaluation

- Learning Log VA1.01X
- self-rubric VTV.01X. (Appendix O)
- verbal feedback VA2.03X
- conferencing by students, peers, and teacher VT1.01X
- exhibition VAV.02X, VT1.02X

Resources

Books

Carbonetti, Jeanne. *The Zen of Creative Painting*. Watson-Guptill Publications, New York, 1998.

Chapman, Laura. *A World of Images*. Worcester, Massachusetts: Davis Publications, Inc., 1992.

Harrison, Hazel. *Acrylic School A Practical Guide to Painting with Acrylic*. (A Reader's Digest Book) Quarto Publishing, 1997.

Roukes, Nicholas. *Art Synectics Stimulating Creativity in Art*. Worcester, Massachusetts: Davis Publications, Inc.1982.

Wolfe, Rachael. *Painting the Many Moods of Light*. Cincinnati, Ohio: North Light Books, 1999.

Videos

Degas: Beyond Impressionism

The Definitive Dali

Matisse

Picasso and His Time

Portrait of an Artist: Roy Lichtenstein

Miro: The Catalan Master

CD-ROMs

The following are available from Sax Canada. See unit introduction for more information.

Paul Cezanne

Escher Interactive

Mystery Magritte

Vincent Van Gogh Revisited

See additional resources listed in painting unit introduction.

Activity 5: Colour Creates a Mood

Time: 360 minutes

Description

In this activity, students become knowledgeable about the concept that colour can evoke emotion or create a mood. Students use everyday objects or images with significant personal meaning as subject matter and choose a personal colour scheme that reflects their own personality. Students increase their skill of colour mixing, painting, and use of expressive colour techniques.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;

CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE5e - respects the rights, responsibilities and contributions of self and others;

CGE5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create art objects that express their intent;

VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production and evaluation) in their work;

VAV.02X - through critical analysis, explain the function (e.g., political, religious, social) of their own artworks and those of other cultures.

Specific Expectations:

- VT1.01X - apply the Elements and Principles of Design to their own art to historical artworks, and to natural and constructed environments;
- VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;
- VC2.02X - demonstrate an understanding of basic skills and concepts in painting, printmaking, sculpture;
- VC2.06X - demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts;
- VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;
- VA2.03X - demonstrate an understanding that the function of art may vary from culture to culture.

Planning Notes

- Assemble a variety of reproductions of paintings that reflect the ability of colour to evoke emotion and create a mood.

Prior Knowledge Required

- Basic understanding of Elements and Principles of Design
- Knowledge that effective use of design elements and principles contributes to an artworks ability to convey ideas

Teaching/Learning Strategies

1. The teacher:
 - explains the difference between representational art and abstract art and reviews the use of colour to create a mood or evoke emotion;
 - leads a discussion on the value of art as a reflection of one's own personality;
 - shows examples of paintings that create a mood by the use of specific colour schemes.
2. Students:
 - assemble six to ten objects or images that reflect aspects of his/her own interests and personality (e.g., favourite foods, sports, leisure activities, family, pets, musical preferences, career ambitions);
 - choose a specific style (e.g., representational, abstract) and create a composition for a painting entitled *What Makes me, Me*. Students can begin by creating simple line drawings of their chosen objects. Images maybe overlapped and should extend beyond the edge of the paper so that a strong composition is achieved;
 - transfer completed composition to the surface to be painted, remembering to stress either representational or abstract style;
 - choose a specific colour scheme from Activity 2 which best reflects his/her own personality (e.g., tints, colours analogous to blue, colours analogous to yellow, pure hues, monochromatic). Colour scheme should evoke a desired emotion and create a mood (e.g., yellow for cheerful, shades for sombre, contrasting values for dramatic impact);
 - exhibit all finished paintings in the classroom and throughout the school;
 - conference with peers and teacher about the intended personal statement inherent in each student work.

Accommodations

- Students could create a painting of an interior (e.g., their own bedroom, a school corridor) choosing specific colours to evoke emotion, create a mood and express their own personality.
- Students could choose, as subject matter, an issue that integrates with religious/social issues studied concurrently in other courses (e.g., Religion, English, History, Science).
- Students could apply these colour theories to designing and painting images from the fashion or furniture industry.
- Assistants or peer helpers for special needs students could assist in colour mixing with paint or substitute a large range of oil pastels instead of colour mixing.

Assessment/Evaluation

- verbal feedback VA2.03X
- conferencing by students, peers and teacher VT1.01X
- exhibition VAV.02X, VT1.02X

Resources

See additional resources and information in unit introduction.

Books

Brommer and Kinne. *Exploring Painting*. Worcester, Massachusetts: Davis Publishing, 1995.

Carbonetti, Jeanne. *The Zen of Creative Painting*. New York: Watson-Guptill Publications, 1998.

Chapman, Laura. *A World of Images*. Worcester, Massachusetts: Davis Publishing, 1992.

Harrison, Hazel. *Acrylic School A Practical Guide to Painting with Acrylic*. (A Reader's Digest Book) Quarto Publishing, 1997.

Wolfe, Rachel. *Painting the Many Moods of Light*. Cincinnati, Ohio: North Light Books, 1999.

Activity 6: Exploring Mixed Media

Time: 360 minutes

Description

Students explore the concept of using a variety of media within a single artwork. A unified composition stressing colour, texture and pattern is created using the environment as subject matter.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The graduate:

- CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
- CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE5g - achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others;
- CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- VCV.01X - use materials and processes to create art objects that express their intent;
- VCV.02X - apply the Elements and Principles of Design;

-
- VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures;
 - VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical and contemporary artworks.

Specific Expectations:

VC2.06X - demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts;

VT1.01X - apply the Elements and Principles of Design to personal, historical and contemporary artworks.

Planning Notes

- Assemble a variety of media (e.g., paint, oil pastels, drawing media, manila tag, Bristol board or illustration board, old magazines, fabric, glue).
- Research availability, location, and cost of black-and-white and coloured photocopiers.

Prior Knowledge Required

- Understanding of Elements and Principles of Design (e.g., balance, harmony, unity) from *The Ontario Curriculum Grade 8 Visual Arts* expectations.
- Awareness that effective use of design principles contributes to an artist's ability to convey ideas through artwork.
- Basic awareness of various environmental issues.

Teaching/Learning Strategies

1. The teacher:
 - leads a discussion on environmental issues, the interconnectedness of all species and natural systems on earth, sanctity, respect, and care for life;
 - explains appropriate style terms (e.g., representational, abstract, non-representational, non-objective) and what constitutes mixed media, collage (gluing down paper, fabric or found objects) and montage (combining photographs from magazines, newspapers, etc.);
 - presents samples of mixed media and their various styles from historical (e.g., Picasso, Braque, Rauchenberg, Greg Curnoe) through to contemporary and applied arts.
2. Students:
 - research and discuss possible images (e.g., water sources, plants, industrial images, animals, farming practices) suitable to an environmental message (e.g., wise use of water resources; curtailing pesticide use; eliminating sources of pollution; prevention of ozone depletion and species extinction; sustainable agriculture methods);
 - create four to six small, rough compositional studies. Special care should be taken to communicate a clearly identifiable message and a unified composition;
 - choose various colours or textures or media which complement the chosen image;
 - choose a style (e.g., representational, abstract);
 - assemble all materials and arrange on surface no larger than 16"x20" to create a unified composition. Artworks can be created individually or as small group projects.
 - paint, draw and cut, then paste on chosen surface;
 - entire surface could be coated with clear drying PVA for added durability;
 - images can be photocopied (either black and white or coloured) to create an alternate look to the finished artwork (optional);
 - display artwork (and photocopies if created) and discuss with classmates.

Accommodations

- This mixed media technique can be adapted to alternative subject matter (portraits, landscapes, images from student sketchbook).
- Students could choose environmental or social issues that may be studied concurrently in other courses (Science, History, Religion, English).
- Students may assist students with special needs in cutting and pasting.

Assessment/Evaluation

- Learning Log VA1.01X
- conferencing by students, peers, and teacher VT1.01X, VCV.04X
- self-rubric VT1.02X
- exhibition VAV.02X, VT1.02X, VC2.06X

Resources

Appropriate media (e.g., paint, papers, fabrics, coloured magazines) equipment (e.g., brushes, palettes, glue, photocopier), studio work space and storage areas for ongoing and completed projects

Variety of appropriate reproductions of appropriate mixed media images, both historical and contemporary.

See additional resources list in unit introduction.

Books

Chapman, Laura. *Art: Images and Ideas*. Worcester, Massachusetts: Davis Publishing, 1992.

Chapman, Laura. *A World of Images*. Worcester, Massachusetts: Davis Publishing, 1992.

Hobbs and Salome. *The Visual Experience*. Worcester, Massachusetts: Davis Publishing, 1995.

Unit 4: Printmaking for a Purpose

Time: 14 hours

Unit Description

Students understand the historical importance of the print as an art form and explore how it is utilized today by the media. The purpose of the print, design, and book illustration are discussed through viewing slides, Internet sites, and magazine images. Printmaking methods such as lino, mono, and stencil are explored to make connections to the purpose and unique quality and/or purpose of the print as an art form. A context for studio activities involves environmental preservation in relationship to commercial uses of print.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE1d, 2e, 3b, 4f, 5b, 7b and 7i.

Strand(s): Theory, Creation, Analysis

Overall Expectations: VTV.01X, .04X; VCV.01X, .02X, .03X, .04X, .05X; VAV.01X, .02X, .03X.

Specific Expectations: VT1.01X; VT2.03X; VT3.04X; VC1.01X; VC2.02X, .03X, .04X; VC3.01X, .02X, .03X; VA1.02X, .03X; VA2.02X, .03X.

Activity Titles (Time + Sequence)

Activity 1	Stencil	240 minutes
Activity 2	Mono Print	180 minutes
Activity 3	Relief Print	420 minutes

Planning Notes

Materials/considerations needed for printmaking:

- various papers, water based printing inks, block cutting tools, block printing equipment, Softoleum, or battleship linoleum;
- slides, books, original artwork and videos;
- access to the Internet.

Prior Knowledge Required

Students have:

- a basic understanding of the production of two-dimensional works of art that can communicate a variety of ideas;
- a working knowledge of the Elements and Principles of Design.

Teaching/Learning Strategies

1. The teacher:

- reviews Grade 8 Visual Arts creative design expectations;
- demonstrates printmaking techniques;
- illustrates printmaking techniques using original prints, slides, reproductions, and videos;
- directs conferencing, critique, technique testing and self reflection activities.

2. Students:

- research independently and in small groups manufactured and natural design;
- create independently and collaborate in small groups;
- collect images of shapes, textures as preliminary work for a print to include in sketchbook;
- combine either manufactured or natural images to design a composition, later cut on linoleum block.

Assessment/Evaluation

- formative assessment.
- Reflection-learning Logs, drawing journals.
- observation - formal teacher observation, informal teacher observation.
- conferencing-student teacher observation, peer conferencing, roving conferencing.
- summative assessment.
- performance assessments - exhibitions and projects.

Resources

Books

- Allen, Lynne and Phyllis McGibbon. *The Best of Printmaking*. Gloucester, Massachusetts: Quarry Books, 1997.
- Brommer, Gerald F. *Relief Printmaking*. Worcester, Massachusetts: Davis Publications, Inc., 1970.
- Bawden, Juliet. *The Decorative Stamping Sourcebook*. Cincinnati: Northern Light Books, 1997.
- Buckingham, Sandra. *Stencil It!* Camden East, ON: Camden House Publishing, 1993.
- Chapman, Laura H. *A World of Images*. Worcester, Massachusetts: Davis Publication, Inc., 1992.
- Chapman, Laura H. *Art: Images and Ideas*. Worcester, Massachusetts: Davis Publication, Inc., 1992.
- Langdale, Cecily. *Monotypes by Maurice Prendergast*. Chicago: Terra Museum of American Art, 1984.
- Leaf, Ruth. *Etching, Engraving and Other Intaglio Printmaking Techniques*. New York: Dover Publications, Inc., 1984.
- Leland, Nita and Williams, Virginia. *Creative Collage Techniques*. Cincinnati: North Light Books, 1994.
- McCann, Michael. *Health Hazards Manual for Artists*. New York: Lyons and Burford Publishers, 1985.
- Mittler, Gene and Rosalind Ragans. *Exploring Art*. New York: Glencoe/McGraw-Hill, 1999.
- Ragans, Rosalind. *Arttalk*. New York: Glencoe/McGraw-Hill, 1995.
- Sloan, Annie. *Decorative Stencilling and Stamping: a practical guide*. Montreal: Reader's Digest Association, Inc. 1997.

