

# **Course Profile**

## **Visual Arts**

Grade 9

Open

• *for teachers by teachers*

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Units 1 and 3

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 and Training. 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 these materials for educational purposes.

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### **Acknowledgements**

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The developers are appreciative of the suggestions and comments from the team of teachers who worked through The Ontario Curriculum Clearinghouse. The writing team also is appreciative of the many individuals from our respective school boards who provided support that allowed us to meet our objectives.

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# Unit # 1

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## Visual Arts, Open, Grade 9

**Title:** Drawing

**Time:** 25 hours

**Unit Developer(s)**

Darlyn Burroughs, Brant-Haldimand-Norfolk Catholic District School Board  
Gloria Yeo, Huron-Superior Catholic District School Board

**Development Date:** March 1999

**Unit Description**

This unit is intended to provide the student with opportunities to reflect on their relationship with others and the environment. Through various drawing activities the student will be encouraged to actively respond to the human condition. Essential to this concept is the development of an awareness that we may communicate ideas and opinions using the elements and principles of design. The students will begin to appreciate God's presence both in each other and in everyday life. Studio activities will involve conte, graphite pencil/sticks, charcoal, pen and ink, markers, crayons, and pencil crayons. Manila newsprint/newspaper, found papers and cartridge paper surfaces will be explored. Drawing techniques, the drawing journal and the visual reference file lay the foundation for subsequent units in this course.

**Strand(s) & Expectations**

**Ontario Catholic School Graduate Expectations:** OCSGE 1d,g 2e, 3b,c,e,f 4b,d,e,f 5c,g 7 I,f.

**Strand(s):** Theory, Creation, Analysis

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

**Specific Expectations:** VT1.02X VT2.01X,02X VT3.01X

VC1.01X,02X,03X VC2.01X,03X,06X VC3.01X,02X

VA1.03X,04X VA2.01X,03X

**Activity Titles (Time + Sequence)**

Activity 1	Drawing as a Form of Communication	240 min (4 hrs.)
Activity 2	Approaches to Drawing	240 min (4hrs.)
Activity 3	Compositions from a Viewpoint	180 min (3 hrs)
Activity 4	Our Natural World	160 min (2.4hrs)
Activity 5	Drawing Plant Life Using a Viewfinder	240 min (4 hrs)
Activity 6	Patterns in Animal Life	240 min (4 hrs)
Activity 7	Ordinary Shapes, Ordinary Objects	240 min (4 hrs)

**Unit Planning Notes**

The drawing journal is an important tool for teachers to utilize throughout the course. The students will use this journal for reflection, research and illustrations. A major focus of the drawing unit is to develop a respect for and care of living things in our environment. Plant life and artwork that contains various approaches to drawing plant life, animals and other organic forms will support drawing activities. Appropriate references to First Nations stories on the origin of plants, and words of Dan Pine "Take care of the earth and all that has been given to us" should be considered. Students

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will demonstrate the importance of stewardship of the planet and environmental preservation throughout study and illustrative work.

### **Prior Knowledge Required**

The students will have experience in producing two dimensional works of art that communicate a range of thoughts, feelings, and experiences for specific purposes and to specific audiences. Refer to The Ontario Curriculum, Grades 1-8: The Arts, (page 44) for Grade 8 Visual Arts expectations.

### **Teaching/Learning Strategies**

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

### **Assessment/Evaluation**

The purpose of all assessment and evaluation is to support learning and confidence for all students in approaching art activities. The rubric tools, and checklists will be designed to support the new levels of achievement. Students will become familiar and comfortable using the rubric for self and peer evaluation. The drawing journal, portfolio, and the final evaluation will provide basis for the final grade. Peer, self and teacher evaluation will be used in all three assessment areas.

### **Resources**

Art Image Series of Study Prints Ching, Francis, <u>Drawing, A Creative Process</u> Hume, Helen, D. <u>A Survival Kit for the Secondary School Art Teacher</u> , New York: 1990. Kaupelis, Robert. <u>Experimental Drawing</u> . New York: Watson-Guption Publications, 1992. Maltzman, Stanley. <u>Drawing Nature</u> . Cincinnati: Northern Lights Books, 1995. Maisel, Eric. <u>Artists Speak...A Sketchbook</u> . San Francisco: 1993. Nice, Claudia. <u>Sketching Your Favorite Subjects in Pen and Ink</u> . Cincinnati: Northern Light Books, 1993.	Narale, Arvind, <u>For the Love of Simple Linework</u> . Toronto: Canadian Stage & Arts Publications Ltd., 1996. Roukes, Nicholas, <u>Art Synetics</u> Massachusetts: Davis Publications, Inc.1980 Roukes, Nicholas, <u>The Natural Way to Draw</u> Simmons, Gary. <u>The Technical Pen</u> . New York: Watson-Guption Publications, 1992. T.C.D.S.B./C.C.C., <u>Arts in the Classroom, A Teacher's CD Rom Resource</u> , Toronto: 1998. Toronto Board of Education. <u>Eighty-Three Women Artists</u> . 2 <sup>nd</sup> ed. Toronto: 1996. Wallerstein Camhy, Sherry. <u>Art of the Pencil</u> . New York: Watson-Guption Publications, 1997. Wiften, Valerie. <u>Sketching: Planning and Drawing</u> . New York: Sterling Publishing Co., 1998.
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## **Activity #1**

**Title: Drawing is a Form of Communication**

**Time: 240 minutes**

### **Description**

Through an examination of various reasons for drawing and by applying this knowledge to their own lives, student artists will gain an understanding that drawing is a form of visual communication. Students will see drawing as part of a positive anthropology whereby the artist, by nature, is a product of the world in which he or she lives. Focused examination of ancient works of art as a means of

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determining what was important to other cultures will lead to reflection of their own artwork. Students will become familiar with drawing techniques, tools and paper surfaces. They will explore the concept of drawing as mark making, whereby the artist appreciates the past, perceives the present and contributes to a positive future.

### **Strands and Expectations**

#### **Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate

- understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey. 1g
- adopts a holistic approach to life by integrating learning from various subject areas and experiences. 3e
- applies effective communication, decision-making, problem-solving, time and resource management skills. 4f
- achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others. 5g

**Strands:** Theory, Creation, Analysis

#### **Overall Expectations:**

At the end of Grade 9, student will:

- Demonstrate knowledge of a segment of early Western art history, Canadian art, and examples of the art of other cultures, nations, and groups (VTV.03X)
- Use materials and processes to create art objects that express their intent (VCV.01X)
- Explain, through critical analysis, the function of their own artwork and those of other cultures (VAV.02X)

#### **Specific Expectations**

Students will:

- demonstrate appropriate selection of tools, materials, processes and technologies for use in their art production (VC1.01X)
- identify possible meanings in examples of fine and applied art (VC3.03X)
- use critical analysis to examine expression in student and professional artworks (VA1.03X)
- explain how artistic intentions are expressed in specific examples of historical and student artworks (VA1.04X)
- demonstrate an understanding that the nature of art varies from culture to culture, (VA2.03X)
- demonstrate knowledge of a segment of the early art history timeline (VT2.01X)
- demonstrate the ability to incorporate personal interests and hobbies in their art (VT3.01X)
- compile a collection of visual resources (VC1.02X)

#### **Planning Notes**

Whenever possible, provide students with a broad range of drawing materials, including various types of paper. Discussion of approaches to drawing should include the possibilities for the use of various drawing techniques (e.g., spontaneous, automatic, sustained). Guidelines for positive modes of criticism should be reviewed prior to the use of a peer evaluation rubric. *Prior Knowledge* should be reviewed to ensure that students are prepared to meet the expectations for this activity.

#### **Prior Knowledge Required**

According to The Ontario Curriculum, Grade 1-8: The Arts, 1998, by the end of Grade 8:

- Student artists will be able to produce drawings that communicate a variety of ideas for specific purposes and to specific audiences, using a variety of art forms.
- Student artists will be able to define the principles of design and use them in appropriate ways
- Student artists will be able to explain how the elements and principles of design can be used to affect the viewer

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- Student artists will have had previous experience with various types of drawing materials (e.g., pencils, water-based markers, crayons, pencil crayons, oil and/or chalk pastels)

### **Teaching/Learning Strategies**

1. The teacher will introduce drawing concepts to the students in order to establish:
  - rationale for drawing (e.g., Why do we draw? Why do artists draw? Subject matter?) (See Appendix A: Drawing Activity #1)
  - that the Visual Arts, and in particular, drawing, is a form of visual communication, using the elements and principles of design
  - establish the criteria for evaluation in this unit
2. The student artists will:
  - experiment with materials in small groups
  - explore how it is that artists achieve personal expression through material choices, (i.e., a heavy dark line using charcoal may evoke or symbolize feelings of anger)
  - create a large, classroom chart with a list of various drawing materials from the familiar to the unusual (i.e., graphite pencils, carpenter's pencils, pens, drawing inks, chalks, markers, charcoal, conte, steel wool, string, sticks, broken toy parts, cotton swabs, etc.)
  - present their findings to the larger group
  - compose a large chart to be placed on permanent display in the classroom, listing these drawing material and attaching descriptors
  - attach examples of drawing materials to the class chart
3. The teacher will:
  - review and demonstrate various drawing techniques with selected tools
  - invite students to select an image or series of objects which have significance in terms of their faith, beliefs or values. Students will draw their composition using design choices and materials to express their intent
4. The student artists will:
  - complete the drawing activity
  - share their drawings with a friend, who will use an Art Criticism Check Sheet (Appendix B) to interpret how the student artist has effectively communicated an aspect of themselves through their drawing(s)
  - introduce their friends to the class by showing and interpreting their works of art
5. The teacher will complete this series of lessons by:
  - Showing the class examples of ancient works of art (e.g. prehistoric cave paintings, Ancient Egyptian works, Greek Vases, Roman and Early Christian murals, Central and South American Art, Early Christian and Islamic works)
6. Students will examine the above works through focused group work:
  - to determine what was important to early artists and to begin to chart an early art history
  - to make connections to contemporary drawing
  - to discuss types of drawing tools used and to relate this to the exploration of drawing tools done in class (e.g., How have drawing tools changed? How have they remained the same?)
  - to begin a reference file on works of art, collected images and drawing tools
  - to introduce the concept of the drawing journal (sketchbook, 12" x 14")
  - to introduce the purpose and criteria for ongoing self/course evaluation (Appendix C)

### **Assessment/Evaluation**

1. Materials Chart by the teacher for wide range and appropriate selection of materials (VC1.01X)

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2. Studio activity (teacher observation) for appropriate selections of tools, critical analysis, understanding of the function of art and the ability to incorporate personal interests. (VC1.01X, VA1.03X, VT3.01X, 4f, 5e)
  3. Activity sheet (#4) for the students' ability to appropriately explain artistic intentions and identify possible meanings in their own and others art (VC3.03X, VA1.03X, 1g, 3e)
  4. Teacher/peer evaluation of class presentations (rubrics) (VC3.03X, VA1.03X, VA1.04X, VA2.03X, VT2.01X, 5g)

### **Resources**

Browning, Robert. "Fra Lippo Lippi", 1855(Appendix A)

Edwards, Betty. Drawing on the Right Side of the Brain, Los Angeles, CaliforniaJeremyP.Tarcher, Inc., 1989

Toronto Catholic District School Board/Catholic Curriculum Cooperative. Arts in the Classroom. A Teacher's C.D. Rom Resource, (Drawing Doc.) 1998

### **Appendices**

Appendix A: Excerpt from "Fra Lippo Lippi" by Robert Browning (1812-1889)

Appendix B: Art Criticism Sheets Appendix C: Portfolio Log

### **Accomodations**

For special needs students, the teacher might carefully select the kinds of drawing tools for student experimentation in making thin or thick lines, and/or shapes.

For enrichment, student artists could focus on one ancient period of Art and by using the Internet, community resource, the local art gallery or museum references make a presentation on the relationship of art to culture/beliefs.

## **Activity #2**

**Title: Approaches to Drawing**

**Time: 240 minutes**

### **Description**

Student artists will make artistic decisions about what they will draw and how they will draw. They will move from spontaneous types of drawing to more analytical works (sustained) and back again. This activity is intended to inspire confidence in the student artist in that all approaches to drawing are valid if they effectively communicate an idea. The relationship of the artist to self, society and God will be explored. Students will continue to select works to file in their portfolio (begun in Activity #1) and they will now begin a Drawing Journal (Sketchbook) that will become a source of inspiration and evaluation throughout this course.

