

# Course Profile

**Course Overview**

**Visual Arts**

Grade 9  
Open

• *for teachers by teachers*

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## Unit #1 : The Need To Create

**Time:** 22.5 hours

### Unit Developers:

Susan Jones, Don Marshall, Bob Phillips, Janice Tulloch, Alan Wilkinson

**Development Date:** April, 1999

### Unit Description

This is the first of five units for the grade nine course of studies. The following chart illustrates how this unit develops the strands outlined in the *Ontario Curriculum, The Arts, grades 9 and 10, 1999*, utilizes the resource journal throughout the unit, addresses three essential questions for teachers to address in lessons, suggest assessment and evaluation strategies, and outlines the activities for the unit.

<b>UNIT 1: The Need to Create</b> <b>22.5 hours</b>	
Content Focus	Analysis: discussion of the essential questions, recording information, drawing, observation Creation: drawing, ceramic sculpture Theory: explore Canadian Regionalism, deconstruct symbols, learn about design elements and principles, view and discuss Prehistoric art
Resource Journal	Reflection about aesthetics; planning; data collection; note taking; drawing; research about artists; research about techniques
Essential Questions	<ul style="list-style-type: none"><li>• Why does art matter? (reflection)</li><li>• What is art for? (production)</li><li>• Where does art come from? (context)</li></ul>
Assessment Strategies (observable data)	<ul style="list-style-type: none"><li>• Checklists, anecdotes, attendance and lates, work habits, critiques - see <i>Appendix E</i></li></ul>
Evaluation Strategies (assigned marks)	<ul style="list-style-type: none"><li>• Scoring rubrics and scales, exams, etc. - see <i>Appendix E</i></li></ul>
Activities	<ul style="list-style-type: none"><li>• Activity 1: Time Capsule (6 hours)</li><li>• Activity 2: A simple clay object (3.5 hours)</li><li>• Activity 3: Investigating Artifacts (4 hours)</li><li>• Activity 4: Grotesque Goblet (9 hours)</li></ul>

### Strands & Expectations

**Strands:** Theory, Creation, Analysis.

**Overall Expectations:** VCV.01X-4X; VAV.01X-3X; VTV.01X-4X

**Specific Expectations:** VA1.01X-4X; VT1.01X-2X; VT2.01X-3X; VT3.01X-4X; VC1.01X-3X; VC2.01X-6X; VC3.01X-3X

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## Unit Planning Notes

- The Resource Journal should be introduced as a vital visual, thinking, planning and drawing component of this course, and is a resource that will continue to be important throughout the student's high school career as an artist. See *Appendix B*.
- Early planning and acquisition of quality slides and/or reproductions are suggested as the variety of images used in lessons has a significant impact on the success of an activity.
- The units and the activities in this course are sequenced so that student learning can be maximized.
- Teachers will need to plan lessons sequentially so that smooth transitions can be made, connecting one activity to the next.
- Lessons need to be tailored to meet the needs of individual students within a class.
- Find a prominent place in the classroom to post the three essential questions so that teachers can easily refer to these questions throughout the unit.

## Prior Knowledge Required

(from: *The Ontario Curriculum, Grades 1 - 8, 1998*)

Students should be able:

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

## Teaching/Learning Strategies

The Teacher will make the following considerations in teaching and learning strategies:

- be mindful that *The Time Capsule* project provides the first contact that a student has with secondary level visual arts;
- take extra care in establishing creative, inclusive, and welcoming protocols in the classroom,
- model behaviours that allow students to be artists;
- model that being an artist is a fundamental human response to the world that is based on thinking, feeling, and expression;
- model for students, that art is not an elitist activity based on talent or secret codes;
- give clear expectations that communicate what a student's personal best effort can be, the importance of homework, and the need to respond thoughtfully to design challenges;
- display student work in the classroom to help build a sense of belonging and pride in effort;
- address different student learning styles through the lessons taught, so that student learning can be maximized;

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- use a variety of teaching strategies; (See *Appendix D*)
  - take opportunities to make career connections to the context of the unit;
  - allow for the development of the student portfolio; (See *Appendix C*)
  - take into account, individual student needs in the planning of lessons; (See *Appendix I*).
  - incorporate critical thinking skills into lessons. (See *Appendices F, G, H, J, K*)

### Assessment/Evaluation

- *Time Capsule* drawing should be assessed with an unsatisfactory/satisfactory scale to ensure early validation of student work - no mark assigned. This assignment serves as a diagnostic instrument for assessing previously learned drawing skills.
- Critiques, and display of *Time Capsule* drawing should take place.
- Bi-weekly written feedback from the teacher to students regarding the Resource Journal should take place. See *Appendix B*.
- See the list of questions in *Appendix L* as a tool for looking at objects. This assignment serves as a diagnostic instrument for assessing student writing competency.
- A four level achievement rubric for a *Simple Clay Object* activity can be used. Marks can be assigned. See *Appendix M* for a sample rubric.
- *Appendix M* is a sample of a four level achievement rubric for the *Grotesque Goblet*. The following features are evaluated: drawing and preparatory studies, expression of the grotesque, structural integrity, originality/personal expression.

### Activity #1 : Time Capsule

**Time:** 6 hours

#### Description

Students will examine and discuss personal items, art reproductions, and the production of art work, to gain an understanding of where art comes from and why art matters. Students will exhibit their work and they will discuss the purpose and range of work displayed. An understanding of the concept of the art exhibition will develop through critiques and activities developed around critical thinking.

#### Strands and Expectations

**Strands:** Theory, Creation, Analysis

##### Overall Expectations

At the end of grade 9, students will: VCV.01X-4X; VAV.01X-3X; VTV.01X-4X

##### Specific Expectations:

Students will: VA1.01X-4X; VT1.01X-2X; VT2.01X-3X; VT3.01X-4X; VC1.01X-3X;  
VC2.01X-6X; VC3.01X-3X

#### Planning Notes

- The teacher may modify activities according to the level of readiness and ability of the students.
- Visual resources should include images that demonstrate a variety of art styles and periods. These can be in the form of art postcards, fine art calendars, textbook illustrations, overheads, slides, the Internet, or CD ROMs.

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- This may be the first experience with studio in art for some students since the previous year. Practice drawing techniques are designed to help students see things as a whole, rather than aiming for technical mastery.
  - Teachers should have a variety of objects for still life drawing available in the room. Students can also bring in significant objects that go beyond plants and vases.
  - Drawings can be done on the computer after more traditional practice and can then compared (suitability in capturing likeness, style, mood etc.)
  - Ensure that the three essential questions are posted in the classroom, for easy access while teaching.

## Prior Knowledge Required

See unit overview.

## Teaching/Learning Strategies

1. (1 hour). A **Time Capsule** is a container for preserving records and artifacts of the life of an era, deposited for study by people in the future. For the purpose of this unit, the selection and storage of images to be considered at a later date can be simulated using the initial drawings that students do in this unit. The teacher should collect samples of student art work and store them away until the conclusion of the course, when they are all re-examined by their creators. Students can compare these earlier drawings to their subsequent work in order to see personal skill development and growing sophistication in their use of subject matter and creative thinking. Of course, this approach is directly connected to portfolio assessment practice. See *Appendix C*.
  - (a) Ask students to think of three personal belongings they would place in a time capsule that would reflect life as they know it. Have them explain their choices.
  - (b) Have students work in pairs with selected reproductions of artworks and ask them to choose three works that they would include in the time capsule, using similar criteria as above. Have each pair share their deliberations with the class.
  - (c) Students, with the assistance of the teacher, must group and categorize the chosen reproductions (i.e. referring to design elements or principles, subject matter, style etc.) This will get students analyzing artworks and developing criteria for critical thinking in art. See *Appendix H*.
  - (d) **Extensions:** Teachers may design a lesson to make the connection between this grouping activity, and jobs in an art gallery or museum. The occupations of curator and exhibition preparatory could be examined.
  - (e) As curators of their own time capsule, students will be asked to draw a personal item to include in the time capsule. (See subsequent drawings' activities 2 and 3).
2. **Studio: Drawings from Objects** ("Not-so-Still Life") (2 hours)

"To understand the fascination that objects have had for the [artist], it helps to examine a few of our own fundamental attitudes. No one is neutral toward objects. Aside from the specific function for which an object has been made, its continued use and the mind's tendency to make analogies have often invested it with multiple associations or symbolic purpose . . . Since the objects are . . . imitations, they cannot be touched or used; we are obligated to appreciate them solely with our eyes, thus experiencing them in a new way. Probably the first time, we become aware of an object's colour, shape, volume, texture, and surface reflection of light - the aesthetic

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properties that commonly unite the interest of artist and viewer.” (Albert Elsen, *Purposes of Art*, p. 299)

As the above quote infers, the following activities focus on recording objects or artifacts through the medium of drawing. Students are encouraged to sharpen their powers of perception and observation by recording things as they see them, but also are motivated to go beyond the mere imitation of appearances by drawing from their imaginations and personal experiences.

- (a) **Contour Drawing.** (1 hour) Drawing the surface edges, or contours, of an object is called *contour drawing*. It requires close observation and concentrated focus. Students should be familiar with this approach from grade 8 visual arts, but a demonstration should be conducted to establish technical procedures. Have a variety of eye-catching and unusual objects available for drawing. After executing 1 - 2 minute warm-up gesture and structure drawings, have students do sustained contour drawings of their chosen object(s). **Design:** Stress variety of line use to capture details and surface qualities. Extend this assignment by having students use their imaginations to place the object in an unusual environment (i.e., within dense jungle growth; sitting in a gigantic hand; inside someone’s open mouth).
- (b) **Value Drawing.** (1.5 hours) Drawing something to look realistic uses an approach called *imitationalism*. Here artists focus on the literal qualities of the objects they observe. (Show students examples of drawings or paintings by Canadian artists Ken Danby, Alex Colville, Jack Chambers, Mary Pratt or John Hall.) They do this by carefully imitating the proportions and light-reflecting qualities of objects.

Review techniques for creating values (highlights, middle tones, shadows, hatching, shading) and creating tonal gradation in drawings, as well as appropriate choices of media (2B pencils versus HB). Remind students about beginning with a light, simplified underdrawing to assist with placement of shapes and definition of structure. **Design:** emphasize the use of values in defining form and surface qualities. Allow students to select another object as their subject matter. Have them render this object, paying particular attention to the imitation of appearances. However, allow them to use their imaginations in order to show this object in a “new” or unique way. Some suggestions are:

- draw the object so that its size and shape are contrary to the orientation of the paper (e.g. vertical subject on a horizontal sheet of paper)
- two popcorn kernels magnified so they occupy the entire sheet of paper (in charcoal)
- repeat the same object on the paper, but viewed from different perspectives
- wrap the object in tissue paper or cotton fabric and draw it that way
- cover the entire sheet of paper with charcoal and draw with an eraser, revealing the lighter values of the paper underneath
- use vivid colour behind the object to make it “pop out” of the foreground

Students can produce rough sketches in their journals, experimenting with various viewpoints, placements, and light sources. Do the final version on cartridge paper in their choice of medium.

- (c) **Resource Journal.** Have students do a drawing of an object at home using any technique (contour or value study) or drawing medium (pencil, charcoal, coloured pencil, computer). This drawing will later be included in the class time capsule.
3. **Wrap-Up & Critique.** (.5 hours) Organize a class critique of the selected time capsule drawings; display one drawing for everyone in the room. Students explain their choice of subject matter, medium, and technique; the class discussion involves comparing works by looking at individual drawing styles or by analyzing the different perspectives and viewpoints taken by individuals. The purpose of a critique in grade 9 is to highlight the positive accomplishments of individuals and indicate instances of developing skills. The critique should not be used as a forum

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to insult, belittle or point out weaknesses in any one person's work. The teacher should endeavor to build self-esteem and pride in accomplishment.

