



Education and Early
Childhood Development
English Programs

Prince Edward Island Visual Arts Curriculum

Visual Arts

Intermediate Level

CURRICULUM



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Prince Edward Island
Department of Education and
Early Childhood Development
PO Box 2000
Charlottetown, Prince Edward Island
Canada, C1A 7N8
Tel. (902) 368-4600
Fax. (902) 368-4622
www.gov.pe.ca/educ/

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Intermediate Visual Arts Curriculum Committee

Vicki AllenCook - Department of Education and Early Childhood Development

Linda Shaw-Packard - Queen Charlotte Intermediate School

Margaret Haines - Souris Regional High School

Heather Thompson - Birchwood Intermediate School

Vision

The Prince Edward Island Arts Education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.

Quote

I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.

~Albert Einstein~

Introduction

Nature of Visual Arts

Visual arts have been part of the human experience throughout history and are embedded in our daily lives.

Visual arts is a vehicle through which people make meaning of the complexities of life and make connections between themselves and others. Visual Arts offers enjoyment and delight, and stimulates imagination. Visual Arts provides a common thread of understanding across generations. In short, visual arts describes, defines, and deepens human experience in ways that are both personal and global, real and magical.

These are key aspects of visual arts education that are deeply personal and cannot be easily expressed as immediately measurable outcomes. They do, however, make a significant contribution to the Essential Graduation Learnings. This internal experience that is an intrinsic, vital part of learning is something that cannot be demonstrated as a specific product. For example, learners involved in the creation of a painting that has intensely personal significance, experience growth that cannot necessarily be demonstrated to others. In this context, whether or not this work is presented formally is irrelevant. The only way in which this kind of growth and learning can be measured is by gauging the extent to which it leads to self-awareness and has an impact on the way individuals come to relate to those around them. The importance of this learning only becomes apparent with time. Adults often reflect on these kinds of arts experiences as some of the most valued and important of their early lives.

The discipline of visual arts offers us a channel through which we can express our unique thoughts and feelings. Visual arts provide an outlet for human creativity and self-expression. Instruction in visual arts cultivates a form of literacy by developing intuition, reasoning, and imagination, leading to a unique form of communication. The discipline of visual arts is worth learning for its own sake and has its own unique body of knowledge, skills, and ways of thinking.

Purpose of the Course

The emphasis for learning in the Intermediate Visual Arts, Levels 1 and 2 is on the creation of images. The historical content (prehistoric, ancient, and Renaissance art) is used to support, motivate, and create context. Through images from the past and present, students will come to an understanding and appreciation of the history, storytelling, media, and composition of the visual arts. It is the purpose of this course that through creative and critical art making and viewing, students will come to better value, understand, and enjoy the visual images in their lives.

The curriculum of these two levels will provide a framework on which educators and artists in the learning community can base learning experiences, instructional techniques, and assessment strategies. This curriculum provides a coherent view of visual arts education and reflects current research, theories, and classroom practice.

Rationale

Education in visual arts is fundamental to the aesthetic, physical, emotional, intellectual, and social growth of the individual. It provides students with unique ways of knowing, doing, living, and belonging in a global community.

Through visual arts education, students come to understand the values and attitudes held by individuals and communities. Learning in the visual arts contributes to an empathetic world view and an appreciation and understanding of relationships among people and their environments.

Education in visual arts and learning in other subject areas through visual arts support the Atlantic Canada Essential Graduation Learnings. These Essential Graduation Learnings are aesthetic expression, citizenship, communication, personal development, problem solving, and technological competence. (Please refer to the *Foundation for the Atlantic Canada Arts Education Curriculum Document* for further information.)

Program Design and Components

Foundation Document

One of the main purposes of the ***Foundation for the Atlantic Canada Arts Education Curriculum Document*** is to provide a framework and guidance for the development of curriculum guides in, through, and about the arts. The curriculum was developed from this document. The general/keystage visual arts outcomes for the intermediate levels were the foundation for this curriculum guide.

