

Public District School Board Writing Partnership

Course Profile Visual Arts

Grade 9

Open

• *for teachers by teachers*

Course Profiles are professional development materials designed to help teachers implement the new Grade 9 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

Any references in this document to particular commercial resources, learning materials, equipment, or technology reflect only the opinions of the writers of this sample Course Profile, and do not reflect any official endorsement by the Ministry of Education or by the Partnership of School Boards that supported the production of the document.

©Queen's Printer for Ontario

Acknowledgments

Public District School Board Writing Team - Visual Arts

Lead Board

Upper Canada District School Board

Management Team: Eleanor Newman

Brenda King

Dorothy Stewart

Dona Cruickshank

Course Profile Writing Team

Susan Jones, Durham DSB

Bob Phillips, OISE University of Toronto

Don Marshall, Halton DSB

Jan Tulloch, Halton DSB

Alan R. Wilkinson, Limestone DSB

Co-ordinating Partners

Andy Ringlet, Renfrew County DSB

Marg Stewart, Limestone DSB

Helen Beck, Hastings & Prince Edward DSB

Kit Rankin, Halton DSB

Anne Clifton, Halton DSB

Unit 3: Environments

Time: 22 hours

Unit Developer(s)

Susan Jones
Don Marshall
Bob Phillips
Janice Tulloch
Alan Wilkinson

Development Date: June 1999

Unit Description

The central theme of this unit is "environments." Students explore issues related to environmental citizenship, landscapes, the preservation of things, social responsibility, and art's relationship to environments through a series of activities, class discussions, and personal research. Certain elements and principles of design are imbedded in the art activities and are used by students, along with a variety of media and materials, to produce a poster, a mixed media sculpture, and an installation artwork. Students write a proposal for the culminating activity, while inquiry and visual ideas are recorded in the Resource Journal. The chart summarizes how this unit develops the strands outlined in *The Ontario Curriculum, Grades 9 and 10, The Arts, 1999*; makes use of the Resource Journal; presents three essential questions; approaches assessment and evaluation; and addresses art production, critical thinking, and global understanding.

Unit 3: Environments 22.5 hours	
Content focus	Analysis: Discussion of the essential questions, recording information, drawing, observation Creation: Drawing, painting, sculpture, installation/performance Theory: Ecological and environmental issues, ecological art forms
Resource Journal	Reflection, planning, data collection; note taking; drawing, artist research, issues investigation
Essential Questions	What is worth preserving? (content) How, as an artist, can I improve the environment? (production) What are the rights and responsibilities of the artist? (reflection)
Assessment Strategies (observable data)	Checklists, observations, attendance and lates, work habits, etc. - see Appendix E
Evaluation Strategies (assigned marks)	Scoring rubrics and scales, tests, etc. - see Appendix E
Activities	Activity 1: The Artist's Role in Society: personal, aesthetic, and environmental Activity 2: Portable Landscape Activity 3: "Art in Place": Site-specific/Installation Art

Strand(s) and Expectations

Strand(s): Creation, Analysis, Theory

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

Specific Expectations: VC1.01X - VCV.03X; VC2.01X, VC2.02X, VC2.03X, VC2.05X, VC2.06X; VC3.01X - VC3.03X; VA1.01X - VA1.04X; VA2.02X; VT1.01X - VT1.02X; VT2.02X- VT2.03X, VT3.02X.

Unit Planning Notes

- Continue to make use of the Resource Journal as a learning tool in visualizing concepts, producing preliminary drawings, for gathering imagery and related research, and for evaluating work accordingly and intermittently.
- Try to select multicultural art images from local communities, popular culture, or from varied historical perspectives.
- Provide students with visual research strategies; schedule library time for on-line internet investigation as well as book, periodical, vertical file, and other electronic media searches.
- Tailor lessons to meet the needs of individual students within the class.
- The three essential questions should be prominently displayed in the classroom so teachers can easily refer to these questions throughout the unit.

Prior Knowledge Required

Teachers may need to do some diagnostic assessment in order to determine what prior knowledge students have acquired and modify the unit accordingly.

The Ontario Curriculum, Grades 1-8, The Arts, 1998

By the end of Grade 8, students:

- demonstrate how the repetition of elements of design creates rhythm, which unifies the composition;
- show how the elements of design are used to create areas of emphasis;
- organize the elements of design to create symmetrical and asymmetrical balance in compositions;
- select tools, materials and techniques appropriate to the size, scope, and intent of an artwork;
- organize their art works to create a specific effect using at least two of the elements of design;
- produce two and three-dimensional works of art that communicate a range of thoughts, feelings, and experiences for specific purposes;
- describe the main idea that they wish to communicate and the decisions that they have made to support that message;
- identify strengths and areas for improvement in their own work and that of others;
- describe how artists representing various periods, styles, and cultures have used similar materials, tools, and principles of design for a variety of purposes;
- explain how the effective use of the elements and principles of design contributes to an art work's ability to communicate feelings, convey ideas, and enrich people's lives;
- explain their preference for specific art works, with reference to the artist's use of the principles of design, and their understanding of the ideas and feelings expressed in the work.

Teaching/Learning Strategies

The teacher makes the following considerations in teaching and learning strategies:

- Focus on performance tasks that generate genuine, demonstrable understanding through experiences that demonstrate explanation, interpretation, application, perspectives (points of view), empathy, and self-knowledge (see Appendix R);
- Strive for a balanced approach to concepts and skills (teacher-directed and student-centred).
- Instruction should include activities that strike a balance between intuition/feeling, reasoning/thinking, repetition of skills to develop depth and experimentation to develop breadth, 2-D and 3-D experiences, individual work, and collaborative activities.
- Continue to model for students that being an artist is a fundamental human response to the world based on thinking, feeling, and expression;
- Incorporate critical thinking skills into lessons (see Appendices F, G, H, J, K);
- Use a variety of instructional strategies (see Appendix D);
- Take opportunities to make career connections, especially in the graphic design task in Activity 3;
- Encourage students to maintain their portfolio (see Appendices C, O, P, Q) and make use of the Resource Journal (see Appendix B);
- Make allowances for individual learning styles and modifications in lesson design (see Appendices D, I).

Assessment/Evaluation

- A variety of assessment and evaluation strategies should be used throughout this unit (see Appendix E).
- The Resource File assessment (see Appendices V, T) should be given to students at the start of the course, and should be used as a tool to provide ongoing assessment and feedback through all units.
- The Resource File subsequently leads to the comprehensive portfolio evaluation at the end of the course (see Appendices O, P, Q).
- Self and Peer Assessment Rubrics are available (see Appendix U: sample 1, 2, 3) for student reflection and can be added to the resource file.
- The Metacognition Rubrics (see Appendix T) are a useful tool to encourage students to think about thinking.

Activity 1: The Artist's Role in Society: personal, aesthetic, and environmental

Time: 6 hours

Description

This initial activity introduces students to the first essential question of this unit: *"What is worth preserving?"* Following a discussion that leads to a definition of an environmental citizen, students are asked to identify relevant personal, local, and global environmental concerns. Addressing all levels of concern is important so students can explore and comment on a broad range of social issues and aesthetic concerns related to art making. Next, using information from their Resource Journals, students are asked to design and create an advocacy poster that focusses on a particular environmental issue. They address the second essential question, *"What are the rights and responsibilities of the artist?"* while investigating social/political advocacy concerns and aesthetic approaches to problem solving. The teacher should review (or present for the first time) strategies for "effective" graphic design. Students produce a poster that demonstrates the imaginative use of design elements and principles, including shape, balance, and contrast. These posters should be displayed throughout the school and community once they are completed.

Strand(s) and Expectations

Strand(s): Creation, Analysis, and Theory

Overall Expectations: VCV.01X - VCV.04X; VAV.02X - VAV.03X; VTV.O1X, VTV.04X.

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

Planning Notes

- "Environmental Citizenship" means becoming informed and getting involved. It means acquiring a better understanding of the environment and environmental issues. It also means using this knowledge as the basis for responsible environmental action. Environmental citizenship is a convenient way of describing the ethical obligations that link us with other members of the biosphere and that we all have the responsibility to care for the environment. This responsibility derives from the fact that we are not isolated units, but members of a broader community. At one level, this community is the political community of Canadian citizens. At a broader level, it includes the community of all humanity. At its broadest level, it is the community of life itself. Acknowledging the responsibilities that flow from this membership reinforces our awareness of interconnectedness, which is the key to the ecosystem concept. There are four main areas of environmental concern:
 1. protecting the atmosphere;
 2. using water wisely;
 3. protecting the natural and historical heritage;
 4. reducing waste.[from Environment Canada. *A Primer on Environmental Citizenship*. (1993) ISBN 0-662-20803]
- A global education, humanities, or geography teacher or an environmentalist could be invited to speak with students about the impact of ecological issues on the local community. This unit also has strong connections with the "Human-Environment Interactions" strand in the Grade 9 "Geography of Canada" course (*The Ontario Curriculum, Grades 9 and 10, Canadian and World Studies, 1999*).

-
- Students should maintain their findings, discussion notes, and appropriate images/sketches in their Resource Journals.
 - Posters can be produced using a combination of cut construction paper and drawing or cut paper with painted details. If x-acto knives are used, review safety procedures for proper cutting and handling.
 - Gather examples of both historical and contemporary posters for display. Graphic samples from public service or environmental organizations would be most appropriate, i.e., Greenpeace.
 - Teachers should make students aware of the conceptual differences between “design elements and principles” as defined in *The Ontario Curriculum, Grades 9 and 10, The Arts, 1999* and “graphic design.” While graphic designers use elements (line, shape, colour, and value) and principles (balance, contrast, or proportion etc.) in their work, graphic design often has a particular visual appearance that separates it from other expressive art forms. A definition for graphic design is “the creative planning and execution of visual communication.” Graphic design includes an arrangement of words, shapes, and images, in various combinations; is usually reproduced on a flat surface; is intended for a particular audience; and has a specific purpose or function, often to inform or influence choices or actions. Graphic design products can include posters, logos or symbols, other forms of advertising, packaging, publication design (books, magazines, newspapers), and typography. [adapted from *Foundations of Graphic Design*; see Resources section]

Prior Knowledge Required

- Students should have had some experience in designing posters in senior elementary grades. The differences between graphic design images and fine art illustrations or painted images should be highlighted.
- Some experience with the "creative process" or design process should be a prerequisite for this assignment. (See "Explanatory Notes" in *The Ontario Curriculum, Grades 9 and 10, The Arts, 1999*.)

Teaching/Learning Strategies

1. Introduce the essential question, "*What is worth preserving?*" Revisit the issues and questions raised by the class during the discussions about the Time Capsule activity in Unit I. Students should recognize and pose questions about the things that we individually and collectively preserve in our culture. Some questions to instigate discussion and interaction are as follows:
 - What does it mean to preserve something?
 - Why is it important to save aspects of the past or present?
 - How and where are things preserved?
 - Does everyone feel the same way about preserving objects or ideas?
 - Do we preserve just human-created things?
 - How is the act of preserving something related to values?Allow for an expansive discussion. Eventually, extract from student responses, references to the natural environment, and reframe the essential question in connection with the environment. Connect this with the definition of environmental citizenship (or a version of this) provided in the Planning Notes (see Appendix D).
2. Following a discussion leading to a definition of environmental citizenship, students are asked to identify relevant personal, local, and global environmental concerns. Students can work in partnership/groups, using the four main areas of environmental concern to classify and sort their findings. Students might wish to place their findings on large chart paper and post them around the classroom to use as research material for strategy 6.