Videos

Printmaking, Hunt-Speedball.

Web Sites

Art Projects from Schoolart
www.schoolart.co.uk;

Crayola Art Techniques
education.crayola.com/techniques;

Getty Education Institute for the Arts
www.artsednet.getty.edu/;

Karen Kunc, Printmaker
www.ops.org/wal/kuncweb/stencil.html;
Secondary Art Department Links
www.artswire.org/kenroar/links/secondary.html;
The Tools of Creative Process
www.aabc.com/lotos/tools/p-tech.html;
WWW Virtual Library: Museums in Canada
www.icom.org/vlmp/canada.html.

Activity 1: Stencil Printing

Time: 180 minutes

Description

This activity uses a stencil print as a communicator of information about the student artist. Students look to the stencil prints of the Inuit for inspiration and then create images reflecting their own personal space and identity. This activity is an introduction to developing an understanding the power of the simple stencil, positive and negative space, and different types of printmaking.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;
- CGE5b - thinks critically about the meaning and purpose of work;
- CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;
- VCV.01X - use materials and processes to create art objects that express their intent;
- VCV.02X - apply the Elements and Principles of Design;
- VAV.03X - demonstrate an understanding of the connections between art and cultural identity or context.

Specific Expectations:

- VT1.02X - to understand and apply the Elements and Principles of Design as expressive components in their personal creative works;
- VC2.02X - demonstrate an understanding of basic skills and concepts in printmaking;
- VA2.03X - demonstrate an understanding that the nature of art varies from culture to culture.

Planning Notes

Materials/considerations needed to create a stencil print:

- classroom set up with different stations for various techniques;
- pastels, chalk, brushes, newspapers, butchers paper, acetate sheets, scissors, utility knives, water based printing inks, silk screening materials, various papers;

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- a supply of newspapers and magazines;
 - a safe cutting surface, cardboard left over from boxes of supplies can be used to make surfaces safe and can be stored in vertical storage areas for re-use.

Prior Knowledge Required

- recognition that modern artists are often influenced by the designs from other cultures
- ability to describe the artistic decisions they have made to support their message
- some understanding of the Elements and Principles of Design

Teaching/Learning Strategies

1. The teacher:
 - reviews Grade 8 Visual Arts design expectations;
 - shows examples of different methods of printmaking; (relief, intaglio, monotype, lithographic and serigraphs, or silkscreen prints);
 - gives an understanding of what print production is and the difference between a monoprint versus multiple printing;
 - discusses the purpose of the print and it's use in our culture;
 - discusses and shows examples of prints including the Inuit stencil prints.
2. Students:
 - in small groups generate ideas and examples of images that reflect their interests, culture, or religious beliefs;
 - for their stencil design do a simple contour drawing of their idea utilizing ideas from their drawing journals and using their classmates as models;
 - review and apply stencil making techniques;
 - trace stencil design on paper, cutting it out to see if it effectively shows their ideas.
3. The teacher:
 - sets up work areas for oil pastel stencils, chalk pastel stencils, and tempera paint stencils;
 - demonstrates various ways to manipulate the media at each station.
4. Students:
 - design their stencils and transfer designs to butcher's paper or acetate sheets;
 - using safety precautions, cut their stencil using scissors and x-acto knives on an appropriate surface;
 - print using all stations and produce examples in each medium;
 - choose one medium and make a display of stencil prints on a large sheet of paper which includes a stencil from each student in the class;
 - explain how each print reveals something about themselves, their interests and/or values;
 - explore extensions by stencilling onto wrapping paper, paper bags, note paper, windows, and clay pots.

Assessment/Evaluation

- Ability to develop a design – self-/peer-checklist, teacher-rubric, student-/teacher- conferencing VT1.02X.
- An understanding of stencil techniques - self-/peer-/teacher-checklist; rubric; teacher-made standards referenced tests VC2.02X.

Resources

Books

- Bawden, Juliet. *The Decorative Stamping Sourcebook*. Cincinnati: Northern Light Books, 1997.
- Buckingham, Sandra. *Stencil It!* Camden East, ON: Camden House Publishing, 1993.
- Chapman, Laura H. *A World of Images*. Worcester, Massachusetts: Davis Publication, Inc., 1992.
- Chapman, Laura H. *Art: Images and Ideas*. Worcester, Massachusetts: Davis Publication, Inc., 1992.
- Toale, Bernard. *Basic Printmaking Techniques*. Worcester, Massachusetts: Davis Publication, Inc., 1992.
- Sloan, Annie. *Decorative Stencilling and Stamping: a practical guide*. Montreal: Reader's Digest Association, Inc., 1997.

Other

- Slides of historical and contemporary prints illustrating various printmaking techniques.
- Examples of functional objects decorated by stencilling.
- Elements and Principles of Design Posters available from Sax Canada.
- Local printmakers and galleries.
- Arts in the Classroom*, A Teacher's CD-ROM resource, T.C.D.S.B./C.C.C., Toronto: 1998.

Web Sites

See Unit Resources.

Accommodations

- Special needs students use peer assistance for cutting stencil or use pre-made stencils;
- Enrichment students may explore stencil printing of designs on T-shirts with fabric paints.

Activity 2: Abstract Mono Print

Time: 180 minutes

Description

This monotype activity introduces the concept of abstract/non-objective style of printmaking using examples by Canadian and international printmakers. Students develop an understanding of the monotype technique, print framing techniques, and practical uses of the print.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- CGE3b - creates, adapts, evaluates new ideas in light of the common good;
- CGE5b - thinks critically about the meaning and purpose of work.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- VTV.04X - use materials and processes to create art objects that express their intent;
- VCV.02X - apply the Elements and Principles of Design;
- VCV.04X - apply the creative process to their work.

Specific Expectations:

VC1.01X - demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production;

VC2.02X - demonstrate an understanding of materials, basic skills, and concepts in printmaking;

VA2.02X - explain the organization of visual content in the creation of artworks.

Planning Notes

Materials/considerations needed to create a mono print:

- a non-porous surface (e.g., formica table tops, plexi-glass, cookie sheets);
- finger paint or/and acrylic paint, finger paint paper and a variety of other inexpensive papers;
- paint brushes, cheese cloth, brayers and barens or other burnishing tools;
- drying racks or other suitable area to dry mono prints;
- paper cutter and scissors;
- laundry iron and newspapers;
- various colours of Bristol board for mounting, various papers for making note cards, kraft paper and rolls of white paper for wrapping paper;
- paper glue, masking tape, and rulers;
- because of the way paint is used, students should work in partners making this activity and its cleanup easier;
- cleaning materials.

Prior Knowledge Required

- an understanding of the elements of design
- a working knowledge of colour theory

Teaching/Learning Strategies

1. The teacher:

- reviews Grade 8 Visual Arts expectations that relate to colour theory;
- explains, using examples, the concept of abstract and non-objective art;
- explains and discusses how colour expresses emotion and feelings;
- explains and discusses movement, rhythm, and texture in abstract and non-objective art;
- demonstrates applying finger paint on a non-porous surface expressing a feeling using colour, rhythm and texture;
- uses large movement using hand and forearm to spread paint on surface, being careful not to over mix colours;
- carefully lays a large sheet of finger paint paper on the colour design, and pulls several prints;
- demonstrates with dry paper, damp paper, misting paint with water, and pulling more prints or "ghost prints", and with paper on the paint, draw, creating white lines;
- always allows the prints to dry overnight.

2. Students:

- create several different coloured abstract prints using teacher demonstrated techniques and allow them to dry;
- with an iron on medium heat, place dried prints face down on a pad of newspaper and iron flat;
- decide on the size of the abstract design and with the paper cutter, cut large sheets into several smaller pieces in which images with emotion reveal themselves;

-
- using coloured markers, oil pastels, or photographs, rework the mono print allowing for unexpected variations;
 - mount mono prints on card stock or mat.
3. The teacher:
- explains the numbering, title, and signing of prints by the artist;
 - explains the purpose for matting a print and illustrates the professional materials used;
 - illustrates and gives the students the mathematical formula for measuring the mat for their mono print (1/1 number and sign prints);
 - explains that any sturdy piece of paper makes a suitable mat. Paper colour should compliment the print. Careful measuring is crucial. Record all measurements. Determine the window of the mat by measuring the height and the width of the image including signature and print numbering. Then, to determine the size of paper needed for the mat, add border measurement to the window measurements. Height of image (window) + (2 × border allowance) = Height of the mat board. Width of image (window) + (2 × border allowance) = Width of mat board. Therefore the outside edge of the mat is $(h + 2b) \times (w + 2b)$. Now on the reverse side of the mat, measure in the width allowed for the border measurements. Cut out the window.

Assessment/Evaluation

- Assess monotype techniques – self-/peer-/teacher-checklist; rubric; teacher-made standards referenced tests VC1.01X, VC2.02X.
- Evaluate display and mounting techniques of finished mono print VC2.02X.

Resources

Books

- Chapman, Laura H. *A World of Images*. Worchester, Massachuttes: Davis Publication, Inc., 1992.
- Chapman, Laura H. *Art: Images and Ideas*. Worchester, Massachuttes: Davis Publication, Inc., 1992.
- Langdale, Cecily. *Monotypes by Maurice Prendergast*. Chicago: Terra Museum of American Art, 1984.
- Leland, Nita and Virginia Williams. *Creative Collage Techniques*. Cincinnati: North Light Books, 1994.
- Toale, Bernard. *Basic Printmaking Techniques*. Worchester, Massachuttes: Davis Publication, Inc., 1992.

Other

Slides of historical and contemporary monotypes by Castiglione, Lautrec, Degas, Renoir, Gauguin and Cassatt.

Elements and Principles of Design Posters available from Sax Canada.

Local printmakers and galleries.

Arts in the Classroom, A Teacher's CD-ROM resource, T.C.D.S.B./C.C.C., Toronto: 1998.

Web Sites

See Unit Resources.

Activity 3: Relief Printmaking

Time: 420 minutes

Description

This activity introduces relief-printing techniques using student's experience and knowledge of nature to illustrate an understanding and sensitivity of our environment. Students communicate the message of environmental conservation illustrating either an environmental problem or solution in their print.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;

CGE2e - uses and integrates the Catholic faith tradition, in critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3b - creates, adapts, evaluates new ideas in light of the common good;

CGE4f - applies effective communication, decision-making, problem-solving, time and resources management skills;

CGE7i - respects the environment and uses resources wisely.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCR.01X - use materials and processes to create art objects that express their intent;

VCV.03X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies.

Specific Expectations:

VT1.01X - apply the Elements and Principles of Design to their own art, to historical artworks, and to natural and constructed environments;

VC1.01X - demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production;

VC2.02X - demonstrate an understanding of materials, basic skills, and concepts in printmaking;

VC3.03X - identify possible meanings in examples of fine and applied art;

VA1.02X - describe the materials used and the steps followed in the creation of a particular artwork;

VA2.02X - use critical analysis to examine expression in student and professional artworks.