Specific Curriculum Outcomes

Specific curriculum outcomes clarify for students, teachers, parents, and administrators expectations of what students should know, be able to do, and experience in order to develop greater appreciation and value as a result of their learnings in Intermediate Visual Arts, Levels 1 and 2.

Meeting the Needs of All Learners

Students develop and learn at different rates and in different ways. The Intermediate Visual Arts, Levels 1 and 2 curriculum recognizes the diversity among students and provides for a range of learning styles, instructional strategies, and resources. Teachers are able to choose from the suggested strategies/activities in the second column of the curriculum to meet the needs of their classes. Teachers may also have the choice to design their own activities to address the specific curriculum outcomes in the first column. Learning contexts are adapted to meet the needs of individual students and provide ongoing opportunities for all students to engage in new learning based on their previous success.

Culture Affirmed

Students engage in a range of experiences and interactions designed to help them use processes associated with creating, expressing, and responding to visual arts—both their own work and that of others.

Visual arts are universal and central to every world culture. Visual expression is an integral part of all world societies, not a stand-alone, independent enterprise. Through visual arts, people tell their stories, thereby creating the collective story of humankind. Visual arts, along with other forms of expression, allow a culture to define its identity and communicate with others. That is why Intermediate Visual Arts, Levels 1 and 2 not only looks at various cultures around the world, but also at the effect that Canada has had on the visual arts. This encourages students to value their own identity and culture.

Arts disciplines have similarities that are identifiable. One of the similarities is the creation and communication of culture. Another is the ability to exist independently of their creators or country of origin. In Intermediate Visual Arts, Levels 1 and 2, the works of visual expression are able to bypass human reason and languages to appeal to us on an emotional level. These artworks are deeply understood and fully appreciated within the context of the culture of the people who produce them. However, their universality permits them to speak to audiences across cultures and time.

Learning about visual arts from a global perspective provides a basis for valuing the differences among people. This is critical for young growing minds. International understanding is a key starting point to valuing the diversity within our own Canadian culture.

Valuing is intensely personal and involves making connections with individual and social standards and beliefs. It includes respect for and recognition of the worth of what is valued. It recognizes the reality of more than one perspective and more than one way of being, and acknowledges the richness of found answers.

Personal, Social, and Cultural Contexts for Learning

The curriculum of Intermediate Visual Arts, Levels 1 and 2 promotes self-understanding as well as an appreciation of the world's social and cultural contexts. Students are encouraged to recognize the power of creativity in constructing, defining, and shaping knowledge; in developing attitudes and skills; and in extending these new learnings in social and cultural contexts. Visual arts require skills, knowledge, and values. As students explore and reflect on visual arts they arrive at a deeper understanding of how visuals shape their lives and have an impact on all of us.

Since works of art are unmistakably part of personal identity, and defining features of culture, it is critical that the Intermediate Visual Arts, Levels 1 and 2 curriculum respect, affirm, understand, and appreciate individual and cultural/racial uniqueness in all aspects of teaching and learning.

Careers

Almost one million Canadians earn a living in the cultural sector. This curriculum acknowledges the importance of visual arts in adult life and introduces learners to various careers and entrepreneurial opportunities in this vibrant sector.

Assessment

The level-specific curriculum outcomes provide reference points for teachers to inform their instructional practice as they monitor students' progress. Assessment involves more than judgment made about a performance or presentation after learning has taken place. It is recognized that students have responsibility for their own learning. As a continuous, collaborative, comprehensive process, assessment can be a powerful tool to enhance students' learning when self-assessment is an integral part of that learning.

Contexts for Learning and Teaching

Principles Underlying Art Education

- Visual arts education is a fundamental component of a balanced educational program for all students.
- Visual arts education serves the educational goals of society by fostering growth of creativity, production of culture, and advancement of knowledge and understanding of the world and ourselves. Visual arts education takes into consideration and reflects values and concerns of society, such as human rights, democratic principles, cultural identity, cultural integrity, peaceful co-existence, preservation of the environment, and the well-being of all individuals.
- Visual arts education, as an integral part of general education, is the responsibility of society, and involves community to achieve goals.
- Visual arts education programs strive for excellence, equity, and relevance. The achievement of these goals is the responsibility of all partners in education.
- Visual arts education programs build upon what research tells us about successful practice and the developmental nature of students.