Drawings can be hung as an exhibition and later included in the time capsule. The teacher can help students understand the purpose and range of an art exhibition. Some suggestions for the time capsule: it can be buried; added to a larger school-wide project; opened upon high school graduation; etc. Get student input about what they would like to do with this project.

## Accommodations

- Pair or group students to assist with tasks.
- Review an outline for elements and principles of design.
- Use a tape recorder or computer as an alternative to written responses.
- Structure the drawing choices so that there are fewer decisions to make for those students who have problems with making decisions.
- See *Appendix I*.

## Assessment/Evaluation

- Contour and tonal drawings can be assessed using the following categories: unsatisfactory, satisfactory or by using four levels of achievement, on a simple rubric.
- Positive feedback is critical in this introductory unit.
- Drawings produced should be included in a student portfolio. (Originals are kept and copies are placed in the time capsule).
- Criteria for the *Time Capsule Drawing* should be designed by the teachers and students.
- Criteria needs to be designed for choosing time capsule contents (first unit activity).

## Health and Safety

- Students with respiratory problems should avoid using charcoal.
- Charcoal should be wrapped with paper towel for students with skin allergies.
- Students using a computer for drawing should assume proper sitting position and proper distance from the monitor.

## Resources

Borgeson, Bet. The Coloured Pencil. New York: Watson Guptill (1983) ISBN 0-8230-0742-1

Brommer, Gerald F. Discovering Art History. Worcester, MA. Davis Publications (1988)  
ISBN:0-87192-190-1

Brommer, Gerald F. Exploring Drawing. Worcester,MA. Davis Publications (1988)  
ISBN: 87192-190-1

Edwards, Betty. Drawing on the Right Side of the Brain. Los Angeles: J.P.Tarcher, Inc. (1979)  
ISBN: 0-87477-088-2

Hobbs, Jack. The Visual Experience. Worcester Ma. Davis Publications (1991)  
ISBN: 0-87192-226-6

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

Kaupelis, Robert. Experimental Drawing. New York: Watson Guptill (1980) ISBN: 0-273-01512-5

Lealand, Nita. The Creative Artist. Cincinnati: North Light Books (1990) ISBN: 0-89134-465-9

Mittler, Gene & Howze, James. Creating and Understanding Drawings. New York: MacMillan/McGraw-Hill (1995) ISBN: 0-02-662228-9

Nicolaides, Simon. The Natural Way to Draw. Boston: Houghton Mifflin (1975)  
ISBN: 0-395-20548-4

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Simmons III, Seymour & Winer, Marks S.A. Drawing the Creative Process. New York: Prentice Hall (1986) ISBN: 0-13-219378-7  
Strickland, Carol. The Annotated Mona Lisa. Kansas City: Andrews & McMeel (1992) ISBN: 0-8362-8005-9

## Activity #2 : A Simple Clay Object

**Time:** 3.5 hours

### Description

Students will examine art reproductions in order to recognize similarities and differences among images and objects. The essential question “*What is art for?*” will lead to an understanding of functional and decorative purposes for art. Students will create a small ceramic vessel that will be decorated with various motifs made by other members of the class. Students will give attention to combining and placing simple shapes. The vessel will be finished by further extending the design, as suggested by the motifs, and thoughtfully placing other decorative elements, for example, texture by carving in, and colour, by glazing, to create a stylized design.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis.

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-4X; VAV.01X-3X; VTV.01X-4X

**Specific Expectations:**

Students will: VA1.01X-4X; VT1.01X-2X; VT2.01X-3X; VT3.01X-4X; VC1.01X-3X; VC2.01X-6X; VC3.01X-3X

### Planning Notes

- The medium of clay is often introduced later in a course, after the teacher is familiar with students and routines have been set. Because of its tactile, immediate nature it is enthusiastically received by students. By introducing it early on, the teacher can fully engage students early in the program and students have a chance to think/produce three-dimensionally. If the timing isn't suitable or facilities don't allow for clay, papier maché can be substituted.
- Arrange the following materials well in advance: boards for projects, rolling pins/ dowels, plastic sheeting and plastic grocery bags, a collection of old kitchen utensils (e.g. knives and forks for cutting and manipulating clay, 10 litre pails for storage and disposal of slip and scraps of clay).
- Finished samples of hand-building techniques (pinch, coil, slab) are useful for the demonstration.
- Establish clean-up routines for working surfaces and tools. Proper hygiene dictates that hands must be washed thoroughly after handling clay.

### Prior Knowledge Required

See unit overview.

### Teaching/ Learning Strategies

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1. (a) (.5 hours). Building on the previous experiences of looking at artworks during the *Time Capsule* activity, ask students to consider why they look at art. Have them share responses in small groups. Pose the Question: “*Why doesn’t everyone’s art work look the same?*” Record group responses. Look for responses that indicate ideas about uniqueness, personal skill levels, varying reasons for creating art or design objects, different contexts, varied backgrounds and cultures of the artists, etc.
    - (b) Give groups an assortment of art reproductions. Ask students to sort them according to similarities that they perceive and agree on. (See **Appendix H**, “*Categories*” exercise). Have students share their thinking and explain how they categorized their images. This is their criteria. Summarize group insights by highlighting the complexity and distinctiveness of artistic activity. At this point, the essential question “*What is art for?*” can be introduced for later consideration. (*Essential questions could be prominently posted on a bulletin board or hand written on a separate section of the black board, to remain until the end of the unit.*)
  2. (a) **Clay Vessels**. (3 hours). Introduce this ceramics exercise by showing samples of pottery and other functional clay works. Readdress the essential question “*What is art for?*” Facilitate a brief discussion on the functional nature of specific pieces of pottery, containers or vessels. (*Why is a tea pot designed differently from a vase?*) Students should understand that works of art and design are sometimes made to be useful and practical, to assist us in our daily lives.
    - (b) Demonstrate essential hand-building techniques: pinch pot, coils, slabs. Review the properties and stages of earthenware clay (i.e., plastic, porous, leather hard, greenware, bisque) and how to join clay sections (slip and score). Have students design and form a simple clay container/vessel using one or a combination of these demonstrated methods. Keep the dimensions of these reasonably small; something that could easily be held in one hand. Once this is completed, cover with damp paper towels and wrap in plastic to keep the clay workable.
    - (c) As a second stage to this project, introduce them to the term “motifs” and discuss its meaning. Show examples of motifs (design fragments) from among the art reproductions that were used previously. A motif can be a geometric or free-form shape, an animal or a human inspired space (i.e., hand, foot, eye, lips, ear), an abstract configuration of design elements (i.e., zig-zag line, a diamond, a letter/number form, a spiral, a crescent, a star). A motif usually constitutes a smaller part of larger designs or patterns; a motif can be used to decorate or embellish a surface, to make it less plain, and more visually interesting. Examples of decorative motifs on pottery, textiles, architecture, and in graphic design can illustrate this concept.
  3. **Design**: This is a perfect opportunity to review the design principles of rhythm, and associated concepts of pattern, unity, and variety. Using fresh clay, direct students to create one motif design, but reproduce it in multiples of 10 (or 15, depending on the number of students in the class). Each student should produce one motif that is identical. (Students could work out their ideas on paper first.)

Once everyone is finished, explain that all students will have an opportunity to “shop and swap”, to choose other’s motifs to decorate the surface of the clay vessel. Set a limit on the number of motifs each student can select. Once they have done a walkabout in the classroom, they can retrieve their ceramic vessel and begin attaching their newly acquired motifs to the exterior surface. Encourage students to further embellish and shape their vessel as they attach their motifs. This is a good opportunity to discuss *unity* with the students. They can use the added

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embellishment to unify the motif with the vessel as a part of the design. The principle of contrast can also be highlighted.

Once fired, these vessels can be glazed, decorated with watercolours and Prismacolor pencils, or painted with acrylics. Underglazes and stains can be used when the clay is leather hard.

## Accommodations

- Pair or group students to assist with tasks (e.g. write/transcribe choices for selection)
- Use of computer to assist with writing tasks.
- Have posters and examples available when reviewing design elements and principles.
- Partner students to assist with clay construction.
- See *Appendix I*.

## Assessment/Evaluation

- Participation in group discussions, peer evaluations and critiques.
- Rating scale with criteria for design of finished vessel (e.g. proper construction, proper joining, quality of student's personal motif, originality, unity of the vessel design, thought and planning.) See *Appendix M* as a sample.

## Health and Safety

- Wet sandpaper and sponges must be available to reduce clay dust.
- A pair of latex and a pair of non-latex gloves should be available for students with skin allergies.
- Plan strategies for the complete daily clean-up of the studio after each lesson.
- Arrange glazing area so that students do not directly touch the glazes.
- Substitute other techniques for decoration: painting with acrylics; staining with watercolours.
- Students should not have access to the kiln during firing.

## Resources

Brommer, Gerald F. Discovering Art History. Worcester, MA: Davis Publications.(1988)  
ISBN: 0-87192-190-1

Berensohn, Paulus. Finding One's Way with Clay. Biscuit Books (1997) ISBN: 0-96577-730-8

Fournier, Robert. Illustrated Dictionary of Practical Pottery. Radnor PA: Chilton Book Co. (1992)  
ISBN: 0-8019-8248-0

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

Kenny, John B. The Complete Book of Pottery Making. Radnor PA: Chilton Books (1976)

Nigrosh, Leon. Claywork. Worcester, MA: Davis Publications (1986) ISBN: 0-87192-173-1

Trevor, Henry. Pottery Step by Step. New York: Watson-Guption. (1966) ISBN: 0-8230-4225-1

Richter, Gisela M.A. A Handbook of Greek Art. London: The Phaidon Press (1959)

Zakin, Richard. Hand-Formed Ceramics. Radnor PA: Chilton Book Co. (1995)  
ISBN 0-8019-8805-6

Zakin, Richard. Electric Kiln Ceramics. Iola WI: Krause Publications (1994) ISBN: 0-7136-4011-1

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## Activity #3: Investigating Artifacts

**Time:** 4 hours

### Description

By examining a contemporary object and an older artifact, and using the “*14 Questions for Looking at an Object*” (see *Appendix L*), students will recognize how we acquire cultural knowledge from studying art. They will continue to explore further purposes for art and the essential question “*What is art for?*” This archeological approach to images and objects will lead to an analysis of prehistoric art and ancient artifacts. A descriptive drawing activity will allow students to practise basic representational drawing skills and apply inquiry questions to unfamiliar objects.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis.

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-4X; VAV.01X-3X; VTV.01X-4X

**Specific Expectations:**

Students will: VA1.01X-4X; VT1.01X-2X; VT2.01X-3X; VT3.01X-4X; VC1.01X-3X;  
VC2.01X- 6X; VC3.01X-3X

### Planning Notes

- Visual resources should include reproductions from a variety of styles and periods. These could be art postcards, fine art calendars, textbooks, overheads, slides, the Internet and CD ROMs.
- The resource journal can be developed in a variety of ways for this activity. See *Appendix B*.
- This activity allows students to view art and artifacts. See *Appendices F, G, H, J, and K* for lesson design suggestions.
- A time line would be a helpful classroom resource. This can be made by the teacher, the students, or purchased for display.
- Involve students in hands-on activity-based lessons when delivering the Art History component.
- Lesson plans should address a variety of learning styles. See *Appendix D*.

### Prior Knowledge Required

See unit overview.