-
3. Extension. See the activity "World as a Village of 1000", in the resource document, Towards an Ecozoic Curriculum, published by the Ontario Society for Environmental Education (1996). This resource should be available in every secondary school science department. This is a more complex version of the above exercise in strategy 2.
 4. Extension. To introduce an art historical component, to this unit, students and teachers may wish to investigate a number of contemporary artists who make use of the environment, either as media or subject matter, (e.g., Christo, Chris Drury, Joe Fafard, Andy Goldsworthy, Maya Lin, Richard Long, Robert Smithson, et cetera.). This could form an art history/critical component for the unit. Various art viewing and analytical strategies can be used in approaching these works and artists. (See Appendices F, G, K.)
 5. (a) Review the brainstormed lists of environmental concerns (personal, local, global) and ask students what people can do to affect change pertaining to some of these identified concerns. What can one do personally? How can community support or actions make a difference? Can one person make a difference globally? Find examples of environmental concerns. See if examples can be cited from the news, or human interest stories (see Appendices S, T, U).
(b) Present the essential question, "*What are the rights and responsibilities of the artist?*" Ask students to consider how artists can affect social change. How best can they use their skills and command of visual language to cause people to think about and act differently towards environments? Show examples of artworks by artists who have attempted to change dangerous or unhealthy ways of thinking and acting, to get people to regard the natural environment from a different point of view. For example, activist artists whose work comments on environmental preservation are: Andy Goldsworthy (British); Joseph Beuys (German); Keith Haring, Ana Mendieta, Nancy Rubins, Nancy Holt, Ann Hamilton (American); Noel Harding, Fastwürms, Mendelson Joe, Gathie Falk (Canadian). (See Unit 2, Activity 1 for ideas pertaining to point of view.)
(c) Show samples of posters designed for various purposes. Ask students to explain what they communicate. How do they know? What things about these posters help them to communicate effectively? Is the image or the wording more important? How do they compliment or support one another? What makes them persuasive or attention-getting? Introduce the concept of "graphic design" as a particular form of communication. Explain that graphic design is a form of visual communication, usually associated with industry or advertising; it can combine images with text set in type. Designs often depend on contrast, simple shapes, bold colours or value contrasts, and lines (direct or implied) to lead the eye. Show more samples of posters or large advertising images from magazines. Posters from environmental or ecological organizations such as Greenpeace, and would be most appropriate.
 6. (a) Present the poster project. Students are to select an environmental issue that concerns them personally and to review ideas captured in their Resource Journals. Using 18"x24" cartridge paper or Mayfair cover stock as a backing, students are to use cut construction paper and a colour drawing medium (e.g. markers) to create a poster design that makes a persuasive statement about an environmental concern. Lettering can be word-processed, photocopied onto an overhead transparency, traced onto coloured stock, and cut from paper. Free-form letterforms can also be encouraged.
Design: review ideas about balance, contrast, emphasis (using colour and line), and various methods of depicting the illusion of space (overlapping, size change, vertical height, etc.). Also consider concepts of open (extending beyond the edges) and closed space (contained within a border or edge) for suitable impact.
(b) Students should follow a design process in planning their posters. Various thumbnail sketches and roughs should be attempted first in order to give visual form to their thinking about a particular environmental concern. Teachers consult individually with students throughout this initial part of the

design process. Having students share ideas in progress, either in pairs or table groups, can provide valuable, objective feedback from a broader audience.

Accommodations

Assessment and Evaluation

- Encourage student self-evaluation of final design solutions.
- Teacher evaluation of group work/discussions may be conducted using a checklist. Assess components of effective co-operative learning (see Appendices S, U).

Resources

Archer, Michael. *Art Since 1960*. London: Thames and Hudson Ltd., 1997. ISBN 0-500-20298-2

Barnicoat, John. *A Concise History Of Posters: 1870 – 1970*. NY: Oxford Press, 1980.

Brommer, Gerald F. and Joseph P. Gatto. *Careers in Art*. 2nd edition. Worcester, Ma: Davis Publications, 1999. ISBN # 0-87192-377-7

Chasty, J., T. Palmer, and D. Spencer. *The Green School*. Toronto: OSSTF, 1991. ISBN 0920930-50-6
Environment Canada. *A Primer on Environmental Citizenship*. 1993. ISBN 0-662-20803

Gatta, Kevin, Gusty Lang and Marilyn Lyons. *Foundations of Graphic Design*. Worcester, MA: Davis Publications, 1991. ISBN 0-87192-220-7

Goldsworthy, Andy. *A Collaboration with Nature*. New York: Harry N Abrams Inc., 1990. ISBN 0-8109-3351-9

Landa, Robin. *Graphic Design Solutions*. Scarborough, ON: Delmar Press, 1996. ISBN 0-8273- 6352-4

Meggs, Philip B. *A History of Graphic Design*. 3rd edition. NY: Van Nostrand Reinhold, 1998.

Ontario Society for Environmental Education. *Towards An Ecozoic Curriculum*. Toronto, ON: OSEE, 1996.

Pike, G. and D. Selby. *Global Teacher, Global Learner*. London: Hodder & Stoughton Ltd., 1988.

Pike, G. and D. Selby. *In the Global Classroom 1*. Toronto: Pippin Publishing, 1999. ISBN 0- 88751-081-7

Resnick, Elizabeth. *Graphic Design: A Problem-Solving Approach to Visual Communication*. Englewood Cliffs, NJ: Prentice-Hall Inc., 1984. ISBN 0-13-363259-8

Williams, Robin. *The Non-Designer's Design Book*. Berkeley, CA: Peachpit Press Inc. 1994.

Wrede, Stuart. *The Modern Poster*. NY: The Museum of Modern Art, 1988.

Yenawine, Philip. *How to Look At Modern Art*. NY: Harry N. Abrams, 1991. ISBN # 0-8109- 2485-4

Blurring the Boundaries: Installation Art 1969 – 1996. San Diego, CA: Museum Of Contemporary Art, 1997. ISBN 0-934418-44-6

Activity 2: Portable Landscape

Time: 11 hours

Description

The central concept of this activity is "preservation/protection." Students view a variety of images, both past and present, in which artists have represented the landscape. Using ideas collected from their Resource Journals, students design and construct a landscape that fits into a portable carrying case. Teachers can choose, or have students pick the medium, (e.g., drawing, painting, and/or collage media, to create an environment (or landscape) that they wish to preserve or protect). This sculpture/object takes on attributes that are both personal and political, while simultaneously addressing aesthetic and environmental concerns. The essential questions, "*What is worth preserving?*" and "*What are the rights and responsibilities of the artist?*" should be reconsidered in connection with this project.

Strand(s) and Expectations

Strand(s): Creation, Analysis, and Theory

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

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

Planning Notes

- Make certain that discarded or junk containers are properly cleaned before students use them.
- Waste or post-consumer materials should be non-toxic and safe for student handling. Teachers may want to inspect things brought into the classroom, prior to their use.
- Have available a "flea market" collection of containers and boxes for those students unable to obtain their own.

Prior Knowledge Required

- Students should have previous experience with critical looking and inquiry about works of art.
- Teachers should review media-specific skills and techniques that may be required for this activity, (e.g., tempera painting techniques).

Teaching/Learning Strategies

1. (a) Students review notes and drawings in their Resource Journals collected during the previous activities. Ask students to think about specific environments in the smaller community or larger world using questions such as: Where would you like to be? Where have you visited? What kinds of places make you feel good? What aspects of nature are awe-inspiring? What forces of nature make them awe-inspiring? Which natural environments are worth saving? Can you describe this relationship that humans have with the natural environment? Show some examples of landscapes, either photographs or paintings, to instigate responses. Reiterate the essential question "*What is worth preserving?*"

-
- (b) Look at examples of landscapes by Canadian and international artists, both historical and contemporary: Canadian - Emily Carr, William Kurelek, Paterson Ewen, Lawren Harris; American - Ansel Adams, Fitz Hugh Lane, April Gornik, Andrew Wyeth; European- John Constable, Jean-Baptiste Corot, Paul Cézanne, Vincent Van Gogh, Claude Monet, Akseli Gallen-Kallela (Finnish)); (Japanese: Utagawa Hiroshige. For resource information, check the AGO web site for the link to AMICO. Review some essential characteristics of a landscape as subject matter, e.g., methods of representing space, colour change, atmospheric effects, the horizontal impact on landscape, etc.
- (c) Have students begin some landscape sketches in their Resource Journal based on images they have viewed directly from their local community, e.g., parkland, forests, school property. A class session scheduled for outdoors or a field trip would be appropriate. These student drawings are used later in 2c.
2. (a) Review the idea and concept of preservation and introduce the term treasure. What kinds of objects and/or containers are used to preserve, protect, and treasure objects? Museums, art galleries, and libraries perform this function for communities - how do private citizens preserve valuable or significant things? Some religions have placed sacred objects in portable containers so they may be easily transported for many to see. Introduce the project, the "portable landscape." This will be a sculptural representation that fits into the case or container. Parts should be affixed to the lid as well. (Teachers can easily make career links to jobs found in art galleries or museums.)
- (b) Ask students to look for appropriate containers, e. g., briefcase, jewel box, toolbox, lunch box, gift package, cigar box, make-up containers, a drawer from a dresser. Stress that this must be a recycled container, something that might be retrieved from the garbage or found at a garage sale (environmental responsibility). Have students consider the proportions and size of the case in relationship to the concept of landscape and preservation. While the outside of the container should be personally relevant, it should give no direct indication of the "secret" of its contents. Some students may choose more symbolic containers for their visual statements, e. g., a cigar box could represent ideas about pollution, and old make-up case raise questions about chemicals poisoning our environment. Have students examine and analyse the work of artists who have worked with boxes and contained art forms such as Joseph Cornell, Marcel Duchamp, Max Ernst, Lucas Samaras, Kurt Schwitters, Betye Saar, and Christan Boltanski.
- (c) Once a container or box has been selected, students should commence planning drawings and designs in their Resource Journals. **Design:** Review design elements and principles that are significant to these landscapes, both 3-D and 2-D components. Have them consider the following in their planning: flatness or interior space of the box; use of both upper lid and bottom of the container, techniques for creating spatial illusion, and three dimensional parts. Their use of materials and media can take one of two different approaches:
- use of new materials, including drawing and painting media; plasticene, papier maché, plaster, or cardboard; found photographic or collaged images; OR
 - students can only use "post-consumer" materials that are used, discarded or "garbage" materials (that include glues, hardware, and paint). In this way, they are helping to preserve the natural environment by recycling and reusing previously used materials. The essential question "*What are the rights and responsibilities of the artist?*" certainly applies to this approach. Overall, the nature of the envisioned landscape and the need for preservation should dictate the decision-making process.
- (d) Following consultation with the teacher regarding their plans (including the effectiveness of their design to demonstrate preservation), students construct their portable landscapes.
3. Have students complete a self-evaluation based on their final product and their planning. A class critique could be organized to share ideas and solutions.

Accommodations

1. The teacher may need to have some found containers available for a few students
2. A modification for some students might include preparing the landscape on a flat fabric or paper surface and then applying the work to the inside of the container
3. Some students may need a simplified formula to follow for landscape design, i.e., the horizon line is $\frac{1}{3}$ from the bottom, the main focal point is to the right of the centre.
4. Some students may need special considerations with the choice of media.

Assessment and Evaluation

- Teacher evaluates final products through the use of a rubric and anecdotal comments.
- Providing feedback at each stage of the project is important e.g., the choice of container.
- Student feedback and critiques work well for this activity.

Resources

Johnson, Mary F. *Visual Workouts*. Englewoods Cliffs, NJ: Prentice-Hall Inc., 1983.
ISBN 0-13- 942664 -7

Ontario Society for Environmental Education. *Towards An Ecozoic Curriculum*. Toronto, ON: OSEE, 1996.

Activity 3: “Art in Place”: Site-specific/Installation Art

Time: 5.5 hours

Description

As a culminating activity for this unit, students use research from their Resource Journals and personal subject matter/content to design and construct a site-specific installation artwork. Information in the form of an artist's statement addresses decisions around the selection of a site, the specific issues addressed in the work, and the thinking used in the design and selection of materials. Minimum expectations require that students develop a proposal for the installation; where materials, time, and space are available, students could complete a full-scale version of their installation. Revisit the essential questions, “*What are the rights and responsibilities of the artist?*” and “*What is worth preserving?*”

Strand(s) and Expectations

Strand(s): Creation, Analysis, Theory

Overall Expectations: VCV.01X - VCV.04X; VAV.01X & VAV.02X; VTV.01X & VTV.02X.

Specific Expectations: VC1.01X - VC1.03X; VC2.02X, VC2.03X, VC2.05X; VC2.06X; VC3.01X - VC3.03X; VA1.02X -VA1.04X; VA2.02X; VT1.01X - VT1.02X; VT2.02X- VT2.03X; VT3.02X.

Planning Notes

- Installation artists or site-specific sculptors are primarily interested in three-dimensional forms that extend beyond the physical confines and institutional restrictions of the gallery or museum. Many artists construct works that interact with the earth or natural sites while others choose to activate spaces within an architectural setting or human-created environment. The relationship between the sculptural form, the artist's message, and the physical space in which it is located creates the fundamental dynamic of any installation art piece.

-
- Appropriate clearance from and discussion with school administration and custodial staff about this activity will ensure its success. Interior space restrictions or fire codes must be adhered to. Proposals for outdoor installations must attend to community standards and respect/preserve the natural environment.
 - Have still cameras and video equipment on hand to document these impermanent, temporary creations before they are dismantled. Students should be encouraged to document their entire working process through images and journal descriptions. After all, the artists will want some record of what has been created.
 - Due to the potential assortment of materials that may be used for this project, safety procedures and the proper handling of equipment should be specifically reviewed and emphasized throughout the duration of the project.