Learning Continuum

The continuum of learning in the arts that has been developed for entry through grade 12 encourages and validates student progress and achievement, and takes into account the following factors:

- the nature of the individual discipline (which would be visual arts for these curricula)
- the age and developmental stage of the learners
- the range of opportunities for learning
- student interest and enthusiasm
- learning styles
- multiple intelligences
- teacher expertise
- learning time
- resource availability

The learning continuum in visual arts must take into account the premise of a broad arts offering at the early, middle, and high school levels.

Critical and contextual understandings are deepened so that students are able to form their own judgments and support them, using correct terminology and range of evaluative criteria.

The learning continuum must be supported with sufficient time and resources to ensure that students experience a broad range of visual experiences that are sequential, comprehensive, planned, co-ordinated, and related to the outcomes of this document.

Learning Environment

The learning environment should be stimulating and rich in opportunities in order to develop the full capacities of the learner. Within this environment, the teacher provides learning experiences that bring together the intentions of the curriculum outcomes, the needs and the experiences of the learner, and the resources of the learner's community.

Learning environments should be structured to support individual learners and be dynamic and flexible to meet the breadth of teaching and learning needs. A stimulating visual environment draws upon the learner's aesthetic thoughts, feelings, emotions, beliefs, perceptions, and abilities to create, explore, and develop ideas. It values opportunities to discuss, express, and share those ideas.

A stimulating learning environment is an ideal space to unleash a student's creative potential. An environment that provides interesting and challenging places for sense, mind, and body to rest and reflect, and which presents many different pieces of information, is one that stimulates creative thinking. Some suggested supports for stimulating surroundings and learning environments include the following: original artworks; photos/slides/transparencies/computer generated images; pictures of different visual artists from various times and places; a place for dramatizing images and presenting dramas; a sound station for those who use music or sound in their artwork; an exhibition/display space for students' works (adjustable lighting is important); an area in which to research and develop projects; various work stations for different media, with good lighting; a space that has access to the outdoors, so that larger pieces such as sculptures can be safely created; a place for viewing videos; an area that has access to industrial tech machinery and fabric equipment; a space in which to research different artists and artworks; and a private space for students' reviews and year end interviews on workbooks and portfolios.

Resource-Based Learning

Visual arts education provides students with a diverse range of experiences in order to address individual differences and provide a foundation for lifelong learning. In order to achieve these goals, access to many different learning resources is necessary. These include print materials, aural and visual stimulation materials, and other materials relevant to Intermediate Visual Arts, Levels 1 and 2. These resources are found within the school, as well as within the larger community.

Members of the visual arts community can provide a valuable human resource for Intermediate Visual Arts, Levels 1 and 2. Opportunities such as visiting-artists programs, visual presentations, and participatory workshops, held in the school and in the community, also heighten the awareness of the important role visual arts plays in community life. It is important that participating artists be valued and recognized as professionals.

Equity and Diversity

The society of Prince Edward Island, like all of Canada, reflects diversity in race, ethnicity, gender, ability, values, lifestyle, and languages. Schools should foster the understanding of such diversity. The Prince Edward Island Intermediate Visual Arts curriculum is designed to meet the needs and interests, and reflect the values and experiences, of all students.

In a learning community characterized by mutual trust, acceptance, and respect, student diversity is both recognized and valued. All students are entitled to have their personal experiences and their racial and ethnocultural heritage valued within an environment that upholds the rights of each student and requires students to respect the rights of others. Teachers have a critical role in creating a supportive learning environment that reflects the particular needs of all students. Educators should ensure that classroom practices and resources positively and accurately reflect diverse perspectives, and should reject prejudiced attitudes and discriminatory behaviours.

To contribute to achievement of equity and quality in education, the Intermediate Visual Arts, Level 1 and 2 curriculum

- reflects students' abilities, needs, interests, and learning styles;
- expects that all students will be successful regardless of gender, racial and ethnocultural background, socio-economic status, lifestyle, or ability;
- enables students to value individual variation among members of their classroom community.