### **Strands and Expectations**

#### **Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate

- uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. 2e
- creates, adapts, evaluates new ideas in light of the common good. 3b
- demonstrates flexibility and adaptability. 4b
- responds to, manages and constructively influences change in a discerning manner. 4d
- applies effective communication, decision-making, problem-solving, time and resource management skills. 4f
- develops one's God-given potential and makes a meaningful contribution to society. 5c

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- achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others. 5g

**Strands:** Theory, Creation, Analysis

**Overall Expectations:**

By the end of Grade 9, students will:

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks (VTV.01X)
- demonstrate knowledge of a segment of the early art history timeline (VT2.01X)
- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the creative process in their work (VCV.04X)
- apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies (VAV.01X)

**Specific Expectations:**

Students will:

- demonstrate appropriate selection of tools, materials, processes and technologies for use in their art production (VC1.01X)
- demonstrate an understanding of basic drawing skills and concepts through the use of various materials and a variety of strategies (VC2.01X)
- use appropriate art vocabulary related to materials, processes and technologies (VC3.01X)
- understand how to apply criteria for ongoing review and evaluation of processes and products (VC3.02X)
- use critical analysis to examine expression in student and professional artworks (VA1.03X)
- explain the organization of visual content in the creation of artworks (VA1.02X)
- understand and apply the elements and principles of design as expressive components in their personal creative works (VT1.02X)
- demonstrate the ability to incorporate personal interests and hobbies in their art (VT3.01X)

**Planning Notes**

When possible, provide students with different types of papers (e.g. cartridge drawing, manila, newsprint) for these activities and with a wide range of drawing materials (e.g. charcoal, markers, conte, crayon etc.) for these activities.

- Paper size, newsprint is ideal for gesture drawing, no smaller than 18" X 24".
- Recommended size for the Drawing Journals (Sketchbooks) is at least 12" X 14".

**Prior Knowledge Required**

- Student artists will understand that Art is a form of communication.
- Student artists will be familiar with a variety of drawing approaches to drawing.

**Teaching/Learning Strategies**

1. The teacher will review with students the various approaches to drawing and provide a number of examples from a wide variety of artists (e.g. contour drawings by Pablo Picasso, Durer's sustained drawings of wildlife, Leonardo da Vinci's informative sketches, Michelangelo's study sketches for the Sistine Chapel, Canadian artists).
2. The student artists will:
  - view these examples and, by working in small groups, compile a list of the various approaches to, and reasons for, drawing (see Art in the Classroom, CD Rom resource)
  - record this list in their Drawing Journals
  - report these findings to the larger group
3. The teacher will expand upon and clarify the information #2 (See Appendix D-Activity #2, Drawing)
4. The teacher will demonstrate gesture drawing and explain that it is an exercise in seeing whereby:
  - gesture drawing is a quick and spontaneous approach to the subject,

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- gesture drawing records the "energy" that makes the marks,
  - gesture drawing searches for the underlying structure and digests the "whole",
  - gesture drawing can be done in any medium.(charcoal, jumbo markers, crayons)
5. The students will :
    - complete a series of gesture drawing activities that are based on different action poses
    - (minimum of five drawings),
    - select two of these drawing for their portfolio, date, and record them.
  6. The teacher will then introduce three types of contour drawing: blind, modified blind and contour.(Refer to Arts in the Classroom, CD Rom for reference pp.51–53)

### **Assessment/Evaluation**

1. Ongoing Teacher Evaluation through Question and Answer (#1) for an appropriate selection of tools, an understanding of basic skills and concepts, appropriate use of art vocabulary and critical analysis (VC1.01X, VC2.01X, VC3.01X, VA1.03X, VA1.02X)
2. Individual student artwork and portfolio log for an understanding of how to apply criteria, critical analysis, an understanding of visual content and effective use of elements and principles.(#4) (Ongoing Portfolio log and rubric) (VC3.02X, , VA1.02X, VT1,02X)
3. Portfolio Log and Drawing Journal entries for ongoing review evaluation of processes and artwork including the ability to incorporate personal interests(VC3.02X, VT3.01X)

### **Resources**

1. Edwards, Betty. Drawing on the Right Side of the Brain.
2. Edwards, Betty. Drawing on the Artist Within.New York: Simon & Shuster Inc., 1986
3. Hume, Helen, D., A Survival Kit for the Secondary School Art Teacher. New York: The Centre for Applied Research in Education, 1990.
4. Mitler, Gene, A., Ph.D. Art in Focus. New York: Glencoe, Macmillan/McGraw-Hill, 1994.
5. Nicolaides, Kimon. The Natural Way to Draw. Boston: Houghton Mifflin Company, 1941.
6. Toronto Catholic District School Board/Catholic Curriculum Cooperative, Arts in the Classroom, A Teacher's C.D. Rom Resource. Toronto: 1998.

### **Accomodations**

1. Special needs students may utilize large, easily identifiable objects for the subject of contour drawings with focus to the outer edges of the form.
2. Enrichment students will use various media to explore negative spaces, experiment with distorted images, extend gesture drawing into mixed media work with pastel on interesting paper surfaces.

### **Appendices**

- Appendix C, Portfolio Log
- Appendix D, Reference File and Personal Entry File

## **Activity #3**

**Title: Composition from a Viewpoint**

**Time: 180 minutes**

### **Description**

This activity is intended to establish drawing techniques that will provide student artists with a solid foundation for the next series of drawings and for all other Art activities in this course. Students will begin to understand that what is observed and learned in the studio/classroom can be extended to the

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world outside. In turn, they will see that what is observed in the outside can improve skills that are established in the classroom.

### **Strands and Expectations**

#### **Ontario Catholic School Graduate Expectations:**

The Ontario Catholic School Graduate:

- understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey, 1g
- integrates Faith with life, 1ig
- uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology and information systems to enhance the quality of life, 2e
- thinks reflectively and creatively to evaluate situations and solve problems, 3c
- adopts a holistic approach to life by integrating learning from various subject areas and experience, 3e
- sets appropriate goals and priorities in school, work and personal life, 4e

**Strands:** Theory, Creation, Analysis

#### **Overall Expectations:**

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artwork VTV.01X
- produce two- and three dimensional artworks using a variety of materials, tools, processes, and technologies VCV.03X
- apply the creative process in their work VCV.04X
- explain, through critical analysis, the function of their own artwork and those of other cultures VAV.02X

#### **Specific Expectations**

Students will:

- demonstrate an understanding of basic drawing skills and concepts through various media VC2.01X
- understand how to apply criteria for ongoing review and evaluation of processes and products VC3.03X
- describe how art can imitate life VA2.01X
- understand and apply the elements and principles of design as expressive components in their personal, creative works VT1.02X
- demonstrate the ability to incorporate personal interests and hobbies in their art VT3.01X

#### **Planning Notes**

- A softer, sketching pencil is preferred for the graphite work. Primary pencils, with a 2B rating are recommended and HB rated pencils for one and two-point perspective.

#### **Prior Knowledge Required**

Student artists will need to:

- know various types of drawing including one and two-point perspective and contour drawing
- be familiar with the use of a viewfinder.

#### **Teaching/Learning Strategies:**

1. The teacher will:
  - briefly review one and two point linear perspective with the students, specifically the horizon line and vanishing points,
  - instruct students in the making of a viewfinder,
  - provide materials to the students for the making of a simple viewfinder with an opening of approximately 5" x 7".
2. The teacher will:

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- Demonstrate how a viewfinder can be used as a compositional tool to look for interesting collections of lines and shapes in the classroom, in simple objects and groupings of objects (still life);
  - review drawing technique for rules of perspective;
  - provide students with paper to draw some of the shapes.
3. The students will:
    - construct their own viewfinder, using large sheets of cardboard;
    - trace the opening of their viewfinder onto a large sheet of cartridge drawing paper, three times;
    - draw the contours of an object or image in the first section to show one-point perspective;
    - draw an object or image in the second section that demonstrates the use of two-point perspective;
    - make a third lines drawing, with elements of the human body (knee, elbow, hand, foot) within the composition.
  4. The students will:
    - select an interesting collection of objects in the classroom, using their viewfinders;
    - create an composition that captures the basic contours of these objects;
    - exchange drawings with a friend to see if another person can identify the source.
  5. The teacher will:
    - Demonstrate how emphasis can be achieved in a drawing by using tonal shading to draw attention to a particular section of a work;
    - direct students to complete a similar type of sustained drawing of one object found in the classroom and place that object in a logical environment or fantasy environment.
  6. The students will:
    - create these drawings, using graphite pencils and will show value (tonal shading) to add emphasis to the object or to one part of the object in the drawing;
    - display and/or file these drawing in their portfolio (signed, dated and recorded)
    - reflect on what inspired them to select the objects that they chose to draw and how this might communicate something about themselves to others (Drawing Journal Entry)

### **Assessment/Evaluation**

1. Portfolio/artwork and selected entries for use of various media, understanding of criteria, ability to connect life to art, elements and principles, and incorporation of personal interests. (VC2.01X, VC3.03X, VT1.02X, VA2.01X)
2. Drawing Journal for understanding of criteria for ongoing review, expressive components, connection of life to art. (VC3.03X, VT1.02X, VT3.01X)
3. Quiz on Art History and Theory for understanding and application of concepts learned. (VC2.01X)

### **Resources**

1. Hume, Helen, D., A Survival Kit for the Secondary School Art Teacher. West Nyack: 1990
2. Frayling, Christopher; Frayling, Helen; Van Der Meer, Ron. The Art Pack. New York: Alfred A. Knopf, 1992.
3. Narale, Arvind. For the Love of Simple Linework. Toronto: Creative Group 2, 1994.
4. T.C.D.S.B./C.C.C., Arts in the Classroom, A Teacher's CD Rom Resource. Toronto: 1998.
5. Toronto Board of Education, Eighty-Three Women Artists, Toronto: 1996.

### **Accommodations**

1. Special needs students may use the same personal object throughout all activities and draw this object from a variety of viewpoints.
2. Enrichment activities involve researching artists who have used a variety of techniques to emphasize a particular aspect or object in their artwork.(e.g., Claes Oldenburg)

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## Appendices

Appendix C, Portfolio Log  
Appendix D, Reference File  
Appendix I, Teacher Rubric

## Activity #4

**Title: Our Natural World**

**Time: 160 minutes**

### Description

This unit begins with a presentation of slides and other visual images of our natural world and drawings from ancient to early Christian cultures. Each culture has a vision and relationship with the environment that is often represented through the visual arts. Early cave drawings reflect a spiritual connection with the environment while conservation and respect for the environment are recurring themes in native artworks and other Canadian artwork. Students will apply drawing techniques and approaches to the study of plant life, and other organic forms in their environment. Further analysis of the elements and principles of design, both in natural patterns and in artwork will be explored.

### Strand(s) and Expectations

#### Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- develops attitudes and values found on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good. 1d
- uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. 2e
- adopts a holistic approach to life by integrating learning from various subject areas and experience.3e
- examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society. 3f
- respects and affirms the diversity and interdependence of the world's peoples and cultures.7f

**Strand(s):** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks (VTV.01X)
- demonstrate knowledge of a segment of early Western art history, Canadian art, and examples of the art of other cultures, nations, and groups. (VTV.03X)
- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the creative process in their work (VCV.04X)
- explain, through critical analysis, the function(e.g., political, religious, social) of their own artworks and those of other cultures (VAV.02X)
- demonstrate an understanding of connection between art and cultural identity of context (VAV.03X)

#### Specific Expectations

Students will:

- VT2.01X VT2.02X
- VC2.01X VC3.03X VC2.06X
- VA1.01X VA1.04X VA2.01X VA2.03X

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## Planning Notes

- Research traditional belief systems of ancient peoples:
  - the importance of tradition
  - the value of the elders as wise consultants and as an important human resource
  - the value of native story telling to explain their spiritual and physical relationships with the environment
  - the sacredness of life and of the land and our responsibility to look after both
  - link to Geography, Science and Religion program when appropriate
- Read words of Chief Dan Pine (Appendix H ) or the instructions for picking medicines, foods, teas etc. to students before showing the slides and study prints to create an attitude of respect for the land.