Planning Notes

Materials/considerations needed to create a relief print:

- organize the classroom for printmaking;
- for block use the traditional linoleum or Softoleum (which is the preferred material since it is much easier to cut but is more expensive);
- block cutting tools and sharp blades, brayers, barens and plexiglass inking surface;
- several colours of water based printing inks, variety of papers, and oil pastels;
- suitable area to dry prints and use a drying rack ideal with large firm paper or cardboard to hold smaller prints;
- organize an effective cleanup system.

Prior Knowledge Required

- an understanding of the elements of design
- an understanding of positive and negative spaces (re: portion that is cut away versus portion remaining)
- an understanding of how principles and elements of design contribute to an artworks ability to communicate

Teaching/Learning Strategies

1. The teacher:
 - reviews Grade 8 Visual Arts expectations in creative and critical thinking as they relate to communication of a message;
 - shows historical examples of woodcuts;
 - discusses our Christian duty to make others aware of the problems threatening our fragile earth;
 - discusses current environmental issues -smog, garbage, water conservation, forest conservation, acid rain, wetland preservation, and pesticide overuse.
2. Students:
 - in small groups discuss and list conservation methods used in their own homes and communities;
 - use ideas from their drawing journals and knowledge from science classes to develop ideas for their print;
 - create a design to communicate the conservation issue which they have chosen;
 - transfer the design to the block addressing mirror image.
3. The teacher:
 - demonstrates Softoleum cutting techniques and reviews safety concerns;
 - demonstrates printing techniques stressing need to keep inking and printing areas separate and clean;
 - reviews signing, numbering edition, and writing a title on original prints.
4. Students:
 - carefully cut the relief block pulling first print in black and white, first proof should test cutting edges allowing for extra cutting if necessary;
 - print their design on a variety of papers with single colours and two or three colours;
 - encourage experimentation with non-traditional techniques e.g., print image on a newspaper article about their theme or incorporate finished prints with pastel and charcoal images or photographs;
 - explore finished print display options;
 - arrange a visit to a printing firm. As a culminating activity, students could have several prints designs reproduced on card stock by a print firm or in house and have them packaged to support a local charity. This activity could be integrated with the science, theology and mathematics subject areas.

Assessment/Evaluation

- Technique Log, quiz for appropriate use of vocabulary and an understanding of techniques. Relief Printing Evaluation - Appendix P. VA1.02X, VC2.02X.
- self-evaluation rubric, conferencing by students and teacher to assist with techniques and methods of effective communication VC2.02X, VT1.01X.

Resources

Books

Brommer, Gerald F. *Relief Printmaking*. Worcester, Massachusetts: Davis Publications, Inc., 1970.

Chapman, Laura H. *A World of Images*. Worcester, Massachusetts: Davis Publication, Inc., 1992.

Chapman, Laura H. *Art: Images and Idea*. Worcester, Massachusetts: Davis Publication, Inc., 1992.

McCann, Michael. *Health Hazards Manual for Artists*. New York: Lyons and Burford Publishers, 1985.

Toale, Bernard. *Basic Printmaking Techniques*. Worcester, Massachusetts: Davis Publication, Inc., 1992.

Other

Slides of historical and contemporary prints illustrating lino and woodcut techniques of Durer, Goya, Hokusai, Matisse, Picasso and Warhol.

Elements and Principles of Design Posters available from Sax Canada.

Local printmakers and galleries.

Arts in the Classroom, A Teacher's CD-ROM resource, T.C.D.S.B./C.C.C., Toronto: 1998.

Web Sites

See unit list.

Accommodations

- Special needs students may need assistance with cutting print block.
- Since with Softoleum both sides of block can be used, have students do a portrait of their patron saint or confirmation saint that stresses stylization and simplicity as seen in Gothic art.

Unit 5: Information Design in an Information Age

Time: 14 hours

Unit Description

Students analyse information from a critical viewpoint. They begin to understand how the Elements and Principles of Design are fully utilized to stir emotions, get a specific idea across, and reach a target audience. Discussing, viewing, and collecting contemporary images from our information age provide the foundation for further work. Also, students become more knowledgeable in the analysis of styles of print, video, advertising images, and use of technologies through the creation of their own images. Understanding how the Elements and Principles of Design are used to motivate, inform, and inspire the consumer for a specific purpose develops awareness.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE1d, 2a, 2b, 2c, 2e, 3b, 3c, 3d, 3f, 5c, 5h, 7b, 7e.

Strand(s): Theory, Creation, Analysis

Overall Expectations: VTV.01X, 04X; VCV.01X, 02X, 03X, 04X, 05X; VAV.01X, 02X, 03X.

Specific Expectations: VT1.01X, 02X; VT3.03X, 04X; VC1.01X, 02X, 03X; VC2.04X, 05X, 06X; VC3.01X, VC3.03X; VA1.01X, 02X, 04X; VA2.01X, 02X.

Activity Titles (Time + Sequence)

Note: Teachers choose two or three from the following seven activities.

Activity 1	Design Elements using Text	200 minutes
Activity 2	Multi-media Self Portrait	420 minutes
Activity 3	The Personal Symbol: A Visual Representation of the Self	360 minutes
Activity 4	Targeting Your Audience: Focus on the Print Ad	240 minutes
Activity 5	The Television Commercial: Advertising in Motion	480 minutes
Activity 6	An Animated Emotion	240 minutes

Planning Notes

The Elements and Principles of Design should be reviewed before beginning this unit. The teacher collects a variety of images from various sources (e.g., magazine, newspaper, television, Internet, etc.) as outlined in each activity. Where available, computer labs, video and photographic equipment are booked/reserved ahead of time. Units can be shortened or lengthened as needed and are dependent on equipment availability.

Prior Knowledge Required

Review *The Ontario Curriculum, Grade 1 - 8: The Arts, 1998*. By the end of Grade 8, students:

- produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes and to specific audiences, using a variety of art forms;
- define the principles of design (emphasis, balance, rhythm, unity, variety, proportion) and use them in ways appropriate for this grade when producing and responding to works of art;
- explain how an artist has used the expressive qualities of the Elements and Principles of Design to affect the viewer, and support their analysis with evidence from the work;
- use correct vocabulary and art terminology associated with the specific expectations for this grade.

Teaching/Learning Strategies

The teaching/strategies for this unit involve: viewing, collecting and deconstructing various forms of media; reflecting on the meanings conveyed by various forms of media and how the medium affects the message; engaging in the construction of media to better understand its component parts and effects on the target audience or viewer.

Assessment/Evaluation

Each activity in this unit provides the student with the opportunity to create images related to information design which are evaluated for the student's creativity, understanding of basic concepts related to information design and for the quality of the finished product. Students are also evaluated for their participation in group work, completion of activity/response charts, ability to express and share their ideas orally, and their use of the drawing journal as an accompaniment to the learning process during the activities presented.

Resources

Adbusters Magazine. Vancouver: The Media Foundation. (1243 West 7th Avenue, Vancouver, B.C. V6H 1B7, Tel: (604) 736-9401, Fax: (604) 737-6021).

Adbusters

www.adbusters.org.

Andersen, Neil and John Punjente, SJ. *Scanning Television: Videos for Media Literacy in Class*. Toronto: Harcourt Brace & Company, 1997. ISBN: 0-7747-01-0173-0.

Video

Animation in the Classroom. Sax Canada.

Commercial Mania: Highlights from the Weirdest, Wackiest, Wildest Commercials of the 50's and 60's. California: Rhino Video, 1987. 30 minutes. RNVD 902.

Books

Branston, Gill and Roy Stafford. *The Media Student's Book*. New York: Routledge, 1996. ISBN: 0-415-11406-3.

Bruce-Mitford, Miranda. *The Illustrated Book of Signs and Symbols*. Westmount: The Reader's Digest Association, 1996. ISBN 0888505450.

Dheer, Sudarshan. *Symbols, Logos and Trademarks*. Don Mill: Dover Publications, 1991.

Duncan, Barry, et.al. *Mass Media and Popular Culture Resource Binder, Version 2*. Toronto: Harcourt Brace and Co., 1977. ISBN 0-7747-0171-4.

Duncan, Barry. et. al. *Mass Media and Popular Culture*. Toronto: Harcourt Brace & Company, 1997. ISBN 0-7747-0170-6.

Fabius, Carine. *Mehndi: The Art of Henna Body Painting*. New York: Three Rivers Press, 1998. ISBN 0609-803-190.

Golding, Stephen. *Photomontage: A Step by Step Guide to Picture Building*. Cincinnati, Ohio: Rockport Publishers, Inc. 1997.

Grafton, Carol Belanger, ed. *Historic Alphabets and Initials*. New York: Dover Publications, Inc., 1997.

Grafton, Carol Belanger, ed. *Bizarre and Ornamental Alphabets*. New York: Dover Publications, Inc., 1981.

Hitchcock, Peter. *Videography: The Guide to Making Videos*. Toronto: Peter Hithcock Productions, 1992. ISBN 0-9696261-0-X.

Hornung, Clarence P. *Early Advertising Alphabets, Initials and Typographic Ornaments*. New York: Dover Publications, Inc. 1995.

Jean, Georges. *Signs, Symbols and Ciphers*. New York: Harry N. Abrams, Inc., 1998. ISBN 0810928426.

Jesuit Communication Project - <http://interact.uoregon.edu/MediaLit/JCP/index.html>.

Laybourne, Kit, *The Animation Book*. New York, Crown Publishers, Inc. 1998.

Leibovitz, Annie. *Photographs: Annie Leibovitz, 1970-1990*. New York: Harper-Collins Publishers, 1991.

Locke, Lafe. *Film Animation Techniques*. Virginia, Betterway Publications, Inc. 1992.

Lusted, David, ed. *The Media Studies Book: A Guide for Teachers*. New York: Routledge, 1991. ISBN 0-415-01461-1.

Marron, Aileen. *Celtic Body Art*. Toronto: Elan Press. 1999. ISBN 1551442051.

Marron, Aileen. *Beach Body Art*. Toronto: Elan Press. 1999. ISBN 1551442043.

Miller, Jean-Chris. *The Body Art Book*. New York: Berkley Books, 1997. ISBN 042515985X.

Pronk, Ron and Ben Sawyer. *Digital Camera Companion*. Scottsdale, Arizona, The Coriolis Group. 1997.

Walker, Don. *Teaching Ideas for Media Literacy*. Toronto: Toronto Catholic District School Board. 1998. (80 Sheppard Avenue East, Toronto, Ontario, Tel: (416) 222-8282).

Sacred Skin
www.sacredskin.com (teacher reference only).

Activity 1: Design Elements using Text

Time: 200 minutes

Description

This activity uses text from printed media. Students collect a variety of text styles from sources such as magazines, newspapers, posters, and maps. These samples are used to create two works of art.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;
- CGE2a - listens actively and critically to understand and learn in light of gospel values;
- CGE2b - reads, understands, and uses written materials effectively;
- CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;
- CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;
- CGE3b - creates, adapts, evaluates new ideas in light of the common good;
- CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
- CGE3d - makes decisions in light of gospel values with an informed moral conscience;
- CGE3f - examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society;
- CGE5c - develops one's God-given potential and makes a meaningful contribution to society;

CGE5h - applies skills for employability, self-employment and entrepreneurship relative to Christian vocation;
CGE7b - accepts accountability for one's own actions;
CGE7e - witnesses Catholic social teaching by promoting equality, democracy and solidarity for a just, peaceful and compassionate society.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical and contemporary artworks;
VTV.04X - demonstrate an understanding of career options in the visual arts;
VCV.01X - use materials and processes to create art objects that express their intent;
VCV.02X - apply the Elements and Principles of Design;
VCV.03X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes and technologies;
VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production and evaluation) in their work;
VCV.05X - explain the functions of research and technology in visual arts;
VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;
VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures;
VAV.03X - demonstrate an understanding of connections between art and culture identity or context.