Prior Knowledge Required

- Review one- and two-point perspectives for sketching in this activity.
- Drawing skills and basic photo taking skills should be reviewed.

Teacher/Learning Strategies

1. Re-acquaint students with the over-arching concept of the environment for this unit. Review the various meanings of this term as it has been presented throughout the preceding activities: landscapes, the natural environment, global perspectives and community concerns, preserving things or places that are special or valued. Talk with students about contemporary artists who make use of specific places in which to create their works of art. Possibly introduce this concept by considering examples of art created for specific spaces or locations, (e.g., Michelangelo's frescos on the Sistine Chapel ceiling; the American presidents carved into the face of Mount Rushmore; and Northwest Coast aboriginal totems). Introduce students to examples of works of artists who create installation art or site-specific works. Ask them to think about a definition for "installation art" after they have viewed the images. Some artists to consider are Christo, Robert Smithson, Mona Hatoum, Dan Flavin, Daniel Buren, Richard Serra, Charles Simonds, Claes Oldenberg, Gordon Matta-Clark, Rachel Whitread, Doris Salcedo, Joe Fafard, Ann Hamilton, Richard Long, Andy Goldsworthy, General Idea, Fastwürms, Antony Gormley, Sandy Skoglund, Judy Pfaff, Barbara Kruger, etc. Choose two or three specific works and ask students to ponder meanings of these works and artists' intentions. Use some of the viewing art questions from the appendices.
2. (a) Explain the installation art project to students. They should be given the choice whether to work alone or to collaborate in small groups. Subject matter/content for these installations should be extracted from ideas in their Resource Journal. Some ideas to spark creative thinking could include "preservation," "the landscape," environmental issues, global concerns (see the issues listed in Activity 1). The essential question, "*What are the rights and responsibilities of the artist?*" should be briefly discussed in terms of making social statements about relevant issues or raising concerns or questions about local or global matters.
(b) Due to space, time, resource, and supervision constraints in most schools, three different alternatives for this activity are proposed. Teachers can choose the version that best suits their needs and location:
 - Alternative "A" would see students complete a written proposal and accompanying drawings;
 - Alternative "B" moves students slightly closer to the final installation by having them create a scale model or maquette along with the written proposal;
 - Alternative "C" allows students to fully realize the proposal as a large-scale installation.

The materials available for student use depend on local supplies and their proposal. Drawings should be of finished quality, rendered in colour, and could possibly illustrate various views of the proposed work. Models can be made from heavy cardboard, plaster, clay or other mixed media. Materials for a full sized installation depend entirely on the subject matter and site. Students may wish to draw inspiration from artists who have been considered previously in this unit.

(c) Have students do site drawings or take photographs of appropriate installation sites to use in the development of proposal renderings. The developed proposal could contain structural drawings, site photographs, working plans, and an explanation of the issue being presented in the work. Remind students to carefully consider the relationship of their final site to the development of the environmental focus in this unit. **Design:** Obviously students need to draw upon many of the elements and principles of design in visualizing their ideas. Unity, emphasis, contrast, and rhythm are probably the most prominent organizing principles required for this project.

(d) Reiterate the essential question, “*What is worth preserving?*”, in relation to the temporary nature of installation art. Students should be made to realize that, unlike other works of art, installation art does not exist as a permanent object: once its time is past, it is dismantled and exists only as memory or in documented evidence such as photographs. Encourage individual students or groups to continually document their work in progress and to insure a final record of the finished installation is produced.

Assessment and Evaluation

- Use group/peer/individual evaluation of final products.
- Teacher and student-designed rubric can be used for the installation art evaluation.
- Elicit anecdotal comments and reviews from people in the school or community who view these installations; these opinions and interpretations could be incorporated as a component on the final evaluation.

Resources

de Oliveira, Nicolas, et al. *Installation Art*. London: Thames and Hudson Ltd., 1994.
ISBN 0- 500-23672-0

Unit 4: Technology

Unit Description

The central focus of this unit is the use of technology as an artistic medium. Students use art production and analysis skills to explore problems related to image manipulation using technology. Through studio exercises, art history, analysis and interpretation, students are able to explore a variety of technologies as another artistic medium. The following chart illustrates how the unit develops the strands outlined in *The Ontario Curriculum, Grades 9 and 10, The Arts, 1999*. The unit utilizes the Resource Journal throughout, and provides three essential questions for teachers to address in lessons, suggests assessment and evaluation strategies, and outlines the activities in the unit.

Unit 4: Technology 22.5 hours	
Content focus	Analysis: Discussion of the essential questions, recording information, drawing, observation Creation: Drawing, painting, sculpture, installation/performance Theory: Popular culture, technological media, and art making
Resource Journal	Reflection, planning, data collection; note taking; drawing, artist research, issues investigation
Essential Questions	How does a work of art reflect its culture? (context) How do images influence people? (production) How is art different and the same? (reflection)
Assessment Strategies (observable data)	Checklists, observations, attendance and lates, work habits, etc. - see Appendix E
Evaluation Strategies (assigned marks)	Scoring rubrics and scales, tests, etc. - see Appendix E
Activities	Activity 1: Visual Language Activity 2: Mona Lisa For the Millennium Activity 3: Mona in Cyber Space

Unit Planning Notes

- The Resource Journal should continue to be used as a learning tool in visualizing concepts; producing preliminary drawings; for gathering imagery, symbols, and related research; and for evaluating work accordingly and intermittently.
- It is important for the teacher to emphasize the use of paper and pencil methods for developing student ideas in this unit. When using technology as a medium, it can be very easy to import images and press a button to complete the image. This should be avoided. The focus of this unit is to have students learn creative process and planning as they would in any other art activity. They can then use the technology as the medium for realizing their ideas.
- Provide students with visual research strategies; schedule library time for on-line Internet investigation, as well as book, periodical, vertical file searches, and other electronic media.
- Activities are designed to meet the available levels of technology at various school sites.
- The three essential questions should be prominently displayed in the classroom so teachers can easily refer to these questions throughout the unit.

Prior Knowledge Required

- Elements and principles of design

Teaching/Learning Strategies

The teacher makes the following considerations in teaching and learning strategies.

- While it is expected that teachers are knowledgeable in the use of certain technologies, complete fluency in every application of those technologies is not necessary.
- Some students may have a facility with certain kinds of software; teachers may wish to capitalize on their expertise.
- Students can be used as mentors in the classroom.
- This unit is designed for teachers to work within the levels of the technology that are available to them.
- Career connections should be made e.g., computer graphics; the design industries, (clothing design, industrial design, information design, stage design, product design etc.); should be made to this unit.
- Use a variety of teaching strategies (see Appendix D).
- Allow for the development of the student portfolio (see Appendices C, O, P, Q).
- Take into account individual student needs in the planning of lessons (see Appendix I).
- Incorporate critical thinking and metacognitive thinking into student work (see Appendices F, G, H, J, K, R, T).

Assessment/Evaluation

- A variety of assessment and evaluation strategies should be used throughout this unit (see Appendix E).
- The Resource File assessment criteria should be given to students at the beginning of the course and it should be used as a tool to provide ongoing assessment and feedback through all units.
- The resource file subsequently leads to the comprehensive portfolio evaluation at the end of the course (see Appendices O, P, Q).
- The Ministry of Education Level of Achievement Chart from *The Ontario Curriculum, Grades 9 and 10, The Arts*, can be adapted into rubrics that fit a variety of activities.
- Self- and Peer-Assessment Rubrics (see Appendix U) are available for student reflection and can be added to the resource file.
- The Metacognition Rubrics (see Appendix T) are a useful tool to encourage students to think about thinking.

Activity 1: Visual Language

Time: 2 hours

Description

As an introductory exercise, students examine a collection of actual objects or reproductions of art or design that represents a span of time. (See Appendix L - 14 Questions for Looking at an Object.) Ask the essential question, “*How does a work of art reflect its culture?*” Connections can be made with ancient art, i.e., students could look at and respond to works of art that are classified chronologically. They should also review historical methods for time notation (e.g., A.D.; B.C.; B.C.E.; and C.E).

Strand(s) and Expectations

Strand(s): Creation, Analysis Theory

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

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

Planning Notes

- Suggested collections that represent a significant span of time for students to examine and order can include portrait photographs, postage stamps, cameras, reproductions of art on postcards, photographs of automobiles, fashion illustrations, books, clothing, table ware, tools and utensils, hats, movie posters, album covers, and ads. Parents and community members may be willing to loan collections for this exercise. Garage sales and flea markets are excellent sources as well.
- Teachers need to make clear to students that technology in this unit is defined as a medium. The teacher should review the term “medium” as it relates to art. *The Artist’s Handbook Of Materials and Techniques* (see resource list) defines “medium” as “...The mode of expression employed by an artist: etching, painting, sculpture, etc. and the actual instrument or material used by an artist: chisel, needle, etc...”. Have students create a list of materials and a list of instruments. Post this in the classroom as a reference.
- About the art history examples: Students must have a sense of the chronological development of Western Art by the end of Grade 9. The examples of art or architecture should be from the Ancient period (e.g., prehistoric to Roman). Choose examples that are common in terms of subject matter or form: depictions of the human figure or architectural monuments. These examples should be presented in chronological sequence to help students see a connection with the previous “collections” exercise, as well as to help them understand how media and images change and develop through time. Teachers should also address the method that historians use to designate time (i.e., BCE = Before the Common Era and CE = Common Era) and reference centuries (i.e., 1440 CE is the 15th century).

Prior Knowledge Required

Students should have previous exposure to art terms like medium, media, the use of the letters A.D. and B.C.

Teaching/Learning Strategies

1. a. Arrange a collection(s) of objects or art reproductions so that students can easily view the contents. A wide variety of objects should be used that represent a significant span of time and that provide clues about cultural origins. See Unit Planning Notes for suggested objects. If more than one collection is available, students may be divided into groups to facilitate discussion and share opinions. In groups or as a class, students are asked to arrange these objects or images in a chronological order based upon their observations and previous personal knowledge. Use some of the “14 Questions For Looking At An Object” (Appendix L) to allow students a starting point for discussion and recording information. As a de-briefing for this activity, students must explain their decisions in creating their chronological order. Ask them to identify what makes their objects or images similar, but different.

b. Ask the essential question, “*How can art be different and the same?*” Have students select one of their objects or images. Ask them if they can describe something about the people/culture who created this object. Ask the essential question, “*How does a work of art reflect its culture?*” Refer to the 14 Essential Questions... (see Appendix L).

2. In groups, give students the following statement:

As the creation of art passes through time, many new artists’ materials develop. New ideas and media occur because artists look for new methods and current media through which they express themselves. Today, some artists work in media that are very different from those of the past. Technology has now become a contemporary medium.

The focus for this activity is the media that artists use. Ask students to look at art works (and the collection of items if time permits) to find examples that illustrate how media has changed through a sequence of time. The examples that students compare should be sequenced, e.g., painting on caves as in the pre-historic times and painting on top of carved stone as the Egyptians did; carving on a softer type of stone as the Egyptians did, and carving on a harder type of stone (e.g., marble) as the Romans. Ask students why the different cultures needed to change the medium. In the discussion and activities, facilitate the idea that the change in a culture will often cause a change in the media that an artist uses. The teacher may want to sequence some questions on a handout to direct the student discussion. Using the essential question, “*How does a work of art reflect its culture?*” show students examples of art or architecture from the Ancient period (e.g., prehistoric to Roman), and ask them to explain something about the people and culture that created each artwork.

Accommodations

- Partners can transcribe.
- A tape recorder can be used for recording ideas and answers.
- Partner students who need assistance with understanding concepts.
- Fewer Visual Arts images may be necessary for some students to absorb information.
- Teachers may wish to modify assessment and evaluation practices for special needs students – i.e., assess special needs students for items listed in the IEP (individual education plan).
- A list of clues may be needed to order collections.

Assessment and Evaluation

- Check list for student answers on the “14 Questions for Looking at an Object”.
- Resource Journal entries assessed (see Appendix V).

Health and Safety

- Caution students who have allergies about direct contact with older objects

Resources

Chapman, Laura. *A World of Images*. Worcester MA: Davis Publications Inc., 1994. ISBN 0871922304

Chapman, Laura. *Art: Images and Ideas*. Worcester MA: Davis Publications Inc., 1992.

Hamilton, Edward A. *Graphic Design for the Computer Age*. New York: Van Nostrand Reinhold Co. 1970.