To enhance students' ability to appreciate diversity, instructional practices need to

- foster a learning community which is free from bias and unfair practices;
- promote opportunities to develop positive self-images that enable students to transcend stereotypes and develop as individuals;
- promote communication and understanding among those who differ in attitude, knowledge, points of view, and dialect, as well as among those who are similar;
- encourage and enable students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own;
- promote the equitable sharing of resources, including teacher attention and support;
- encourage students to examine and critique materials and experiences for bias and prejudice;
- examine historical and current equity and bias issues;
- promote opportunities in non-traditional careers and occupations;
- encourage students to challenge prejudice and discrimination.

Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Education for Sustainable Development

Education for sustainable development (ESD) involves incorporating the key themes of sustainable development - such as poverty alleviation, human rights, health, environmental protection and climate change - into the education system. ESD is a complex and evolving concept and requires learning about these key themes from a social, cultural, environmental and economic perspective and explores how those factors are inter-related and inter-dependent.

With this in mind, it is important that all teachers, including visual arts teachers, attempt to incorporate these key themes in their subject areas. One tool that can be used is the searchable on-line database Resources for Rethinking, found at <http://r4r.ca/en>. It provides teachers with access to materials that integrate ecological, social and economic spheres through active, relevant, interdisciplinary learning. Visual arts education promotes a commitment to equity by valuing, appreciating, and accepting the diverse multicultural and multiracial nature of society, as well as by fostering awareness and critical analysis of individual and systematic discrimination. Visual arts education encourages students to question their own assumptions, and to imagine, understand, and appreciate realities other than their own.

Assessing and Evaluating Student Learning

Assessment is the systematic process of gathering data on student learning. Evaluation is the process of analysing patterns in the data, forming judgments about possible responses to these patterns, and making decisions about future actions.

An integral part of the planned instructional cycle is the evaluation of learning for learning. Evaluation of learning focusses on the degree to which the students have achieved the intended outcomes and the extent to which the learning environment was effective toward that end. Evaluation for learning, given what evaluation of learning reveals, focusses on designing future learning situations to meet the needs of learners.

The quality of assessment and evaluation has a profound, well-established link to student performance. Regular monitoring and feedback are essential to improving student performance. What is assessed and evaluated, and how results are communicated, send clear messages to students and others in the community about what is really valued—what is worth learning, how it should be learned, what elements of quality of performance are important, and how well students are expected to perform.

To determine how well students are learning, assessment strategies should be used systemically to gather information on achievement of curriculum outcomes. In planning assessments, teachers should use a broad range of data sources, appropriately balanced, to give students multiple opportunities to demonstrate their knowledge, skills, and attitudes. Many sources of assessment can be used to gather information. Some examples include, but are not limited to, those discussed below.