## Prior Knowledge Required

- understanding that artists representing various periods, styles and cultures have used similar materials, tools and use the elements and principles of design for a variety of purposes (e.g., the use of drawing to record information about their natural environments)
- understanding the concepts of types of lines (e.g., thick, thin) and contour line
- discussion to share understanding how each culture creates meaning and solves problems by responding to secular and sacred traditions (Educating the Soul, p.15)

## Teaching/Learning Strategies

1. Teachers will:
  - present slides, study prints, and other sources that depict animal/plant life and the physical environment in ancient to early Christian cultures (e.g., Inuit drawings, native rock art drawings, primitive art in Lascaux, Altamira, book illustrations)
  - direct a discussion on materials used, subject matter, colours used in art works (organize discussion in small groups if possible-use Appendix H, Origins of Plants)
  - lead a discussion with students involving information that reveals how various cultures/societies have attempted to live in harmony with nature and to protect the resources of our world
2. Students will:
  - identify orally, in large group discussion, the materials used by ancient cultures, subject matter and possible function/probable function, and colours used.
  - create thumbnail sketches in their drawing journals of actual objects in our contemporary world which have cultural and/or spiritual significance for them.
  - create their own “cave drawings” based on their interpretation of the visual reference resources (work in small groups, use kraft paper and chalk pastel)
  - write a personal reflection on thoughts, ideas and experiences that came about in this activity (e.g., working with other students, connections to faith, art and cultural identity)
  - recognize how we continue to honor, worship powerful animals through the elements of design today (i.e., logos for sport teams (Raptors), fashion industry (faux design in textiles); how have these changed or affected a post-modern world?)

## Assessment/Evaluation

1. Thumbnail sketches and journal entries created while viewing the slides, study prints (VA1.01X, VC2.01X, VC3.03X, VA1.04X, VA2.03X)
2. Interpretation sketches for use of line, shape and effectively communicating the feeling generated from the primitive work of art (VC2.01X, VC3.03X, VA2.01X)
3. Teacher rubric to assess the interpretation of ancient cave drawing into modern symbols of cultural and spiritual significance (VT2.01X, VT2.02X, VC2.06) (Teacher Checklist, Appendix E Self-Evaluation, Appendix F)

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## Resources

1. Slide Kits: obtained from local art galleries, (Education Division) Art Gallery of Ontario, McMichael Canadian Art Collection, National Gallery of Canada (Inuit Sculpture Slide Kit)
2. Study Print Kits: Art Image Visuals, The Catholic Church Extension Society of Canada, 101-67 Bond Street Toronto, Catholic calendars illustrating Canadian Aboriginal artworks with First Nation heritage and environmental issues as themes.
3. Native Study Prints, Ojibwe Cultural Foundation, Excelsior P.O. West Bay Ontario, Manitoulin Island, POP 1G0.

## Accommodations

1. Make a series of simple line drawings in wax crayon to represent plant and animal life in their world.
2. Create a drawing using oil and chalk pastel on a rock surface that tells a story about their environment.

## Appendices

Appendix C, Portfolio Log Appendix D, Reference File Appendix E, Teacher Checklist, Drawing Appendix F, Self-Evaluation Appendix H, Dan Pine/Origins of Plants Appendix I, Teacher Rubric

## Activity #5

**Title: Drawing Plant Life Using a Viewfinder**

**Time: 240 minutes**

### Description

Review using the viewfinder as a tool for drawing. Construct a viewfinder with a unique openings to enhance or personalize the subject matter. Introduce the concept of cropping a potential drawing area to search out a focal point. The students will use the viewfinder to draw both realistic and imaginative views of plant life. In order to draw 3 views, utilize local vegetation or, in winter draw from available sources such as house plants, magazine or book visuals. The drawing tools and various paper sizes, shapes and surfaces will provide for a wide range of explorations. As steward of the resources of this planet students will develop their need to respect the value of the plants they are drawing and their responsibility to co-exist with nature.

### Strand(s) and Expectations

#### Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- Develops attitudes and values found on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good. 1d
- Uses and integrates the Catholic faith tradition in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. 2e
- Adopts a holistic approach to life by integrating learning from various subject areas and experience. 3e

**Strand(s):** Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- use materials and processes to create art objects that express their intent VCV.01X
- apply the elements and principles of design VCV.02X

- 
- produce two and three dimensional artworks using a variety of materials, tools, processes, and technologies VCV.03X
  - apply the creative process(i.e., perception, exploration, experimentation, production and evaluation) in their work VCV.04X
  - explain the function of research and technology in visual arts VCV.05X
  - demonstrate an understanding of connections between art and cultural identity or context VAV.03X

### **Specific Expectations:**

At the end of Grade 9, students will:

- demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production VC1.01X
- identify and implement perception enhancing design devices to create images VC1.03X
- demonstrate an understanding of basic drawing skills and concepts through the use of various materials and a variety of strategies VC2.01X
- understand how to apply criteria for ongoing review and evaluation of processes and products VC3.02X
- describe how art can imitate life VA2.02X

### **Planning Notes**

- It is strongly recommended to draw from actual life sources whenever possible.
- One class should be spent doing the 3 contour line drawings.
- When doing the extension lesson, smaller viewfinders may be required to obtain close-up views of original drawings

### **Prior Knowledge Required**

- understand the concept of blind contour and modified contour line
- confidence in selecting appropriate drawing tools and paper surfaces
- knowledge of the elements and principles of design, in particular line, space and movement

### **Teaching/Learning Strategies**

1. Teacher will:

- present samples of natural plant life drawings and discuss related career options in science and art related fields.
- review the purpose of using a viewfinder to crop, arrange a composition, partial view, distortion
- demonstrate how to set up the drawing area, and selection of drawing tools and elements to focus on
- review respect and care of plants (Appendix H)

2. Students will:

- cut a viewfinder according to personal interpretation of the subject matter (e.g., a unique shape for the viewfinder or use previously cut rectangular format)
- trace three viewfinder frames onto cartridge paper
- place the viewfinder in a suitable composition to frame source items
- draw what is seen in each viewfinder frame by completing three different line drawings (cross contour, partial sustained, contour) of plant life in the local environment (extension - 1 leaf of one of the plants could be done in pencil crayon)
- focus on line, shape, pattern,value (emphasis only) colour (extension activity)

### **Extension Activity**

Students will:

- enlarge or magnify one contour line drawing from the above lesson and draw on 24 x 36 drawing paper
- selected drawing will be divided into four sections

- 
- illustrations in each section will be completed with reverse tone of black marker/ink and brush contrasting with the white paper-there will be alternate contrasts in each section (i.e., positive tones in one section become the reverse tones in the next section)
  - display the completed artwork as a striking class effort

### **Assessment/Evaluation**

1. Roving conference to ensure proper construction of the viewfinder, set-up of the drawing and use of the viewfinder (VC1.03X)
2. Self Assessment Checklist (Appendix G) to develop personal understanding of approaches to drawing (VC3.02X, VA2.02X)
3. Teacher Rubric to assess the drawing for appropriate selection of drawing tools, materials, interesting compositions and other perception enhancing devices (VC1.01X, VC2.01X)

### **Resources**

1. Plant life visuals from magazines, books, and other art historical references
2. Arts in the Classroom, A Teacher's CD Rom Resource, Toronto Catholic School District School Board, Catholic Curriculum Cooperative. Toronto, 1998.
3. Brooke, Sandy. Hooked on Drawing. Englewood Cliffs, New Jersey: Prentice Hall, 1996.
4. Edwards, Betty. Drawing on the Artist Within. New York: Simon & Schuster Inc., 1986.
5. Mittler, Gene A., and Howze, James. Creating & Understanding Drawings. New York: McGraw-Hill, 1995.
6. Narale, Arvind. For the Love of Simple Linework Toronto: Creative Group 2, 1994.

### **Accomodations**

- Students with limited fine motor skills may utilize larger drawing tools such as jumbo pencils and markers
- Provide enlarged, lightly drawn contour of viewfinder composition for student to trace and colour using a variety of drawing inks
- Students may enlarge the composition from the viewfinder to double size. Colour with oil or chalk pastel.
- For the extension lesson, students with manual dexterity problems may draw simple, large shapes. Use jumbo markers to offer a greater degree of control for completion of the tonal areas. Other students could utilize torn or cut black construction paper to glue in designated areas.
- Research artists who have utilized positive and negative areas successfully in their artwork and use one of these techniques in an artwork

### **Appendices**

Appendix D, Reference File/Personal Entry File Appendix E, Teacher Checklist  
Appendix G, Self-Assessment Checklist Appendix H, Dan Pine/Origin of Plants

## **Activity #6**

**Title: Patterns in Animal Life**

**Time: 240 minutes**

### **Description**

Students will examine simplified texture details of animal fur or reptile skin designs. These will be drawn in pen/ink, marker on a variety of paper surfaces or in their drawing journals as preliminary studies. The class will examine Islamic and early Christian art, Minoan art, Spanish art and the work

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of Maurits Escher for use of patterns in mosaics, architectural decorations, pottery and tessellated designs. The students will create a simple tessellated designs and add animal, reptile texture details to the creatures created from the tessellated shapes.

### **Strand(s) and Expectations**

#### **Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life. 2e
- adopts a holistic approach to life by integrating learning from various subject areas and experience 3e
- respects and affirms the diversity and interdependence of the world's peoples and cultures 7f

**Strand(s):** Creation, Theory

### **Overall Expectations**

At the end of Grade 9, students will:

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks (VTV.01X)
- demonstrate knowledge of a segment of early Western art history, Canadian art, and examples of the art of other cultures, nations, and groups (VTV.03X)
- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the elements and principles of design (VCV.02X)
- produce two- and three-dimensional artworks, using a variety of materials, tools, processes, and technologies (VCV.04X)

### **Specific Expectations**

By the end of Grade 9, students will:

VC1.01X VC1.02X VC1.03X VC2.03X VC2.05X VC2.06X VC3.01X VT2.01X VT2.02X  
VT2.03X

### **Planning Notes**

- Students could have an initial homework assignment of searching for texture, pattern source images for their picture files so that they will be prepared for the initial lesson.
- Aboriginal peoples of the world, and more recently, environmentalists from around the world, are stressing the responsibility that we all have in protecting members of the animal kingdom. Needless slaughtering of animals/reptiles for fur coats, designer alligator purses and ivory jewelry threatens the existence of many animals. As Catholic educators, we have a responsibility to promote a sense of reverence and stewardship for life forms on this planet. The aboriginal tradition of living in harmony with nature is a message to which we must all listen. (Educating the Soul, page 14) Student may link this art activity with another subject area or larger social justice project.

### **Prior Knowledge Required**

- Working knowledge of the elements and principles of design
- Ability to utilize a variety of drawing tools

### **Teaching Learning Strategies:**

1. The students will:
  - collect and examine source images of animal furs and/or reptile/fish skin for interesting designs and patterns. Draw a series of 10-12 preliminary texture samples using pencil in their drawing journals and referring to reference file and other sources.
2. The teacher will:

- 
- introduce the use of patterns in historical artworks and the tessellated designs evident in Maurits Escher's work. Use resources to make the connection between mathematics and natural patterns in our environment.
  - introduce the technique of tessellating a simple shape (square, rectangle)
3. The student will:
- follow instructions to create an initial tessellated shape. Experiment with several samples to create an imaginative animal, reptile etc. using the "nibble-slide" technique
  - choose one or two designs to repeat in a design. Add texture details from those done in preliminary studies. Design can be completed in pen/ink or marker or oil pastels.