Specific Expectations:

VT1.01X - apply the Elements and Principles of Design to their own art, to historical artworks and to natural and constructed environments;
VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;
VT3.03X - identify, research, and describe careers in visual arts;
VT3.04X - demonstrate an understanding of how the aptitudes and experience required for art careers are applicable in other fields;
VC1.01X - demonstrate appropriate selection of tools, materials, processes and technologies for use in their art production;
VC1.02X - compile a collection of visual resources;
VC1.03X - identify and implement perception enhancing design devices (e.g., magnification, distortion, reversals, partial views) to create images;
VC2.04X - produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);
VC2.05X - complete exercises and produce artworks in a variety of media to solve open-ended problems (e.g., illusion of depth, creating balance, designing a functional object);
VC2.06X - demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas and concepts (e.g., warmth, conflict);
VC3.01X - use appropriate art vocabulary related to materials, processes and technologies;
VC3.03X - identify possible meanings in examples of fine and applied art (e.g., painting, sculpture, advertisements);
VA1.01X - demonstrate an understanding of several art viewing strategies;
VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;
VA1.04X - explain how artistic intentions are expressed in specific examples of historical and student artworks;
VA2.01X - describe how art can imitate life;
VA2.02X - explain the organization of visual content in the creation of artworks.

Planning Notes

- Make available samples of text that demonstrate a variety of size and font styles.
- Use of newspapers, magazines and computer lab time should be arranged.
- Available magazines and related mediums should represent a range of images to avoid gender and cultural stereotypes (ex. *National Geographic*, *Life Magazine*, *Canadian Geographic*, etc.).
- Compile images and slides displaying the history of text/iconography as a communication tool (e.g., Egyptian hieroglyphics, petroglyphs, Early Christian illuminated manuscripts, Sanskrit writing and mediated text).
- Establish which students are familiar with a unique writing style. Students can share their knowledge and expertise at using different forms of text (e.g., Arabic, Oriental, etc.).

Prior Knowledge Required

- An understanding of the Elements and Principles of Design.

Teaching/Learning Strategies

1. The teacher:
 - reviews the Elements and Principles of Design;
 - introduces the theme of text by showing examples from various cultures; (This would be a good opportunity for students to share their knowledge of various writing styles.)
 - shows slides of hieroglyphics, petroglyphs, illuminated manuscripts, Sanskrit writing, Chinese characters and contemporary mediated texts (emphasis should be put on the variety in shape and size of texts).
2. Students:
 - practise text styles in drawing journal;
 - collect a range of textual samplings from magazines, newspapers and computer fonts (this collection of text should emphasize variety of size, shape, visual texture, line, form etc.).
3. The teacher outlines the projects requirements of creating two finished works of art.
 - one artwork uses the collected text samples to display an element of design (e.g., use text samples to illustrate the concept of space);
 - another artwork uses the text samples to display a principle of design (e.g., use samples to communicate the concept of movement).
4. The student:
 - creates two artworks saving unused samples in their drawing journal;
 - uses collected samples to cut and paste onto a background (e.g., white/coloured paper). Each finished product should clearly demonstrate an element of design and a principle of design;
 - prepares to present the work to the class.

Assessment/Evaluation

- Evaluate text samples in drawing journal and in completed work; teacher checklist VC1.02X.
- Assess application of design elements/principles in finished artwork; self/peer/teacher rubric VC2.05X.
- Presentation of finished works; peer comment sheet VA1.02X.

Resources

Books

Grafton, Carol Belanger, ed. *Bizarre and Ornamental Alphabets*. New York: Dover Publications, Inc., 1981.

Grafton, Carol Belanger, ed. *Historic Alphabets and Initials*. New York: Dover Publications, Inc., 1997.

Hornung, Clarence P. *Early Advertising Alphabets, Initials and Typographic Ornaments*. New York: Dover Publications, Inc. 1995.

Accommodations

- The Elements and Principles of Design can be reinforced by repeating this project using shapes instead of text.
- Finished work should be photocopied to create a uniform surface and also to experiment with enlarging, reducing, adding colour, etc.

Appendices

Appendix F - Self Evaluation Rubric

Appendix D - Personal Entry File

Activity 2: Multimedia Self: Portrait.

Time: 420 minutes

Description

This activity lends itself to self-discovery by using the theme *My Everyday Life* and by representing the inner and outer self. This process uses images in a metaphorical way for students to discover who they are through the world around them. The images used describe physical and spiritual existence in contemporary life. This activity introduces the idea of using non-traditional and multimedia images to communicate a theme.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic Graduate:

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;

CGE3f - examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create art objects that express their intent;

VCV.02X - apply the Elements and Principles of Design;

VCV.03X - produce two and three-dimensional artworks, using a variety of materials, tools, processes and technologies;

VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production and evaluation) in their work;

VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures.

Specific Expectations:

VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;

VC1.01X - demonstrate appropriate selection of tools, materials, processes, and technologies for use in the art production;

VC1.03X - identify and implement perception enhancing design devices (e.g., magnification, distortion, reversals, partial views) to create images;

VC2.04X - produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);

VC2.06X - demonstrate the ability to create representational, abstract, and non-objective artworks that convey ideas and concepts (e.g., warmth, conflict);

VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;

VA1.04X - explain how artistic intentions are expressed in specific examples of historical and student artworks;

VA2.01X - describe how art can imitate life (imitationalism);

VA2.02X - explain the organization of visual content in the creation of artworks.

Planning Notes

Materials/considerations needed for this activity:

- visual resources in the form of popular press and printed imagery (magazines, posters, newspapers, packaging, personal photographs, etc.);
- available magazines and related mediums should represent a range of images to avoid gender and cultural stereotypes (ex. *National Geographic*, *Life Magazine*, *Canadian Geographic*, etc.);
- old posters from movie rental stores and community organizations and "ends" from graphic printing companies to consider past stereotypes in the media;
- other mediums for experimental multi-media creations (e.g., string, cellophane, feathers, tissue paper, ink, sawdust, vegetation (beet juice), eggshells, tickets stubs, acrylic mediums, etc.);
- determine how many students have access to a camera and if any students have expertise with digital photographic software;
- access a digital camera at the school (if one is available);
- ensure that the acetate used in this project is compatible with the photocopier and/or computer printer at the school. (Photocopiers are acutely sensitive to the kind of acetate being used);
- arrange for three to four overhead projectors to be available in the classroom when students are in the process of creating their work;
- organize and access slides of Prehistoric Cave Paintings, Expressionist Art, Native Canadian Art, Cubist Collage Art and Contemporary/Digital/Creative Photography.

Prior Knowledge Required

- an understanding of the Elements and Principles of Design to create a specific effect, communicate feelings and convey ideas as applied to an overlap collage method of art production.

Teaching/Learning Strategies

1. The teacher:

- introduces the theme of *My Everyday Life* by posing questions which include and extend beyond the concrete details of day to day life (e.g., the self - relative to the school, the family, the community, the Church, the nation, the globe, the environment and spirituality);
- introduces the idea of using images metaphorically to describe certain aspects of the self;

-
- shows slides of Prehistoric Cave Paintings, Expressionist Art and Native Canadian Art demonstrating the use of images to portray the concrete, the abstract and the spiritual (e.g., Lascaux Cave Painting, Der Blau Reiter Group, Kandinsky, Kokoschka and Woodland Medicine Painting, Norval Morrisseau, Tom Chee Chee, Leland Bell, Blake Debassige).
2. Students:
 - complete My Everyday Life brainstorming sheet (see Appendix Q);
 - consider how everyday life is part of the art world and has strong ties to it (e.g., when getting dressed we are combining colours, textures, shapes that have a meaning/make a statement);
 - create and/or collect a variety of images from photographs (Polaroid, digital etc.), magazines, posters, personal items, newspapers, etc.;
 - choose images based on their brainstorming ideas projecting, both the inner self and the outer self.
 3. The teacher:
 - addresses and teaches to stereotypes, ethics, and morals portrayed in mediated images;
 - shows slides of Cubist collage art and contemporary/digital/creative photography;
 - highlights the Elements and Principles of Design (e.g., changes in scale, visual texture, focal point, distortion and superimposing images).
 4. Students:
 - complete a Visual Literacy Exercise (Appendix K) on one of the slides shown above;
 - create three small works of art by putting their images together into a composition using creative collaging (for thicker images (i.e., on photographic paper) lightly sand edges and darken outline with a black felt tip pen – this makes the image appear to be integrated into the collage);
 - scan/photocopy each small artwork onto a piece of acetate;
 - experiment with all three transparent (acetate) copies to recreate their idea (e.g., superimpose transparent images, cut, and paste transparent images to rearrange into a new composition, project one upon another (overhead projector) and trace upon a previous work of art);
 - finish work by doing a final tracing from the acetate creations (e.g., a tracing onto paper, a tracing onto a previous artwork, a tracing onto a T-shirt, a card, a knapsack, etc.).
 5. Students:
 - reflect on their finished work using the brainstorming sheet (Appendix Q);
 - present their work emphasizing the process, showing original images, relating their artwork to their place in the world, and sharing discoveries.

Assessment/Evaluation

- Appendix Q - My Everyday Life Brainstorm; self/teacher checklist VA2.01X.
- Visual Literacy Exercise; self-assessment VA1.04X.
- Presentation; peer-/teacher-evaluation through comment feedback sheet VC1.01X, VC2.04X, VC2.06X, VA1.02X, VA2.02X, VT1.01X.

Resources

Golding, Stephen. *Photomontage: A Step by Step Guide to Picture Building*. Cincinnati, Ohio, Rockport Publishers, Inc. 1997.

Leibovitz, Annie. *Photographs: Annie Leibovitz, 1970-1990*. New York: Harper-Collins Publishers, 1991.

Pronk, Ron and Ben Sawyer. *Digital Camera Companion*. Scottsdale, Arizona, The Coriolis Group. 1997.

Scott Mutter (photographer), Jerry Uelsmann, David Hockney, Banger)

Accommodations

- Completed images or process images can be photocopied and transferred onto fabric (i.e. an article of clothing) by using a transfer medium.

Appendices

Appendix Q - My Everyday Life Brainstorming Sheet.

Appendix K - Visual Literacy Sheet.

Activity 3: The Personal Symbol: A Visual Representation of the Self

Time: 180 minutes

Description

In this activity, students are given the opportunity to recognize the abundance of visual symbols present in their everyday lives. They also explore visual symbols of various cultures and learn and reflect on the meanings associated to the symbols viewed. The logo or trademark is examined as a common example of the visual symbol.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

CGE2b - reads understands and uses written materials effectively;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create art objects that express their intent;

VCV.02X - apply the Elements and Principles of Design;

VCV.03X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies;

VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;

VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures;

VAV.03X - demonstrate an understanding of connections between art and culture identity or context.

Specific Expectations:

VT1.01X - apply the Elements and Principles of Design to their own art, to historical artworks, and to natural and constructed environments;

VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;

VC1.01X - demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production;

VC1.02X - compile a collection of visual resources;

VC2.04X - produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);

VC2.06X - demonstrate the ability to create representational, abstract, and non-objective artworks that convey ideas or concepts (e.g., warmth, conflict);

VC3.03X - identify possible meanings in examples of fine and applied art (e.g., painting, sculptures, advertisements);

VA1.01X - demonstrate an understanding of several art-viewing strategies;

VA1.02X - describe the materials used and steps followed in the creation of a particular artwork;

VA1.04X - explain how artistic intentions are expressed in specific examples of historical and student artworks.

Planning Notes

The teacher collects and provides a variety of visual symbols (e.g., cultural, religious, etc.). If computer access is available, personal symbols can be designed using *CorelDRAW* and scanners, and colour printers can be used to transfer the designs onto T-shirts.

Prior Knowledge Required

Students should have a prior understanding of the Elements and Principles of Design.