Observation	Observation provides a way of gathering information fairly quickly while a lesson is in progress. When the technique is used formally, the student(s) is (are) made aware of the observation and the criteria being assessed. Used informally, observation could be a frequent, but brief, check on a given criterion. Observation may offer information about the participation level of a student in a given task or in the application of a given process. The results may be recorded in the form of checklists, rating scales, or brief written notes. It is important to plan in order that specific criteria are identified, suitable recording forms are ready, and all students are observed in a reasonable period of time.
Performance	A visual arts curriculum encourages learning through active participation. There is a balance between process and content. It is important that assessment provide feedback on skill development throughout Intermediate Visual Arts, Levels 1 and 2. Many activities referenced in this guide provide opportunities for students to reflect on their skill development, and for teachers to assess student skill development throughout the course.
Journal	Although not assessed in a formal manner, journals provide opportunities for students to express thoughts and ideas, and to reflect on their transferrable skills. Recording feelings, perceptions of success, and responses to new concepts may help a student to identify his or her most effective learning style and skills. Knowing how to learn in an effective way is powerful information. Journal entries also give indicators of developing attitudes to concepts, processes, and skills, and suggest how these may be applied in the context of society. Self-assessment, through a journal, permits a student to consider strengths and weaknesses, attitudes, interests, and transferrable skills.
Interview	A visual arts curriculum promotes understanding and the application of concepts. Interviewing a student allows the teacher to confirm that learning has taken place beyond simple factual recall. Discussion allows a student to display an ability to use information and clarify understanding. Interviews may be brief discussions between teacher and student, or they may be more extensive and include student, parent, and teacher. Such conferences allow a student to be proactive in displaying understanding. It is helpful for students to know which criteria will be used to assess formal interviews. The interview technique provides an opportunity to students whose verbal presentation skills are stronger than their written skills.
Paper and Pencil	These techniques can be formative or summative. Several curriculum outcomes call for displaying ideas, plans, conclusions, and/or the results of research, and can be in written form for display or for teacher assessment. Whether the task promotes learning, or is a final statement, students should know the expectations for the exercise and the rubric by which it will be assessed. Written assignments can be used to assess knowledge, understanding, and application of concepts. They are less successful for assessing skills, processes, and attitudes. The purpose of the assessment should determine what form of paper-and-pencil exercise is used.

Presentation

The curriculum for Intermediate Visual Arts, Levels 1 and 2 includes outcomes that require students to analyse and interpret information, to identify relationships, to work in teams, to critically reflect, and to communicate information. Many of these activities are best displayed and assessed through presentations, which can be given orally, in written/pictorial form, by project summary, or by using electronic systems such as video or computer software. Whatever the level of complexity or format used, it is important to consider the curriculum outcomes as a guide to assessing the presentation. The outcomes indicate the process, concepts, and context for which and about which a presentation is made.

Portfolio

Portfolios offer another option for assessing student progress in meeting curriculum outcomes over a more extended period of time. This form of assessment allows the student to be central in the process. Decisions about the portfolio and its contents can be made by the student. What is placed in the portfolio, the criteria for selection, how the portfolio is used, how and where it is stored, and how it is evaluated are some of the questions to consider when planning to collect and display student work in this way. The portfolio should provide a long-term record of growth in learning and skills. This record of growth is important for individual reflection and self-assessment, but it is also important to share with others. For many students, it is exciting to review a portfolio and see the record of growth over time.

Assessment should reflect the full range of student learning in Intermediate Visual Arts, Levels 1 and 2; involve the use of a variety of information-gathering strategies that allow teachers to address students' diverse backgrounds, learning styles, and needs; and provide students a variety of opportunities to demonstrate their learning.

The variety of assessment strategies should

- enable teachers to assess and describe student achievement across the curriculum;
- provide information about how students learn, as well as what they learn;
- take into consideration students' abilities to both learn and apply their learning;
- enable teachers to observe overall performance;
- reflect curriculum balance and emphasis;
- reflect that experimentation, risk taking, and creativity are valued;
- enable students to discover their own interests, strengths, and weaknesses;
- enable students in assessing, reflecting upon, and improving their own learning;
- encourage students to take responsibility for their own growth;
- engage students in assessing their own and others' skills in co-operative and collaborative projects;
- allow for description of students' progress in terms of increased control, depth of understanding, and ability to work independently.

Curriculum Framework

A Common Approach

In 1993, work began on the development of common curricula for public education in Atlantic Canada. The Atlantic Ministers of Education's primary purposes for collaborating in curriculum development are to

- improve the quality of education for all students through shared expertise and resources
- ensure that the education students receive across the region is equitable
- meet the needs of students and society.

Under the auspices of the Council of Atlantic Ministers Education and Training, CAMET, the development of common curricula for arts education, mathematics, science, English language arts, social studies, and technology education follows a consistent process.

Essential Graduation Learnings

Essential Graduation Learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school.

Achievement of the Essential Graduation Learnings will prepare students to continue to learn throughout their lives. These learnings describe expectations not in terms of individual school subjects but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject boundaries if they are to be ready to meet the shifting and ongoing demands of life, work, and study today and in the future. Essential Graduation Learnings are cross-curricular, and curriculum in all subject areas is focussed on enabling students to achieve these learnings. Essential Graduation Learnings serve as a framework for the curriculum development process.