### Teaching/Learning Strategies

1. (a) (1 hour). Show students a contemporary, commonly used item (e.g. C.D.; jewel case; baseball cap; plastic water bottle) and something much older, and not commonly used (e.g. apple peeler; typewriter; shoe tree; washboard) or an antique object or artifact from another culture. (Try to select something with which most students will be unfamiliar). Ask students what these objects are and what is their intended purpose. As a guide for inquiry, use “*14 Questions For Looking At An Object*” (see *Appendix L*). Ask students to examine these objects and determine what they can deduce about the people or cultures that created these objects.  
  
(b) Revisit the essential question “*What is art for?*” Lead students to consider the possibility that art/design can tell us something about the cultures that create them; art can be an historical

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record. Ask students to consider why we know so much about cultures of the past? What kind of things are housed in museums?

2. (a) Show students images of contemporary graffiti on buildings. Have them apply the “*14 Questions For Looking At An Art Object*” (see **appendix L**) to these images. What can you determine about people who made these and what can you determine about their culture? In this instance “*What is art for?*” (See the essential questions for this unit). Many possible responses could include self-expression, decoration, as a show of defiance, or as a demonstration of power, for defining or marking a territory, as a means of communication with others, etc.
  - (b) (1 hour). Introduce students to examples of prehistoric cave art painting (e.g. Lascaux and Chauvet, France; Altamira, Spain). Have them compare and contrast these images to the graffiti. Use the “*14 Questions For Looking At An Art Object*” (see **Appendix L**) or other critical thinking suggestions in the appendix (see **Appendices F, G, H, J, K**) to assist in inquiry. Provide some background information about why these images might have been created. Revisit and apply the essential question. Have students make notes about these cave paintings. **Extensions:** Recreate the setting for the cave image by making the classroom as dark as possible, and gathering students into small, cramped space or under tables to simulate the cave. Project the slide images or line drawings on an over head, onto a classroom wall. The second essential question “*Where does art come from?*” could be used as the heading of a chart or mind map. Students could have this drawn up in their notebooks for recording art historical information. Collaborating with students on an appropriate note taking format would be helpful. This would also be an opportunity to introduce students to the concept of an historical time line. (Some consideration of time demarcation is necessary, i.e. What is prehistory? What does B.C. mean?) Other artifacts could be presented, such as Venus of Willendorf or Stonehenge, for further inquiry. **Design:** Aspects of line, shape, texture, and value should be discussed and researched.
  - (c) Extend the history inquiry by showing students examples of Greek or Etruscan vase painting. (Connections with the small clay vessels made in the previous activity can be made.) Ask them what they can learn about the Greeks by examining these images. Provide access to background information about ancient Greece. Include placing this culture on the historical time line.
3. (2 hours). As a summary activity, students can do an “artifact” drawing of something from home that would not be easily identified by the majority of the class. This drawing should be objective and representational. It should look like the real object. Students should aim to create the illusion of three dimensional space in their drawing. They will need to use lights and darks to create shading, and expressive varieties of lines. After drawings are finished, they can be displayed. This information sharing time can be turned into a game. In small groups, other students must attempt to determine, through questioning that allows for only “yes” or “no” responses, exactly what the drawing represents. The teacher can turn this into a simulated TV game show format. **Extension:** If students do not have access to objects at home, this exercise could be done in conjunction with a trip to a local museum or through library research.

## Accommodations

- Pair or group students to assist with tasks.
- Refer to Student’s Educational Plan for individual modifications.
- See **Appendix I**.

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## Assessment/Evaluation

- See the sample scale in *Appendix M*. A similar model could be developed for the sketch.
- Self-evaluation and reflection sheets work well with this activity.
- The Resource File can be a good source for assessment in this activity. Assessment tools should be designed and given to students prior to the start of the activity.
- See *Appendix E*.

## Resources

Brommer, Gerald F. Exploring Drawing. Worcester, MA. Davis Publications (1988)

ISBN: 87192-192-8

Brommer, Gerald F. Discovering Art History. Worcester, MA. Davis Publications (1988)

ISBN: 0-87192-190-1

Grand, Paul Marie. Prehistoric Art - Paleolithic Painting and Sculpture. (1967) Greenwich CT. New York Graphic Society.

Hanfmann, George M.A. Roman Art: A Modern Survey of the Art of Imperial Rome. Greenwich CT. New York Graphic Society (1964)

Nicolaides, Simon. The Natural Way to Draw. Boston: Houghton Mifflin (1975)

ISBN: 0-395-20548-4

## Activity #4: Grotesque Goblet

**Time:** 9 hours

### Description

Students will demonstrate an understanding of functional and decorative properties in three-dimensional design. This project provides students with the opportunity to advance their skills in ceramic hand-building techniques problem-solving by creating a *Grotesque Goblet*. Students discover the meanings of the word “grotesque” in art, visual attraction, and aesthetic appeal. Students then design a three-dimensional container that employs grotesque decoration and embellishment. The essential question “*Where does art come from?*” will be addressed as students contemplate personal reasons for artistic production.

### Strands and Expectations

**Strands:** Theory, Creation, Analysis.

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-4X; VAV.01X-3X; VTV.01X-4X

**Specific Expectations:**

Students will: VA1.01X-4X; VT1.01X-2X; VT2.01X-3X; VT3.01X-4X; VC1.01X-3X;  
VC2.01X-6X; VC3.01X-3X

### Planning Notes

- Teachers need to assemble the following equipment: individual boards for projects, plastic sheeting, plastic grocery bags, old kitchen utensils (knives, forks, spoons), dowels/rolling pins, 10 litre plastic pail for slip and clay scraps.

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- Plan strategies for the complete daily clean-up of the studio after each lesson using clay.
  - Arrange the classroom into appropriate areas for glazing, recycling clay, tools, clay distribution, tools distribution, water and buckets area.
  - This activity provides opportunity for cross-curricular connections and extensions to literature (i.e., horror, comics).

## Prior Knowledge Required

See unit overview.

## Teaching/Learning Strategies

1. (a) (.5 hours) Cultures have used grotesque imagery and decoration for centuries to influence, scare, or to confer special meaning on buildings, sculpture, paintings, and so on. Begin this final section of the unit by assigning the following questions for personal or group response:
  - What does “grotesque” mean? Give at least three other words that mean the same as grotesque (synonyms). Check a thesaurus. (The Gage Canadian Dictionary on CD that is a part of McClelland & Stewart’s *1998 Canadian and World Encyclopedia* is a useful tool for students to delve into meanings, synonyms, and related words such as “gothic” and “gargoyle”).
  - What kinds of things are grotesque or fantastic? Brainstorm a list of different things, human, animal, and inanimate (minimum of 20 items). What do we mean when we use words such as “grotesque”?
  - Can something that is irregular and frightening to one person be attractive and appealing to someone else?  
Explain using a specific example. All responses are to be written in complete sentences in the Resource Journal for checking the following day.
- (b) (1.5 hours) Discuss reactions to these questions. Guide students to consider the idea that forms of distortion or exaggeration from realistic appearance can be visually appealing and attractive. Issues raised by these questions are really getting at individual aesthetic reactions to works of art. This can lead into discussion raised by the essential question; “*Where does art come from?*”, by discussing how cultures have used grotesque decoration to scare or confer special meaning on buildings, artifacts, totem poles etc. The perception that emotions like fear and feelings of disgust or horror are genuine and valid reactions to works of art should be considered. As an example of this, look at the role of the grotesque in the medieval period as an embellishment on a building used to scare off evil spirits. For points of comparison, show students contrasting images like a Monet garden scene or Dutch 17<sup>th</sup> century genre painting and Bosch’s “Hell” from “The Garden Of Earthly Delights”, Max Beckmann’s “Departure” or one of Goya’s nightmarish images. Use some of the “*Language of Art*” (see **Appendix K**) for structuring discussion. The discussion can conclude by once more raising the essential question: “*Where does art come from?*”
2. **The Grotesque Goblet.** (7 hours). Provide students with a description of this culminating assignment. This hands-on experience with ceramic construction will afford them the personal means of expressing their notions of the grotesque and the fantastic. The assignment instructions should include a description of the design problem, expectations, technical procedures and methods, and an evaluation criteria (see **Appendix M** for a sample assessment tool). The design challenge should stress the open-ended personal response nature of this assignment. Although the goblet form (bowl supported by stem and foot) is suggested, other functional containers are acceptable, including a pot, bowl, vase, pitcher or mug.

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Subject matter can include human-like, animal, or wholly imaginary creatures, with emphasis on the grotesque appearance of the final design solution. Provide a rich visual environment to stimulate thought. The fanciful gargoyles of Medieval churches, paintings by Archimboldo, the Surrealists, and Haida or Inuit sculptures and graphic images are some examples for imagery sources. Your students will undoubtedly have many of their own sources for fantastic and grotesque imagery as found in popular culture, but use some discretion with these. See *Appendices F, G, H, J, and K* to assist with historical discussion.

Have students begin by generating preparatory drawings in their Resource Journal. Sources for visual research can include books, comics, magazines, on-line resources, etc. **Design:** Students should be directed to achieve a balance of form in their container designs, and emphasize textural variety and contrast in decorative surface details. Ultimately, the grotesque attachments must be integrated into the container, both inside and out. A repeat demonstration of basic hand-building techniques may be necessary (see *Activity #2*). Students will probably require three or four class sessions to complete this sculptural container. Remind them to keep their clay well wrapped to prevent premature drying during construction. Once fired, these ceramic pieces may be glazed or painted with colours and textures that enhance their overall grotesque appearance. Students should complete a self-evaluation in order to reflect on both their working process and the final product.

### Accommodations

- Partners to transcribe and help construct
- Photocopies of overhead transparencies provided for students unable to transcribe
- Permission to print pages from CD dictionaries
- Tape recorder for recording ideas and answers
- Peer tutors or educational assistants to assist with clay building
- Computer(s) with Paint and Draw software to accommodate students unable to reach or grasp
- See *Appendix I*.

### Assessment/Evaluation

- See rubric for assessment in *The Ontario Curriculum, Grade 9 and 10, The Arts, 1999, pages 60-61*.
- Resource Journal should be a major assessment tool for this activity, and might include “*Viewing Art*” and “*Critical Thinking*” activities, self and group evaluation forms, and preliminary sketches.
- See *Appendix E*.

### Health and Safety

- Wet sandpaper and sponges must be available to reduce clay dust.
- A pair of latex and a pair of non-latex gloves should be available for students with skin allergies.
- Glaze area should be set up so students do not have hands touching the glaze or breathe in glaze.
- Kiln barriers must be in place if the kiln is in the classroom. This area is out of bounds for students.
- Adequate ventilation must be provided for the kiln.

### Resources

#### Books:

Berensohm, Paulus. *Finding One’s Way with Clay*. New York: Simon & Schuster (1972)

ISBN: 0-671-21763-1

Kenny, John B. *The Complete Book of Pottery Making*. Radnor PA. Chilton Books (1976)

Nigrosh, Leon. *Claywork*. Worcester, MA. Davis Publications (1986) ISBN: 0-87192-173-1

Trevor, Henry. *Pottery Step by Step*. New York: Watson-Guptill (1966) ISBN: 0-8230-4225-1

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Richter, Gisela M.A. A Handbook of Greek Art. London: The Phaidon Press (1959)  
Zakin, Richard. Hand-Formed Ceramics. Radnor PA: Chilton Book Co. (1995)  
ISBN: 0-8019-8805-6  
Zakin, Richard. Electric Kiln Ceramics. Iola WI: Krause Publications (1994) ISBN: 0-7136-4011-1

**CD ROMs:**

Canadian Treasures, Telefilm Canada. 1-800-665-0667.