### **Assessment/Evaluation**

1. Roving Conference to encourage proper techniques, art vocabulary, use of materials and reference file sources. (VC1.02X, VC3.01X, VT2.01X, VT3.03X)
2. Self/Peer rubric to assess the reference file collection, drawing techniques, skills and approaches to subject matter. (VC1.01X, VC1.03X, VC2.03X, VC2.05X, VC2.06X)

### **Appendices**

Appendix C, Portfolio Log Appendix D, Reference File/Personal Entry File  
Appendix J, Peer Rubric

### **Resources**

1. Britton, Jill, Britton, Walter. Teaching Tessellated Art. Palo Alto, California: Dale Seymour Publications,
2. Escher Tessellation Posters, Crystal Productions ([www.crystalproductions.com](http://www.crystalproductions.com))
3. Fantastic World of M.C. Escher, Crystal Productions
4. TesselMania Deluxe, Crystal Productions

### **Accomodations**

- Students may create textures in clay or modeling clay using a variety of incising tools (ceramic or kitchen or workshop) or by making wax crayon rubbings
- Cut shapes in the image of patterns may be traced onto paper and filled with pattern using markers
- Research artists who use texture, line and shape effectively to convey ideas and feelings about the environment
- Use a tessellated worksheet on which to draw an animal or texture designs in repetition
- Use computer technology to create tessellations that move or change shape

## **Activity #7**

**Title: Ordinary Shapes, Ordinary Objects**

**Time: 240 minutes**

### **Description**

Students will draw an everyday object and in a series of 5 drawings, simplify the object to a basic geometric shape. The first drawing will be realistic with 3D form. A sequence of changes will be drawn so that the shapes gradually flatten and simplify. Look at Cubist landscapes also for reference.

### **Strand(s) and Expectations**

**Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- 
- uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life 2e
  - thinks reflectively and creatively to evaluate situations and solve problems 3c
  - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others 5g
  - respects the environment and uses resources wisely 7i

**Strand(s) :** Theory, Creation, Analysis

**Overall Expectations**

At the end of Grade 9, students will:

- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks (VTV.01X)
- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the elements and principles of design (VCV.02X)
- apply the creative process in their work (VCV.04X)
- explain the function of research and technology in visual arts (VCV.05X)
- demonstrate an understanding of connections between art and cultural identity or context (VAV.03X)

**Specific Expectations**

By the end of Grade 9, students will:

VC1.01X VC1.02X VC1.03X VC2.01X VC2.03X VC3.01X VT1.01X VA1.03X

**Planning Notes**

- Initial drawings usually stress using basic shapes as starting points for the drawing. This assignment works from complex to simple in a series of 5 steps from the realistic representation to the basic shape. In each step, the real shape is slightly abstracted.
- Drawing materials for this activity may vary. Recommended: primary pencils, fine black markers and cartridge paper

**Prior Knowledge Required**

- Understanding the concept that all objects can be drawn from simple geometric shapes (circle, square, diamond, triangle).
- Understanding that sometimes simple shapes are more expressive and are seen in artworks around the world.
- Simplicity in life, purity in relating to others and identifying the extraordinary in ordinary events and objects are key values for teachers to be stressing as students simplify extraordinary real life forms into simple geometric shapes

**Teaching/Learning Strategies**

1. Teachers will:
  - select examples of metamorphic drawings from source books to show students
  - reinforce the concept of basic geometric form in all objects by referring to study prints, real objects, and photographs of objects.
  - stress the need to use simple contour lines and shapes
2. Students will:
  - select a real manufactured object or a visual from a book, magazine.
  - draw a realistic representation of the object (preliminary sketches/studies in drawing journal)
  - break down the 3D complexity of the object in a series of 3 or 4 images to become a basic shape.

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**Assessment/Evaluation**

1. Students will utilize the peer assessment evaluation form to assess the use of drawing skills and techniques and demonstration of OCSG expectations/attitudes through classroom routines. (VC1.01X, VC1.02X, VC1.03X, VC2.01X, VC2.03X, VC3.01X, VT1.01X, VA1.03X)
2. Teacher Rubric Drawing Journal (Appendix I)

**Resources**

Art Image Series of Study Prints

Ching, Francis, D.K., Drawing, A Creative Process

Narale, Arvind, For the Love of Simple Linework. Toronto: Creative Group 2, 1994.

Roukes, Nicholas, Art Synectics

T.C.D.S.B./C.C.C. Arts in the Classroom, A Teacher's CD Rom Resource, 1998.

**Accomodations**

- Students may transform/morph one everyday object into a totally different image, manufactured to organic through a series of drawings
- Students may morph one everyday object into another (e.g, a can opener into a building, or a paintbrush into a portrait)

**Appendices**

Appendix C, Portfolio Log    Appendix D, Reference File/Personal Entry

Appendix J, Peer Assessment    Appendix I, Teacher Rubric Drawing Journal

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## Unit # 3

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### Visual Arts, Sculpture

**Title: Sculpture is Another Dimension**

**Time: 22 hours**

**Unit Developer(s)**

Mary Humphries, Wellington Catholic District School Board

Kitty Strite Gatto, Waterloo Catholic District School Board

**Development Date:** March 1999

**Unit Description**

In the sculpture unit students will explore opportunities to understand various forms and apply sculptural techniques strategies to a variety of media such as clay, plaster, papier-mache and found materials. Students will demonstrate an understanding of three-dimensional applications of the elements and principles of design both in their own work and that of sculptors throughout history. The main focus will be personal reflections about the human experience, about responsibilities to the environment and about the transformation from the ordinary to the extraordinary.

**Strand(s) & Expectations**

**Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- creates, adapts, evaluates new ideas in light of the common good; 3b
- thinks reflectively and creatively to evaluate situations and solve problems, 3c
- demonstrates flexibility and adaptability, 4b,
- applies effective communication, decision-making, problem-solving, time and resource management skills, 4f,
- achieves excellence, originality, and integrity in one's work and supports these qualities in the work of others, 5g
- ministers to the family, school, parish, and wider community through service, 6e
- respects and affirms the diversity and interdependence of the world's peoples and cultures, 7f
- respects and understands the history, culture heritage and pluralism of today's contemporary society, 7g
- respects the environment and uses resources wisely, 7i
- contributes to the common good, 7j

**Strands:** Theory, Creation, Analysis

**Overall Expectations:**

At the end of Grade 9, students will:

- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the elements and principles of design (VCV.02X)
- produce two-and three-dimensional artworks, using a variety of materials, tools, processes, and technologies (VCV.03X)
- apply the creative process in their work (VCV.04X)
- through critical analysis, explain the function of their own artworks and those of other cultures (VAV.02X)
- demonstrate an understanding of the connections between art and cultural identity or context, (VAV.03X)
- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks (VTV.01X)

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

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**Activity Titles (Time & Sequence):**

*Teachers will choose two or three from the following the six units. 420 min =7 hours*

- |                          |                                  |
|--------------------------|----------------------------------|
| 1. Bas-relief (420 min.) | 4. Modelling (420 min)           |
| 2. Carving (420 min.)    | 5. Assembling (420 min)          |
| 3. Masks (420 min.)      | 6. Sculpture in Motion (420 min) |

**Unit Planning Notes:**

Teacher will need:

- To obtain moist clay, plaster, papier-mache supplies, appropriate tools, modelling clay, self-hardening clay, found objects, heavy gauge wire, access to a kiln, heavy gauge wire access to a kiln and studio maintenance materials
- To obtain art reproductions, books on sculptural techniques and art history, access to the Internet (web sites) and schedule time in the school resource centre
- To provide gloves (latex and non-latex), masks for mixing plaster and oxide
- To organize classroom for storage of works in progress
- To plan location and schedule final sculpture show
- To plan accommodations and obtain resources for special needs students
- To plan a field trip to an art gallery; local artists' studios
- To invite local guest artists to discuss their work and careers (Choices in Action)

**Prior Knowledge Required**

Students will:

- have a basic understanding of the principles and elements of design as they relate to 3-dimensional art
- have some understanding of the construction and function of 3-dimensional design
- be able to identify strengths and areas of improvement in their own works
- be able to describe how artists from different historical periods and cultures have used similar materials, tools and principles of design (refer to Grade 8 Visual Arts Expectations)

**Teaching/Learning Strategies:**

1. The teacher will:
  - review Grade 8 Visual Art sculptural expectations
  - demonstrate techniques
  - illustrate using slides, reproductions and videos
  - direct conference, critique and self reflection (drawing journal) activities
2. The student will:
  - research independently and in small groups
  - create independently and collaborate in groups
  - peer teach and peer critique
  - participate in comparison studies

**Assessment/Evaluation:****Formative Assessment:**

- Reflection—learning logs, drawing journals (rubrics, anecdotal comments)
- Observation—formal teacher observation, informal teacher observation (checklists, rubrics)
- Conferencing—student-teacher conferencing, peer conferencing, roving conferencing (probe questions, checklists)
- Paper and Pencil—teacher created tests

**Summative Evaluation:**

- Performance Assessments—exhibitions, projects (rubrics, checklists, peer assessments)

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## Resources

### Books:

- Bazin, Germain. *A Concise History of World Sculpture*. New York: Alpine Fine Arts Collection, Ltd. 1987
- \*Bennett, Bryan and Constance Hall. *Discovering Canadian Art, Learning the Language*. Scarborough, Ontario: Prentice-Hall Canada Inc., 1984
- Chapman, Laura H. *Art Images and Ideas*. Worchester, Massachusettes: Davis Publication, Inc., 1992
- Harris, Bess and Colgrove, R.G.P. *Lawren Harris*. Toronto: The Macmillan Company of Canada Ltd. 1976
- Hobbs, Jack and Salome, Richard. *The Visual Experience*. Worchester, Massachusetts: Davis Publication, Inc. 1995
- \*Janson, H. W. and Janson, Anthony F. *A Basic History of Art..* Toronto: Prentice Hall, Inc. 1997
- \*Leland, Nila. *The Creative Artist, A Fine Artist Guide to Expanding Your Creativity*. Cinnccinnati: F & W Publications Inc. 1993
- \*Lucchesi, Bruno. *Modelling the Figure in Clay*. New York: Watson-Guptil Publications, 1996
- MacGreggor, Ron, Constance-Hall, Bennett, Bryan, Calver, Ann. *Canadian Art, Building a Heritage*. Scarborough, Ontario: Prentice Hall Canada, 1987
- Mazzone Domenico. *Sculpting*. Laguna Hills, California: Walter Foster Publishing, 1994
- Macnair, Peter, L., Hoover, Alan L., Neary, Kevin. *The Legacy*. Vancouver: Douglas & McIntyre, 1984
- McGraw, Sheila. *Papier-Mache for Kids*. Willowdale: Firefly Books Ltd. 1991
- \*McGraw, Sheila. *Papier-Mache Today*. Willowdale: Firefly Books Ltd. 1990
- Mittler, Gene. *Art in Focus*. Mission Hills, California: Glencoe Publishing Co., 1989
- \*Nigrosh, Leon. *Low Fire Other Ways to Work in Clay*. Worchester, Massachusetts: Davis Publications, Inc., 1981
- \*Sapiro, Maurice. *Clay: Handbuilding*. Worchester, Massachusetts: Davis Publications, Inc., 1997
- Schuman, Jo. *Art From Many Hands, Multicultural Art Projects*. Worchester, Massachusetts: Davis Publications, Inc., 1981
- \*Sivin, Carole. *Maskmaking*. Worchester, Massachusettes: Davis Publication, Inc. 1986
- Slobodkin, Louis. *Sculpture Principles and Practice*. New York: Dover Publications, 1983
- Topal, Cathy W. *Children, Clay and Sculpture*. Worchester, Massachusetts: Davis Publications Inc., 1996
- Wyatt, Gary. *Spirit Faces*. Vancouver: Douglas & McIntyre, 1994

### Other:

Slides and reproductions as needed in activities. Slides of First Nations Masks(Museum of Man, Hull); Slides of Inuit sculptures; Sculpture, a Resource Kit for Teachers. AGO, 1990; *Arts in the Classroom, A Teacher's CD Rom Resource* Toronto Catholic District School Board/C.C.C., Toronto, 1998.