Teaching/Learning Strategies

1. The teacher introduces the concept of the visual symbol by:
 - presenting and discussing various signs and symbols used in our society (e.g., traffic signs, peace symbol, danger signs, etc.);
 - presenting and discussing various religious visual symbols and their meanings (e.g., the cross, star of David, etc.).
2. Students further explore a variety of visual symbols by:
 - looking through magazines, the Internet, clothing, appliances, groceries, etc. and collecting examples of visual symbols;
 - compiling the information they have gathered into an information file or their drawing journals noting beside each chosen symbol its meaning and connection to what it represents;
 - sharing their information files or drawing journals with their classmates.
3. Students develop their own personal symbols by:
 - using their drawing journals to brainstorm words and symbols connected to their personalities, personal histories, interests, cultural backgrounds;
 - choosing three elements from their brainstorming and combining these three elements to create an effective personal symbol as per the Elements and Principles of Design;
 - providing a written explanation of the three elements of the personal symbol as they pertain to the student's life.

Extensions:

1. Where possible, students may:
 - design their personal symbols on computer using *CorelDRAW*;
 - photocopy or print their personal symbols onto heat transfer paper which can then be ironed onto T-shirts;
 - use fabric crayons by applying personal symbol onto tracing paper, then ironing onto T-shirt;
 - use acrylic paints directly onto T-shirts with the T-shirt stretched over a masonite drawing board.
2. Students may also:
 - use their personal symbol design for printmaking purposes.
3. The teacher explores the art of the personal symbol by:
 - presenting and discussing examples of tattoo/body art as it pertains to various cultures historically;
 - explaining the artistic processes involved in the creation of a tattoo;
 - reference to artists such as Matt Mulligan, Basquiat, Raushenberg's use of symbols in painting.

Accommodations

- Students with special needs can be given the option of creating their personal symbols by incorporating already existing visual symbols found in the resources available or those found in popular culture (e.g., musical group logos, clothing company logos, car logos, etc.).
- For enrichment, students may be encouraged to complete one of the extensions suggested at the end of this activity. They could also complete a research project on the ancient art of tattooing

Assessment/Evaluation

- Information file for ability to collect a variety of visual resources and to associate meaning with visual symbols VC1.02X.
- Drawing journal for evidence of experimentation with various ways of combining the three elements chosen by the student for his/her personal symbol VT1.02X.
- Personal symbol design and written explanation for use of Elements and Principles of Design and for the ability to connect meaning with visual symbols VT1.02X, VC2.06X, VC3.03X.

Resources

Bruce-Mitford, Miranda. *The Illustrated Book of Signs and Symbols*. Westmount: The Reader's Digest Association, 1996. ISBN 0888505450

Dheer, Sudarshan. *Symbols, Logos and Trademarks*. Don Mills: Dover Publications, 1991. ISBN 0486400395

Fabius, Carine. *Mehndi: The Art of Henna Body Painting*. New York: Three Rivers Press, 1998. ISBN 0609803190

Jean, Georges. *Signs, Symbols, and Ciphers*. New York: Harry N. Abrams, Inc., 1998. ISBN 0810928426

Marron, Aileen. *Celtic Body Art*. Toronto: Elan Press, 1999. ISBN 1551442051

Marron, Aileen. *Beach Body Art*. Toronto: Elan Press, 1999. ISBN 1551442043

Miller, Jean-Chris. *The Body Art Book*. New York: Berkeley Books, 1997. ISBN 042515985X

Activity 4: Targeting Your Audience: Focus on the Print Ad

Time: 240 minutes

Description

In this activity, students become familiar with the concept of the target audience through a deconstruction of the print ad, corporate logos and their design components. Students have opportunities to analyse a variety of magazines and print ads, connect messages and meaning to the ads viewed, determine target audiences, and reconstruct ads to demonstrate their understanding of this concept. As an extension of this activity, students are also given an opportunity to explore careers related to the advertising field.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

- VTV.04X - demonstrate an understanding of career options in the visual arts;
- VCV.01X - use materials and processes to create art objects that express their intent;
- VCV.02X - apply the Elements and Principles of Design;
- VCV.03X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies;
- VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies.

Specific Expectations:

- VT1.01X - apply the Elements and Principles of Design to their own art, to historical artworks, and to natural and constructed environments;
- VT1.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;
- VT3.03X - identify, research, and describe careers in visual art;
- VT3.04X - demonstrate an understanding of how the aptitudes and experience required for art careers are applicable in other fields;
- VC1.03X - identify and implement perception enhancing design devices (e.g., magnification, distortion, reversals, partial views) to create images;
- VC2.04X - produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);
- VC3.03X - identify possible meanings in examples of fine and applied art (e.g., painting, sculptures, advertisements);
- VA1.01X - demonstrate an understanding of several art-viewing strategies.

Planning Notes

The teacher needs to collect and provide a variety of magazines and print ads, which are aimed at various groups of people (e.g., age, race, social status, interests). Students should also have access to various fonts and lettering styles. Where possible, the teacher should make available the use of computers, scanners, and/or photocopiers for the reconstruction activity as outlined below.

Prior Knowledge Required

Students should be familiar with the Elements and Principles of Design, the definition of commercial art, and/or the purpose behind advertising before beginning this activity.

Teaching/Learning Strategies

1. The teacher introduces the concept of the target audience by:
 - discussing various forms of advertising (print ads, television commercials, corporate logos, flyers, etc.);
 - addressing student contact with advertising in their everyday lives;
 - presenting a variety of examples of ads and, with input from the students, determining the target audiences for each.
2. Students work with the concept of the target audience by:
 - participating in class discussion on the purpose and forms of advertising;
 - discussing visual tricks used to attract or manipulate viewer, sway our thinking, change attitudes towards services or product (shapes, lines, colours used to convey a message);
 - participating in a group work activity which involves the examination of a variety of magazines and completing a worksheet summarizing their findings (see Appendix R - Looking at Magazines: Who is the Target Audience?);
 - presenting their findings orally to the class after choosing a representative from each group.

-
3. The teacher:
 - presents a variety of print ads;
 - outlines the parts of a print ad (headline, tagline, copy, product image);
 - discusses the parts of a print ad as they pertain to the Elements and Principles of Design, in particular the effects of using various fonts or lettering styles;
 - points out the visual ‘tricks’ used by advertisers to attract consumers, sway our thinking, and change attitudes towards services or products (How are shapes, lines, colours used to convey messages? How does the imagery used and product placement affect the messages conveyed?)
 - suggests ways of determining the difference between an effective print ad and a bad print ad.
 4. Students work individually to:
 - find examples of good print ads and bad print ads;
 - deconstruct the ads they have found by completing a deconstruction chart (see Appendix S - Deconstructing a Print Ad);
 - share their findings with their group members.
 5. Students complete reconstruction assignment by:
 - using one of the ads chosen for the deconstruction activity previously outlined;
 - determining the target audience for their chosen ad;
 - using a photocopier, scanner, computer (*Photoshop*, *Adobe Illustrator*) or the drawing journal to manipulate the ad components in order to produce an ad for which targets an audience opposite to that which the ad was originally constructed;
 - produce a finished, polished print ad by hand or with the use of the above-mentioned technologies.
 6. Students share their work with their classmates by:
 - presenting or displaying both the original ad and the reconstructed ad;
 - explaining the reasons behind the changes made to the ad.

Extensions:

1. The teacher may extend this activity by exploring various careers related to advertising by:
 - arranging for and inviting a guest speaker from a local ad agency;
 - viewing clips from various feature films related to advertising (*Nothing in Common*, 1986; *Crazy People*, 1990).
2. Students could also apply their knowledge of advertising techniques to the creation of a poster connected to Scriptural verse appropriate to Church calendar.
3. Students could also produce “spoof ads” as demonstrated in the *Adbusters Magazine* available from the Media Foundation in Vancouver.

Accommodations

- For enrichment, students can create a package design for the product chosen for the reconstruction activity. They could also research a career related to advertising.

Assessment/Evaluation

- group work activity chart for the understanding of the concept of the target audience VC3.03X.
- deconstruction chart for student’s understanding of the parts of a print ad and of the Elements and Principles of Design as they pertain to advertising VT1.01X, VC3.03X.
- reconstructed ad for student’s ability to bring together his/her understanding of the target audience, the parts of a print ad and the use of the Elements and Principles of Design to create a finished, polished, effective print ad VT1.02X, VC1.03X, VC2.04X.
- final presentation for the student’s ability to communicate his/her critical understanding of the purpose and construction of print ads for specific audiences.

Resources

Adbusters Magazine. Vancouver: The Media Foundation. (1243 West 7th Ave., Vancouver, B.C., V6H 1B7, Tel: (604) 736-9401, Fax: (604) 737-6021.

Adbusters

www.adbusters.org.

Andersen, Neil and John J. Punjente, SJ. *Scanning Television: Videos for Media Literacy in Class* Toronto: Harcourt Brace & Company, 1997. ISBN 0774701730

Branston, Gill and Roy Stafford. *The Media Student's Book*. New York: Routledge, 1996.

Duncan, Barry. *Association for Media Literacy: Anthology 1990*. Weston: Association for Media Literacy, 1990. ISBN 0415114063

*Duncan, Barry, et al. *Mass Media and Popular Culture*. Toronto: Harcourt Brace & Company, 1997. ISBN 07774701714

Jesuit Communication Project

<http://interact.uoregon.edu/MediaLit/JCP/index.html>.

Lusted, David, ed. *The Media Studies Book: A Guide for Teachers*. New York: Routledge, 1991. ISBN 0415014611

Walker, Don. *Teaching Ideas for Media Literacy: Unit 6 - Advertising*. Toronto: Toronto Catholic District School Board, 1998. (80 Sheppard Avenue East, Toronto, Ontario Tel: (416) 222-8282).

Appendices

Appendix R - Looking at Magazines: The Target Audience.

Appendix S - Deconstructing a Print Ad.

Activity 5: The Television Commercial: Advertising in Motion

Time: 330 - 540 minutes

Description

This activity furthers the student's understanding of the processes involved in creating an advertisement for a target audience. In groups, students create scripts and storyboards for a commercial for a given product. Where possible, students also become familiar with the video camera and have the opportunity to film and edit the commercials they have created, which requires teaching the technical and creative use of the creative video camera and having use of an editing suite. When this is not possible, utilize drama presentations, props, photo essay (digital or Polaroid camera) and/or storyboards.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

CGE2a - listens actively and critically to understand and learn in light of gospel values;

CGE2b - reads understands and uses written materials effectively;

CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;

CGE2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life;

CGE3c - thinks reflectively and creatively to evaluate situations and solve problems.

Strand(s): Theory, Creation, Analysis

Overall Expectations:

VCV.01X - use materials and processes to create art objects that express their intent;
VCV.02X - apply the Elements and Principles of Design;
VCV.03X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies;
VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production, and evaluation) in their work;
VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;
VAV.02X - explain, through critical analysis, the function (e.g., political, religious, social) of their own artworks and those of other cultures.

Specific Expectations:

VC1.01X - demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production;
VC1.03X - identify and implement perception enhancing design devices (e.g., magnification, distortion, reversals, partial views) to create images;
VC2.04X - produce artworks using traditional and new technologies (e.g., video, computer, scanner, photocopier, digital camera);
VAV.01X - use appropriate art vocabulary related to materials, processes, and technologies;
VC3.03X - identify possible meanings in examples of fine and applied art (e.g., painting, sculptures, advertisements);
VA1.01X - demonstrate an understanding of several art-viewing strategies;
VA1.02X - describe the materials used and steps followed in the creation of a particular artwork.

Planning Notes

The teacher collects and provides a variety of television commercials that target various groups of people (e.g., age, race, social status, interests). Some suggestions for video collections are included in the resources list for this unit but the teacher may also collect clips and examples. Where possible, video cameras and editing equipment should be used to produce the commercials created by the students. If this is possible, it extends the time needed for this unit. If video equipment is not available, students can act out their commercials instead of presenting their videotaped product at the end of this activity as outlined in the Extensions section.