Ancient Message, Syn Forest. <http://www.synforest.com>

Totem Poles, Museum of Civilization. <http://www.cmcc.muse.digital.ca>



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## Unit #2: Cultural Diversity

**Time:** 22 hours

### Unit Description:

The central theme for this unit is “Cultural Diversity.” Students will use art production skills and certain elements and principles of design to explore problems related to drawing, printmaking, and collage. Concepts such as Canadian identity, symbolism, and point of view are explored through studio responses, art history images, and critical analysis/interpretation exercises. Three essential questions which frame this unit are:

1. How does art communicate cultural values, beliefs, and roles? (context)
2. How can art be different and the same? (production)
3. What role does the artist play within society? (reflection)

Content Focus	<ul style="list-style-type: none"><li>• Analysis: essential questions, recording information, drawing, observation</li><li>• Creation: drawing, collage, relief printmaking</li><li>• Theory: culture, symbols, elements and principles, Canadian Art</li></ul>
Resource Journal	Reflection; planning; data collection; note taking; drawing, research about artists, research about techniques
Essential Questions	<ul style="list-style-type: none"><li>• What role does the artist play in society? (reflection)</li><li>• How can art be different and the same? (production)</li><li>• How does art communicate cultural values, beliefs, and roles? (context)</li></ul>
Assessment Strategies (observable data)	<ul style="list-style-type: none"><li>• Check lists, observations, attendance and lates, work habits etc.- see <i>Appendix E</i></li></ul>
Evaluation Strategies (assigned marks)	<ul style="list-style-type: none"><li>• Scoring rubrics and scales, tests, etc. - see <i>Appendix E</i></li></ul>
Connections (to previous units)	Symbols, culture, build on the insights from the essential questions, elements and principles, drawing techniques
Activities	<ul style="list-style-type: none"><li>• Activity 1: “Same Difference” - Point of View (2.5 hours)</li><li>• Activity 2: Bicultural Collage (4 hours)</li><li>• Activity 3: Defining Cultures through Art (4 hours)</li><li>• Activity 4: “I AM”- Relief Printmaking and Modular Group Project (12 hours)</li></ul>

### Strands & Expectations

**Strands:** Creation, Analysis, Theory

**Overall Expectations:** VCV.01X-5X; VAV.01X-3X; VTV.01X-4X.

**Specific Expectations:** VC1.01X-2X; VC2.01X; VC2.04X; VC2.06X; VC3.01X; VC3.03X; VA1.01X-02; VA1.04X; VA2.01X; VA2.03X; VT1.01X; VT2.01X-3X; VT3.01X-4X.

### Unit Planning Notes

- Continue to make use of the Resource Journal as a learning tool in visualizing concepts; producing preliminary drawings; for gathering imagery, symbols, and related research; and for evaluating work accordingly and intermittently.
- The consideration of concepts like “diversity”, “cultural groupings”, “tolerance”, “bias”, and “stereotype” will lead to lively discussions and varied viewpoints, but has the potential for creating conflict. Teachers should exercise sensitivity, fairness, and discretion to ensure that all views are heard and no one is excluded; however, the overt promotion of hatred towards any individual or group, for whatever reason, should not be tolerated under any circumstances; clear

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guidelines for appropriate discussion must be established by the teacher, in negotiation with the students.

- Try to select visual examples that are multicultural; expose students to non-Western images and artifacts, as well as those from local communities, popular culture, and varied historical sources; pose questions for inquiry about displayed images and ask students to make visual comparisons to reveal both difference and similarities.
- Provide students with visual research strategies; schedule library time for on-line internet investigation as well as book, periodical, vertical file searches and other electronic media.
- The following definition for “culture” provides a starting point for discussion: “The totality of ideas, beliefs, values, knowledge, habits, and way of life of a group of individuals who share certain historical experiences. Culture changes continually and thus often contains elements of conflict and opposition.” (*Changing Perspectives* - Ministry of Education and Training, 1992)
- Lesson design needs to show a smooth transition from one concept to the next.
- Early planning and acquisition of quality slides and/or reproductions are suggested as the variety of images used in lessons has a significant impact on the success of the activity.
- Lessons need to be tailored to meet the needs of individual students within a class.
- The three essential questions should be prominently displayed in the classroom so that teachers can easily refer to these questions throughout the unit.

### **Prior Knowledge Required**

(from: The Ontario Curriculum, Grades 1 - 8, 1998)

Students should be able:

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

### **Teaching/Learning Strategies**

The teacher will make the following considerations in teaching and learning strategies:

- focus on performances that will demonstrate genuine understanding; explanation, interpretation, application, perspective (points of view), empathy, and self-knowledge;
- strive for a balanced approach to concepts and skills: teacher-directed and student-centred instruction; intuition/feeling and reasoning/thinking; repetition of skills to develop depth and experimentation to develop breadth; 2D and 3D experiences; individual work and collaborative activities;
- continue to model for students that being an artist is a fundamental human response to the world based on thinking and feeling;

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- incorporate critical thinking skills into lessons (see *Appendices F, G, H, J, K*)
  - model levels of achievement for students;
  - use a variety of teaching strategies (see *Appendix D*)
  - take opportunities to make career connections, especially in the curator task in *activity 3*;
  - allow for the development of the student portfolio (see *Appendix C*); continue to make use of the resource journal (see *Appendix B*);
  - allow for different learning styles and student modifications in lesson design (see *Appendices D, I*).

## Assessment/Evaluation

- simple checklist/holistic evaluation of point of view contour drawings (see *Appendix E*);
- assign resource journal drawings and check for completion;
- evaluation scales used for Bi-cultural Collage;
- “Museum Curators” group presentation is evaluated using a checklist and anecdotal comments; peer evaluation as well;
- Canadian symbols quiz;
- Relief printmaking evaluated using a rubric; self-evaluation based on reflective questions; peer evaluation of installation teams; teacher anecdotal comments regarding class collaboration;
- evaluation rubric (see *Appendix N*) for Activity #4, “*I Am*”.

## Activity #1 : “Same Difference” - Point of View

**Time:** 2.5 hours

### Description

Using contour drawing as a vehicle for exploring and understanding various ways of seeing a specific location or object, students will acquire an understanding of the concept point of view. This will be related to the essential question: *How can art be different and the same?* Art images of a common theme or subject, produced by different artists, are used to introduce and define the unit theme of *cultural diversity*.

### Strands and Expectations

**Strands:** Creation, Analysis, Theory

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-5X; VAV.01X-3X; VTV.01X-4X.

**Specific Expectations:**

Students will: VC1.01X-2X; VC2.01X; VC2.04X; VC2.06X; VC3.01X; VC3.03X;  
VA1.01X-02; VA1.04X; VA2.01X; VA2.03X ; VT1.01X;  
VT2.01X-3X; VT3.01X-4X.

### Planning Notes

- Ensure that the setting which students are drawing provides enough variety for multiple points of view, i.e., library, cafeteria, hallways;
- Establish procedures and protocol for classroom critique sessions ahead of time;

- 
- Include critical analysis in lessons - see *Appendices F, G, H, J, K*;
  - Limit the selection of media for contour drawing; graphite pencil or stick, or markers are best;
  - When displaying multiple viewpoint drawings, teacher may try to recreate the location by mounting drawings in their actual spatial location, i.e., floor views grouped together;
  - Ensure that the three essential questions are posted in the classroom;
  - Visual resources, i.e., post cards, reproductions, slides, calenders, textbook illustrations, overheads, internet, CD ROMs should be accessible.

### Prior Knowledge Required

- Students should be familiar with methods of contour drawing, eye/hand co-ordination, and use of drawing media;
- Students should be conversant with different types of subject matter: landscape, portrait, genre, still-life, figure, abstraction, fantasy, narrative/historical;
- Build on skills of critical inquiry and interpretation from the previous unit.

### Teaching/Learning Strategies

1. (a) Send students, either individually, in pairs or in small groups, out of the classroom to draw or photograph a place in the school (i.e.,the cafeteria or resource centre). Make the directions very general and non-specific, (i.e.,they may position themselves anywhere for drawing.) Drawing can be done as detailed contour drawings or fully rendered value studies; these drawings should be as descriptive as possible.

A short review or warm-up lesson on contour drawing can be planned OR, set aside a class for an introduction to contour. Contour drawing captures the edges or contours of figures or objects in a slow and deliberate manner. Contour drawings are concerned with shape and structure. (Refer students back to Unit 1, Activity 1.) Emphasize continuous, close observation and slow movement of the pencil. This form of outline contour drawing will prepare students for the challenge of a larger view. **Design:** Stress varieties of lines; value used for contrast and emphasis within a drawing; selection or framing of the view is significant in determining point of view.

**Extensions:** Instead of drawing, students could photograph the setting or object from multiple perspectives. Use 35mm or Polaroid cameras. Instead of contour or value studies, the drawings could be interpreted in a more subjective way. Students could produce abstract or expressionistic versions of the same subject matter. The purpose of the assignment remains the same, regardless of the approach.

- (b) Compare the images by displaying and critiquing the drawings created by everyone in the class. Ask the following questions:
  - Why are these images of the same subject all so different?
  - How have individuals interpreted the instructions?
  - Are some pictures more correct or better than others?
  - Where was the artist standing or positioned?
  - How far away or close up is the subject?
  - How do these different views make you feel?
2. Introduce the concept of “point of view”. How does it relate to the way we see things? Can a different point of view about the same object communicate a different meaning? How? Note the fact that these views are different, but the same. This will lead into the first essential question: *“How can art be different and the same?”*

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3. Have students locate and sort reproductions of a specific subject (still-life, landscape, portrait, etc.) as interpreted by three different artists and identify similarities and differences, in oral or written form. (See **Appendix K**- “20 Questions about Art”) Have students discuss these examples, highlighting the significance of diversity and variations of viewpoints that are informed by a common theme. Move the activities into a broader context by asking students to pick three different areas or regions in Canada that they have experienced (experiences could be physically going there, living there, looking at pictures, reading about the area, or hearing about the area through friends and the media). Ask students how these areas of Canada are “*different and the same?*” Now have students look at their three reproduction examples. How are these three images “*different and the same?*” What one artist sees may be interpreted differently from another artist. How does the exercise with the three reproductions mirror our contemporary Canadian society (i.e., three landscapes, but each one is unique, and each group member may have different experiences from other group members)? Lead students to a definition of *cultural diversity*, with the understanding that we live in a single nation comprised of diverse cultures and points of view.
4. (a) **Extensions** - (use with student Resource Journal)  
Find photographs in magazines or books that appear unusual because of their point of view. Students could do another drawing here, inspired by a viewpoint in the photos found.  
Follow-up Questions: Explain what is so unusual about your photo. Why do you think the photographer chose this particular way of seeing? How does it add to the meaning of the subject in the photo?  
A display of these drawings could provide interesting classroom discussion around viewpoint.
- (b) Find artwork or photographic images that are depicted from a high position, off the ground or a low position, near to the ground or floor. Find photos that show the subject very close to the camera or far off in the distance. (Aerial photos work well.)  
Follow-Up Questions: Describe how objects or people appear when photographed or seen from a high vantage point. Can you think of some words to describe this feeling? (Ask similar inquiry questions about low angle shots, long shots and close-ups). How does each one make you feel about your subject? Why might you feel differently towards them when you look at the close-up as compared to the shot taken from a distance?  
To illustrate this discussion, have students play with a video camera and a monitor. Have them shoot an object from bird’s eye view, or from worm’s eye view. Have them experiment with exaggeration, distortion, and intensity of light and dark to create a dramatic effect.

## Accommodation

- Pair students for the image sorting and written responses to differing points of view.
- Make drawing critique/follow-up questions available on an overhead transparency.
- See **Appendix I** for modifications.