Mayer, R. and S. Sheehan. *The Artist’s Handbook of Materials and Techniques*. Canada: Penguin Books, 1991. ISBN 0670837016

Activity 2: That Was Then ... This Is Now: Art And Technology

Time: 8 hours

Description

Following a discussion that leads to an initial definition of “technology as a medium”, students are asked to choose a popular historical art image. The activity then focusses on the concept of manipulation. Changing images by cutting and pasting, grids, and grid distortion exercises exposes students to some forms of manipulation. Students make visual changes to the photo images and then draw the new compositions. This drawing then becomes the basis for a painting (traditional medium) that is to be created in the next activity incorporating a contemporary medium (computer). The painting should not be larger than the size of a scanner bed/photocopier.

Strand(s) and Expectations

Strand(s): Creation, Analysis, Theory

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

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

Planning Notes

- Visual resources should include reproductions from a variety of styles and periods (see Appendix AA). Display these clearly around the room. These visual resources could be art postcards, fine art calendars, textbooks, overheads, slides, the Internet, and CD-ROMs.
- A timeline would be a helpful classroom resource. Timelines can be purchased or made by the teacher or students for a display.
- Lesson plans should address a variety of learning styles.
- Teachers may need to review colour theory, the handling and use of paintbrushes, as well as, the elements and principles of design.
- Teachers should continue to use the Resource Journal as a learning tool in visualizing concepts. The following things should also be a part of the Resource Journal: preliminary drawings, gathered imagery, related research, assessments and evaluations of completed work, and work in progress.
- The three essential questions should be prominently displayed in the classroom so teachers can easily refer to these questions throughout the unit.

Prior Knowledge Required

- Elements and principles of art

Teaching/Learning Strategies

Exercises that practise distortion:

1. (a) Students are asked to bring to class a photographic portrait of themselves or someone else (a family member or a friend) taken from a frontal or profile view. If a digital camera is available, take simple bust portraits of each student and print them in black and white after downloading to the computer. Ask students, “If you want to make a copy of this image, how would you do it?” Consider various responses. Many responses will make reference to photo-based technologies such as copiers or cameras. How would an artist copy this image three or four hundred years ago? “Drawing” will be the predominant response; some may suggest using a grid that is superimposed over the original to help transfer it to another surface. Introduce the grid system for copying, enlarging, or distorting an

image. Demonstrate one of the simplest techniques for distorting images – cutting a photo using a simple grid system. Students use a photocopy of their photographic portrait or use the printout of their digital image. Have students lightly draw grid lines on the facial image. Horizontally, draw the lines in four places: above the eyebrows, at the mid-point on the nose, below the lower lip, and at the midpoint of the neck. The same procedure can be followed for the vertical lines of the grid. Use three vertical grid lines: the first line goes down through the left eye and cheek area; the second line goes right down the centre of the face; the third line goes through the right eye and cheek area. Using scissors or an x-acto knife, a cutting mat, and a steel straight edge, cut the photo on the grid lines. Students adjust the proportions of the face by manipulating the pieces. The teacher can ask them to try many different variations to create different emotions, such as humor, horror, sadness, etc. When the most successful arrangement is found, it is glued in place on a page in their resource journal using a gluestick.

(b) A further application of grids can be explored by having students use ruled acetate sheets placed over their photo originals. On another piece of paper, have students draw a grid with the same number of squares. They could make the grid larger or smaller than the original image so that they can see how to manipulate size. Copy each square of the image into the corresponding square on the drawing surface until the entire portrait is reproduced. Have students do this exercise in their Resource Journal. **Design:** The emphasis here is on the design element of line and quality of lines. Keep these drawings simple. This is only an exercise to illustrate grid use.

(c) Take this exercise one step further and have students create distorted grid drawings by simply altering the shape of the grid on the drawing surface. If time permits, these drawings can be finished using colour or shading.

2. The times we live in are known particularly for the development and presence of technology. Ask students working in pairs or groups to create a list of new technologies that our culture has developed. Review the meaning of the word “medium”. When they are confident they have a working list of technologies (see 2a), have them look around the art room at displayed examples of artwork that use new technologies as a *medium for expression*. As a class, compile a list of new technologies. Have students decide on how technologies can be used as media by artists. Post this as a reference in the classroom.
3. (a) Draw students’ attention to the fact that they used a very old form of technology when they did the grid drawings in their Resource Journals. Some artists continue to use this technique of reproduction today. Also make students aware that they used a very new form of technology (photocopy, digital images, etc.) as a medium to create their first distortion image.
(b) Show students historical examples of art (e.g., Da Vinci’s *Mona Lisa* and Warhol’s *Marilyn*). Ask students to look again at the two portrait images of *Mona Lisa* and *Marilyn*. The teacher can ask such specific questions as:
 - I. What are the differences between these two portraits? How are they the same?
 - II. How does each picture make you feel?
 - III. Which of the two works do you prefer? Why?These questions can lead to thought around the essential questions:
How does a work of art reflect its culture?
How is art different and the same?
*How do images influence people?*Students could write a reflective paragraph in their Resource Journal addressing one of these questions.
4. The teacher may wish to use this opportunity to invite in a speaker, take a field trip to a local gallery or conduct a lesson on careers that preserve (e.g., art conservation) or alter images (digital designer). The restoration of the Sistine Chapel could be discussed here, as well as the restoration of Da Vinci’s

Last Supper [National Geographic issues May '94, May '89, Nov. '83; 60 Minutes (CBS) May 30, '99; The Globe and Mail Sat. May 29, '99].

5. (a) Have students sort through examples of famous works of art that have high recognition factor (see Appendix AA). They choose a picture to manipulate and modernize. It may still contain evidence of the original period, but it may also include additions (e.g., *Mona Lisa* at a computer or with a punk hairdo). Students can consider how their interpretation will influence people. The teacher designs a series of drawing exercises for students that can be done in their Resource Journal. Ideas need to be developed and composition needs to be addressed before students prepare the final copy of their work.

(b) Students are to draw and paint their picture.

Note: Since this work will be used in the next activity with a scanner or photocopy bed, limit the size of the painting to accommodate your available technology.

Accommodations

- Partners could transcribe.
- Photocopies of board work/definitions could be provided for students unable to transcribe.
- A tape recorder could be used for recording ideas and answers.
- Peer tutors or educational assistants to assist with painting.
- Teachers may have to pre-cut face pictures for students with fine motor skills disabilities.
- Scissors may be a preference for some students.
- A teacher may want to set up a system for peer tutors within a class to assist students with special needs.

Assessment/Evaluation

- The initial drawing for painting can be assessed using the categories: unsatisfactory, satisfactory.
- Criteria for painting should be designed by the teachers and students.
- The teacher's anecdotal comments regarding class collaboration should be included.

Health and Safety

- Proper ventilation must be provided according to paint type. Oil is not recommended.
- Plan strategies for the complete daily clean-up of the studio after each lesson.
- Students should never eat in the art room.
- Teachers should review the safe use of the x-acto knife.

Resources

Brommer, Gerald F. *Discovering Art History*. Worcester, M.A.: Davis Publications, 1988. ISBN 0-87192-190-1

Brommer, Gerald F. and Nancy Kinne. *Exploring Painting*. Worcester, M.A.: Davis Publications, 1988. ISBN 0-87192-191-X

Janson, H.W. *History of Art for Young People*. New York: Abrams, 1971.

Martin, M. *Start Exploring Masterpieces*. Philadelphia, PA: 1981. ISBN 0-89471-801-1

Strickland, Carol. *The Annotated Mona Lisa*. Kansas City: Andrews & McMeel, 1992. ISBN 0-8362-8005-9

Roukes, Nicholas. *Art Synectics*. Worcester, M.A.: Davis Publications, 1982. ISBN 0-87192-151-0

Roukes, Nicholas. *Design Synectics*. Worcester, M.A.: Davis Publications, 1988. ISBN 0871921987

Activity 3: Mona in Cyberspace

Time: 9.5 hours

Description

In this activity students explore the question “*How is art different and the same?*” By taking the traditionally created painting from Activity 2, students manipulate their image using current technology to explore the impact of the medium. It is recognized that the current level of availability of technology varies from school to school and within a school. The activity has been designed to work with simple technology and may evolve with time to a more complex level technology, depending on the available expertise, equipment, and software.

Strand(s) and Expectations

Strand(s): Creation, Analysis, Theory

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

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

Planning Notes

- Teachers need to arrange the use of any shared technology for this activity (photocopier, darkrooms, computer labs, etc.) well in advance.
- Students who are advanced in their use of technology can provide leadership and assistance as experts in technology hardware and software within the classroom.
- The teacher’s role in a classroom that employs technology is to ensure that students apply creative problem-solving skills and expertise for the elements and principles of art and design, to the medium of technology.
- Teachers need to check the availability of Ministry software, e.g., *Corel Suite*, as it is provided free to school boards. Ask the key computer person at your school or board for assistance.
- Software suitable for this type of activity would also include tessellation software, and drawing, painting, texturizing, animation, and morphing software.
- If you are using a scanner, it must have character recognition software. It is usually best to attach it to a stand-alone computer rather than a network to avoid problems.
- If you are working from video to computer, you need video capture software.
- Timing for the activities may vary depending on the accessibility of equipment. You may find you need to run two activities simultaneously.
- Some students have very sophisticated equipment at home and will want to work there. The submitted piece must be done in class to show evidence of their learning. Work done at home may be used as enrichment.

Prior Knowledge Required

- Elements and principles

Teaching/Learning Strategies

1. (a) In Activity 2, students created a traditional painting. Have them manipulate that painting to create a variation on the theme. The purpose of this activity is to have students create a parody by changing the original intention or meaning of the work, (e. g., change “*Mona Lisa* to *Moe Lisa*” by changing the gender or by placing the figure of *Mona Lisa* in a different setting, such as, in an industrial park). Students can use any new technologies that are available to a class as the media. The image must show purposeful manipulations made to lines, shapes, textures, colours, and values to a student’s first design so that creative problem solving can occur. Use the Resource Journal to work out the design problems and to work out ideas. The teacher and the class create a rubric, so students are clear about what they will be evaluated on.

“Technology used as a medium” allows the artist to combine traditional skills with a new medium. An artist can rework the surface of a painting by adding collage and overlaying pencil crayon, pastels etc. They could also rework the surface of a picture using technology. All media allow artists to produce images that can be enjoyed on a screen or painted, drawn, or carved on a surface. Use the painting produced in Activity 2 as a starting point for students. Choose an available level of technology to have students manipulate the image. See the options below for possible ways to work with the image. Have students keep in mind the various techniques they listed in Activity 1 as additional possibilities for working with their image.

Choices of Technology Options

Option “A”

- 1) Photocopy the image and distort it by cutting with scissors or an x-acto knife.
- 2) Use collage techniques to work parts of the surface.
- 3) Work the image further with pencil crayon, pastel, resist, monoprint, etc.
- 4) Apply overhead overlays of words and/or symbols.
- 5) Photocopy the painting and transfer to an overhead transparency. Use this as a negative to create a photo-silkscreen.
- 6) Print in the style of Warhol, using multiple imagery.
- 7) Photograph the image using a Polaroid camera. Use a Polaroid transfer process to change photographic image.
- 8) See Design Devices For Creative Thinking (Appendix Z)

Option ”B”

- 1) Scan the image into the computer.
- 2) Using simple photo manipulation software, further change the image using some of the techniques from Activity 2 or Appendix Z - Design Devices for Creative Thinking
- 3) Further work the image with either pencil or brush tool.
- 4) Add text to the finished image and print onto photo transfer paper. Iron onto a T - shirt.

Option “C”

- 1) Use a digital camera to photograph image. DPI (dots per inch) will have an effect on the visual impact.
- 2) Download image into the computer. Have students choose one filter to apply to their image that further enhances it (e.g., Cutpaper in *Photoshop*). Students then work the image with pencil and brush tools and change the colours and contrast to create a completely “modernized” an image.
- 3) See Appendix Z - Design Devices For Creative Thinking.

- (b) Depending on which type of technology is used, and the approach taken to activities in Unit 3, the teacher may want to supplement the activity with:

-
- a lesson demonstrating collage techniques;
 - a lesson on layout design;
 - a lesson to teach students about the software.

(c) When finished, have students display the original painting and the finished technology piece. The class should carefully examine the results and answer the essential question, “How is art different and the same?” A further examination of works of art from the past can support how technology as a medium and can change the way we see things (e.g., self-portraits by Van Gogh, Warhol).

2. In their Resource Journals students can answer the following three groups of questions: What did I add to my new design that is different from my original painting and, why did I add these things?; What did I take away from my original painting and why did I remove them?; and What other interesting possibilities could I have tried to achieve an interesting design, and why do I think this would work? Students could also prepare a reflection chart about the use of technology as a medium in their own artwork.