### Videos:

*Lawren Harris; Native Art of North America; Masks from Around the World; Jacques Lipchitz, Henry Moore, Pablo Picasso*

### Websites:

Art Projects from Schoolart---[www.schoolart.co.uk](http://www.schoolart.co.uk)  
Getty Education Institute for the Arts---[www.artsednet.getty.edu/](http://www.artsednet.getty.edu/)  
Guide to Canadian Museums & Galleries---[www.chin.gc.ca/Museums/e\\_museums.html](http://www.chin.gc.ca/Museums/e_museums.html)  
James Cook University Library Arts teaching resources---[www.library.jcu.edu.au](http://www.library.jcu.edu.au)  
Selected Art Resources: Canadiana---[www.amazon.com](http://www.amazon.com)  
WWW Virtual Library: Museums in Canada---[www.icom.org/vlmp/canada.html](http://www.icom.org/vlmp/canada.html)  
\*key resource

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## Activity #1

### Title: Bas-Relief in Clay

**Time:** 420 minutes (7 hours)

### Description

This activity will use Canadian landscape paintings of Lawren Harris as an inspiration for a bas-relief in clay. The activity will develop a greater understanding of the environment, perspective, the elements and principles of design and clay modelling techniques.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- demonstrates flexibility and adaptability, 4b,
- applies effective communication, decision-making, problem-solving, time and resource management skills 4f,
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others 5g,
- ministers to the family, school, parish, and wider community through service 6e

**Strands:** Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, Students will:

- apply the elements and principles of design VCV.02X
- produce two and three dimensional artworks, using a variety of materials, tools, processes and technologies VCV.03X,
- apply the creative process in their work VCV.04X

#### Specific Expectations:

Students will:

- enhance design devices to create images VC1.03X
- demonstrate an understanding of basic skills and concepts in sculpture VC2.01X
- use critical analysis to examine expression in student and professional artworks VA1.03X

#### Planning Notes:

Materials/Considerations needed to construct the bas-relief in clay:

- a low-sided cardboard box (25 cm x 15cm x 5 cm) lined with a light weight plastic (dry cleaner plastic);
- moist clay stored in a sealed plastic bin;
- use proper clay construction techniques (e.g. wedging, joining techniques);
- various tools with which to sculpt (e.g. wooden clay tools, plastic knives, any dull tool);
- prevent a clay build up in sink trap, always rinse hands, tools and rags in a pail of water which can be dumped outside;
- dry slowly and completely before firing in the kiln following suppliers instructions
- powdered iron or manganese oxide mixed with water to form a wash for patina on bisque clay; always wear a mask when mixing oxides;
- have students scrub excess oxide from bisque plaque in a pail of water rather than under running water to conserve clean water; do a second firing, remaining oxide will emphasize depth;
- always use protective gloves when working with oxide, this prevents staining of hands (some people experience a rash from oxides);
- have a pump container of hand lotion for student use, since clay naturally dries the skin

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### **Prior Knowledge Required**

- an understanding of the elements and principles of design
- a knowledge of Canadian geography
- an understanding of the power of three-dimensional work to communicate ideas and emotions

### **Teaching/Learning Strategies**

1. The teacher will:
  - review Grade 8 Visual Art sculptural expectations;
  - show examples of landscape paintings by Lawren Harris illustrating aerial and linear perspective and examples of historically significant bas-reliefs;
  - engage the students in a discussion of the responsibility of people to preserve and cherish the environment for the future; references will be made to current issues such as destruction of animal habitats, acid rain and nuclear waste dumping;
  - discuss the power of the artist as a messenger for environmental conservation;
  - explain Harris' search for spiritual fulfilment through theosophy
2. The student will:
  - make a journal entry and/or drawings that relate to spiritual awareness in God's creations;
  - create a personal landscape drawing clearly illustrating background, middleground and foreground
3. The teacher will:
  - demonstrate the bas-relief techniques in clay using a slab (25cm × 15cm × 3cm) and additive, subtractive, modelling, textural techniques and display options (two holes and a piece of leather)
  - explain all safety precautions for appropriate use of tools and processes
4. The student will:
  - translate their landscape drawing into a clay bas-relief using simple tools and teacher-demonstrated techniques
5. The teacher will:
  - demonstrate various surface finishing techniques (oxides, shoe polish and acrylic paint) for the fired bas-relief
6. The student will:
  - choose and apply a finishing technique and will be able to explain reasons for his/her choice
  - organize a final exhibit and critique of their work; exhibit could be installed in a community venue such as a seniors home

### **Assessment/Evaluation**

1. assess drawing skills; teacher checklist, drawing journal (VC1.03X)
2. assess clay modelling skills; self/peer/teacher rubric (VC2.01X)
3. evaluation of student sculpture display by community, peer comment log (VA1.03X)

### **Resources**

#### **Books**

Janson, H.W. and Janson, A.F., A Basic History of Art. Prentice Hall, Inc., 1997

#### **Other**

Slides and reproductions of the landscape paintings of Lawren Harris

Slides of examples of Egyptian bas-relief

Elements and Principles of Design Poster available from Sax Canada

Local public examples of bas-relief, local clay suppliers and local guest sculptors

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

**Video** Lawren Harris

**Websites** – see unit list

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## Accommodations

- peer assistance for difficult techniques
- students may press a variety of objects into a clay slab to create a relief; some objects will be pushed in deeper and others left more on the surface to create the feeling of depth

## Appendices

Appendix I, Teacher Rubric Appendix J, Peer Assessment

## Activity #2

**Title: Papier-Maché Mask**

**Time:** 420 minutes

### Description

This activity will use the mask as a communicator. Students will specifically look for inspiration to the masks of the Canadian First Nations, to the masks found in their own ethnic history, and to theatrical and sports masks. This activity will develop an understanding of the power and function of the mask and a knowledge of papier-mache techniques.

### Strands and Expectations

#### Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- demonstrates flexibility and adaptability 4b,
- applies effective communication, decision-making, problem-solving, time and resource management skills 4f,
- respects and affirms the diversity and interdependence of the world's peoples and cultures 7f,
- respects and understands the history, culture heritage and pluralism of today's contemporary society 7g,

**Strands:** Theory, Creation, Analysis

#### Overall Expectations:

At the end of Grade 9, students will:

- apply the elements and principles of design VCV.02X,
- produce two and three dimensional artworks, using a variety of materials, tool, processes and technologies VCV.03X,
- apply the creative process in their work VCV.04X.
- through critical analysis, explain the function of their own artworks and those of other cultures VAV.02X
- demonstrate an understanding of the connections between art and cultural identity or context VAV.03X

#### Specific Expectations:

Students will:

- compile a collection of visual resources VC1.02X,
- demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts VC2.06X;
- demonstrate an understanding that the nature of art varies from culture to culture VA2.03X;
- understand and apply the elements and principles of design as expressive components in their personal creative works VT1.02X.

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## Planning Notes

Materials/Considerations needed to construct a papier-maché mask:

- many mould options are available (the balloon held snugly in a box, with modelling clay added for features, newspaper and masking tape, bristol board strips stapled to fit the head, and supported with newspaper, purchased mould etc.)
- papier-maché is a mixture of glue and paper; (flour and water, white glue and water or wallpaper paste; recycle paper from expired telephone directories)
- instant papier-maché pulp although expensive is useful for some details
- it is important to apply several layers and let it dry in between layers; in conjunction with this project plan other activities in colour, design and dramatic presentation
- a final layer of paper towelling creates a smooth look
- paint with tempera or acrylic paint applying a final coat of latex polyurethane
- using safety precautions, use a hot glue gun to apply decorations
- in the final presentation incorporate music and story-telling

## Prior Knowledge Required

- know how the elements of design are used to create balance, symmetry
- have an understanding of how to use the expressive qualities of the elements and principles of design and effectively communicate an idea or emotion
- have some knowledge of the culture of Canada's First Nation Peoples

## Teaching /Learning Strategies

1. The teacher will:
  - review Grade 8 Visual Art sculptural expectations.
  - explain the importance and spiritual traditions of the mask in Canadian First Nations culture, African culture and Oceanic culture.
  - show examples of various masks from different cultures and explain the sacred and powerful beliefs incorporated in the mask.
  - discuss the purpose of the mask in contemporary society (theatre, sport, Halloween).
2. The students will:
  - develop in small groups possible ways to express a theme (e.g., emotions, transformation, fantasy) through facial features and record ideas in their drawing journals.
  - discuss the power and responsibility of the mask creator to influence attitudes and beliefs.
3. The teacher will explain the elements and principles of design addressed in mask design focusing on balance, symmetry, proportion, emphasis and contrast.
4. The student will create their thematic(contemporary, mythological, futuristic) mask maquette using modelling clay.
5. The teacher will explain and demonstrate basic mask construction using a mould and papier-maché.
6. The student will:
  - create their thematic mask using a mould and papier-mache.
  - paint and decorate their mask.
  - present their mask to the group illustrating their theme respecting the values and the spiritual beliefs of other cultures.
  - present their masks to a history or theatre arts class.

## Assessment/Evaluation

1. collection of resources in drawing journal; self/peer/teacher checklist (VC1.02X)
2. ability to develop theme; self/peer checklist, teacher rubric, student/teacher conferencing (VC2.06X)
3. an understanding of modelling papier-maché techniques/decorating techniques; self/peer/teacher checklist, rubric; teacher-made(standards referenced) tests, roving conference (VA2.03X, VT1.02X) (Appendix D,I,J)

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## Resources

### Books

- Macnair, Peter L., Hoover, Alan L., Neary, Kevin. *The Legacy*. Vancouver: Douglas & McIntyre, 1984
- McGraw, Sheila. *Papier-Maché for Kids*. Willowdale: Firefly Books Ltd. 1991
- McGraw, Sheila. *Papier-Maché Today*. Willowdale: Firefly Books Ltd. 1990
- Miller, Jackie. *Maskmaker*. VHS Video, SAX of Canada
- Rogers, E.S. *False Face Society of the Iroquois*. ROM booklet. University of Toronto Press 1983
- Sivin, Carole *Maskmaking*. , Worchester, Massachusettes: Davis Publications, Inc., 1986
- Wyatt, Gary *Spirit Faces*. Vancouver: Douglas & McIntyre, 1994

### Other

Slides of First Nations Masks available from the Museum of Civilization, Hull, Quebec

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

**Videos** *Native Art of North America, Masks from Around the World*

**Websites** – see unit resource list

### Accomodations

- many special needs students will need assistance manipulating the mould and papier-mache; always have peer assistance with a hot glue gun
- special needs students may use papier mache strips or mulch over a white plastic mask or other found mask

### Appendices

Appendix C, Portfolio Log(ongoing)

Appendix D, Reference File

Appendix I, Drawing Activities/Journal, Teacher Checklist

Appendix J, Peer Assessment

## Activity #3

**Title: Plaster Carving**

**Time:** 420 minutes

### Description

This activity will require a block of plaster which students have formed into an organic shape as an inspiration for a carved sculpture. Students will take the organic form and transform it into an abstract, non-objective or realistic carving that focuses on shape, texture and balance.

### Ontario Catholic School Graduate Expectations:

The Catholic School Graduate:

- applies effective communication, decision-making, problem-solving, time and resource management skills 4f,
- achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others 5g,
- respects and understands the history, cultural heritage and pluralism of today's contemporary society 7g

---

**Strands:** Creation, Analysis

**Overall Expectations:**

At the end of Grade 9, students will:

- apply the elements and principles of design VCV.02X,
- produce two and three dimensional artworks, using a variety of materials, tools, processes and technologies VCV.03X,
- apply the creative process in their work VCV.04X.

**Specific Expectations:**

Students will:

- demonstrate an understanding of basic skills and concepts in sculpture; VC1.02X,
- use the appropriate art vocabulary related to materials, processes, and technologies; VC3.01X,
- use critical analysis to examine expression in student and professional artworks VA1.03X.