## Assessment and Evaluation

- Simple checklist/holistic evaluation may be used for point of view contour drawings (see sample **Appendix M**);
- Have students record observations pertaining to point of view in their Resource Journals;
- Self-evaluation questions should be used.

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## Resources

Mittler, Gene A. Creating and Understanding Drawings. (Mission Hills, CA: Macmillian/McGraw-Hill, 1995) ISBN: 0-02-662228-9

Kauplis, Robert. Experimental Drawing. (New York: Watson-Guption, 1980)  
ISBN: 0-8230-1618-8

Barrett, Terry. Talking About Student Art. (Worcester, MA: Davis Publications, 1997).  
ISBN: 0-87192-361-0

## Activity #2 : Bi-cultural Collage

**Time:** 4 hours

### Description

Following a discussion that leads to an initial definition of “culture”, students are asked to identify a culture to which they personally belong. Stress the importance of looking beyond ethnic or national descriptions (refer to planning notes for the definition of culture). Assist students in creating an inclusive and broad definition of culture, one that is based on everyday experience, social criticism, and many voices.

Symbols and images from specific cultures will be researched and gathered together in the form of a *Bi-cultural Collage* that visually incorporates and reconciles two contrasting cultural groups.

### Strands and Expectations

**Strands:** Creation, Analysis, Theory

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-5X; VAV.01X-3X; VTV.01X-4X.

**Specific Expectations:**

Students will: VC1.01X-2X; VC2.01X; VC2.04X; VC2.06X; VC3.01X; VC3.03X;  
VA1.01X-02; VA1.04X; VA2.01X; VA2.03X ; VT1.01X; VT2.01X-3X;  
VT3.01X-4X.

### Planning Notes

- Teachers must be aware of the potential for conflicting opinions among students with differing views or beliefs. Ensure that students are made aware of expectations for productive and inclusive discussion.

### Prior Knowledge Required

- Use of brainstorming as an idea-generating strategy
- Students should be familiar with the use of design principles for composition (i.e. contrast, balance, rhythm, unity, etc.)
- Students should be acquainted with collage techniques for combining found and drawn images

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## Teaching/Learning Strategies

1. Ask students to record in their Resource Journal, which cultural groups they belong to, and what makes these groups distinctive. Using this recorded information, have students decide what or who defines their group, using the headings “appearance”, “organization”, “beliefs”, and “purpose”. This will eventually lead to a consideration of the attributes of a culture (i.e. youth, rappers, family, etc.)
2. Have students brainstorm a list of the various kinds of cultures in their local community (i.e., school, family) and from a more global context (i.e. age, religion, ethnic background, race, gender, sexual orientation). Students should then be directed to identify the various cultures that they belong to. Stress with students that this exercise only reveals a portion of their personal identity. People are actually much more complex and multi-faceted than the one or two groups that they identify with.
3. (a) Introduce collage assignment. Review collage techniques and approaches to design/composition. Students must choose two contrasting cultural groups to which they personally belong, or one of their own cultures contrasted with another. Using their resource journals, they are to research and collect information that will provide them with visual materials for the collage (photographs, symbols, magazine or newspaper reproductions, objects, drawn images, etc.). “Cultural Diversity is a fact. Most North Americans live in dynamic, nonstatic combinations of multiple cultures and subcultures. These overlapping groups may be identified by ethnicity, gender, sexual orientation, age, geographic location and mobility, income, occupation, education and other factors.”  
Chalmers, F. Graeme. Celebrating Pluralism: Art, Education and Cultural Diversity: (The Getty Education Institute for the Arts, 1994).

Address the essential question “*How does art communicate cultural values, beliefs, and roles?*” by having students prepare a list of visual images, symbols, emblems, words, and objects, as well as beliefs, values, and roles, that make up their particular culture. Students can be provided with headings or a formatted handout to be kept in their Resource Journal.

- (b) *Collage Techniques*. Many students have done collage work previously, but rarely have been taught about composition, selection of images, contrast, and so on. Collage as a process involves stages of gathering and sorting images, objects, and found materials; tearing or cutting; arranging and experimenting with composition (according to design principles); adhering or fixing things in place; reworking the surface, if necessary; and glazing or matting for final presentation. Emphasize the process of purposeful manipulation of images and symbols on the surface paper before fixing permanently; encourage students to add colour media or other textured materials (gauze or acetate) for a desired effect.
- (c) As a part of this work, students should write a short paragraph/artist’s statement responding to the following questions: Identify and describe the various cultural elements/symbols/images you have used. What is the message you want to communicate to viewers? Does your collage communicate your intentions clearly and effectively?

## Assessment/Evaluation

- Evaluation scales using criteria such as planning & preparation (use of resource journal/drawings); unity of design; clarity of purpose; variety of materials and techniques; commitment and time management.
- See *Appendices M and N* for examples.

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## Resources

Brommer, Gerald. Collage Techniques: A Guide for Artists and Illustrators. (New York: Watson-Guptill, 1994) ISBN: 0-8230-0655-7  
Cahan, Susan and Zoya Kohur. Contemporary Art and Multicultural Education. (New York: New Museum of Art, 1996) ISBN: 0-415-91189-3  
Chalmers, Graham. Celebrating Pluralism: Art Education and Cultural Diversity. (Los Angeles, CA: The Getty Education Institute for the Arts, 1996) ISBN: 0-89236-393-2  
Larbalestier, Simon. The Art and Craft of Montage. (London: Mitchell Beazley International, 1993) ISBN: 1-85732-099-9

## Activity #3 : Defining Cultures Through Art

**Time:** 3.5 hours

### Description

Through the examination and analysis of artworks, students will be able to identify and describe common themes and characteristics found in Canadian art, and recognize the diversity of cultures, both past and present, that inform the Canadian identity.

### Strands and Expectations

**Strands:** Creation, Analysis, Theory

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-5X; VAV.01X-3X; VTV.01X-4X

**Specific Expectations:**

Students will: VC1.01X-2X; VC2.01X; VC2.04X; VC2.06X; VC3.01X; VC3.03X;  
VA1.01X-02; VA1.04X; VA2.01X; VA2.03X; VT1.01X; VT2.01X-3X;  
VT3.01X-4X.

### Planning Notes

- If a trip to an Art Gallery or Museum can be arranged, students will gain a much clearer picture of the role of these institutions, as well as the job of a curator in organizing exhibitions. It is necessary to remember that direct experience with an art gallery/museum is a valuable tool in assisting students with the understanding of the direction, policies, and jobs within the gallery collection and exhibitions. If an actual visit is not possible, many galleries/museums can be viewed through collection catalogues and Internet/web sites.
- Images of Canadian art should be diverse, both in historical context and cultural representation: French, Inuit, First Nations, early British, Contemporary, ethno-cultural. This list is not intended to be exhaustive, but selective and broad in scope.
- Provide opportunities for students to see actual works of art by Canadians, if possible, at local galleries.
- Put up reproductions of works by Canadian artists.

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- Works of art and art objects are visual records of the beliefs, understandings, attitudes and feelings of individual societies. The analytical and critical examination of the work of artists and designers of different eras and cultures is a key factor in the development of the aesthetic judgement and the understanding of our artistic heritage. (Viewing Art, p. 3, Ministry of Education and Training, 1990)

### Prior Knowledge

- Concepts from grades seven and eight History program (see *The Ontario Curriculum: Social Studies Grades 1-6 : History and Geography Grades 7 and 8*)
- Students should have previous experience with critical viewing and inquiry about works of art

### Teaching/Learning Strategies

1. (a) Ask students to draw or collect symbols that they think represent the Canadian identity. Discuss what makes these Canadian. Consider the quality of these symbols. Are they common, traditional or shared? Are they stereotypes? Do they come from our past or present? Are they influenced by popular culture or media? Are they multi-cultural and inclusive?  
  
(b) Move from graphic images or traditional symbols explored in the previous exercise. Now have students consider more complex images that could represent our Canadian identity or culture. Using available reproductions, show students a mixed collection of artworks and ask them to determine which ones are Canadian. Ask students what makes these Canadian. In groups, have students compile a list of common qualities or features of Canadian art - “*Canadian art is...*”. Go back and view the visuals while reviewing students’ responses. How are Canadian symbols similar and different to Canadian art? This will lead into the essential question “*How can art be different and the same?*”

OR

Do the “Picture Round-Robin” inquiry exercise. (See *Appendix H*, “Appreciation and Critical Thinking Activities”) Elements and principles of design are addressed in this exercise.

2. (a) “A Walk Across Canada”. In a teacher-directed session, students will view ten examples of Canadian art from a variety of historical and regional cultures. Keep this short, but poignant (possibly only 20 or 25 minutes).  
  
(b) Allow students to select one of the above works and respond in writing using the “Viewing Art” inquiry questions (See *Appendices F and G*) Have students respond to the essential question “*What is the role of the artist in society?*” by identifying these roles from the reproductions used during the class discussions.
3. **Museum Curators.** Provide each group of four students with a floor plan of an existing or imaginary museum or art gallery. Choose Canadian works from available visual resources; provide sets of identical artworks to each group or allow the choice of a fixed number of works from a larger selection. Students are to make curatorial decisions about the arrangement of artworks in the museum spaces and must be able to explain their organization (chronological, thematic, contrast, etc.). Groups will present their deliberations to the class, in the role of docents, and discuss installation plans for their exhibition. **Variation:** Create a wall plan. Make small photocopies of a set of images. Provide each group with a blank wall plan. The students can

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choose the colour of the wall, colour in the photocopies, draw in doors and furniture, and paste the art work onto the wall and into the display cases.

**Extension:** Have the students produce a model of the actual museum floor plan, including miniature reproductions of the works.

## Assessment/Evaluation

Presentation evaluation can be done using a checklist and anecdotal comments. Criteria could include preparation, quality of collaboration, vocal delivery, reasoning and explanation. See samples in *Appendix M*.

## Resources

Burnett, David & Marilyn Schiff. Contemporary Canadian Art. (Edmonton, AB: Hurtig Publishers, 1983). ISBN: 0-88830-241-X

Burnett, David. Masterpieces of Canadian Art from the National Gallery of Canada. (Edmonton, AB: Hurtig Publishers, 1990). ISBN: 0-88830-344-0

Finn, David. How To Visit A Museum. (New York: Abrams, 1995). ISBN: 0-8109-2297-5

Reid, Dennis. A Concise History of Canadian Painting. (2<sup>nd</sup> Ed. Toronto: Oxford University Press, 1988) ISBN: 0-19-540663-X

Stewart, Marilyn G. Using an Art Museum. (Worcester, MA: Davis Publications, 1999)

Stewart, Hilary. Looking at Indian Art of the North-west Coast. (Vancouver, BC: Douglas and McIntyre, 1979) ISBN: 0-88894-229-X

Ontario Ministry of Education. A Resource Guide for Anti-racist and Ethnocultural – Equity Education. (Toronto, ON: Queen’s Printer, 1992) ISBN: 0-7729-8337-2

## Activity #4 : “I AM” - Relief Printmaking & Modular Group Project

**Time:** 12 hours

### Description

This culminating activity will allow students to reflect on the various ideas about cultural diversity that have been explored thus far. Using the process of printmaking, students will create an edition of relief prints and contribute to a collective class project. They will all contribute a symbolic image in print form, that is based on an exploration of personal identity. This could be a symbolic design representing a culture to which they have a connection, or a symbolic design of what being Canadian means to the individual.

### Strands and Expectations

**Strands:** Creation, Analysis and Theory

**Overall Expectations:**

At the end of Grade 9, students will: VCV.01X-5X; VAV.01X-3X; VTV.01X-4X.