Accommodations

- Peer tutor or educational assistant can assist with the scanning process and use of software.
- A tape recorder can be used for recording ideas and answers.
- Some students may need to use a simpler version of software or limit the number of “tools” (capabilities) from a software package.
- Computers may not be a practical medium for some students (perhaps a photocopier would be better suited for some).

Assessment/Evaluation

- The teacher and students could design the criteria for the final student product.
- The teacher should make anecdotal comments regarding problem solving and design.

Portfolio Assessment

At the conclusion of this unit, the teacher will have evaluated all of the performance tasks or projects from Units 1 – 4. The final portfolio assessment should *only* be based on the interview/presentation skills displayed by individual students. See Unit 5, Activity 1 for more clarification. See Appendices O, P, and Q for additional information regarding portfolio assessment. The interviews can be scheduled while students work independently on Activity 5 in Unit 5. The portfolio assessment is considered as a portion of the 30% final evaluation for Grade 9 in this profile.

Health & Safety

- Students need to be reminded of proper safety procedures around photocopiers, scanners, and computers. This should include *not* looking into a bright, active bed of a photocopier or scanner, posture at the computer, feet on the floor, keyboard level with naturally crooked arm.
- If using a darkroom or developing emulsions, there should be proper and adequate ventilation.
- Students should not place their protected or unprotected hands in chemicals.

Resources

Ballinger, R. *Layout and Graphic Design*. Scarborough, ON: Van Nostrand Reinhold, 1970. ISBN 0-442-20178-8

Kojima, H. and I. Takenobu. *Digital Image Creation*. Berkley, Ca.: Peachpit Press, 1996. ISBN 0-201-88660-X

Leland, N. and V. Williams. *Collage Techniques*. Cincinnati, Ohio: North Light Books, 1994. ISBN 0-89134-563-9

Parker, R. *Looking Good in Print*. Research Triangle Park, NC: Ventana Communications Group, Inc., 1993. ISBN 1-56604-047-7

Lapow Toor, M. *Graphic Design on the Desktop*. Scarborough, ON: Van Nostrand Reinhold, 1994. ISBN 0-442-01786-3

Williams, R. *The Non-Designer's Design Book*. Berkley Ca.: Peachpit Press, 1994. ISBN 1-56609-159-4

Unit 5: Identity: The Artist's Notebook

Unit Description

The central theme is Identity. In this unit, students use art production, analysis skills, critical-thinking strategies, and metacognitive skills to consolidate student learning. The earlier activities prepare students for a culminating task. A combination of the Resource Journal and previous portfolio works are used as subject matter for a group collective and individual book project. Students use learned technology skills to pull individual expressions together into a hand bound book. This unit will become the summative evaluation representing 30% of the final mark (see *Program Planning and Assessment, The Ontario Curriculum, Grades 9 and 10, 1999*, pg. 11). The following chart illustrates how the unit develops the strands outlined in *The Ontario Curriculum, Grades 9 and 10, The Arts, 1999*. This unit addresses three essential questions that provide a focus for the individual activities.

Unit 5: Identity: The Artist's Notebook 22.5 hours	
Content focus	Analysis: Discussion of the essential questions, recording information, drawing, observation Creation: Drawing, painting, assemblage, collage, bookmaking, technological media Theory: Self-evaluation and analysis, identity,
Resource Journal Portfolio	The Resource Journal and Portfolio collections become the starting point for student performance in this final evaluation unit
Essential Questions	How do others speak to me through their artwork? (context) What does my art say about me? (production) Why is art important to me? (reflection)
Assessment Strategies (observable data)	Checklists, observations, attendance and lates, work habits etc. - see Appendix E
Evaluation Strategies (assigned marks)	Scoring rubrics and scales, tests, etc. - see Appendix E
Activities	Activity 1: Portfolio Interview Activity 2: Words That Express In Art Activity 3: My Words Create a Thousand Pictures! Activity 4: Books can be a Forum for Self-expression Activity 5: The Authentic Task

Strand(s) and Expectations

Teachers complete a final evaluation for student achievement based on the expectations and the achievement chart. This is worth 30% of the final mark. The process that students explore to produce a product should be assessed by the teacher with assessment tools such as checklists, reflective journals, feedback sheets, critical thinking activities, rubrics, self and group evaluation sheets, etc. Assess and evaluate student products using rubrics, checklists, an oral presentation, etc.

The expectations demonstrated by students in this unit are assigned 30% of the final mark and can be evaluated in the following student products:

The Product	Strands and Expectations and Achievement Chart Categories
Student-created Book	Theory: VTV.01X Creation: VCV.01X; VCV.02X; VCV.03X; VCV.04X Analysis: VAV.01X
Resource Journal	Theory: VTV.02X; VTV.03X; VTV.04X Creation: VTV.05X Analysis: VAV.02X; VAV.03X
Portfolio presentation	Communication: category in the Achievement Chart for <i>The Ontario Curriculum, Grades 9 and 10, The Arts, 1999</i>

Unit Planning Notes

- The Resource Journal has been used in Units 1 – 4 for students as a process journal of their learning for visualizing concepts, producing preliminary drawings, gathering imagery and related research, and re-evaluating ideas within a context.
- The portfolio should contain a collection of work that has been evaluated, such as prints, grotesque goblet, finished drawings, paintings, and design works.
- The imagery and subject matter from the portfolio works constitute the subject matter for this culminating assessment.
- Prepare students to use visual research strategies (e.g., observational drawings; chance or spontaneous drawings; images from imagination); see Design Devices For Creative Thinking (Appendix Z); schedule library/resource centre time for on-line Internet investigation, as well as to search books, periodicals, and vertical files.
- Lessons need to be tailored to meet the needs of individual students within the class.
- The three essential questions should be prominently displayed in the classroom so students can easily refer to these questions throughout the unit.

Prior Knowledge Required

- The content of Units 1 – 4

Teaching/Learning Strategies

The teacher makes the following considerations in teaching and learning strategies:

- Use a variety of teaching strategies to direct students rather than deliver content (see Appendix D).
- Teacher directions in activities will provide students with an understanding of what the problem is that the students need to solve.
- Take into account, individual student needs in the planning of lessons (see Appendix I).
- Through Units 1 – 4, students have practiced critical thinking skills and metacognitive thinking skills in their work (see Appendix F, G, H, J, K, T) and now must be able to demonstrate these skills.

Assessment/Evaluation

- This unit makes up 30% of the final evaluation for this profile, based on the policy from the Ministry of Education.
- Included in the 30% is:
 - The process for creating in Unit 5
 - The product created in Unit 5
 - The Resource Journal
 - The Portfolio Interview
- A variety of assessment and evaluation strategies should be used throughout this unit (see Appendix E). See the chart above under Strand(s) and Expectations.
- In Units 1 – 4, the Resource Journal has been an ongoing feedback tool for students and teacher; now the Resource Journal becomes a catalyst for imagery and subject matter in this unit.
- The Ministry of Education Achievement Chart for the Arts can be adapted as an assessment rubric for a variety of activities.
- Incorporate Peer- and Self-Assessment Rubrics (see Appendix U) throughout this unit.
- The Thinking About Thinking ... Metacognition Rubric (see Appendix T) is a useful tool to encourage students to think about their thinking.

Resources

R. Gibson. *The Portrait Now*. London: National Portrait Gallery, 1993. ISBN 1 85514 098 5

Kelly, S. and E. Lucie-Smith. *The Self-Portrait – A Modern View*. London: Sarema Press, 1987. ISBN 1 87058 00 5

Activity 1: Portfolio Interview

Time: 1 hour

Description

Note: This first activity introduces the concept of the portfolio in more specific detail to students.

Students in Grade 9 come from a variety of elementary schools that may, or may not use a portfolios and an interview as an assessment and evaluation tool. Teachers need to be sensitive to this, and they must clearly explain to students within a class and within a department, a common understanding of the portfolio process. Rubrics, expectations, and procedures need to be outlined, so students can realize their potential for the interview. Students need to understand that this is a component of the 30% final evaluation.

Teaching/Learning Strategies

A portfolio interview should be conducted with each student on an individual basis. *While students work on the final activity in this unit*, the teacher should take the opportunity to schedule and conduct individual portfolio interviews with all students in the class. Interviews bring closure to student learning within a class and allow students a final word about their work, their learning, and their goals for the future. It also gives teachers opportunity to make final evaluation decisions. Students have a resource journal, which contains evidence of their learning. They also have a portfolio of work that they completed through out Units 1 – 4. Students now need to think about their accumulated learning and accomplishments. Teachers prepare students and give them direction for the interviews. Students need class time and instruction to prepare for this. See Appendices O, P, and Q for portfolio interview

suggestions and tools that could be used. Ideally allow 15 minutes for each interview. See portfolio evaluation criteria (Appendices C and P) to assist in creating rubrics for portfolio evaluation. Interviews can be conducted while other students work on the final performance task in this unit.

Planning Notes

- Prepare a handout package for students that includes rubrics, checklists, outlines, and time-lines for portfolio interviews and content.

Accommodations

- Simplify expectations for identified students.
- Accommodate students with special needs when considering interviewing strategies (e.g., simplify the questions, direct students when necessary, reduce the content).
- Modify the handout package to meet individual needs.
- Students with special need, or ESL can still participate in an interview with the teacher. The teacher must modify the assessment rubric for this task to meet individual needs.

Assessment/Evaluation

- Check for understanding via self-evaluation, or journal entry.

Resources

Handouts for students may be useful for directing student learning (e.g., what a portfolio is as well as a checklist for portfolio content or a rubric, prepares students accordingly).

Activity 2: Words That Express In Art

Time: 1 hour

Description

This preliminary exercise helps students to understand the inter-relationship between images and text in works of art and graphic design. This activity is intended to be a quick exercise to orient students with manipulation of text and images. Using found images and text, students complete an exercise that uses design principles of balance and contrast to create an effective visual message.

Planning Notes

- Make magazines and newspapers, and/or student drawings available to students.
- Secure examples of artwork with text included.
- Design an appropriate assessment/evaluation tool for this activity.
- Student generated work for this activity becomes a part of the Unit 5 portion of the resource journal.

Prior Knowledge Required

- A review of principles of balance and contrast may be necessary.

Teaching/Learning Strategies

1. Images can often be made more effective when they are combined with text. Show students examples of paintings, mixed media works, and graphic designs, all of which combine words and images to communicate a message or meaning. Some artist examples are Barbara Kruger, Micah Lexier, Rene Magritte, Jasper Johns, and Jenny Holzer.
2. The teacher may want to prepare a handout for students using these guidelines. Students find a collection of six images, and a variety of text samples from magazines so that they have a selection of images and text types from which to choose. Have students create three small designs. From the collection of images and text, they select the ones that will best illustrate the following:
 - In the first, they must create a design where the image is much stronger than the text.
 - In the second, they must create a design where the text is much stronger than the image.
 - In the final design, students must combine text and an image in a visually balanced and complementary manner.
3. These can be collected for assessment and feedback from the teacher.

Accommodations

- Designs can be completed on the computer for those students with weak fine motor skills.
- Students with weak fine motor skills can cut and paste examples from magazines, rather than draw.

Assessment/Evaluation

- Checklists for the observable characteristics on the report card.

Activity 3: My Words Create A Thousand Pictures

Time: 3 hours

Description

Students have writings and reflections in their resource journals from Units 1 – 4. They begin to work with their writings by creating designs. Students explore words written in their reflective journal entries and answers to two of the essential questions in this Unit: “*What does my art say about me?*” and “*Why is art important to me?*”

Planning Notes

- Teachers should have the three essential questions posted in the classroom for this unit. (See the chart at the beginning of Unit 5.)
- Students need their complete Resource Journals.
- Students need their portfolio collection.
- The final products in this activity become some of the page overlays for their book – see Activity 5 in this unit.
- This activity requires students to access transparent, or semi-transparent papers or films.
- The transparent or semi-transparent materials can be found and/or recycled mediums, or they can be newly purchased.