Prior Knowledge Required

Students should have a prior understanding of the Elements and Principles of Design and how they can be utilized to convey feeling, a message or concept.

Teaching/Learning Strategies

1. Teacher introduces unit on television commercials by:
 - showing a variety of television commercials, preferably from various decades (see *Commercial Mania* listed under Resources);
 - questioning students in terms of how commercials have changed over the years;
 - discussing the concept of the target audience and how this applies to television commercials and the television show they are connected to.
2. Teacher deconstructs a television commercial by:
 - analysing the components of the commercial as they pertain to the Elements and Principles of Design and involving students in this analysis through discussion and questioning;
 - pointing out camera angles and editing techniques used to achieve a desired effect or to convey a particular message;

-
- outlining the process involved in putting together a television commercial (proposal, script, storyboard, filming) and showing examples of what a script and storyboard look like;
 - providing a video camera orientation where video cameras are available.
3. Students work in groups to demonstrate their understanding of the process involved in constructing a television commercial by:
 - brainstorming ideas for a television commercial for a given product (as prescribed by the teacher), keeping in mind their target audience for the product;
 - creating a script and a storyboard for a 15- to 30-second television commercial (see Appendix T: Storyboard Template) (storyboards may also be created using animated figures and through the teaching of gesture drawing);
 4. Students present their commercials to their classmates by:
 - putting themselves in the role of an ad agency and pitching their commercials to the class (i.e., the client);
 - presenting their script and storyboard to their potential clients.

Extensions:

1. Students may demonstrate their ability to use a variety of technologies by:
 - learning how to use a video camera, including parts of a camera and how to get a variety of camera angles and film shots;
 - learning how to use video editing equipment;
 - using the script and storyboard created to film and edit their commercial
2. Where video equipment is not available, or as an extension activity, students may wish to act out their television commercials during the presentation of their script, storyboards and/or a photo essay (using digital or Polaroid camera).

Accommodations

- Students with special needs may substitute the scriptwriting with an audio recording of their commercial.
- For enrichment, students may be involved in any of the extensions listed above, in particular, the editing of the videotaped commercial.

Assessment/Evaluation

- Television commercial script for creativity and understanding of the target audience.
- Storyboards and videotape for knowledge of Elements and Principles of Design, ability to connect visual images with text (i.e., script), and knowledge of camera angles VC1.03X, VC2.04X, VAV.01X.
- Presentation to the class for ability to express ideas orally and to demonstrate understanding of target audience VAV.01X, VA1.02X.

Resources

Andersen, Neil and John J. Punjente, SJ. *“Scanning Television: Videos for Media Literacy in Class”* Toronto: Harcourt Brace & Company, 1997. ISBN 0774701730

Branston, Gill and Roy Stafford. *The Media Student’s Book*. New York: Routledge, 1996. ISBN 0415114063

Commercial Mania: Highlights from the Weirdest, Wackiest, Wildest Commercials of the 50’s and . California: Rhino Video, 1987. 30 minutes. RNVD 902

Duncan, Barry, et.al. *Mass Media and Popular Culture*. Toronto: Harcourt Brace & Company, 1997. ISBN 0774701713

Hitchcock, Peter. *Videography: The Guide to Making Videos*. Toronto: Peter Hitchcock Productions, 1992. ISBN 096962610X

Jesuit Communication Project

<http://interact.uoregon.edu/MediaLit/JCP/index.html>

Lusted, David, ed. *The Media Studies Book: A Guide for Teachers*. New York: Routledge, 1991.

ISBN 0415014611

*Walker, Don. *Teaching Ideas for Media Literacy: Unit 3-Television*. Toronto: Toronto Catholic District School Board, 1998.

Appendices

Appendix T - Storyboard Template

Activity 6: An Animated Emotion, the Persistence of Vision

Time: 240 minutes

Description

This activity addresses the abstract play of motion in video and film. Some background and/or historical foundation information should accompany this activity. Film is a set of still frames animated only by the motion of the film (i.e., there is not "real" motion happening). Students gain an understanding of the fundamental construction of film and video while creating an animation, which uses body language to portray an emotion.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- CGE2c - presents information and ideas clearly and honestly and with sensitivity to others;
- CGE3c - thinks reflectively and creatively to evaluate situations and solve problems;
- CGE5h - applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

Strand(s): Creation, Theory, Analysis

Overall Expectations:

- VCV.01X - use materials and processes to create art objects that express their intent;
- VCV.04X - produce two- and three-dimensional artworks, using a variety of materials, tools, processes and technologies;
- VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies.

Specific Expectations:

- VT1.01X - understand and apply the Elements and Principles of Design as expressive components in their personal creative artworks;
- VT3.03X - identify, research, and describe careers in visual arts;
- VC1.03X - identify and implement perception enhancing design devices to create images;
- VC3.01X - use appropriate art vocabulary related to materials, processes, and technologies;
- VA1.01X - demonstrate an understanding of several art-viewing strategies;
- VA2.02X - explain the organization of visual content in the creation of artworks.

Planning Notes

Materials/considerations for this activity:

- arrange for a student outside of the class to model when working on preliminary figure drawing (in-class students acting as models often miss the opportunity to participate in drawing);
- arrange for a video camera and monitor while model is available;
- research camera-less animation (i.e., the phenomena called the "persistence of vision");
- make available a camera to document a frame by frame action;
- provide protractors, skewers, white and black Bristol board.

Prior Knowledge Required

- awareness that artworks communicate a variety of ideas (thoughts, feelings, experiences) for specific audiences, using a variety of art forms.
- an understanding that artists use the expressive qualities of design to affect the viewer.

Teaching/Learning Strategies

1. The teacher:
 - introduces the theme of the expressive quality of body language;
 - explains a body language acronym: **SOLER** - **s**it straight, **o**pen posture, **l**ean forward, **e**ye contact, **r**elaxed.
2. Students:
 - form pairs to dramatize a mock job interview using all of the SOLER gestures and again using the opposite to the SOLER gestures;
 - write a response commenting on each interview and describe how body language expresses emotion and mood;
 - make a list of emotions and state the corresponding body language.
3. The teacher:
 - uses body-language lists to direct a student model in posing for figure drawing;
 - photographs a sequential series of gestures that animate an emotional state with a Polaroid camera to get quick results.
4. Students:
 - draw from the model using stick figures and label each sketch with the intended emotion;
 - create five series of ten stick figure drawings which describe a continuous emotional action (e.g., ten stages of a figure jumping for joy, a climbing figure, a collapsing figure, etc.);
 - choose one series of their drawings which best animates an emotion;
 - trace a circle template twice (approx. 10 inch diameter), one on white Bristol board and one on black, cut them out;
 - divide the white circle into ten equal parts and draw sequentially the series of 10 figures (one in each of the ten divisions);
 - glue the white circle onto the black circle;
 - cut out from the circumference an opening/slit (about 5 cm deep by 1/2 cm wide) on each of the ten radial arms;
 - insert a skewer through the centre point on the black side of the circle and spin the wheel. Face the white stick figure side towards a mirror. Look from the back through the slits at the mirror image and the figure becomes animated.

Assessment/Evaluation

- Assess written response on body language; self, peer comment log VC1.03X.
- Assess drawing journal with figure studies; teacher checklist VT1.01X.
- Assess effectiveness of animation; hands on viewing and evaluation by peers VA2.02X.

Resources

Laybourne, Kit. *The Animation Book*. New York, Crown Publishers, Inc. 1979.

Locke, Lafe. *Film Animation Techniques*. Virginia, Betterway Publications Inc. 1992.

Video

Animation in the Classroom, Sax Canada.

Accommodations

- Draw an inner circle to show a second animation occurring simultaneously.
- Create a flip book to reinforce the frame by frame Phi phenomenon (i.e., persistence of vision).
- Students use a light table for more complex animation series drawing.
- Provide alternate for a light table: a sheet of glass treated with tracing paper can be suspended between two piles of books, lit beneath by a desk lamp.

Unit 6: Media-Based Proposal – Art History and Studio

Time: 12 hours

Unit Description

Students develop a proposal based on a specific theme as related to one of the disciplines studied throughout the term. The artwork is based on an individual approach within a context and reference to art appreciation, cultural approaches to subject matter and historically relevant references. Themes such as Christian devotion, social justice issues, world peace, landscape and fantasy may be explored. Although the theme is traditional in the fine-art sense, the work may be appropriated into a contemporary context with a unique personal perspective. In addition to the written component, the student would complete a series of drawings and other relevant work in the drawing journal to support a work in progress. The final artwork may be in any form that is pre-determined by the teacher and this would be one of the following: sculpture, drawing, painting, printmaking or a multi-media presentation. Each student presents the evolution of the idea or concepts and the ensuing final artwork to the large group.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations: CGE 1e, 3c, e, 4f, g, 5g, 7f, g.

Strand(s): Theory, Creation, Analysis

Overall Expectations: VTV.01X, .02X, .03X, VCV.01X, .02X, .03X, .04X, .05X, VAV.01X, .02X, .03X.

Specific Expectations: VT1.01X, VT2.01X, .02X, .03X; VT3.02X; VC1.01X, .02X; VC3.01X, .03X; VA1.01X, .03X, .04X; VA2.02X.

Activity Titles (Time + Sequence)

Activity 1	An Artistic Proposal	240 minutes
Activity 2	Drawing on the Traditional to the Contemporary	180 minutes
Activity 3	A Gallery of Contemporary Student Works	300 minutes

Unit Planning Notes

The Drawing Journal has been used by teachers throughout this course. Students have used this journal for reflection, research, and illustrations. The teacher made the students aware of this final unit, prior to their beginning to use their Drawing Journals in Unit 1. Throughout the units in this course the students would have touched on issues of Christian devotion, social justice, world peace, landscape, the family, cultural experiences, fantasy, Canadian identity etc. Therefore the student artists have been prepared for this final unit and their Drawing Journals now become their first point of reference. A visit to an Art Gallery or a study of one's own neighbourhood might serve as a stimulus for the beginning of this unit.

Prior Knowledge Required

Student artists have had experience in producing two-dimensional and three-dimensional works of art, in various media, and using a number of different tools that communicate a variety of ideas for specific purposes. Student artists have already made extensive use of their Drawing Journals and have accumulated experiences in drawing, reflection and self-assessment along with an extensive reference file for art appreciation and materials through previous classroom activities.

Teaching/Learning Strategies

The main teaching learning strategies involve viewing art/presentation, individual instruction, questioning, roving conference, research, exploration, independent and group work.

Assessment/Evaluation

The rubric tools and checklists are designed to support the new levels of achievement. Students are familiar and comfortable using the rubric for self- and peer-evaluation. The Drawing Journal, Portfolio/Information File, and final presentation provide the basis for the final grade. Peer-, self- and teacher-evaluation are used in all three assessment areas.

Resources

Art Image Series of Study Prints.

The Art Pack. Toronto: Random House of Canada Ltd., 1992. ISBN 0-679-41419-3

Inwood, Hilary J. *Approaches to Art History: Key Works of Art*. Toronto: Metropolitan Separate School Board, 1995.

Gowland, D., J. Rodger, and J. Walter. *Impact - Key Works of Art*. Kitchener, Ontario: The Waterloo County Board of Education, 1991.

Janson, H.W. *History of Art*. New York: Harry N. Abrams, Inc., 1962.

Maisel, Eric. *Artists Speak. A Sketchbook*. San Francisco: 1993. ISBN 0-06-250880-6

Mitler, Gene, A. *Art in Focus*. New York: Glencoe, Macmillan/McGraw-Hill, 1994. ISBN: 0-02-66231-9 (student text) and ISBN: 0-02-662313-7 (teacher edition)

Murray, Joan. *Home Truths - A Celebration of Family Life by Canada's Best-Loved Painters*. Toronto: Key Porter Books Limited, 1997. ISBN I-550I3-8820

Ragans, Rosalind, Ph.D. *ArtTalk, 2nd. ed.* New York: Glencoe, 1995.
ISBN 0-02-640295-5

Rodger, James. *Canadians - A History of Artists and Their Work*. Kitchener, Ontario: Waterloo County Board of Education, 1990.