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**Specific Expectations:**

Students will: VC1.01X-2X; VC2.01X; VC2.04X; VC2.06X; VC3.01X; VC3.03X;  
VA1.01X-02; VA1.04X; VA2.01X; VA2.03X ; VT1.01X; VT2.01X-3X;  
VT3.01X-4X.

**Planning Notes**

- Teacher should carefully outline safety issues around the use of lino cutting tools for Softoleum or linoleum printmaking.
- The classroom needs to be set up for printing activities. Clean-up routines must be established.

**Prior Knowledge Required**

- Introductory activities in printmaking, including the unique nature of a print as a multiple image;
- Specific parameters for effective collaborative group work and organization.

**Teaching/Learning Strategies**

1. Review the essential questions for this unit with the students, making specific reference to concepts of cultural diversity and how these have been demonstrated through the various activities. Discuss terms such as “tolerance”, “equity”, and “diversity”. Revisit some of the symbols and art images that explore and represent these terms. How have artists expressed some of these issues and ideas in their art work? Look at what students have collected in their Resource Journals that represent different cultural groups. Look for both similarities and differences. Ensure that some consideration of eliminating stereotypes and having students think more broadly, from varying viewpoints, is included. Through reflection about this unit, students should begin to recognize cultural diversity as a balance between understanding cultural similarities and differences, and encouraging individuals to maintain and broaden their own cultures and cultural perspectives.
2. (a) Introduce the culminating project where students will produce artworks both individually and as a group. The title and inspirational phrase for this printmaking activity is “I AM”. Students are to complete the remainder of the phrase by coming up with an image design that depicts some aspect of a specific culture to which they belong. Have them research ideas and images from their chosen cultural group; all their research and preliminary drawings should be accumulated in their Resource Journal. While the content is important in this assignment, students should be reminded to consider the elements and principles of design in their composition. Teachers might wish to choose one or two specific design principles as a focus for the print design (i.e. contrast and pattern).  
  
(b) Present relief printmaking as a process for creating multiple images. A review of essential printmaking concepts and techniques may be necessary. Have students use materials such as styrofoam, Softoleum, or linoleum for printing plates. Demonstrate procedures for creating the plate, inking, pulling a print, and producing an edition of like images.  
  
(c) The next phase is to create a group project consisting of one representative image from each student in the class. Each image becomes a module in the larger artwork. The final format can take the form of a quilt or fabric assemblage, by having students print their images on fabric with textile block printing inks; a paper mural, by building layers or creating collage frames for the printed images; a book, by incorporating the individual prints as separate pages with a printed or word-processed caption; or another format such as a folding screen or fabric banners. (The quilt could be easily fastened together using metal grommets and metal

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stationary rings. The teacher could briefly present the quilt as a cultural artifact and as a collaborative artwork that represents a specific community.)

Students should collaborate on the overall design of the group artwork, including its actual construction, the order and arrangement of images, and its final installation in the classroom, school or community. The class could be organized into work teams to handle the various tasks.

### **Assessment/Evaluation**

- Student self-evaluation and reflection in the form of summary questions.
- Peer evaluation of work teams
- Teacher evaluation of printmaking using a rubric (see *Appendix N*)

### **Resources**

McKendry, Ruth. Classic Quilts. (Toronto, ON.:Key Porter Books, 1997) ISBN: 1-55013-755-1

Rothenstein, Michael. Relief Printmaking. (New York Watson-Guption Publications, 1970) ISBN: 73-98988

Slatkin, Wendy. Women Artists In History: From Antiquity to the Present. (Upper Saddle River, NJ.: Prentice Hall, 1997) ISBN: 0-13-432873-6

Toale, Bernard. Basic Printmaking Techniques. (Worcester MA: Davis Publications, 1992) ISBN: 87192-237-1

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## Appendix A

### Finding Visual Resources

Pictures, prints and reproductions are available from many different sources. The key to selecting prints should be that they are inexpensive, accessible, and can be used for many varied activities within the classroom. Reproductions of art works by professional artists should be the focus of this collection. Visuals that demonstrate design within the environment are also important.

#### BUILDING YOUR OWN RESOURCES

- Library or Resource Centre picture folders
- Artist monographs or books on art (some may be bought on sale at book stores and then cut up)
- Calenders (have staff members and parents save these for you)
- Greeting cards
- Post cards (all galleries and museums sell post-card reproductions in their book/gift shops. Look for individual cards as well as post-card books which may be less expensive than individual cards.)
- Exhibition catalogues (look for extra and/or old stock on sale tables at galleries)
- Art magazines
- General magazines and newspapers
- Illustrations from discarded books
- Reproductions and print collections may be available from galleries and/or school boards.

## Appendix B

### Resource Journal/File

#### The Resource File

<p><b><i>The resource file should:</i></b></p> <ul style="list-style-type: none"><li>• relate to student assignments</li><li>• support development of art assignments and techniques</li><li>• show conceptual stages for portfolio</li><li>• show progress in critical thinking/problem solving (collection; selection; refinement)</li><li>• show reflection around aesthetical issues</li><li>• show research of artists</li><li>• reflect feedback about art criticism</li><li>• be portable, durable, storable</li></ul>	<p><b><i>The resource file may include:</i></b></p> <ul style="list-style-type: none"><li>• preparatory sketches</li><li>• working and finished drawings</li><li>• anecdotal thoughts by artist and others</li><li>• visual resources</li><li>• self-evaluation work</li><li>• assessment sheets</li><li>• experimentation with mediums</li><li>• articles with rationale</li></ul>
<p><b><i>The resource file may look like:</i></b></p> <ul style="list-style-type: none"><li>• accordion folder</li><li>• scrapbook/journal</li><li>• binder</li><li>• artist generated container</li></ul>	<p><b><i>Assessing the file</i></b></p> <ul style="list-style-type: none"><li>• Does the file demonstrate sufficient research into the selected subject focus?</li><li>• Does the research allow resolve to artistic problems?</li><li>• Have new problems been addressed?</li><li>• Does the art work demonstrate an emerging pattern?</li><li>• Rubrics and checklists and assessment tools can be developed by the teacher and students.</li><li>• Regular feedback must be given to students.</li><li>• Self-evaluation and goal setting must be ongoing.</li></ul>

*The Student Portfolio will provide opportunity for students to:*

- realize their learning
- communicate ideas
- express ideas
- share their learning
- set goals
- organize their work
- organize their thought process
- draw closure to a unit, course, etc.

## **PORTFOLIO STRUCTURES**

**Structure A:**

### **CELEBRATION PORTFOLIO**

- used as a keepsake
- a personal collection of favourite works and academic certificates
- to show positive examples of learning experiences
- allows students to make the evaluations based on what is “special”
- allows students to become cognizant of their strengths and interests

### **TIME SEQUENCE PORTFOLIO**

**Structure B1:**

#### **The Growth Portfolio:**

- collection of work over time to demonstrate change in proficiency
- guidelines for selection developed by teacher and /or students
- guidelines dictate indicators for a particular proficiency or skill i.e. contour line drawing
- evaluation criteria needs to be constant over time
- feedback from teacher must be ongoing
- students are provided with substantial motivation to grow

**Structure B2:**

#### **The Project Portfolio:**

- over time, a student shows the completion of stages to a larger assignment
- guidelines for the selection are in place, based on expectations from the curriculum documents
- guidelines dictate that student provides evidence of completing all the necessary steps
- guidelines define what quality work is (a four level rubric designed for this would be an example of guidelines that indicate various degrees of quality - see pages 60 and 61 in The Ontario Curriculum, Grades 9 and 10, The Arts, 1999)
- guidelines should be given to students before work begins and can be used as a feedback tool over time
- evaluation can be based on three sets of performance criteria:
  1. Achievement of the set of expectations
  2. Stages completed within given time lines
  3. Quality of work at each stage (refer to Levels of Achievement chart)
- time span can vary and may range from days to an entire year

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**Structure C:**

**STATUS REPORT PORTFOLIO**

- pre-established standards of performance to be developed by teacher and/or students related to expectations found in the curriculum documents (a four level rubric designed for this would be an example of guidelines that indicate various degrees of quality - see pages 60 and 61 in The Ontario Curriculum, Grades 9 and 10, The Arts, 1999)
- rubrics can be used as feedback tools throughout the development of the portfolio
- process rubrics (showing the development of the portfolio content) and performance rubrics (showing the final portfolio product and presentation) could be developed
- content determined by achievement target guidelines
- students must determine that they have achieved certain levels of proficiency – student self-evaluations can be developed to assist students
- students assemble evidence of completing requirements for a particular course
- guidelines for the selection of portfolio content to be highly structured
- portfolio content to be driven by specific academic requirements
- portfolio content to provide evidence of student mastery
- portfolio content demonstrates completion of prerequisites for the next unit or course

## **PORTFOLIO EVALUATION CRITERIA**

### **Developmental Level**

Look for such things as student's ability to represent figures and objects.  
Look for degree of detail, accuracy of proportion and spacial relationships.  
Look at the content of the resource file.

### **Perception**

Look for student's ability to observe and interpret their surroundings.  
Look for organized essays and composed pictures.  
Look at the content of the resource file.

### **Expressiveness**

Look for clarity of ideas, both visually and verbally.  
Look for variety of resources and techniques.  
Look at the content of the resource file.

### **Inventiveness**

Look for imaginative, novel or original solutions to problems.  
Look for degree of elaboration on ideas and images – the number of dimensions and degree of complexity.  
Look for initiative in finding additional information and tasks.  
Look at the content of the resource file.

### **Critical Thinking**

Look for reference to internal and external evidence for interpretations of pictorial meanings (including the ability to describe and use sensory and formal properties).  
Look for ability to assess the value of information.  
Look for reflection on and evaluation of one's own art work and that of others.  
Group and self-evaluation tools can be developed and included in the resource file.

### **Historical Understanding**

Look for awareness of other artists, countries and times; other styles, themes, subjects and formats.

### **Aesthetic Appreciation**

Look for ability to address "big questions."  
Look for inductive and deductive reasoning.  
Development of self-evaluation tools would be beneficial, and can be included in the resource file.

### **Technical Quality**

Look for adeptness with materials, tools, and techniques of presentation.

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## Appendix D

### Direct/Indirect/Independent/Interactive teaching strategies

A variety of teaching strategies should be used to address different learning styles of students.

#### DIRECT TEACHING STRATEGIES:

This refers to direct instructional teaching strategies used by teacher to deliver curriculum. These strategies may include:

- demonstrations
- drills/practice
- lecture
- guest speaker
- guided reading
- guided writing
- work sheets
- film/video
- questioning

#### INDIRECT TEACHING STRATEGIES:

The teacher can facilitate student learning, but not be actively involved in delivering content to students. These strategies may include:

- debates
- experiments
- field trips
- interviews
- oral presentations
- oral discussions
- role play
- learning centres
- panel discussions

#### INDEPENDENT LEARNING STRATEGIES:

Students sometimes need time to work, problem solve and learn and think on their own. These strategies may include:

- assigned questions
- assigned assignments
- computer activities
- homework
- written responses
- essays
- reports
- research questions

#### INTERACTIVE TEACHING STRATEGIES:

Students learn from working with others. These strategies may include:

- brainstorming
- mind maps
- jigsaw
- round robin
- Think-Pair-Share
- other co-operative learning strategies

## Appendix E

### Assessment and Evaluation Strategies

A variety of assessment and evaluation strategies should be used to meet the needs of all students. The assessment and evaluation tools used should match the approaches used in the curriculum to assess and evaluate targets set in the expectations. Rubrics for assessment and evaluation are in the policy documents.