Prior Knowledge Required

Student must be able to access their Resource Journal

Teaching/Learning Strategies

1. Prepare a quick-paced group activity or individual activity (this could be co-operative learning strategies, or a quiet reflective journal entry) that encourages students to think about personal questions. Answers should be recorded for future reference. These questions should evoke discussion or thoughts that are personal. The teacher must present questions that are non-threatening. Some examples are:
 - a) Why do I dress the way I do?
 - b) What are my favorite colours, and why?
 - c) What does my bedroom say about me?
 - d) Where would my ideal place be?
 - e) What is my favorite thing to do?
2. Review the content of student portfolios so students can refocus on the essential questions, the assignments and the themes of the previous four units. This could be a game that the teacher designs (perhaps like a “bingo” format); a mix and match activity with lists of key words, essential questions, phrases, and titles; etc. The goal is to review key concepts and content from the four units in individual portfolios.
3. Have students pull their favorite piece of artwork from their portfolio. Ask them to reflect and share the following with a partner:
 - a) Why did you choose the piece?
 - b) What makes the piece unique to you?
 - c) Is there anything in the list of answers from the previous questions in 1, that you and your partner can see evidence of in the art work they chose from your portfolio?
 - d) What does this artwork say about me?
 - e) Why is artwork important to me?
4. Have students prepare a list of key phrases and words from their resource journals, discussions and lists generated from this activity. (See Appendix Q.)
5. Have students play with the phrases and words from their list. They must generate about five different thumbnail sketches of designs that their words can take. A list of these word designs can be generated. Some examples are:
 - a) a border design using words
 - b) a poem with verses
 - c) haiku poetry
 - d) a design with words
 - e) a pattern with words
 - f) asymmetrical patterns with words
 - g) symmetrical patterns with words
6. Students can now take their ideas and experiment with their word designs with the goal of producing at least five overlays for their book. They can: print images from a printer onto tissue paper; use overheads for the printer or photocopier; computer-generate their word designs; write on cellophane, plastic, or tissue paper with various mediums; recycle old overheads from teachers; and/or cut and paste coloured cellophane that has word designs on it. Students may want to generate a list of other things with which they could experiment. The words that they choose should reflect individual student thoughts, personalities, and ideas.

Accommodations

All students should, to some degree, be able to achieve in this activity. The teacher should modify accordingly, (e.g., a blind student could complete the overlay component by including Braille words as a textural part of a three-dimensional page in a book; and ESL student could use text from his/her first language).

Assessment/Evaluation

This activity becomes a part of the *process component* for developing student books. See the Unit Assessment/Evaluation.

Activity 4: Books Can Be A Forum For Self-Expression

Time: 1.5 hours

Description

Students should become familiar with various forms of expression through books. Students are all familiar with picture books from their child hood and novels that they have read through their youth. Look at books of the past, e.g., illuminated manuscripts. Look at modern approaches for artistic expression through books, e.g., *The Canadian Artist*, Maralynn Cherry. (For a current list of professional artists, such as Maralynn Cherry, who are available to work in recognized Ontario Educational Institutions, see the Ministry of Education web site link to *Artists in Education* - The Ontario Arts Council's Artists In Education Program.) Deal with the essential Question, "How do others speak to me through their art?" Students should be presented with an acceptable method(s) of binding their books by the end of this activity. This activity is a lead-in to Activity 5.

Planning Notes

- The resource list is extensive for this unit.
- Samples of interesting and creative book designs could be collected and shown to students for this activity.
- The teacher should have a sample for the chosen method of book-binding for students.
- A demonstration works well with this activity.
- Variations for the chosen method of book-binding can be explored, although they allow students to branch off and make many different variations, they may create confusion for the teacher in the classroom.

Prior Knowledge Required

Students have a variety of backgrounds from previous book-making experiences in school. Some students may not have any experience. Students need the work from their resource file and portfolio as a starting point for this activity.

Teaching/Learning Strategies

1. Look at books. Put students into groups, with a set of interesting and creative books at each table. The books can be children's illustrated books, pop-up books, hand-made books, books about books, etc. Have students explore the variety of books at their table. Some books should be hand-made, or pictures of hand-made books.
2. Create a mind-map. A mind-map can be done individually or as a group (see Appendix S). It could start with the words, "WHAT MAKES A GOOD BOOK?" in the centre of a piece of chart paper.

From there, students within a group would decide in which category headings they could choose to group information about books in. These headings would branch off from the phrase in the centre on the chart paper. Pictures can be used in their mind map. Groups display these in the classroom.

3. Have each group create a checklist for a visually pleasing book. (As an extension, this activity could lead into designing a class rubric for hand-bound books.)
4. Show samples of hand-made books through overheads, slides, photos, or actual books. Include student examples of books. See the resource list for some examples.
5. The teacher must determine the bookbinding technique to be used for their book project. Some techniques that a teacher could choose from are traditional hand binding, spiral rings, hard cover book-binding, etc. Demonstrate the technique to students. If a teacher is to allow students to use different variations for hand binding books, then the limitations should be set at this point. Provide handouts providing instructions for future student reference. This eliminates many questions for students as they work.
6. Students should add the information they collected about bookbinding and book presentation for their Resource Journals.

Accommodations

The procedure for some students may have to be modified to allow students with special needs to be successful.

Assessment/Evaluation

This activity becomes a part of the *process component* for developing student books. See the Unit 5 assessment/evaluation chart at the beginning of this unit.

Resources

Baumgartner, Peter. *Making your own Books and Boxes*. Tunbridge Wells, England: Search Press Ltd., 1996. ISBN 0-85532-812-6

Diehn, Gwen. *Making Books That Fly, Fold, Wrap, Hide, Pop Up, Twist, and Turn*. Asheville, N.C.: Lark Books, 1998. ISBN 1-887374-023-2

Doggett, Sue. *Bookworks*. New York, N.Y.: Watson-Guption Publications, 1998. ISBN 0-8230-0491-0

Fennimore, Flora. *The Art Of The Handmade Book*. Chicago, Ill.: Chicago Review Press, 1992. ISBN 1-55652-146-4

Ikegami, Kojiro. *Japanese Book-Binding*. New York, N.Y.: Weatherhill Inc., 1994. ISBN 0-8348-0196-5

Kenzle, Linda Fry. *Pages: Innovative Bookmaking Techniques*. Iola, W.I.: Krause Publications, 1997. ISBN 0-87341-547-7

LaPlantz, Shereen. *Cover to Cover*. Asheville, N.C.: Lark Publications, 1995. ISBN 0- 937274-81-X

McCarthy, M. and P. Manna. *Making Books By Hand*. Gloucester, MA.: Quarry Books, 1997. ISBN 1-56496-328-4

Activity 5: The Authentic Task

Time: 16 hours

Description

The teacher must deliver the task to students so students understand the expectations in fulfilling this task. The teacher should also present any rubrics, checklists, important timelines and due dates that are necessary to monitor student success. Feedback from the teacher should be worked in as a regular component of this assessment and evaluation. Students should be aware of feedback times in the timeline. Students also need to be aware that there is a portfolio interview at that occurs during this activity. See Activity 1 in Unit 5.

Planning notes

- Prepare handouts, rubrics, checklists, etc. necessary for this activity.
- Prepare timelines for students.
- Teachers should give regular feedback to students so that their product can be improved to meet expectations.
- Teachers may allow as much or a little flexibility in the parameters that they give to students in this project – the task must be do-able for students in the given length of time
- Some time should be given to reviewing technology and manipulation of images, as covered in Unit 4.
- See Appendix W for a sample Individual Planning Contract for students to use during this activity.

Prior Knowledge Required

Students rely on the Resource Journal and their portfolio for the content of their book.

Teaching/Learning Strategies

- Refer to the three essential questions for this unit. Think, share in a pair, and then share in a group, student ideas about these three questions.
- Deliver the performance task to students. Also review any rubrics, checklists, etc. with the students.
- Review the resources that they each have to work with, namely their word transparencies from Activity 3, their portfolios, and their resource journals.
- Review the technologies available to students.

Individual student focus:

Through Units 1, 2, 3, and 4, students have collected ideas, designs, writings, feedback, and perceptions of their own artwork and the artwork of others. This has taken the form of the resource file. Meaningful works have been collected for the individual student portfolio. Now students have the opportunity to pull their thoughts and creative expressions together into a book. The theme for the book is *My Identity: The artist's notebook*. The book includes images created earlier in the semester that may, or may not have been manipulated and changed through various media such as paint, printmaking, technology (of varying degrees depending on availability of technologies and level of skill development), drawing, photography, etc. It can include text and images that overlay other images by using tissue paper, overheads or Mylar, or text that is added directly to images. It can involve various technologies to manipulate and change visual images and words. Students can photocopy or scan their work if they choose, so that the originals can be kept in the portfolio. Experimentation with images to create visually thoughtful designs using a variety of mediums is encouraged. To help students develop stronger visual images, they should have regular feedback through self-, teacher-, and peer-reviews of their work in progress. The book will reflect a layered, visual and tactile experience of each student's response to the essential questions for this unit and

for the course: Why is art important to me? What does art say about me? How do others speak to me through their art? These questions and the answers can link back to the portfolio interview content for individual students.

To set realistic boundaries so students can be successful and meet the timelines, teachers may need to create guidelines for students for their work. Teachers can then create rubrics that meet the expectations within the set guidelines given to students. The example below should provide teachers with a selection of works that can assess and evaluate all the overall expectations. See the beginning of Unit 5 assessment/evaluation information.

An Example Of Guidelines For Student Books:

The book should contain the following pieces:

- one piece of work that reflects some aspect of Art History
- one piece of work that reflects experimentation
- one piece of work that reflects change, based on feedback from an evaluation
- one piece of work that reflects information about themselves
- one piece of work that incorporates symbols
- two or more transparency overlays that contain a combination of images, or symbols
- five transparency overlays that contain words and ideas about themselves as an artist

The book should:

- be a uniform size
- be hand-bound
- have a cover, with a title (an extension here could be a cover design that is a self-portrait)
- be considered as a piece of art, and therefore, each grouping of pages and overlays must consider the elements and principles of design
- have one or two overlays containing words, and/or images etc. that overlays with one of the five pieces of student art included in the book
- be neat and clean and display pride

Extension Activity – The class focus:

Each student may choose one image from his or her personal book. The image should best represent the individual's identity. They will make one extra copy of this chosen page to be included in a collective class book.

Further Extension Activity – The time capsule:

As a culmination to the course, students can revisit the time capsule that was established in unit one. If this time capsule has been an ongoing activity through the course, students can include the class copy of the book. The capsule can be sealed and then buried, hidden, locked away, etc.

Assessment and Evaluation

This activity becomes a part of the *process component* for developing student books, and also the *product component*, which is the finished book. See the Unit 5 assessment/evaluation information at the beginning of this unit.

Appendix O: Portfolios: A Teacher Checklist

How will the portfolio be used?

- Is it feasible to pass on the entire content of the portfolio with the student, or a selection of pieces, from grade to grade?
- Should it be sent home to parents at the conclusion of the year?
- Will it contain work from one subject area/domain or all of them?
- Is it going to be used as a school-wide or board-wide accountability piece to compare students with peers, using pre-established criteria?
- Will the student use the portfolio for self-evaluation?
- Is the portfolio going to be assessed as a part of the final grade?

How should the pieces be selected?

- Should some works that are still in progress be included?
- Should only complete pieces be considered?
- Should students choose only their best work?
- Should students alone be the arbiter of what should be included? The teacher? Both? Others?
- How can the selection task be shared? Should peer comments about the portfolio be included?

What are the evaluation options?

- Student work is assessed throughout the course and the final portfolio is evaluated for organization.
- One mark is given for the entire portfolio based on the student's choices of the included body of work. Pre-determined criteria must be in place.
- A few pieces from the course are collected in one portfolio to represent one student's body of work for the course. Criteria for the content should be in place as a guideline for students.
- A senior portfolio can be used for post-secondary or job interviews.

How can the portfolio be organized?

- A creative cover page that reflects the personality or interests of the students.
- Table of contents that includes the items and page numbers of the works contained.
- The content of the portfolio organized to follow the table of contents.
- A written journal entry about each piece explaining why it was selected and the student's feelings.
- A feedback sheet from parents to teachers to the students including comments, feedback, and encouragement.

What are the options for conducting portfolio conferences?

- Student/Teacher interview.
- Student/Teacher – Peer interview.
- Student /Co-operative learning base groups share. A closed group.
- Student/Parent interview.
- Cross – Grade interview with students in another grade.
- Student/Parent/Teacher Interview.
- Portfolio Exhibitions.
- Pen-Pal/Net buddy sharing with scanned images.