**Planning Notes**

Materials/Considerations to create a carved sculpture:

- mix plaster and water using safety precautions and carefully follow instructions; vermiculite/plaster mixture is another option
- allow plaster to start curing and then pour using a plastic container into a plastic bag (litre milk bag, seal with a twist tie) for each student
- have each student slightly manipulate the bag and allow to set
- an empty milk carton, slightly crushed will also give a good shape
- if plaster breaks encourage problem solving and utilize pieces
- allow excess plaster to harden and then dispose in the garbage
- a variety of carving tools can be used, but rasps should be available
- while carving place the sculpture on a damp cloth to keep the dust to a minimum and facilitate clean-up
- only dry plaster should be sanded; speed drying in a very low heat oven
- finished dry piece can be given a patina with shoe polish or spray paint using proper ventilation and masks
- forms can be given a draped look by covering the form with fabric strips permeated with plaster

**Prior Knowledge Required**

- an understanding of the elements and principles of design as they relate to sculpture
- some knowledge of techniques used to create a sculpture in the round

**Teaching/Learning Strategies**

1. The teacher will:
  - review Grade 8 Visual Art sculptural expectations
  - explain and illustrate the terms organic, abstract, non-representational and realistic forms and show sculptural examples (utilize Appendix K for personal response to artwork)
2. The student will identify organic, non-representational and realistic objects in their environment.
3. The teacher will demonstrate plaster mixing and manipulating wet plaster in a plaster bag to obtain a simple organic form.
4. The students will prepare the plaster form.
5. The teacher will:
  - discuss aboriginal beliefs and the role of the Creator who allows us to release the hidden form by direct carving; show and discuss slides of Inuit soapstone sculptures, Henry Moore sculptures and Michelangelo's Slaves
  - develop the idea of releasing the hidden form through visualization (package several simple forms in fabric held securely with elastics and try to imagine the form within; have students handle smooth stones to visualize the form within)

- 
6. The students will:
    - sketch in their drawing journal a model draped in a tube of jersey fabric, developing a type of 'Henry Moore' figure drawing, reinforcing the 'form within' concept
    - draw their plaster organic shapes and reflect on the 'form within', keeping in mind realistic and non-representational forms
  7. The teacher will demonstrate safe carving techniques.
  8. The students will carve their organic plaster forms to release their sculpture from within the plaster
  9. The teacher will demonstrate different finishing techniques (sanding, paint, shoe polish, mounting on a base)
  10. The students will:
    - discuss and then apply the appropriate finish to their sculpture
    - creatively display their finished masks

### **Assessment/Evaluation**

1. understanding of vocabulary; teacher created test (VC3.01X)
  2. check for appropriate process; roving conferencing, peer conferencing (VC1.02X)
  3. display of finished sculptures: peer/community comment log, rubrics (VA1.03X)
- (Appendix D, Reference File, Appendix I, Teacher Rubric, Appendix J, Peer Assessment)

### **Resources**

#### **Books**

Janson, H.W. and Janson, A.F. A Basic History of Art. Toronto: Prentice Hall, Inc., 1997

#### **Other**

Slides of Inuit Soapstone Sculptures; Art Gallery of Ontario *Sculpture A Resource Kit for Teachers* 1990

Slides reflecting abstract, non-objective and realistic sculpture throughout history including the moderns such as Henry Moore, Jean Arp, Constantin Brancusi, Jacques Lipchitz and Barbara Hepworth

**Videos:** Jacques Lipchitz, Henry Moore, Pablo Picasso available from the AGO CD ROM *Arts in the Classroom*. Toronto Catholic District School Board 1998

**Websites** – see unit website list

#### **Accommodations**

- Since very little carving, if any is needed, special needs students can experience great success. Use plastic carving tools. Finishing techniques should not create a problem, but always enlist a peer helper if only for motivation and positive reinforcement. If carving is too difficult, give student a pre-shaped organic form in modelling clay to manipulate.

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## Activity #4

**Title: Modeling the Human Figure**

**Time: 420 minutes (7 hours)**

**Description:**

This activity will use the human condition as inspiration for modeling in clay, self hardening clay or other modelling materials. It will increase understanding of the importance of stylized and realistic human form in the spiritual and social life of many cultures. It will develop a greater understanding of the human form and the technique of creating free standing sculptures by modeling soft materials. Students will begin to reflect on who they are, and what role the human form plays in the analysis of specific examples from art history and contemporary works.

**Strands and Expectations**

**Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- creates, adapts, evaluated new ideas in light of the common good, 3b
- applies effective communication, decision-making, problem-solving, time and resource management skills, 4f
- achieves excellence, originality and integrity in one's own work and supports these qualities in the work of others,5g
- respects and affirms the diversity and interdependence of the world's peoples and cultures, 7f

**Strands:** Theory, Creation, Analysis

**Overall Expectations:**

At the end of Grade 9 students will:

- produce three-dimensional art works, using a variety of materials, tools, processes, and technologies VCV.03X
- apply the creative process in their work VCV.04X
- apply an understanding of the elements and principles of design to personal, historical, and contemporary artworks VTV.01X

**Specific Expectations:**

Students will:

- demonstrate appropriate selection of tools, materials, processes, and technologies for use in their art production, VC1.01X
- demonstrate an understanding of basic skills and concepts in sculpture, VC2.02X
- understand how to apply criteria for ongoing review and evaluation of processes and products, VC3.02X
- understand and apply the elements and principles of design to their own art, to historical artworks and to the natural and constructed environments, VTI.01X
- describe how some of their own studio activities are influenced by historical artworks, VT3.02X

**Planning Notes**

- stress specific design elements (e.g. form, positive and negative space, texture) and principles
- assemble appropriate media, tools, equipment (e.g., access to kiln, clay traps on drains)
- clay is the preferable medium. If used, teacher will explain the implications of proper clay building and modeling techniques (e.g. wedging, proper joining techniques, care in preventing air bubbles) on the firing process

- 
- figures could be 5"–15" high depending on medium used. Clay to be fired should be hollowed, with maximum 1" thickness, allowed to fully dry (e.g., 5-8 days) before firing
  - patina can be applied to clay using oxides (fired) or shoe polish
  - if using clay, avoid creating excess clay dust and take safety precautions when cleaning up
  - additional possible sources of figures include figures from famous 2-D artwork as inspiration for 3-D modeling

### **Prior Knowledge Required**

- recognition of how an artist uses the expressive qualities of the elements and principles of design to affect the viewer. Review for the purpose of this lesson.
- recognition that modern artists are often influenced by designs from other periods and cultures
- some knowledge of basic proportions of the human figure

### **Teaching/Learning Strategies**

1. The teacher will:
  - review Grade 8 Visual Arts sculptural expectations
  - show examples of realistic and stylized human figures from various historical periods and cultures (the Americas, Africa, Egypt, classical period, Gothic, modern)
2. The student will:
  - investigate the importance of the 3-dimensional human figure to the spiritual and social life of various historical societies through viewing of slides and discussion.
  - in small groups, develop a specific theme (e.g. youth, the elderly, work, leisure, emotions) arising from investigations on "The Human Condition"
3. The teacher will demonstrate modeling techniques for clay, self hardening clay or plasticine.
4. The student will:
  - retrieve examples of figures in various poses from their drawing journals (student models) and share with classmates
  - create a human figure, either stylized or realistic, decorated or textured figure based on chosen theme, using modeling and additive sculptural methods. (A maquette may precede artwork, time permitting.)
  - organize a culminating exhibition and presentation of all work from the entire sculpture unit.

### **Assessment/Evaluation**

1. knowledge inventory, quiz for understanding role of 3-D human figure in various artform (VT1.01X)
  2. verbal feedback by students to communicate and come to consensus about chosen themes (VC2.02X, VT3.02X)
  3. technique log, drawing journal entries (VC1.01X)
  4. peer rubric; student demonstration; conferencing (VC2.02X, VT1.01X)
  5. peer evaluation at culminating exhibition and presentation for ability to communicate well visually and verbally (VC3.02X)
- (Appendices D,E,J,I)

### **Resources**

#### **Books**

- Brommer, Gerald. Discovering Art History Worcester, Massachusetts: Davis Publications, Inc., 1996
- Chapman, Laura. A World of Images. Worcester, Massachusetts: Davis Publications, Inc., 1992
- Lucchesi, Bruno. Modeling the Figure in Clay.
- Mazzone, Domenico. Sculpturing. Laguna Hills, California: Walter Foster Publishing, 1994
- Nigrosh, Leon. Low Fire Other Ways to Work in Clay. Worcester, Massachusetts: Davis Publications, Inc., 1980

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Sapiro, Maurice. Clay: Handbuilding Worcester, Massachusetts: Davis Publications Inc., 1996  
Topal, Cathy W. Children, Clay and Sculpture Worcester, Massachusetts: Davis Publications Inc., 1997

### **Other**

-slides and reproductions of historical and contemporary figurative art from various cultures

### **Websites**

– see list of sites in unit resources section

### **Accommodations**

- Instead of individual projects, students will create group projects such as a large nativity scene to be donated to the community, model characters from literature (e.g. poems, plays, novels) or history (Canadian historical and cultural figures).
- Assistant or peer helper will assist special needs students model their chosen image.
- Provide special needs students with a page of shapes that contain body parts (i.e., circle for head). Have student create each shape with assistance of a peer helper. Attach the shapes in an expressive position.

### **Appendices**

Appendix C, Portfolio Log

Appendix D, Reference File

Appendix E, Teacher Checklist

Appendix I, Teacher Rubric

Appendix J, Peer Assessment

## **Activity #5**

**Title: Assemblage: Creating Art by Recycling**

**Time: 420 minutes**

### **Description:**

This activity will apply the theme of transforming the ordinary into the extraordinary through making personal statements on societal issues. Students will apply the 3-dimensional assemblage technique to recycled and discarded items (e.g. discarded scraps of wood, metal, jewelry, toys, fabric and other personal artifacts) to create shadow boxes or freestanding sculptures. Students will increase their knowledge of principles of design as applied to their own and other twentieth century 3-dimensional art.

### **Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- creates, adapts, evaluates new ideas in light of the common good , 3b
- respects the environment and uses resources wisely, 7I
- contributes to the common good, 7j

**Strands:** Theory, Creation, Analysis

### **Overall Expectations:**

At the end of Grade 9, students will

- apply the creative process (i.e. perception, exploration, experimentation, production, and evaluation) in their work (VCV.04X)
- apply a framework of critical analysis to their own and acknowledged artworks through participation in a variety of art-viewing strategies (VAV.01X)
- apply an understanding of the elements and principles of design to personal, historical and contemporary artworks (VTV.01X)

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### **Specific Expectations:**

Students will:

- demonstrate appropriate selection of tools, materials, processes and technologies for use in their art production (VC1.01X)
- demonstrate an understanding of basic skills and concepts in sculpture (VC2.02X)
- understand how to apply criteria for ongoing review and evaluation of processes and products VC3.02X
- describe the materials used and steps followed in the creation of a particular artwork (VA1.02X)
- apply the elements and principles of design to their own art, to historical artworks and to natural and constructed environments (VT1.01X)
- identify, research and describe visual characteristics and themes found in Canadian and other cultures art (VT2.02X)

### **Planning Notes**

- students will gather objects relevant to their personal history or chosen theme
- students will consider base and framing of shadow box or the stability and balance of a freestanding sculpture
- safety precautions must be taken with glue guns, toxic adhesives or spray paint (e.g., masks, adequate ventilation)
- this activity could be an corollary of activities in other appropriate subject areas (e.g., environmental science, geography religion) or community environmental activities (e.g., school-wide recycling, Earth Day)
- presentations of assemblages from discarded objects could be made to appropriate community groups (e.g., service groups, town council) interested in increasing environmental awareness and preservation

### **Prior Knowledge Required**

- value of recycling as an approach to protecting the natural environment
- understand that art works are organized to create a specific effect

### **Teaching/Learning Strategies**

1. The teacher will:
  - review Grade 8 Visual Arts sculptural expectations
  - explain assemblage as sculpture made by combining discarded objects such as pieces of cardboard, wood, metal, old toys, jewelry
  - show images of 3D assemblages from twentieth century artists (e.g., Nevelson Arp, Braque, Picasso, Bill Lishman, Marcel Duchamp)
2. Students will:
  - generate ideas for specific themes relating to the human condition in contemporary time with a personal viewpoint (parish/school community, family, friends) and explore how we can communicate ordinary ideas/subject matter into extraordinary concepts
  - discuss relevant issues within large group discussion (e.g., tolerance, non-violence, religious belief, poverty, social injustice etc)
  - explore the symbolic qualities of a variety of discarded everyday objects, and their own personal objects as they may relate to a chosen theme
  - use their drawing journal to record their explorations and conceptual ideas
3. The teacher will:
  - explain/demonstrate assemblage techniques, materials and tools required
  - stress specific principles of design (e.g., balance, rhythm, harmony)
4. Students will :
  - individually or in small groups, create either a relief sculpture in a shadow box, or a free standing sculpture based on their chosen theme about modern society
  - stage a culminating exhibition and presentation of all work from the entire sculpture unit.