- anecdotal records
- teacher log
- checklists
- performance charts
- demonstrations
- presentations
- independent study projects
- interviews
- feed back sheets
- conferencing
- paper and pencil tests/quizzes/exams
- peer evaluation
- performance assessments
- portfolio content
- portfolio interview
- self evaluation
- seminars
- written material
- oral presentations
- journals
- rubrics-process
- rubrics-product
- resource file
- work sheets
- critiques

#### WHO SHOULD ASSESS?

- Self-Assessment – personal reflection
- Peer-Assessment – peers develop their ability to identify strengths and weaknesses
- Teacher-Assessment – formative to identify student strengths; summative for accountability

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## Appendix F

### Looking at Art: Critical Thinking

#### Strategies to Organize Looking at Art . . .

Often students need gentle prompting when being asked to respond to works of art. Frequently key words or phrases will be enough to instigate a comment or observation.

#### Retelling, Relating, Reflecting

##### Retell

Tell what you see by pointing out the different parts of the work - shapes, colours, lines, textures, people, buildings, etc. The student should properly identify these items with words or phrases.

- I notice . . .
- In this art work . . .
- The thing that catches my attention is . . .

##### Relate

Get them to talk about how the art work connects to their own experiences, stories, feelings, people they know.

- It makes me think of . . .
- This painting makes me feel . . .
- This compares to . . .

##### Reflect

Ask questions about the work. Think about other possibilities or extensions. Make insights, inferences, predictions. Evaluate.

- I wonder how . . . ?
- Why did the artist . . . ?
- What would happen if . . . ?

based on Susan Swartz and Maxine Bone, Retelling, Relating, Reflecting: Beyond the 3 R's. (1990)

#### Learning to Think by Looking at Art

##### Slow Looking Down . . .

Force students to look for 3 - 5 minutes (depending on the age and maturity level). Let your eyes lead you through the artwork. Let questions emerge. Let what you know, inform your looking. Tell yourself when you notice interesting or puzzling things. As the flow stops, look away for a few seconds and then look back with fresh eyes.

##### Looking For . . .

Expand your perceptions. What's going on here? Look for surprises – big ones and smaller ones. Does the artist have a message? What kind of movement do you see? Where and when does it take place? What cultural connections do you see? What positive space and negative space do you see? How has the artist used colour and line? Which things are big and which are small in scale? What looks like it would be difficult or challenging to paint, draw, sculpt, etc.?

##### Focusing In . . .

Look more deeply. Go back to find something that puzzles you. What is most interesting? What if you changed a colour, material, or removed an object? How does the artist make some parts of the work support other parts? Try to find a dominant part of a composition with support by evidence and conclusions about the work.

based on David N. Perkins, The Intelligent Eye: Learning to Think by Looking at Art. (1994)

**VISUAL RESPONSE FORMAT - VIEWING ART**  
*MINISTRY OF EDUCATION RESOURCE GUIDE*

**INITIAL RESPONSE:**

- What are the first five words that first come to mind when you look at a specific art work?

**ANALYSIS:**

- Have students examine the work.
- What did the artist do to make you respond this way?
- What do you see in the work that made you think of that word? colour? texture? image?
- How did the artist make you think this way? (Encourage students to think about culture, time, context, composition, content, symbols, images, elements of design.)
- What did the artist leave out of the work that makes you respond the way you do?
- What are the important decisions that the artist may have made in creating this work?
- What else contributes?
- What information can be gathered from the work itself? (Encourage students to think about media, subject, style, and symbols.)
- What questions arise from looking at this work?

**INFORMATION:**

- Provide a brief biography of the artist.
- Give some comparisons of artists with different or similar styles, themes, subject matters or ideas.
- Have students research relevant information, or related works.

**PERSONALIZATION:**

- How does the work change you?
- What do you bring to this work that another viewer may not?
- What is more important, the subject, or the artist's view of the subject?
- Why might this work have been made?
- How does this relate to work that you have done yourself?
- Has your response changed due to looking more closely?
- What more would you like to know to understand the work better?

**EXTENSIONS:**

- Extend the historical, theoretical and appreciative components for the classroom into practical studio activities.
- See Annie Smith with Francena Hancock, *Getting Into Art History*, (Toronto: Barn Press, 1993). ISBN: 96969953-0-6

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## Appendix H

### Looking at Art: Critical Thinking Activities

#### Ping Pong

Present students with two sets of paired images. Try to secure a variety of art forms, e.g. paintings, sculpture, chairs, still life, architecture, photographs. Select images which have some similarity in terms of subject matter, design or theme. (Later, they can be completely unrelated for a challenge.) Use between six and seven pairs. Explain the procedures simply: ask students to decide which image is PING and which is PONG. Do not define these terms. Allow students to define their own criteria for these two nonsensical words. Keep repeating the word throughout the exercise. They can record answers on a sheet of paper divided into two columns, one for PING and one for PONG. Follow up by reviewing the images and discussing the many reasons why particular students made certain choices. The responses will be varied. Encourage elaboration of responses and prompt incomplete statements. Their answers must be based on their direct observation of the paired images. Keep in mind the criteria for selecting “pingness” and “pongness” do not have to be the same throughout the exercise. A different criterion might be used for each pair. Finally, debrief by asking them why they did the exercise. Answer? Each person can have a different interpretation and everyone will be right, as long as visual support comes from the images before them.

#### Picture Round Robin

Have enough reproductions for each student in your class (i.e. postcards). Place them around on the desks throughout the room (make sure that any factual information is covered up). Beside each image place a piece of paper. Students should write number 1 at the top of the margin. Ask students a question about their image (see questions below). Give students a minute or so to write their answer on the paper. Stress careful observation. Once everyone is done, have the students fold their paper back so that their answer is no longer visible and move to the next image. Repeat process until all questions are answered and everyone has moved around the room. Timing and numbers of questions will depend on the students. Students return to their starting point and read the accumulated statements about their image. Complete a full description of that image using the compiled information OR create a poem using some or all of the words and phrases. Have the students do further research about this image. Devise other questions that could be asked. Have the students paint a picture or do a drawing as a response to this image and its generated ideas.

#### The Questions

1. Write down one word that describes the feeling that this image creates in you.
2. Write down four descriptive words about this picture.
3. What is the dominant or most important colour?
4. What thing stands out or is most important in this picture?
5. What is least important?
6. Which of the art elements is strongest in this image: line, shape, colour, value or texture?
7. Does it tell a story? If it does, explain the action in two or three short sentences.
8. If you could place yourself in this picture describe where you would be.
9. If you were the artist, what might you like to change about this work of art?
10. Finish this sentence: This picture reminds me of .....
11. If you were the artist, what might you like to change about this work of art?
12. What might happen after the image that you are looking at ?
13. Give this image a title of your choice.

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### **Pictures That Come to Life**

Students in small groups select an image or slide reproduction. They talk about the image in order to determine what is happening and what it is all about. What are the relationships among the people, animals or objects? What is the mood? Have the students use some of the art inquiry questions to instigate discussion. (A narrative, history, or genre subject will work best)

Next, the group improvises dialogue for the people represented in the work of art. They can essentially write a brief script. This improvisation can also be tape recorded. Refine the dialogue and role that each student will play. The group can choose suitable background music or sound effects to accompany their dialogue. In a final presentation, the image can be displayed prominently on an easel or projected onto a screen or wall. The picture will appear to come to life right before your eyes.

### **In the Mood**

Print words that represent various feelings and emotions, e.g., thrilling, sad, angry, jealous, joyful, on recipe cards. Allow students to select postcards or large reproductions and ask them to attach an emotion card to each reproduction. Ask the following questions as you and the class examine people's choices:

- Why does this image/object suggest that particular emotion or feeling?
- Why do different people see different emotions in the same image?
- How do these emotions contribute to the meaning of the image?

### **Matchmakers**

Pairs of students are given a card with an adjective, noun, verb or adverb on it. Ask each pair to find a work of art that they believe somehow matches their word. Discuss the choices. Alter this by having them select a work of art that is opposite to their word.

### **Interviews with Famous Canadian Artists**

Pairs of students first select and research a Canadian artist, historical or contemporary, and an art work by that person. Students devise responses to the interviewer's questions based on their understanding and research of the artwork. Then one student assumes the role of the artist, while the other plays an interviewer. Costumes and props may be used to enhance the final presentation.

Interview Questions:

- Describe your work of art for us and tell us its title.
- Where did you get the idea or inspiration for this work?
- Describe your way of working and your style as presented in this painting.
- What art element or design principle is most important in this work?
- What particular reaction or emotion would you like the viewers to experience?
- How have you achieved this emotional reaction?
- Why did you create this work?

### **Categories**

Students examine a pile of randomly distributed postcards of artworks. After examining all the images, they must group them into categories (example categories could be style, subject matter, shapes). Students must decide on the criteria for each category and be prepared to explain their decisions later. **Variation:** Tell students that they can have only two or three categories and all the images must fit into one or the other.

### **How Good is Your Memory?**

Have each pair of students choose two images that they like from a larger pile. Once selected, give everyone three minutes to study their two images closely. Examine details and the larger image. One partner (number 1) chooses one of the images and hides the postcard from the partner (number 2). Partner number 1 must try to challenge partner number 2 by asking a question about this image that they might not be able to answer. Switch and try again. Discuss why certain things were easy to recall, and why others were more difficult.

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## Sound tracking

As a small group, select a painting, print, sculpture or installation. Use realistic or stylized sounds to accompany the action depicted in the chosen art work. Try this with realistic and/or abstract art works. Script and record a dialogue to fit the art work. If available, instruments could be used to underscore mood and setting. Perform the score. Could it be later be transposed into some form of musical notation? See the scores of R. Murray Shafer for inspiration.

## Dear Theo

Have students locate two artists who were alive at the same time. This could be done in pairs, or by dividing the whole class into two groups. Each member of the pair chooses a different artist. Write a letter from one artist to the other, inquiring about one of their works. They could ask questions about style, medium, subject matter, etc. Use postcards to send replies to each other. Students can make or bring in a post card for this. **Variation:** Write letters between two artists from different periods in history.

Find other ideas in: Smith, Annie with Francena Hancock. Getting Into Art History. (Toronto: Barn Press, 1993) ISBN: 96969953-0-6

## Appendix I

### Special Needs/Activity Modifications

#### Guidelines for individual modifications in Visual Arts

- Refer to a student's Individual Educational Plan for specific suggestions on individual modifications.
- Exceptional students should be integrated into regular classroom activities.
- Gifted students may require enrichment activities.
- Use a student buddy system in your classroom to help check for understanding.
- Use a variety of teaching strategies so that all student learning styles can be addressed .
- Modify test times, the type of test given, due dates, assignment complexity, work quantity, and questions.
- Use oral as opposed to written instructions.
- Discuss modifications with support staff.
- Modify expectations where necessary .
- The report card must have indication that the student is working in a modified environment.
- Most students requiring modified programs, have already been identified by grade 9 - inquire with support staff if you have a concern; check a student's OSR for clarification.
- Be positive. Many students with mild cognitive learning difficulties do well in art.
- Monitor organizational assistance for students as they set up and begin studio work.
- Use simple instructional language and visually demonstrate vocabulary and concepts.
- Use videos to visually introduce ideas when possible.
- Break tasks into sub-tasks. Create pictorial charts or individual work sheets for assignment sequencing.
- Group work should be heterogeneous.
- Plan motivational experiences that are tactile or that connect with a larger community environment.
- Model self-questioning talk for students during demonstrations.
- Review ideas at the end of each class.