APPENDIX P: Portfolio Assessment Rubric

What Is Being Assessed?	Level 1	Level 2	Level 3	Level 4
Organization· <ul style="list-style-type: none"> • planning • selection of work • use of work 	- lack of planning- inappropriate or incomplete selection of pieces - demonstrates some understanding of the portfolio process - demonstrates little personal development	- some planning-some selection of pieces - demonstrates some understanding of the portfolio process - demonstrates some personal development	- good planning - appropriate selection of pieces - demonstrates a good understanding of the portfolio process - demonstrates good personal development	- excellent planning- excellent selection of pieces - demonstrates the importance of the portfolio process - demonstrates excellent personal development
Self-assessment· <ul style="list-style-type: none"> • choices reflect effort • progress • achievements 	-minimal indication that self-assessment of effort, progress and achievement has occurred with the pieces chosen	-some indication that self-assessment of effort, progress and achievement has occurred with the pieces chosen	-good self-assessment skills reflect effort, progress and achievement and is demonstrated with the pieces chosen	-excellent self-assessment skills reflect effort, progress and achievement and is demonstrated with the pieces chosen
Completeness <ul style="list-style-type: none"> • table of contents • personal philosophy • reading assignments· • curriculum assignments· • handouts • reflections about the portfolio 	-a minimal number of the critical aspects for the portfolio presentation are present which detracts from the student's ability to understand the portfolio process	-a few critical aspects for the portfolio presentation are present which detracts from the student's ability to understand the portfolio process	-a few critical aspects for the portfolio presentation are present but the students demonstrates the ability to understand the portfolio process	-all critical aspects for the portfolio are complete and the student demonstrates the ability to understand the portfolio process
Resource Journal <ul style="list-style-type: none"> • roughs/plans • exercises • sketches· • self-evaluation/ journal entries 	-no resource journal	-some aspects of the resource journal are present and demonstrate some of the student's development	-most aspects of the resource journal are present and demonstrate student's development	-all aspects of the resource journal are present and demonstrate excellence in student's development
Links to Employability <ul style="list-style-type: none"> • teamwork· • personal management skills 	-difficulty in demonstrating skills	-some demonstration of skills	-good demonstration of skills	-excellent demonstration of skills
Creativity <ul style="list-style-type: none"> • ideas • presentation • organization 	-portfolio demonstrates a minimal amount of creative ability and artistic ability	-portfolio demonstrates an attempt at creative ability and artistic ability	-portfolio demonstrates all aspects on creative ability but needs work to capture artistic ability	-portfolio demonstrates excellent creative ability and artistic ability

Appendix Q: Portfolio Reflections for Students

- Choose a piece of art you completed earlier in the year and compare it with one that you have done recently.
 - How has your artwork improved?
 - How do you solve problems now in your artwork, compared with how you solved them earlier in the year?
- Choose one item that you are most proud of and tell why.
- Which is your best piece of artwork?
 - What makes it the best?
- Which piece of work would you most likely have framed? Why?
- About which aspects of art do you want to learn more about?
- What are the two most important things that you have learned?
 - How does your artwork show this?
- With which piece do you feel you could still do more work?
 - What would you do to finish the piece?
- What goals have you set for yourself?
 - Artistic?
 - Personal?
 - Educational?

Appendix R: Six Facets of Understanding

Understanding is ... “the ability to think and act flexibly with what one knows ... a flexible performance capability as opposed to rote recall or plugging in of answers.”

[Wiske, M.S. *Teaching for Understanding: Linking research with practice*. San Francisco: Jossey-Bass, 1997.]

EXPLANATION

The student can provide thorough, supported, and justifiable accounts of facts and data. Understandings go beyond opinions to warranted opinions (a student’s ability to explain an answer so that he can justify how he arrived at the answer and why it is right. The students are able to “show their work”. Students can: (a) provide complex, insightful, and credible reasons to explain or illuminate an event, fact, text, or idea; (b) avoid or overcome common misunderstandings and superficial or simplistic views; and (c) reveal a personalized, thoughtful, and coherent grasp of a subject.

Why is it so? What explains such events? What accounts for such action? How can we prove it? To what is this connected? How does this work? What is implied?

INTERPRETATION

Students can tell meaningful stories, offer apt translations, or provide a revealing historical or personal dimension to ideas and events. Interpretation involves meaning making. The creation of a narrative by students involves a **constructivist** approach to learning. Students are interpreting when they can (a) effectively and sensitively account for the purpose or uncover meaning in any “text” (image, situation, book or behavior); and (b) offer an meaningful and illuminating account of complex situations and people.

What does it mean? What does it matter? What of it? What does it illustrate or illuminate in human experience? How does it relate to me? What makes sense?

APPLICATION

The students can effectively use and adapt what they know in diverse contexts or new situations. When we must negotiate different constraints, social contexts, purposes, and audiences, understanding is revealed as performance know-how, the ability to accomplish tasks successfully, with grace under pressure, and with tact. This facet is the foundation of **performance assessment**. Students can: (a) employ knowledge effectively in diverse, authentic, and realistically messy contexts; (b) extend or apply what they know in a novel and convincing way, that is, invent or innovate, and (c) practically self-adjust as they perform.

How and where can we use this knowledge, skill or process? How should my thinking and action be modified to meet the demands of this particular situation?

PERSPECTIVE

The students can see and hear differing points of view through critical eyes and ears, and they can perceive ideas from alternate vantage points. Instruction and performance standards must require students to see things from the perspective of the ultimate standards, the various players, and the primary audience – not their own intentions – as they doggedly try to solve a particular problem. Students who really understand, see things in perspective when they can: (a) critique and justify a position to see it as a point of view; (b) know the history of an idea to place discussion and theory in context; (c) infer the assumptions upon which an idea or theory is based; (d) know the limits as well as the power of an idea; (e) see through argument or language that is biased, partisan, or ideological; and (f) wisely employ both criticism and belief.

Appendix R: Six Facets of Understanding (Continued)

PERSPECTIVE (continued)

From whose point of view this is? What is assumed or tactic that needs to be made explicit or considered? What is justified or warranted? Is there adequate evidence? Is it reasonable? What are strengths and weaknesses of the idea? Is it plausible? So what?

EMPATHY

The student can find value in what others might find odd, alien, or implausible—the ability to “get inside” another person’s feelings and worldview. Empathy is a **learned** ability to grasp the world from someone else’s point of view. “It is a form of insight because one must get beyond unconventional, seemingly weird opinions, or people to find what is meaningful in them.” Empathy requires respect for others and open-mindedness, a “willing suspension of disbelief” as in the theatre, or the ability to “walk in another person’s shoes.” Students who are empathetic can do the following: project themselves into, feel, and appreciate another’s situation, affect or viewpoint; operate on the assumption that even an apparently odd or obscure comment, text, person or set of ideas may contain insights that justify working to understand them; regard incomplete or flawed views as plausible, even insightful, though perhaps somewhat incorrect or outdated; and listen and hear what others often do not.

How does it seem to you? What do they see that I don’t? What do I need to experience if I am to understand? What was the artist or performer feeling. Seeing, and trying to make me feel and see?

SELF-KNOWLEDGE

The Student can perceive the personal style, prejudices, attitudes and habits of mind that both shape and impede understanding; the student is aware of what they do not understand and why. In daily life, one’s capacity to accurately self-assess and self-regulate reflects understanding. **Metacognition** refers to self-knowledge about how people think and why, and the relation between our preferred methods of learning and our understanding. “An immature mind is not merely ignorant or unskilled, but unreflective. Self-knowledge is a key facet of understanding because it demands that people self-consciously question our understandings to advance them. It asks to have the discipline to seek and find the inevitable blind spots or oversights in thinking and to have the courage to face the uncertainty and inconsistencies lurking underneath effective habits, naï ve confidence, strong beliefs, and worldviews that only seem complete and final.”

Students are truly self-knowledgeable when they can: recognize their own prejudices, and how they colour understanding; see and get beyond egocentrism, ethnocentrism, present-centredness, nostalgia, and either-or thinking; engage in effective metacognition, and recognize their intellectual strengths and weaknesses; question convictions, admit ignorance, and practice intellectual honesty; and accept feedback and criticism without defensiveness.

How does who I am shape my views? What are the limits of my understanding? What are my blind spots? What am I prone to misunderstand because of prejudice, habit or style?

From Wiggins, Grant and Jay McTighe. *Understanding by Design*. Alexandria, VA: Association for Supervision, 1998.

Appendix S: Mind mapping - A Guideline for Teachers

Teachers should:

- establish ground rules for group dialogue.
- establish roles for each group member.
- model group discussion that encourages students to give reasons.
- allow students to respond to ideas and opinions of others.
- allow students to summarize ideas.
- inform students of the assessment criteria for a group activity.
- devise a method for students to self-evaluate their group contribution.
- devise a method for group evaluation processes.
- prepare a follow-up to assess student's knowledge.

Group discussion will:

- bring out ideas that emerge unexpectedly.
- encourage students to follow a set criteria for discussion.
- encourage student to express.
- encourage students to respect the opinions of others.
- encourage students to participate and communicate.

Appendix T: Thinking About Thinking . . . METACOGNITION

Categories	Level 1 (50 - 59 %)	Level 2 (60 - 69%)	Level 3 (70 - 79%)	Level 4 (80 - 100%)
Think	- rarely ask yourself what is my aim, why am I doing this, how will I do it, when will I do it? (sequence)	- occasionally ask yourself what is my aim, why am I doing this, how will I do it, when will I do it? (sequence)	- usually ask yourself what is my aim, why am I doing this, how will I do it, when will I do it ? (sequence)	- consistently ask yourself what is my aim, why am I doing this, how will I do it, when will I do it? (sequence)
Monitor	- rarely check what you are doing; continually ask yourself what, why, and how?	- occasionally check what you are doing; continually ask yourself what, why, and how?	- usually check what you are doing; continually ask yourself what, why, and how?	- consistently check what you are doing; continually ask yourself what, why, and how?
Check	- rarely check your work to determine - what were you supposed to do, why you were supposed to do it, how you are supposed to do it, and whether you have done what you set out to do	- occasionally check your work to determine - what were you supposed to do, why you were supposed to do it, how you are supposed to do it, and whether you have done what you set out to do	- usually check your work to determine - what were you supposed to do, why you were supposed to do it, how you are supposed to do it, and whether you have done what you set out to do	- consistently check your work to determine - what were you supposed to do, why you were supposed to do it, how you are supposed to do it, and whether you have done what you set out to do
Evaluate	- rarely evaluate your work to see if you understand what you have done, if you need more practice, and if you achieved your goal	- occasionally evaluate your work to see if you understand what you have done, if you need more practice, and if you achieved your goal	- usually evaluate your work to see if you understand what you have done, if you need more practice, and if you achieved your goal	- consistently evaluate your work to see if you understand what you have done, if you need more practice, and if you achieved your goal

Appendix U: Group Assessment Suggestions

Sample #1

Teacher Observation For Group Activity

Group Name: _____ Group Members: _____

Topic: _____

Group Members should demonstrate the following:

(The teacher will indicate one or more of these demonstrations to be assessed in today's class.)

	Score:	Comments:
Understanding the topic:	1 2 3 4 5 6 7 8 9 10	
Focussing on the task:	1 2 3 4 5 6 7 8 9 10	
Sharing information:	1 2 3 4 5 6 7 8 9 10	
Communicating with each other:	1 2 3 4 5 6 7 8 9 10	
Problem solving (interpret/analyse/synthesize/hypothesize):	1 2 3 4 5 6 7 8 9 10	
Working as a team:	1 2 3 4 5 6 7 8 9 10	
Additional Feedback:		

Appendix U: Group Assessment Suggestions (Continued)

Sample #2

Teacher Observation For Group Activity

Group Name: _____ Group Members: _____

Topic: _____

	yes					no
1. Was the presentation effective?	5	4	3	2	1	0
2. Did the presentation generate interest?	5	4	3	2	1	0
3. Did the presenter communicate effectively?	5	4	3	2	1	0
4. Was the information presented clearly?	5	4	3	2	1	0
5. Was the presenter able to perform adequately during question and answer time?	5	4	3	2	1	0
6. Was the presenter organized?	5	4	3	2	1	0
7. Did the presenter convey the feelings of the group?	5	4	3	2	1	0
8. Was the presentation completed in the required time?	5	4	3	2	1	0
9.	5	4	3	2	1	0
10.	5	4	3	2	1	0
11.	5	4	3	2	1	0
12.	5	4	3	2	1	0

Additional Comments:

Appendix U: Group Assessment Suggestions (Continued)

Resource Journal Log Page Suggestions:

Sample 3: Problem Solving

<p>An artistic problem that I am having:</p> <p>The things I need to remember to be able to solve this problem:</p> <p>A question I still have:</p> <p>One solution that might work could be:</p> <p>I need help with:</p>
--

Sample 4: Personal Journal Reflection page:

video	discussion	Circle one: group work	written material	other
<p>The key ideas are:</p> <p>How can I apply these ideas to my art?</p> <p>What did I learn about this today?</p>				

(Burke, Kay, *Authentic Classroom Assessments*, Workshop presentation, 1993. P. 33.)