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**Assessment/Evaluation:**

1. Technique log reviewed by teacher for accuracy (VA1.02X, VC1.01X)
2. Quiz by teacher for knowledge and use of elements and principles of design of 20<sup>th</sup> century artists examples (VT1.01X, VT2.02X)
3. Drawing journal, technique log reviewed by teacher for visual resources, understanding technical methods and approaches (VC2.02X)
4. Conferencing and student/teacher rubrics (VC2.02X, VT1.01X)
5. Peer evaluation by students, staff and parents at culminating exhibition for communication of ideas and influence by historical works (VC3.02X)

**Resources:****Books**

Brommer, Gerald. Discovering Art History. Worcester, Massachusetts: Davis Publication Inc., 1996.  
Chapman, Laura. A World of Images. Worcester, Massachusetts: Davis Publications Inc. 1992.  
MacGregor, Hall, Bennet, Calvert. Canadian Art, Building a Heritage. Scarborough, Ontario: Prentice-Hall Canada, 1987.

**Other**

**Websites** -see Sculpture Unit resource list

**Accommodations**

Students will recreate their favorite room from their home or personal space using found objects papers, fabrics.

Students will recreate a scene of a meaningful celebration from their home, culture or religion using a shadow box, found objects, material and papers.

Special needs students may be given a variety of flat sided building blocks and white glue to create an assemblage.

**Appendices**

Appendix C, Portfolio Log (ongoing)

Various Rubrics (Appendices D,E,I,J)

**Activity #6**

**Title: Sculpture in Motion**

**Time: 420**

**Description**

In this activity, the student will become knowledgeable about the concept of motion as it applies to 3-D kinetic art, with or without sound. The student will use the overall theme of transforming the ordinary into the extraordinary to create a mobile or wind chimes using one of a variety of potential created or found materials. The student will become familiar with present and past kinetic art and more confident in their knowledge of the principles of design.

**Strands and Expectations****Ontario Catholic School Graduate Expectations:**

The Catholic School Graduate:

- thinks reflectively and creatively to evaluate situations and solve problems, 3c
- applies effective communication, decision-making, problem solving, time and resource management skills, 4f
- achieves excellence, originally and integrity in one's own work and supports these qualities in the work of others, 5g
- respects the environment and uses resources wisely, 7i

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**Strands:** Theory, Creation, Analysis

**Overall Expectations:**

At the end of Grade 9, students will:

- use materials and processes to create art objects that express their intent (VCV.01X)
- apply the elements and principles of design (VCV.02X)
- through critical analysis, explain the function (e.g., political, religious, social) of their own artworks and those of other cultures (VAV.02X)
- apply an understanding of the elements and principles of design to personal, historical and contemporary artworks (VTV.01X)

**Specific Expectations:**

Students will:

- compile a collection of visual resources (VC1.02X)
- demonstrate an understanding of basic skills and concepts in sculpture (VC2.02X)
- demonstrate the ability to create representational, abstract and non-objective artworks that convey ideas or concepts (VC2.06X)
- describe the materials used and steps followed in the creation of a particular artwork (VA1.02X)
- apply the elements and principles of design to their own artwork (VT1.01X)

**Planning Notes**

To ensure adequate movement of the kinetic sculpture, air needs a surface to push against, not flow through. Adequate surface, not weight, is the most important factor to insure movement by air.

- Construct the mobile from the bottom up.
- Add each item, one or two at a time, insuring sufficient balance is maintained.
- Required materials include heavy gauge wire (e.g. coat hangers), wire cutters, string, fishing line or invisible thread.
- When on display, caution should be taken so as not to activate school motion detectors.

**Prior Knowledge Required**

- basic understanding of elements and principles of design (e.g. balance, harmony)
- understand that repetition of the elements of design creates rhythm which unifies the composition
- know that effective use of design principles contributes to an art works ability to convey ideas

**Teaching/Learning Strategies:**

1. The teacher will:
  - review the Grade 8 Visual Arts sculptural expectations
  - explain the term kinetic sculpture as art with moving or changing parts and that there can be many causes of motion (e.g. air currents, water, electricity)
  - show slides of air driven kinetic sculptures (e.g. Alexander Caller mobiles, Julio LeParc art, wind chimes, children's toys, pinwheels) and explain the basics of assembling and balancing a mobile.
2. Students will:
  - In groups, generate group or personal themes and explore media (paper, clay, small toys or objects from daily life, found objects) to construct kinetic air driven sculptural projects.
  - gather or create items for mobiles, based on chosen theme.
  - assemble their mobile/wind chime to insure proper balance and movement.
3. The teacher will emphasize the necessity of surfaces against which the air will push or move objects
4. The students will stage a culminating exhibition and presentation of all work from the entire sculpture unit.

---

**Assessment/Evaluation:**

1. Technique log, quiz to be reviewed by teacher for appropriate use of art vocabulary and understanding materials used (VA1.02X, VC2.02X)
2. Drawing journal by teacher for knowledge of procedures and materials (VC1.02X)
3. Self-evaluation rubric, verbal feedback, conferencing by students, peer and teacher to assist in procedures, use of elements and principles of design to enhance communication of thoughts and ideas effectively (VC2.02X, VC2.06X, VT1.01X)  
(Utilize Appendices Rubrics; C,D,F,I,J,K)

**Resources:**

Chapman, Laura, A World of Images. Worcester, Massachusetts: Davis Publication, Inc., 1992.  
Roukes, Nicholas, Art Synetics, Stimulating Creativity in Art. Worcester, Massachusetts: Davis Publications, Inc., 1982.  
Schuman, Jo Art From Many Hands Multicultural Art Projects Worcester, Massachusetts: Davis Publications, Inc., 1981.

**Websites** – for various websites, see Sculpture Unit list

**Accommodations**

- Students will use only found objects with personal meaning to create mobile
- Students could make kinetic sculptures that are more interactive forms of sculpture
- Assistants or peer helpers for special needs students could assist in assembling aspects that require fine motor skills

**Appendices**

Appendix C, Portfolio Log      Various Rubrics(Appendices D,E,I,J)



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# Appendices

## Appendix A: Drawing Activity #1

**We're made so that we love  
First when we see them painted, things we have passed  
Perhaps a hundred times nor cared to see;  
And so they are better, painted—better to us,  
Which is the same thing. Art was given for that –  
God uses us to help each other so,  
Lending our minds out...  
This world's no blot for us,  
Nor blank—it means intensely, and means good:  
To find its meaning is my meat and drink!  
(Robert Browning, “Fra Lippo Lippi”, II.299-306 &II.313-315)**

This excerpt from Browning's poem could be used to provoke discussion about what motivates the artist to create. Student artists can articulate that the study of drawings can provide us with the opportunity to see the world through the eyes of others, thus allowing for our understanding and appreciation of the past but also of our perceptions of the present. They will understand that their own drawings can provide others with a personal record of signs and symbols. When Lippi writes “the world means intensely and means good” he is showing us that it is the artist's task to show others the essence of the human condition—that is that we are not alone in the world. Essential to the human condition is that we have relationships with others, with our world and with our God.

**To look is one thing,  
To see what you look at is another,  
To understand what you see is a third,  
To learn from what you understand is still something else:  
To act on what you learn is all that matters.  
(Taoist saying from Art in Focus, 1989 edition)**

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## Appendix B: Art Criticism Sheet

Name: \_\_\_\_\_ Grade: \_\_\_\_\_

Name of artwork if known: \_\_\_\_\_

### A Way to Talk About Art

#### Step 1: The Facts –Describe what you see in the artwork.

- Lines

What kinds of lines do you see?

sharp\_\_\_ fuzzy\_\_\_ choppy\_\_\_ smooth\_\_\_  
thick\_\_\_ thin\_\_\_ vertical\_\_\_ horizontal\_\_\_  
jagged\_\_\_ curved\_\_\_ diagonal\_\_\_ straight\_\_\_  
heavy\_\_\_ graceful\_\_\_
- Shapes

What kinds of shapes do you see?

circles\_\_\_ squares\_\_\_ curved\_\_\_ angular\_\_\_  
rectangles\_\_\_ triangles\_\_\_ soft-edged\_\_\_ hard-edged\_\_\_
- Textures

What kinds of textures do you see?

rough\_\_\_ soft\_\_\_  
smooth\_\_\_ hard\_\_\_  
shiny\_\_\_ dull\_\_\_
- Colours

What kinds of colors do you see?

bright\_\_\_ dark\_\_\_ soft\_\_\_ strong\_\_\_

Warm Colours: Cool Colours: Opposite Colours:

reds\_\_\_ blues\_\_\_ blues and oranges\_\_\_  
oranges\_\_\_ greens\_\_\_ reds and greens\_\_\_  
yellows\_\_\_ yellows and purples\_\_\_  
Neutral Colours: browns\_\_\_ grays\_\_\_ whites\_\_\_
- Objects

What kinds of objects do you see?

young people\_\_\_ trees\_\_\_ buildings\_\_\_ rocks\_\_\_  
elderly people\_\_\_ sky\_\_\_ boats\_\_\_ water\_\_\_  
animals\_\_\_ food\_\_\_ musical instruments\_\_\_  
There are no objects\_\_\_

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## Art Criticism, continued

### Step 2: The Design—Look at the way the facts are put together (designed).

6. Balance  
What kind of balance is used?  
Asymmetrical\_\_\_ symmetrical\_\_\_  
Each side of the painting is a little different\_\_\_
7. Light Areas  
Squint your eyes and look at the artwork. Where do you see the lightest areas?  
Right side\_\_\_ left side\_\_\_ bottom\_\_\_top\_\_\_  
Middle\_\_\_
8. Focal Point  
What is the first thing that you see when you look at the painting?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
9. Illusion of Space  
What kind of space is used?  
Deep space (painting looks like you can see for miles)\_\_\_\_\_  
Shallow space (you cannot see very far)\_\_\_\_\_  
Flat space (things do not seem very 3-dimensional)\_\_\_\_
10. Dark Areas  
Squint your eyes and look at the painting. Where do you see the darkest areas?  
Right side\_\_\_ left side\_\_\_ bottom\_\_\_ top\_\_\_  
Middle\_\_\_
11. Rhythm created by repetition  
What do you see repeated in the artwork?  
Lines\_\_\_ Draw the kind you see repeated the most\_\_\_\_\_  
Shapes\_\_\_ Draw the kind you see repeated the most\_\_\_\_\_  
Colors\_\_\_ What colours are repeated the most\_\_\_\_\_

### Step 3: Meaning—What is the purpose or meaning of the artwork?

Go back and reread how you described the facts (Step 1) and how those facts are put together (Step 2). These are the clues to the meaning and purpose of the artwork. They will help you answer the following questions.

12. The artist seems to be primarily concerned with imitating nature.  
Yes\_\_\_ No\_\_\_
13. The artist seems to be mostly interested in expressing a feeling or an emotion.  
Describe\_\_\_\_\_
14. The prime concern of this artist seems to be with lines, shapes, colours, and textures and with design or composition.  
Yes\_\_\_ No\_\_\_
15. Does the name of the artwork tell you about its meaning or purpose?  
Yes\_\_\_ No\_\_\_

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## Art Criticism, continued

16. Which of the following words best describe what you think is the meaning of this artwork (You may use as many words as you need and add some of your own):

strength___	fear___	loneliness___	mystery___
beauty___	hope___	peace___	war___
love___	hate___	sadness___	happiness___
madness___	anger___	death___	old age___
excitement___	adventure___	enjoyment___	fun___
courage___	interest in lines___	interest in colour___	
horror___	simplicity of design___	complexity of design___	

### Step 4: Personal Judgement

17. This artwork is an excellent \_\_\_good\_\_\_poor examples of:

Imitationism (imitating nature)\_\_\_

Emotionalism (showing a feeling or emotion)\_\_\_

Formalism (making the viewer aware of lines, shapes, colours or design)\_\_\_

18. I like\_\_\_don't like\_\_\_this artwork.

19. Explain the reasons why you like or do not like this artwork\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_.

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**Appendix C**

Portfolio Log—name of student: \_\_\_\_\_

<b>Date</b>	<b>Log Entry</b>	<b>Title of Artwork</b>	<b>Criteria for Evaluation</b>	<b>Self, Peer, Teacher Eval.</b>	<b>Reflections Comments</b>
Sept. 8	#1	Important Images	VC1.02X	Peer rubric	– first attempt using graphite pencils, I enjoyed the effect

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**Appendix D: Reference File/Personal Entry File**

**Reference File**

<b>Type/Title of artwork</b>	<b>Date</b>	<b>Artist</b>	<b>Style</b>	<b>Media</b>	<b>Tools Used</b>	<b>Motivation of artist</b>