Some ideas from *Issues and Approaches to Art Students with Special Needs*, Andra L. Nyman and Anne M. Jenkins, Editors, (Reston, V.A.: National Art Education Association, 1999), p.22-23

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## Appendix J

### Looking at Art: Critical Thinking (Feldman)

#### *Strategies to Organize Looking at Art...*

The following methods and approaches are presented in order to help students during their interactions with works of art. Many of these will assist with looking and thinking; actions that are inextricably linked and ultimately lead to understanding.

#### ***Feldman's Method of Critical Inquiry***

<p><b>Describe</b></p> <p>“What do I see?” [Taking an inventory of the visual evidence in the artwork.] At this stage, students should be asked for initial reactions to the work of art in question. These will be personalized and generally, but not exclusively, superficial and subjective. Have them identify essential information such as title, medium, artist’s name, subject matter, date of creation, size and location. At this point, students should be encouraged to objectively describe all visual information before them. They should stick to visual “facts” and avoid expressing opinions or making conjectures suggested by symbols or clues. The evident art elements (colour, line, shape, etc.) should be noted. Qualifying words can also be used to more accurately describe what is seen, e.g. “The artist has painted fluffy, fat clouds.” or “A figure in the back is thin, stooped, and heavy-headed.” This final task will allow students to develop their use of adjectives.</p>	<p><b>Interpret</b></p> <p>“What is happening?” &amp; “What is the artist trying to say?” [Discovering the purpose or meaning of the artwork.] This is probably the most important part of the critical inquiry process, but also the most creative and thought-provoking part for the students. They should be challenged to find meaning in the work through observations and analysis, but sometimes other relevant information is necessary in order to make an informed interpretation. Students can be encouraged to do research in order to find out about the artist or the times when the work was originally created. This provides a context for the art work, and simulates the kind of inquiry that art historians practice. Interpretations should be rich and meaningful, as much as possible. Interpretations are not really “right” or “wrong”, but can be more or less insightful, apt, interesting, informative and reasonable</p>
<p><b>Analyze</b></p> <p>“How is the work organized?” [Discovering relationships among the separate parts of the artwork.] Analysis is a continuation of description, but instead of talking about separate parts, the focus shifts to the way the parts work together. Here students should consider how the artist/designer has made use of the principles of design (rhythm, balance, emphasis, contrast, unity, etc.). “A good way to begin analysis is to direct the students’ attention to the pervasive or dominant qualities of the work. These are the large, overall feeling qualities, mood, and characteristics.” Again, using qualitative words, students might observe the following kinds of pervasive qualities: “The overall mood is a feeling of heavy sadness.” Generally, the mood is bright and cheerful.”</p>	<p><b>Judge/Evaluate</b></p> <p>“What do I think of the work?” [Judging the quality or success of the artwork.] Students are asked to make a judgment about value or significance. These judgments or evaluations should be based on the accumulated information from the previous stages of critical inquiry, namely description, analysis and interpretation. Sometimes other reasons for decisions need to be introduced in order to help students ground their judgments in specific criteria. Imitation of appearances, or pleasing organization of form, or vivid expression of emotions or ideas can all be considered as valid criteria for making evaluations.</p>

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## Appendix K

### Looking at Art: 20 Questions of Art Criticism

#### *The Language of Art* (“20 Questions” of ART CRITICISM)

##### **Description** (*Taking an inventory of the visual evidence in the artwork.*)

1. Write down three questions that immediately come into your mind as you look at this artwork. (Afterwards, think about how you would go about finding answers to these questions.)
2. Give the full name and nationality of the artist. What is the title of the work? Give the date the work was made or completed. What are its dimensions? In which museum or gallery can this work be found? (Where should you look for this specific information?)
3. What medium and/or technique is used by this artist?
4. Can you identify the subject matter of this artwork? (still life, landscape, figure, portrait, genre, narrative/history, abstraction, fantasy, allegory/symbolism) Now, accurately describe what you see in the subject matter using specific language. Write about “the facts” that you observe directly. No opinions.
5. Which elements of design are most important in this artwork? (line, shape/form, texture, colour, value) Describe where these are located and how they appear. (Use descriptive words/adjectives.)

##### **Analysis** (*Discovering relationships among the separate parts of the artwork.*)

6. What appears to be the focal point or area of emphasis in this artwork? How is it made so important? Is contrast present?
7. Can you find a place where the artist/designer has used some type of rhythm in this artwork?
8. How has the artist/designer created a sense of balance in this work? What parts of the work contribute to this balance? Is this an example of symmetrical or asymmetrical balance?
9. How has the artist/designer used colour to create unity in this work? Remember your colour theory.

##### **Interpretation** (*Discovering the purpose or meaning of the artwork.*)

10. What specific emotions or feeling does this work arouse in the viewer?
11. What is the subject matter? Does it represent something else? What is this work “about”?
12. How does the title of this work add to its meaning?
13. Why was this artwork created? What purpose does it serve?
14. Who was/is the intended audience? Was it created for a particular group or individual?
15. Does this work appear to belong to a particular period in history or a specific art style?
16. How does this artwork connect with our present society or culture? Does this artwork “speak” to you?

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**Evaluation** (*Judging the quality or relative value of the artwork.*)

17. What do you admire about this artwork? What are your reasons? (Look back at some of the things that you have already said.)
18. Do you think this artist has been successful in communicating something to the viewer? Why or why not?
19. Which of the following statements best fits your reason for evaluating this artwork as you have?
- It is accurate and honest in the way it imitates real life.
  - It encourages strong emotions or feelings in the viewer.
  - It is visually well organized and has an exciting design.
  - It says something about our society, beliefs or concerns.
  - It presents the beauty and visual appeal of the subject.
20. How would you rate this particular artwork? Other reasons?
- Poor                                  Mediocre                                  Good                                  Exceptional

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## Appendix L

### 14 Questions for Looking at an Object - Unit 1, Activity 1

1. **Overall appearance:** Examine the object from various angles. How do I react to it?
2. **Form:** Record measurements, weights and proportions. Is there evidence of any repair or alteration?
3. **Ornament:** For any ornamentation, ask: Why is it there? Does it appear to accomplish its purpose? Is the overall effect the better for its presence?
4. **Colour:** Does it appear to be original, or has it been changed over time?
5. **Analysis of materials:** Gather and assess information about the individual materials: e.g. wood, metal fabric. Use any instruments needed, for example, magnifying glass, camera, microscope, ruler. What is the object made from?
6. **Techniques:** What techniques were used to construct the object? Inspect the object for clues.
7. **Trade Practices:** Do any brand names, symbols, dates or identifying marks exist on the object? Do these help to date or give a location of origin for the object?
8. **Function:** Why was the object made? What were the limiting conditions imposed by materials, techniques, and skills? What was the intent of the maker? Can the object have adequately performed the use for which it was designed? Does the evidence of wear occur where one would expect if the object had been used as designed?
9. **Style:** Does the object have characteristics of a certain period, movement in art, technology or society?
10. **Date:** When was the object made? Appearance, form and knowledge of its evolution, ornament, and style all play important parts in arriving at an approximate date. Look for any stamp, signature or other mark.
11. **Attribution:** Who made this object? How do you know? Are you sure? In the case of an author's signature ask: What proof is there that this name or initials are authentic? Can you ascribe the work to a known artist on the basis of style if there is no signature or mark?
12. **History:** What do you know about the ownership of this object? Is there any information about the object that is documented through sales records, exhibition catalogues or family histories?
13. **Condition:** Is there evidence of natural aging and wear such as colouration, patina, softening of the edges, corners and contours? Have repairs been made?
14. **Appraisal or Evaluation:** What is the value of the object? What criteria will this object be valued by?

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## Appendix M

## Sample Assessment Tool - Unit 1

### Teacher's Evaluation - Grotesque Goblet - Ceramics

Rate appropriate level of achievement under each criteria.

#### Quality of Design for Container

- 4. Exceptional quality in preliminary container designs; extensive variety of 3D forms.
- 3. Proficient quality in preliminary container designs; substantial variety of 3D forms.
- 2. Adequate quality in preliminary container designs; reasonable variety of 3D forms.
- 1. Poor quality in preliminary container designs; limited variety of 3D forms.

#### Degree of Sculptural Detail Used to Disguise Container

- 4. High degree of sculptural detail; extensive use of pattern or textures; decoration on most surfaces.
- 3. Appropriate degree of sculptural detail; some use of pattern or texture; decoration on some surfaces.
- 2. Acceptable degree of sculptural detail; pattern, texture and decoration used in obvious places.
- 1. Low degree of sculptural detail used to disguise the container; no planned textures or decoration.

#### Degree of Originality and Imagination

- 4. Exceptional degree of originality and imagination; design shows complexity, risk-taking and wit.
- 3. Proficient degree of originality and imagination; regard for detail, experimentation and humour.
- 2. Satisfactory degree of originality and imagination; design is complete, but little experimentation.
- 1. Limited degree of originality and imagination; incomplete and ordinary.

#### Use of Ceramic Construction Techniques

- 4. Superior use of ceramic technique; careful joining, even coils/slabs, appropriate handling of clay.
- 3. Good use of ceramic technique; proper joining, consistent coils/slabs, satisfactory handling of clay.
- 2. Adequate use of ceramic technique; inconsistent coils/slabs, careless handling of clay.
- 1. Poor use of ceramic technique; pieces separated, haphazard slabs/coils, irresponsible use of clay.

#### Use of Time, Commitment & Organization

- 4. Efficient use of class time; strong commitment, well organized and prepared for work.
- 3. Most class time used effectively; reasonable commitment, usually organized and prepared for work.
- 2. Studio time not always used productively; motivation and commitment lacking. Needs direction.
- 1. Class time often wasted. Poor concentration and lack of self-discipline.

Mark = \_\_\_\_\_  
20

## Appendix N

### Evaluation Rubric for Unit 2, Activity #4

CRITERIA	LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
understanding of concepts: Quality of Cultural Symbols	demonstrates limited understanding of concepts; cultural symbols are simplistic and stereotypes	demonstrates some understanding of concepts; cultural symbols are somewhat unique.	demonstrates considerable understanding of concepts; cultural symbols show substantial uniqueness & thought	demonstrates thorough and insightful understanding of concepts; cultural symbols are highly original & complex.
Understanding of Concepts: Principles of Contrast & Rhythm	demonstrates limited understanding of concepts; contrast & rhythm are used with limited effectiveness	demonstrates some understanding of concepts; contrast & rhythm are used with moderate effectiveness	demonstrates considerable understanding of concepts; contrast & rhythm are used with considerable effectiveness	demonstrates thorough and insightful understanding of concepts; contrast & rhythm are used with high degree of effectiveness
Application of Creative Process	applies the creative process with limited effectiveness; planning is tentative or non-existent	applies the creative process with some effectiveness; planning is evident & shows some divergent thinking	applies the creative process with considerable effectiveness; planning is substantial & shows alternative ideas	applies the creative process with a high degree of effectiveness; planning is exceptional & shows considerable flexibility in thinking
Use of Equipment, Materials & Technology: Printmaking Technique	carving of relief plate is haphazard and incomplete; prints are inconsistent in quality	carving of relief plate is reasonably effective; prints are somewhat consistent, with only minor flaws	carving of relief plate is accurate & complete; prints are consistent	carving of relief plate is highly detailed & complete; prints are consistent
Making Connections	makes connections with limited effectiveness; little participation in group art-making	makes connections with moderate effectiveness; some participation in group art-making	makes connections with considerable effectiveness; reasonable participation in group art-making	makes connections with high degree of effectiveness; exceptional participation in group art-making
Quality of Self-Evaluation	demonstrates limited reflection and superficial response	demonstrates moderate reflection and considered response	demonstrates considerable reflection and articulate response	demonstrates insightful reflection and highly articulate response