Toronto Board of Education. *Eighty-Three Women Artists. 2nd ed.* Toronto: 1997.
ISBN 62-11620

T.C.D.S.B./C.C.C. *Arts in the Classroom*. A Teacher's CD-ROM Resource, Toronto: 1998.

Wiften, Valerie. *Sketching: Planning and Drawing*. New York: Sterling Publishing Co., 1998.

Videos

Sister Wendy's History of Art, a B.B.C. publication.

Web Sites

Art Projects from Schoolart
www.schoolart.co.uk.

Interpreting Contemporary Art, Getty Education Institute for the Arts, Arts Ed Net, 1996.
URL:<http://WNN.artsednet.getty.edu/>.
e-mail:artsednet@getty.edu.

Activity 1: An Artistic Proposal

Time: 240 minutes

Description

Through an examination of their Art Portfolios and Drawing Journals the student artists develop a proposal based on a specific theme such as devotion, family life, social justice issues, world peace, the environment, or the extraordinary world of fantasy. At this level it might be most appropriate to select only one theme from the list.

The proposal consists of three parts:

- the identification of an Art appreciation component based on historically relevant works of art;
- a proposed series of drawings that explores the theme, identifies and solves anticipated artistic problems;
- a description of the anticipated final work of art, in any medium, that reinterprets the traditional theme in a personal, positive, and contemporary manner.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Ontario Catholic School Graduate:

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;

CGE1g - understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey;

CGE1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;

CGE2e - uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE4b - demonstrates flexibility and adaptability;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g - respects and understands the history, cultural heritage and pluralism of today's contemporary society.

Strand(s): Theory, Creation Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VTV.02X - differentiate artworks by period, style, method, and materials;

VTV.03X - demonstrate knowledge of a segment of early Western art history, Canadian art and examples of the art of other cultures, nations and groups;

VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production, and evaluation) in their work;

VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;

VAV.03X - demonstrate an understanding of the connections between art and cultural identity or context.

Specific Expectations:

VT2.01X - demonstrate knowledge of a segment of the early art history timeline;

VT2.02X - identify, research, and describe visual characteristics and themes found in Canadian and other cultures' art;

VT3.01X - demonstrate the ability to incorporate personal interests and hobbies in their art;

-
- VT3.02X - describe how some of their own studio activities are influenced by historical artworks;
 - VC1.02X - compile a collection of visual resources;
 - VC3.01X - use appropriate art vocabulary related to materials, processes and technologies;
 - VA1.03X - use critical analysis to examine expression in student and professional artworks;
 - VA2.01X - describe how art can imitate life;
 - VA2.03X - demonstrate an understanding that the nature of art varies from culture to culture.

Planning Notes

Although the student artists begin with their Drawing Journals and Art Portfolios it is important to provide them with access to as much reference material as is possible. Posters, art appreciation card files, media charts, art texts, slides, filmstrips, videos, CD-ROMs, and the Internet can serve as sources for this unit.

Prior Knowledge Required

At this point in this course:

- student artists demonstrate a knowledge of a segment of the early art history timeline VT2.01X;
- student artists are able to identify visual characteristics and themes found in Canadian art and that of other cultures VT2.02X;
- student artists are able to classify artworks according to specific historical qualities VTI.03X;
- student artists are able to use critical analysis to examine expression in their own artworks VA1.03X and have demonstrated the ability to create representational, abstract, and non-objective works of art that convey ideas or concepts VCI.06X.

Teaching/Learning Strategies

1. The teacher reviews some of the themes that were explored during the previous five units, by using slides, posters, and other visual references. These themes might deal with issues of Christian devotion, social justice, world peace, landscape, and environmental issues, fantasy and extraordinary events. The teacher and students then select one or two but no more than three themes that they wish to explore in greater detail. (It is advisable, at the Grade 9 level, to limit the number of themes to be explored).
2. Students then review their own Drawing Journals and Art Portfolios in order to identify one area of interest that is of some importance to them and this particular theme become their source for further exploration. The following is a list of sample themes, and how they might be explored:
 - Devotion: Students might explore the theme of Devotion through a study of works of art that depict scenes of devotion to Christ, the special bond that exists between a mother and child, or scenes of compassion from the New Testament. Sources might include: "Adoration of the Magii" by daFabriano, "Portinari Altarpiece" by van der Goes, "Madonna and Child with Saints" by Veneziano, "Madonna of the Rocks" by da Vinci, "Christ Healing the Sick" ("The Hundred Guilder Print") by Rembrandt, "The Last Supper" by Da Vinci, "The Story of Jacob and Esau" by Ghiberti and "Vision After the Sermon: Jacob Wrestling with an Angel" by Gaughin. Having studied the characters, figure placement, setting, light sources and other details in the above works, the students would depict more modern ideas of devotion, based on inspiration by the traditional.
 - Social Justice: Students might look at the theme of good versus evil as depicted in one Biblical story, that of David and Goliath. The idea of competing against overwhelming odds could be explored through the various sculptures of "David" by Donatello, Michelangelo and Bernini and the painting by Caravaggio. Students might look at issues of gender through a study of traditional depictions of males and females. This could lead to a visual comparison to modern day depictions. Works that might be used for this issue could include: "Louis Bertin" by Ingres, "Portrait of a Roman", "Conversation in the Park" by Gainsborough, "The Dream" by Rousseau, "Moses" by

Michelangelo, "David" by Bernini, "The Red Room" by Matisse, "The Tub" by Degas, "Self Portrait" by Durer, "Self Portraits" by Matisse, "Madonna and St. Anne" by Da Vinci, "The Letter" by Vermeer, "Jane Avril" by Toulouse-Lautrec and "Marilyn" by Warhol.

- World Peace: This theme could be explored through the study of relationships. Students might look at how people in various cultures relate to one another. Ideas to support this theme can be found in the Egyptian "Mycinerus and His Queen", "Adam and Eve" by Durer, "Couple with Shopping Bags" by Hanson and "The Kiss" by Rodin and Brancusi. When human relationships break down there can be devastating effects. Students might explore the urgent need for world peace by looking at the tragic results of war through "Guernica" by Picasso, "The Third of May" by Goya or "The Raft of the Medusa" by Gericault.
 - Landscape/Environment: This theme could take a number of directions. The students might explore the care of the land, both traditional and modern, by Canada's Aboriginal peoples. The words of Dan Pine might become a starting point (see Appendix H) and students might use works by Bill Reid, Douglas Cardinal, or Jessie Oonark as their sources. Students might study the remaking of the Canadian landscape by the members of The Group of Seven or they might select Canadian genre painting as theme and exemplified by artists like Krieghoff.
 - Fantasy: The entire idea of looking at our world in a new way can be explored through works such as "Bicycle Wheel" by Duchamp, "Clothespin, Version #2" by Oldenburg and "Spiral Jetty" by Smithson. The transition from the ordinary world to the extraordinary might be observed through thirteenth century manuscripts, "The Return of the Hunters" by Breughel the Elder, "The Haywain" by Constable, "The Slave Ship" by Turner, scenes of "Mont Sainte-Victoire" by Cézanne or Van Gogh's "Starry Night".
3. The teacher provides each student artist with a Proposal Sheet (see Appendix U) to be completed by the student and approved by the teacher. This permits students to articulate their theme, clearly explain their approach to the final work, and list works of art that may provide a source of inspiration for them. The student artists also identify the content of their final project and the form that it will take. They also anticipate any difficulties in composition that might be encountered in this project and this will become the source for the problem-solving exercise in Activity 2.
 4. Working in small groups, to be determined by their identified theme, the student artists share information on works of art that might become additional sources for them. A larger list can now be compiled and posted in the studio as a reference.
 5. Student artists place their Artistic Proposals in their Portfolios to serve as a reference throughout this unit.

Assessment/Evaluation

- Artistic Proposal, by the teacher, for a clear thematic approach and application of the creative process. VT2.02X, VT3.01X, VC3.01X, VA2.01X.
- Roving conference during group activity. VT2.01X, VA1.03X.
- Chart activity completed by group. VCI.02X, VA2.03X.
- Correct filing and use of the Artistic Proposal during the remainder of this unit VT3.02X.

Resources

Art Image Series of Study Prints

Inwood, Hilary J. *Approaches to Art History: Key Works of Art*. Toronto: Metropolitan Separate School Board, 1995.

Gowland, D., J. Rodger, and J. Walter. *Impact - Key Works of Art*. Kitchener, Ontario: The Waterloo County Board of Education, 1991.

Janson, H.W. *History of Art*. New York: Harry N. Abrams, Inc., 1962.

Mitler, Gene, A. *Art in Focus*. New York: Glencoe, Macmillan/McGraw-Hill, 1994.

Murray, Joan. *Home Truths - A Celebration of Family Life by Canada's Best-Loved Painters*. Toronto: Key Porter Books Limited, 1997.

Rodger, James. *Canadians - A History of Artists and Their Work*. Kitchener, Ontario: Waterloo County Board of Education, 1990.

Sister Wendy's History of Art (video)

Toronto Board of Education. *Eighty- Three Women Artists*. 2nd ed. Toronto: 1996.

Interpreting Contemporary Art, Arts Ed Net

URL:<http://www.artsednet.getty.edu/>

e-mail: artsednet@getty.edu

Appendices

Appendix U - The Artistic Proposal

Appendix D - Reference and Personal Entry File

Accommodations

- In some cases it might be better if students devised and created a group proposal and the final studio work would be an entirely co-operative endeavour rather than an individual one.
- Enrichment level students might take it upon themselves to carry out Teaching/Learning Strategy 1.
- An enhanced level class might be provided with the full range of thematic choices.

Activity 2: Drawing on the Traditional for the Contemporary

Time: 180 minutes

Description

Student artists continue to explore their selected theme through a series of compositional drawings and other relevant sketches in the Drawing Journal. Opportunities are provided to solve any anticipated problems with the final studio project. These drawings serve as an Information File whereby the student artists begin to make the transition from the traditional interpretation of the theme to that of a more contemporary and personal final project.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Ontario Catholic School Graduate:

CGE1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good;

CGE1g - understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey;

CGE1h - respects the faith traditions, world religions, and the life-journeys of all people of good will;

CGE2e - uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE4b - demonstrates flexibility and adaptability;

CGE7f - respects and affirms the diversity and interdependence of the world's peoples and cultures;
CGE7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Strand(s): Theory, Creation Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;
VTV.02X - differentiate artworks by period, style, method, and materials;
VTV.03X - demonstrate knowledge of a segment of early Western art history, Canadian art and examples of the art of other cultures, nations and groups;
VCV.04X - apply the creative process (e.g., perception, exploration, experimentation, production and evaluation) in their work;
VAV.01X - apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies;
VAV.03X - demonstrate an understanding of the connections between art and cultural identity or context.

Specific Expectations:

VT2.01X - demonstrate knowledge of a segment of the early art history timeline;
VT2.02X - identify, research, and describe visual characteristics and themes found in Canadian and other cultures' art;
VT3.01X - demonstrate the ability to incorporate personal interests and hobbies in their art;
VT3.02X - describe how some of their own studio activities are influenced by historical artworks;
VC1.02X - compile a collection of visual resources;
VC3.01X - use appropriate art vocabulary related to materials, processes, and technologies;
VA1.03X - use critical analysis to examine expression in student and professional artworks;
VA2.01X - describe how art can imitate life;
VA2.03X - demonstrate an understanding that the nature of art varies from culture to culture.

Planning Notes

Students use their Drawing Journals and Art Portfolios and are provided with a wide range of drawing materials such as conté, markers, graphite pencils, coloured pencils, pens, crayons, etc.