Appendix V: A Rubric for Resource Journal Entries

Resource Journal Entries				
Criteria	Indicators			
	Undeveloped	Partial	Competent	Powerful
Content	- no evidence of thoughtful reflection – tells only what happened or what s/he did	- expresses personal preferences only- no explanation offered	- responses supported by specific examples and personal reflections	- evidence of higher order thinking- student makes connections between personal reflections and specific examples
Self-evaluation	- journal notes show little, if any, insight into own strengths and needs as a learner	- clearly identifies strengths and needs as a learner, but does not attempt to solve own problems	- aware of personal needs and strengths as a learner and is beginning to develop strategies for solving own problems	- has developed a repertoire of strategies for solving own difficulties as learner and sets own goals for improvement and future learning
Work habits	- requires constant prompting to complete journal entries	- occasionally needs to complete log; most entries are completed on time	- independently completes the required number of entries and submits journal on time	- takes own initiative to use journal as a way of exploring own learning and completes more than the required number of entries

Appendix W: Sample Independent Contract, Unit 5

These forms could be used to help direct students for the Unit 5 project. They can also be used for student feedback and for tracking. The completed forms can go into the resource journal.

Independent Work For Unit 5 – The Contract	
Student name:	Teacher name:
What is to be learned?	How learning is to be demonstrated:
Resources to be used:	
Steps to be followed:	Checkpoint requirement and dates signed off
Deadline for completion of the contract:	
Additional Notes:	

Appendix X: Evaluation Breakdown for Grade 9 Visual Arts

For the teacher to know:

- There are many variations that meet Ministry Visual Arts Guideline requirements for final a mark breakdown
- THE MODEL PRESENTED IN THIS APPENDIX IS ONE OF MANY EXAMPLES FOR TEACHERS
- The Ministry does stipulate that 70% of the mark must be for course content and that 30% must be a summative Final Evaluation
- The Ministry does provide achievement charts for teachers to use that are policy – see page 58 – 61 of *The Arts Grade 9 and 10 Curriculum 1999*
- The Ministry does not stipulate a breakdown of time for the strands (Creation; Theory; Analysis) included in *The Arts Grade 9 and 10 Curriculum 1999*
- The Ministry does not stipulate a breakdown of time for the four categories in the achievement chart /rubrics in *The Arts Grade 9 and 10 Curriculum 1999*

Background Information For Teachers As They Prepare To Deal With Assessment and Evaluation:

- Every strand and expectation is covered by the end of Unit 4 which means that 100% of student learning has been addressed in the first four units.
- In this model, all of Units 1 – 4 must be included in 70% of the final mark, dedicated to assessing and evaluating the course work done by students.
- Some expectations will be covered more than once.
- Each unit would include assessment and evaluation strategies for studio work, resource journal content, tests, etc.
- Unit 5 is designed as the Summative Final Evaluation Unit and will cover 30% of the report card mark.
- Local boards and schools determine the weighting of these categories.
- Assessments and evaluations can fit into the categories identified on the achievement chart

Appendix Y: Taking a Post-Modern Approach to Curriculum Design

This course profile is an example of a Post-Modern approach to curriculum design. The profile is unique from other Visual Art examples of course design. A large emphasis is placed on the creating aspect of making art, but the framework also helps students understand the nature of art; understand relevant cultural associations and ideas used in art examples that students study. The talking about art becomes an important component to lessons.

The following excerpts, which may help clarify this approach to curriculum design, are from *Canadian Review of Art Education*, 1998, 25(2); pages 118-126, *Unpacking Broudy's Aesthetic Scanning Framework in a Postmodern-Multicultural World*, written by: Stephen Elliott, Queen's University.

The use of frameworks to help students understand the nature and working of art, is worthwhile only if they can accommodate the range of artistic expression strategies, relevant cultural associations, and ideas used in the works of art being studied.

Studio, art history, aesthetics and art criticism are familiar components of a discipline-based approach to art education. Each provides distinct value. Art criticism (talk about art) has great pedagogical interest since it is within this framework of critical and descriptive dialogue that students explore understandings and value regarding historical works, student creators, and aesthetic categories of art (Feldman, 1994).

“Art criticism has become the storytelling aspect of art and aesthetics and transforms visual experiences into verbal expressions that can be shared with others.” (Croner, 1990, p. 9)

Broudy's aesthetic scanning framework guides teachers and students through discovery activities are intended to increase awareness and understanding of visual value inherent in art. Scanning is the process of carefully observing and describing the specific expressive nature of a given work of art while using an outline of possible expressive qualities as a guide.

Broudy's framework can usually be taught to and mastered by students and teachers in a relatively short period of time.

Broadening Demands on Art Education

Modern art standards for shaping artistic expression are being eroded, or rather exploded, by a plethora of postmodern ideas. The use of sensory qualities like colour and tone, or formal qualities like emphasis and balance, to carry the main expressive impact of works of art has been replaced in contemporary works by socially constructed conceptual triggers of expression.

Viewers of modern art are expected to experience a felt response because of what they perceive visually. Viewers of postmodern creations are asked to feel about the work because of what they think about what they see.

There is an increased need to incorporate the arts of other cultures into classroom investigations.

Appendix Y: Taking a Post-Modern Approach to Curriculum Design (Continued)

Although the world of art has changed and broadened, this does not mean that we must abandon familiar practices for view art.

“An instructional paradigm that simply replaces the protocols of working with modern art by ones that provide a postmodern perspective will run the risk of exchanging one narrow paradigm with a different, yet potentially equally narrow, viewpoint. Not only has our world become postmodern, it has also become international and multicultural. If art education is to have integrity as a contemporary educational pursuit it must become increasingly inclusive and comprehensive in its scope, not simply transposed to postmodern practice.”

“Teachers who use a framework that does not allow them to address broader issues offered by other paradigms and cultures will not easily embrace and teach about those cultures or paradigms.”

Existing frameworks are unable to accommodate the increased diversity of expression represented in historical, postmodern, and international art that should be studied in school.

This expanded framework would allow us to accommodate not only what is, or has been, art, but also what is art-like in other cultures.

If frameworks are to remain useful, teachers must “unpack the expression category” by adding an expanded set of refining distinctions that will effectively accommodate the broader, conceptually expressive possibilities of the postmodern and international worlds of art.

Both perceptual and conceptual dimensions of expression must be considered with specific sets of distinctions.

Perception – what we see	Conception – what we think
<ul style="list-style-type: none">- sensory: elements of design- formal: principles of design- expressive: expressive associations (calm/violent, happy/sad etc.)- physical: technical aspects (performance etc.) <p>(the perception column was adapted from Broudy’s (1987) framework)</p>	<ul style="list-style-type: none">- social (issues, dogmas etc.)- symbolic (icons, emblems, etc.)- contextual (uniqueness, ritual etc.)- metaphysical (spirituality, existentialism, etc.)

Appendix Z: Design Devices For Creative Thinking

ANALOGY

- Compare
- Draw associations; seek similarities between things that are different
- Make comparisons of your subject to elements from different domains, disciplines, and thought

ANIMATION

- Attribution of life or movement to inanimate things

APPROPRIATION

- “Borrowing”; taking; annexing; conscripting; quoting; referring
- Creating a new work by adapting an image from a previously known art form or human experience
- Transforming or reinventing a subject by redrawing or restyling it
- Transforming a subject by setting it in a new context

CONTRADICTION

- Dispute the subject’s original function
- Contravene, disaffirm, deny or reverse
- Contradict laws of nature such as gravity or time
- Ambiguity, paradox or irony are related states

DISGUIISING

- Using latent or hidden images
- Obscuring an object by masking
- Packaging or camouflaging
- Concealing, deceiving
- Using a personal symbol or metaphor
- Double or multiple meanings
- Subliminal information

DISTORTION

- Altering something through physical change
- Burning; dissolving; decomposing; cracking; crushing; melting

EMPATHIZE

- Sympathize
- Relate to your subject
- Put yourself into its “shoes”
- Adding human qualities to an inanimate object
- Regard something from another point of view

EXAGGERATION

- Overstating or understating
- Embellishing “truth”; distorting; caricaturing

Appendix Z: Design Devices For Creative Thinking (Continued)

FRAGMENTATION

- Breaking down or slitting images or objects into component parts
- Deconstruction

INTERVENTION

- Something between two states, extremes
- A combination, melding of two opposite views or concepts: a hybrid

ISOLATION

- To separate; set apart; crop; detach
- Use only a part of your subject
- Transformation

MAGNIFICATION

- Recreation of something on a larger scale

METAMORPHOSIS

- Depicting images or forms in progressive states of change; transformation

MINIFICATION

- Reduce an object size; microscopic
- Recreate objects or images as miniatures

MULTIPLICATION

- Repeat an image or motif
- Using a grid

MYTHOLOGIZE

- Build a myth around your subject
- Legend; folktale; imaginary narrative
- Transform something into an iconic object

NARRATIVE

- Storytelling; mythmaking
- Graphic presentation of actions or events
- Sequenced representation i.e. storyboarding; comic book

PARODY

- Mimicking; spoofing; comic representation; “roasting” or lampooning
- Make mild satiric or comic references to human behavior, conventions, beliefs, creations

Appendix Z: Design Devices For Creative Thinking (Continued)

PARTIAL DELINEATION

- Presenting an image, object or idea in an unfinished state
- Tentative; suggested; imperfect

PUNNING

- Word play / image play; comic ambiguity; double meaning
- Use of silly titles; alterations of the expected

REVERSAL

- Use the opposite
- What would happen if the law of gravity was struck down?
- Negatives become positives

SATIRE

- Ridiculing; mocking; applying wit, irony, or sarcasm
- Poking fun at hypocrisy, vice, and folly
- Criticizing moral, ethical, spiritual apathy or corruption

SIMULTANEITY

- Transcending time and space by showing different points of view all at once or creating multiple exposures in photography
- See cubist painting; or drawings and paintings of young children

SOFT FOCUS

- Changing the clarity or contrast of an image by blurring edges

SUBSTITUTION

- Altering the usual natural qualities of objects or appearances (i.e., concrete pillow or rubber bridge)

SYMBOLIZE

- How can your subject have symbolic qualities?
- A visual symbol; a graphic device which stands for something other than itself
- Public symbols are widely understood and known; private symbols are often cryptic and have special meaning only to the designer

From Nicholas Roukes, *Art Synectics* (1982), *Design Synectics* (1988), *Humour in Art* (1997), Davis Publications

Appendix AA: A small list of “Famous” and recognizable pieces of artwork

CANADIAN	EUROPEAN	AMERICAN
<i>Horse and Train</i> , Colville	<i>Mona Lisa</i> , Da Vinci	<i>The Artist’s Mother</i> , Whistler
<i>The Enchanted Owl</i> , Kenojuak	<i>Creation</i> , Michelangelo	<i>Marilyn</i> , Andy Warhol
<i>The Woolsey Family</i> , Berczy	<i>Arnolfini Wedding</i> , van Eyck	<i>Christine’s World</i> , Wyeth
<i>Marguerite Bourgeoys</i> , Le Ber	<i>School Of Athens</i> , Raphael	<i>Campbell’s Soup Can</i> , Andy Warhol
<i>Merrymaking</i> , Kriegoff	<i>The Nightwatch</i> , Rembrandt	<i>Falling Water</i> , Frank Lloyd Wright
<i>The Death Of Wolfe</i> , West	<i>Venus de Milo</i>	<i>Lavender Mist</i> , Pollock
<i>The Stone Road</i> , Watson	Sarcophagus of King Tut	<i>Monogram</i> , Rauschenberg
<i>A Northern Lake</i> , Thompson	<i>Birth of Venus</i> , Botticelli	<i>Target With Four Faces</i> , Johns
<i>The Tangled Garden</i> , Jackson	<i>Starry Night</i> , Van Gogh	
<i>Human Face Mask</i> , Annon. (McMichael Collection)	<i>Persistence of Memory</i> , Dali	
<i>For What?</i> , Varley	<i>Last Supper</i> , Da Vinci	
<i>Reforestation</i> , Carr	<i>Demoiselles D’Avignon</i> , Picasso	
<i>The Tangled Garden</i> , MacDonald	<i>The Kiss</i> , Klimt	
<i>A September Gale</i> , Lismer	<i>Pieta</i> , Bernini	
<i>Oxen Drinking</i> , Walker	Eiffel Tower	
<i>Boy with a Piece of Bread</i> , Leduc	Parthenon	
<i>Shoe Magic</i> , Pellan	Pyramids	
<i>Black Star</i> , Borduas	Stonehenge	
<i>La roue II</i> , Riopelle	<i>Blue Boy</i> , Gainsborough	
<i>Orange-Green Bi-Seriel</i> , Molinari	<i>Cupids</i> , Raphael	
<i>Young Canadian</i> , Comfort	<i>Sunflowers</i> , Van Gogh	
<i>Clothed Women</i> , Michael Snow	<i>The Scream</i> , Munch	
<i>Nature Mixes</i> , Wieland	<i>A Sunday on the Grande Jatte</i> , Seurat	