**Personal Entry File**

<b>Title of Artwork</b>	<b>#</b>	<b>Date</b>	<b>What I Like about the artwork</b>	<b>What I would improve</b>	<b>Other comments</b>	<b>Teacher's comments</b>

## Appendix E: Teacher Checklist – Drawing

Categories	Below 50	1	2	3	4
<b>1. Theory (Knowledge/ Understanding)</b> – knowledge of facts and terms – <u>types</u> of artworks relating to the natural environment created across cultures and time periods.	Demonstrates no knowledge of types of artworks produced. -did not record information in the drawing journal.	Demonstrates limited knowledge of types of artworks produced.	Demonstrates some knowledge of types of artworks produced.	Demonstrates considerable knowledge of types of artworks produced.	Demonstrates thorough knowledge of types of artworks produced.
<b>2. Analysis (Thinking &amp; Inquiring)</b> -understanding of the functions or purposes of art from ancient to early Christian times.	Demonstrates no knowledge of the functions of art. -did not record the functions of the artworks.	Infrequently demonstrates an understanding of the function of art.	Sometimes demonstrates an understanding of the function of art.	Frequently demonstrates an understanding of the function of art.	Routinely demonstrates an understanding of the function of art.
<b>3. Communication</b> – use of artistic language and symbols in the drawing journal notes.	Demonstrates no knowledge of the use of artistic language and symbols. -did not record information using art vocabulary.	Uses artistic language and symbols with limited accuracy.	Uses artistic language and symbols with some accuracy.	Usually uses artistic language and symbols with considerable accuracy.	Consistently uses artistic language and symbols with accuracy.
<b>4. Creation (Application)</b> -reproduced thumbnail sketches of examples of artworks.	Did not draw thumbnail sketches.	Recorded limited information in the preliminary sketches.	Recorded some information in the preliminary sketches.	Recorded considerable information in the preliminary sketches.	Recorded extensive information in the preliminary sketches.
<b>5. Values</b> -OCSG 2(a) -listens actively and critically to understand and learn in light of gospel values. -OCSG 4(e) -sets appropriate goals and priorities in school, work and personal life. -OCSG 7(b)	Does not respond to situations in a manner that reflects the values of the OCSG.	Infrequently responds to situations in a manner that reflects the values of the OCSG.	Sometimes responds to situations in a manner that reflects the values of the OCSG.	Often responds to situations in a manner that reflects the values of the OCSG.	Frequently responds to situations in a manner that reflects the values of the OCSG.

**Appendix F: Self Evaluation Rubric**  
 (to be completed 2-3 times throughout the course)

Date:

**LEVELS**

The following evaluation is based on observation of how frequently you demonstrated specific behaviours:	1	2	3	4
<b>Attitude</b> <ul style="list-style-type: none"> <li>• I display originality</li> <li>• I respect my own work and that of others</li> <li>• I used my talents with responsibility and care for others</li> <li>• I used my time wisely</li> <li>• I completed projects on time</li> <li>• I work well with others</li> <li>• I accepted suggestions and evaluate whether they can be used</li> <li>• I am willing to share my artwork and opinions with others.</li> <li>• I took responsibility and care of my working environment</li> </ul>				
<b>Awareness</b> <ul style="list-style-type: none"> <li>• I am becoming more visually aware of the world around me</li> <li>• I am developing awareness of the principles and elements of design</li> <li>• I am using the books in the art room to search for ideas and inspiration from other artists</li> <li>• I make sure that I fully understand the problems to be solved</li> <li>• I am aware of my responsibility as a communicator of ideas</li> </ul>				
<b>Process</b> <ul style="list-style-type: none"> <li>• I regard unsuccessful attempts as a learning experience</li> <li>• I am willing to take creative risks</li> <li>• I am capable of accepting accidents as a positive aspect of my own work</li> <li>• I strive for a higher level of achievement</li> <li>• I show initiative in finding and implementing ideas</li> <li>• I work through ideas and reflect regularly in my drawing journal</li> </ul>				
<b>Product</b> <ul style="list-style-type: none"> <li>• I produced a piece of art which is of a quality equal to my best attempt</li> <li>• I made use of the skills that I have been taught</li> <li>• I can discuss feelings and thoughts about my work in an honest and objective way</li> <li>• I appreciated the work of others and give them positive reinforcement</li> <li>• I participated in class discussions forums</li> </ul>				

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## Appendix G: Self-Assessment Checklist/Anecdotal Reflection "Drawing Plant Life Using a Viewfinder"

Name \_\_\_\_\_ Date \_\_\_\_\_

**Circle the appropriate rankings:**

	<b>Below 50</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>
I completed my drawings					
I used the viewfinder to isolate interesting portions of the environment		1	2	3	4
I drew 3 plants using contour lines		1	2	3	4
I used variety in the type of contour drawings completed		1	2	3	4
I used observations skills for adding details on leaves, plants to create a representational drawing		1	2	3	4
I am getting better at using art tools and materials		1	2	3	4
I am proud of my drawings		1	2	3	4
I showed respect for the environment when drawing on locations (leaving plants in the soil, removing garbage I created or found when I exited the site)		1	2	3	4

### Reflection

1. What did you learn about yourself in this drawing assignment? (attitudes towards drawing, towards other people, towards the environment)
2. What did you learn about drawing?
3. Describe the most interesting fact about the environmental art of ancient cultures.
4. How would you change in your drawing if you were to re-do it?
5. What possible career choices could you discover through this style of drawing?

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## Appendix H: Drawing, Activity #4, 5

Words of Dan Pine:

"Be grateful and thankful for every day. Take care of the earth and all that has been given to us. Lots of damage has been done to us... to the waters, to the lands, to the air. Like the land we too are hurting. Always remember that the land is blessed. My friends, my relatives, children, do good things and help each other. The drum sends out a message to us. The drum calls us to come together as a Nation, so that our hearts and minds will be as one. Our children must be prepared for the future. We must ensure that our languages not be lost. We must teach our young people about fasting, so they will know their spirits. Our children must grow in a spiritual way, so they will know and respect the ways of our people. It is important to work together, to communicate with each other, for the sake of our children and the future generations to come. Let us think ahead for seven generations."

—Ojibwe Unit - Mount St. Joseph College- Huron-Superior Catholic District School Board—

Some points to remember when picking medicines, foods, teas, etc.:

- Remember, all plants are alive, and possess a spirit.
- Place tobacco and give thanks.
- Pick plants on sunny days only, usually at mid-day, when the sun is still in its zenith.
- Be careful and be gentle when removing the plant. Do not pull out the plant roughly.
- Do not use metal implements, but rather, use your hands or a stick.
- Above all, remember to give thanks to the Great Spirits for the abundance of nature.
- Remember, when you take something from the earth - you leave something in its place – that is tobacco

### First Nations Story: The Origin of Plants

The Great Spirit created this earth and everything on it. In his wisdom he created a unique tree. This wonderful tree produced all kinds of different fruits and vegetables. It produced apples, plums, corn and many other foods which the people needed. As soon as one was picked, another one would grow and ripen to replace it. It was truly a wonderful tree and all the people depended on it for their livelihood.

The Great Spirit watched over the tree, as he did with the rest of creation. He could see that the people liked the tree. He recognised how great their need of it was. The people in their great haste to pick the fruit and vegetables soon forgot to give thanksgiving to the Creator, for this gift to them. Great Spirit became upset then angry and then ordered the great tree to be cut down.

The strongest men of the tribe were summoned to chop the tree down. The tree was tall and strong, the bark was thick and hard. For a while the tree stood rigid. Finally, after many days of work, the great tree fell.

How sad all the people were. It was such a great loss. They knew they had angered the Great Spirit, because they had not offered Thanksgiving.

Very soon the people did not have enough food - they were in great need. Some of them starved. They called out to the Great Spirit to look upon them with kindness. The Great Spirit knew what was in their hearts and he felt pity and sorrow for them. He looked at the tree with the branches strewn about in disorder and said, "I see your great need and feel your sorrow. Take each branch and plant each one separately. This time each branch will bear a different food. Once more you will be happy and contented."

The people did as they were advised. Each branch bore a different fruit or vegetable. There were plums, pumpkins, corn, beans, raspberries and many others, as each branch was planted separately. Once more the Anishnabek prospered. They no longer went hungry. Life was good. They were happy and contented. They always remembered to give Thanksgiving to the Great Spirit, the Creator of all things.

—Ojibwe Unit - Mount St. Joseph College – Huron-Superior Catholic District School Board—

## Appendix I: Teacher Rubric – Drawing Journal/Activities

Criteria	Level 1	Level 2	Level 3	Level 4
<b>Versatility</b>	Collection shows little range of interests and abilities.	Collection shows some range of interests and abilities.	Collection shows a variety of interests and abilities.	Collection demonstrates extensive and in depth interests and skills.
<b>Reflections</b>	Reflections show little depth. Insights are lacking about areas of strength and improvement.	Reflections are reasonable. Student shows some insights about areas of strength and improvement.	Reflections are thoughtful. Student reveals insights about areas of strengths and improvements.	Reflections are thoughtful. Student reveals strong, insights about areas of strengths and improvements.
<b>Process</b>	Artwork lack examples of process, indicating that the student has learned little or nothing from the experience.	Artwork shows some attention to process, indicating that the student has gained some from the experience.	Artwork shows attention to process, indicating that the student has gained from the experience.	Artwork shows very thoughtful attention to process, indicating that the student has gained from the experience.
<b>Problem Solving</b>	Student is unaware of problems and is unable to solve them when called to his/her attention.	Student responds to some problems called to his/her attention.	Student recognizes problems and attempts to solve them.	Student shows resourcefulness in solving problems.
<b>OCSGD</b>	The student does not demonstrate Gospel message in process or content.	The student rarely demonstrates the gospel message in content and process.	The student sometimes demonstrates and addresses the gospel message in content and process.	The student always demonstrates, addresses, and promotes the gospel message in content and process.

## Appendix J: Peer Assessment – Artwork

CRITERIA	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>1. Knowledge</b> Did the student demonstrate an application of the stated criteria/skills	Limited knowledge	Some knowledge	Considerable understanding	Thorough understanding
<b>2. Thinking/Inquiry</b> The student artist can interpret own artwork and explain purpose/method	Makes limited connections and understanding	Makes simple connections and demonstrates some understanding	Makes complex connections and frequently demonstrates understanding	Makes complex and insightful comments
<b>3. Communication</b> The student artist has used the elements and principles of design to effectively communicate a personal idea, concept or social issue	Uses language of art with limited accuracy  Limited use of the elements and principles of design in artwork	Some sense and use of language of art  Uses limited scope of elements and principles of design	Communicates clearly and with considerable accuracy  Uses elements and principles of design effectively	Uses a wide range of forms of communication both in language and through art
<b>4. Application – Making Connections</b> The student artist can make connections between art work and/or issues	Infrequently applies knowledge and skill to artwork	Sometimes applies knowledge and skills to artwork	Usually applies and makes connections between artwork and issue	Routinely applies all knowledge and skill to artwork
<b>5. OCSGD</b> The student has demonstrated an understanding of social, environmental or personal issues related to Gospel values through their artwork	Infrequently and/or with limited understanding	Some demonstration and understanding	Usually demonstrates an understanding	Thorough understanding of social, environmental or personal issues related to Gospel values

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## Appendix K

### Viewing-Visual Literacy Exercise,

### Self-Assessment

A. Write down 4 words that come *immediately* to your mind while viewing this work.

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

B. Do the following for each of your 4 words:  
*describe* in point form how the artist used the elements and principles of design to evoke a feeling or thought.

1. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

3. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

4. \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

C. Title of work: \_\_\_\_\_ Media: \_\_\_\_\_

Artist: \_\_\_\_\_ Date: \_\_\_\_\_

D. Is the title appropriate to this work of art? Why? Why not?

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E. Have you even seen a similar approach to the content? Where?

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## Appendix L

	Drawing Journal 20%			Portfolio—Artwork 50%			Fin. Eval 30%
	Self-rubric	Teacher %	Peer-rubric	Self-rubric	Teacher %	Peer-rubric	Teacher %
Drawing 1. 2. 3. 4. 5. 6.							
Painting 1. 2. 3. 4. 5.							
Sculpture 1. 2. 3. 4. 5.							
Print-making 1. 2. 3. 4.							
Inform Design 1. 2. 3. 4.							
Indep Proposal 1. 2. 3.							
Other							