Prior Knowledge Required

- Students are able to demonstrate an understanding of basic drawing skills and concepts through the use of various materials and a variety of strategies VC2.01X.
- Students understand and are able to apply the Elements and Principles of Design as expressive components in their personal, creative works VTI.01X.

Teaching/Learning Strategies

1. The teacher reviews with students the rationale for drawing with a purpose and the various types of drawing that might be employed, including: spontaneous, gesture, various contour drawings, research drawings, experimental drawings, imaginative, preliminary, and sustained drawings.
2. The student artists:
 - return to their proposals and complete several thumbnail sketches for their given theme, based on observations that they have made in their Drawing Journals and by looking at works of art on the same theme;

-
- complete at least two, larger drawings that best suit their theme (for example, two different gesture drawings if their final work is going to be a figure or several figures or two research drawings, if the final product might be a still life, etc.);
 - work with a partner to select the best approach to take for their final project and;
 - complete a final, sustained drawing that gives clear information on how the final work of art will be composed.
3. Students take a few moments to reflect on this activity in their Drawing Journals in order to establish clearly their approach to the final work. They ask themselves two questions:
 - what works in the composition will I include in the final project?
 - with what am I not quite satisfied and will change for the final project?
 4. Students file the sustained drawing in their portfolios and complete their log sheet.

Assessment/Evaluation

- Ongoing teacher evaluation through question and answer, an understanding of basic skills and concepts, appropriate use of art vocabulary and critical analysis VC1.01X.
- Individual student artwork in Drawing Journal and Portfolio Log for an understanding of how to apply drawing skills, critical analysis and effective use of design VT1.01X, VC2.01X.
- Portfolio Log and Drawing Journal entries for ongoing review evaluation of processes and artwork including the ability to incorporate a thematic approach VC3.02X, VA2.03X.

Resources

Maisel, Eric. *Artists Speak...A Sketchbook*. San Francisco, 1993

T.C.C.S.B./C.C.C. *Arts in the Classroom*. A Teacher's CD ROM Resource. Toronto, 1998.

The Art Pack. Toronto: Random House of Canada Ltd., 1992.

Wiften, Valerie. *Sketching: Planning and Drawing*. New York: Sterling Publishing Co., 1998.

Accommodations

- Special Needs students might be provided with additional visual stimulus for their drawings and complete types of drawings that are pre-selected by the teacher such as contour drawings.
- Enrichment students might explore the idea of transformations and less imitational forms of drawing to explore their theme.

Appendices

Appendix C - Portfolio Log

Appendix D - Reference File/Personal Entry File

Appendix E - Teacher Checklist, Drawing

Appendix U - Media Based Proposal

Activity 3: A Gallery of Contemporary Student Works

Time: 300 minutes

Description

Student artists now proceed with their final work of art for the course. While this work is in progress the student artists take care to ensure that this studio work reflects their chosen theme. In order to do so, constant reference is made to journal entries, written comparisons, and preliminary drawings.

Strand(s) and Expectations

Ontario Catholic School Graduate Expectations:

The Ontario Catholic School Graduate:

CGE2e - uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology, and information systems to enhance the quality of life;

CGE3b - creates, adapts, evaluates new ideas in light of the common good;

CGE4f - applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE5g - achieves excellence and integrity in one's own work and supports these qualities in the work of others;

CGE7d - promotes the sacredness of life.

Strand(s): Theory, Creation Analysis

Overall Expectations:

VTV.01X - apply an understanding of the Elements and Principles of Design to personal, historical, and contemporary artworks;

VCV.01X - use materials and processes to create works of art that express their intent;

VCV.02X - apply the Elements and Principles of Design;

VCV.04X - apply the creative process;

VAV.03X - demonstrate an understanding of the connections between art and cultural identity or context.

Specific Expectations:

VTI.02X - understand and apply the Elements and Principles of Design as expressive components in their personal creative works;

VT3.01X - demonstrate the ability to incorporate personal interests and hobbies in their art;

VT3.02X - describe how some of their own studio activities are influenced by historical artworks;

VC2.03X - complete studio projects in fine art and applied design using the creative process;

VC2.04X - complete artworks using traditional and new technologies;

VC2.06X - demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts;

VA2.03X - demonstrate an understanding that the nature of art varies from culture to culture;

Planning Notes

In their Artistic Proposals, students have indicated materials or facilities that are necessary for the success of this final project. The teacher can now ensure that these materials, or reasonable substitutes are available. Provisions should also be made for a time and location for the Gallery Exhibit of student works.

Prior Knowledge Required

This activity is meant to show the culmination of the student artists' knowledge and experience throughout this course. The student artists demonstrate their knowledge of drawing, painting, sculpture, printmaking, and/or information design in a manner that demonstrates an understanding and appreciation for the world around them.

Teaching/Learning Strategies

1. The teacher reviews the need for each student artist to refer to their Drawing Journals and Portfolios in order to maintain the integrity of their final product.
2. Student artists complete their final project in their selected medium.
3. The teacher provides a time and place for the student artists to display the following:
 - a written explanation of the theme, its historical background and their current interpretation;
 - drawing journal and Portfolio references to the final project, showing the evolution of the concept;
 - the final project, suitably displayed.
4. The gallery exhibit could be arranged for an evening, open to the public, and with the presence of the student artists to talk about their work.
5. Students complete this evening by writing a critique on one of the works viewed in the Gallery being sure to state how the work expresses the intentions of the artist. Each student also completes a self-evaluation on the entire project.

Assessment/Evaluation

- Ongoing teacher evaluation through question and answer VC2.06X.
- Teacher evaluation of Information File (Drawing Journal entries, Portfolio Log, written work) and Final Project. (See rubrics) VT1.02X, VT3.02X, VC2.03X, VC2.04X.
- Student peer-evaluations VA2.03X.
- Student self-evaluation VT3.01X.

Resources

Art Image Series of Study Prints

T.C.D.S.B./C.C.C. *Arts in the Classroom*. A Teacher's CD-ROM Resource, Toronto: 1998.

Appendices

Appendix B, J, and/or K - Art Criticism and Peer Assessment

Appendix C - Portfolio Log

Appendix D - Reference File/Personal Entry File

Appendix F - Self-Evaluation, Rubric

Appendix I - Teacher Rubric

Appendix U – Media-Based Proposal

Accommodations

- Special Needs students might need additional assistance from adults or peers in order to manipulate some of the materials necessary for a final project.
- Enrichment students may organize the entire Gallery Evening, complete with invitations, matting if necessary, and physical arrangements.

Appendix M: Qualities of Colour

1. **Hue** is any pure colour (without black or white)

--	--	--	--	--	--	--	--	--

2. **Value** is the lightness or darkness of a colour

(a) grey value chart (neutrals only.....no colour)

--	--	--	--	--	--	--	--	--

White (high)

(low) Black

(b) value chart of one colour

--	--	--	--	--	--	--	--	--

high

low

(c) value chart of **pure** hues

--	--	--	--	--	--	--	--	--

high

low

Black + colour = a shade

White + colour = a tint

high values are light

low values are dark

3. **Chroma or colour intensity** is the brightness or dullness of a colour. A pure colour (bright) may become dull by adding a small amount of its complementary colour.

--	--	--	--	--	--	--	--	--

bright

dull

Use 2 complementary colours one on either end of chart. Middle box will hold equal amounts of both hues (neutralized) as chart moves right or left, it contains an increased amount of that hue.

4. **Opaque** versus **transparent** : colours can be solid or see through

--	--	--	--	--	--	--	--	--

opaque

transparent

5. **Temperature** : colours can remind us of warm or cool things

Warm colours usually have **red** in them.

Cool colours usually have **blue** in them

--	--	--	--	--	--	--	--	--

warm

cool

Warm colours seem to advance.
(seem closer)

Cool colours seem to recede
(seem farther away)

Appendix N-b: Grade 9 Colour Quiz

Name: _____ Date: _____

2. Circle the INCORRECT underlined answers below (8 marks):

Tints include navy blue, pink, cream, baby blue, black.

Secondary colours include blue-green, green, blue, blue-violet.

Cool colours include green, blue, violet, red, and orange.

Hues include red, blue-green, pink, white, and orange.

3. Fill in the blanks below with the most appropriate word (6 marks).

To make red lighter add _____.

To make blue darker add _____.

To make red duller add _____.

To make blue more transparent add _____.

The complementary colour of blue-violet is _____.

The complementary colour of orange is _____.

4. Draw a 12-segment colour wheel and label each colour segment. (8 marks)

Appendix O: Student Learning Reflection: Painting and Colour Theory

Name: _____ Date: _____

1. I would rate my knowledge of _____ as

0

1

2

3

4

(I don't understand it)

(I know it well)

because:

2. The things I know about _____ are:

3. I am still confused about:

4. Strategies I can use to improve my skills are:

Appendix P: Relief Printing Evaluation

1. **Theme was developed using a variety of sources.**

1. not done 2. little consideration 3. adequate 4. well done

2. **Design sketches show planning.**

1. no sketches 2. incomplete sketches 3. good sketches 4. excellent sketches

3. **Carved design illustrates dexterity/precision.**

1. not done 2. poorly done 3. well done 4. excellent

4. **An edition of good quality prints was completed.**

1. not done 2. some completed 3. most completed 4. all completed

5. **Print has been properly matted for display.**

1. incomplete 2. adequately done 3. well done 4. excellent

Appendix Q: My Everyday Life Brainstorm - Unit 5 Name: _____

How am I related to:

The School: _____

The Family: _____

The Community: _____

The Church: _____

The Nation: _____

The Globe: _____

The Environment: _____

Spirituality/God: _____

Add thumbnail sketches or doodles to enhance your ideas above.

Appendix R: Looking At Magazines - The Target Audience - Unit 5

(for Information Design in an Information Age -Activity 4)

	MAGAZINE 1	MAGAZINE 2	MAGAZINE 3
1. Title of Magazine			
2. Cost of Magazine			
3. Focus of Magazine (sports, fashion, etc.)			
4. Description of Cover (models, objects, text)			
5. Estimate what percentage of the magazine is made up of advertising			
6. What types of products are advertised in the magazine? (List three product names.)			
7. What are the articles in the magazine about? (List three titles.)			
8. Would this magazine appeal to males and/or females? Why?			
9. What age group is being targeted by the magazine? How do you know this?			
10. How would you describe the target audience in terms of financial income, race, culture, spending habits?			

Appendix S: Deconstructing A Print Ad - Unit 5

(for Information Design in an Information Age - Activity 4)

	AD 1	AD 2	AD 3
1. What product is being advertised?			
2. How many words are on the ad and what size are the fonts?			
3. How big is the product in relation to the models?			
4. What is the average age of the models?			
5. What lifestyle is being suggested by the ad?			
6. Would this ad appeal to males or females? Why?			
7. What do you learn about the product from this ad?			
8. What age group is being targeted by this ad? How do you know this?			
9. How would you describe the target audience in terms of financial income, race, culture, spending habits?			
10. Do you think this ad is effective? Why or why not?			

Appendix U: The Media Based Proposal – Unit 6

Name: _____ Date: _____

I Theme to be Explored:

In this section you are to indicate the following:

- Your intended approach to the topic.
- A list of works to support your theme and to provide a source of inspiration for you. (minimum of five works).
- A complete list of materials necessary for the final project.

II The Content and Form of the Final Project:

In this section you are to:

- Clearly explain the content of your final work. That is, what will be in the final project?
- Identify the form of your final work. That is, how will it look? What main Elements and Principles of Design will it use and why? What particular stylistic feature will it have?

III Preliminary Drawings:

In this section you are to:

- project. For example, in your drawings will you need to solve problems with the literal qualities (shading, perspective, colour gradation, texture, etc.)? How will you arrange the formal qualities of composition, balance, unity, emphasis, contrast, proportion, etc.? What types of expressive qualities will it be necessary to include (types of colours, lines, shapes, etc.)?