General curriculum outcomes are statements which identify what students are expected to know and be able to do upon completion of study in a curriculum area.

Essential Graduation Learnings and curriculum outcomes provide a consistent vision for the development of a rigorous and relevant curriculum. Through the achievement of curriculum outcomes, students demonstrate the Essential Graduation Learnings.

Organizing Strands and General Curriculum Outcomes

The three organizing strands—***Creating Making and Presenting***, ***Understanding and Connecting Contexts of Time, Place, and Community***, and ***Perceiving Reflecting and Responding***—provide the framework for the eight general outcomes found in the Arts Education Foundation Document. These general outcomes outline the structure that is used to design specific curriculum outcomes for all levels of study in arts education. The following strands and general outcomes provided the blueprint for the design of Intermediate Visual Arts, Levels 1 and 2.

Creating, Making, and Presenting

Creating, making, and presenting involve students' creative and technical development, that is, their ability to use and manipulate media images and words, sound, and movement to create art forms that express and communicate their ideas and feelings. Through these works students provide evidence of achievement, both as the work is being developed and in its final form.

General Curriculum Outcomes

Students will be expected to

- explore, challenge, develop, and express ideas, using skills, language, techniques, and processes of the arts
- create and/or present, collaboratively and independently, expressive products in the arts for a range of audiences and purposes

Understanding and Connecting Contexts of Time, Place, and Community

This strand focusses on evidence, knowledge, understanding, and valuing the arts in a variety of contexts.

General Curriculum Outcomes

Students will be expected to

- demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
- respect the contributions to the arts of individuals and cultural groups in local and global contexts, and value the arts as a record of human experience and expression
- examine the relationship among the arts, societies, and environments

Perceiving, Reflecting, and Responding

This strand is concerned with students' ability to respond critically to artworks through increasing knowledge and understanding of and appropriate responses to the expressive qualities of art works

General Curriculum Outcomes

Students will be expected to

- apply critical-thinking and problem-solving strategies to reflect on and respond to their own and others' expressive works
- understand the role of technologies in creating and responding to expressive works
- analyse the relationship between artistic intent and the expressive work

Please note: Teachers are encouraged to refer to the ***Foundation for the Atlantic Canada Arts Education Curriculum*** for further information on key-stage curriculum outcomes and Essential Graduation Learnings pertaining to the arts.

Intermediate Visual Arts Specific Curriculum Outcomes

The conceptual framework for each level in Intermediate Visual Arts, Levels 1 and 2 is expressed in the form of specific curriculum outcomes. Each outcome is accompanied by a set of elaborations that expounds upon and reflects its intent. The outcomes describe what students are expected to know, be able to do, and experience so that they might develop an appreciation for visual arts.

How to Use the Four-Column Curriculum Spread

The curriculum has been organized into four columns to relate learning experiences to the outcomes by

- providing a range of strategies for learning and teaching associated with the specific curriculum outcome or cluster of outcomes
- demonstrating the relationship between outcomes and assessment strategies
- suggesting ways that teachers can make cross-curricular connections
- providing teachers with ideas for supplementary resources.

Column 1: Specific Curriculum Outcomes

Column 1 provides specific curriculum outcomes that describe the knowledge and skills the students are expected to demonstrate by the end of the course. These outcomes are coded in the front matter on pages 15-18.

Level	L	This represents either the first level (L1) or second level (L2) of the intermediate curriculum.
Unit	S (Safety Outcome) AU (Overall Outcome) D (Drawing) P (Painting) F (3-D Form Outcome) PM (Printmaking Outcome)	These codes represent the various units in each level.
Numeral	E.g., .1	This code indicates the outcome number.
Example	L1AU.1	This example represents a coded outcome.

Column 2: Elaborations-Suggestions for Learning and Teaching

The elaborations are intended to help clarify and communicate the depth and breadth of learning. This column offers elaborations describing what students are expected to know and be able to do in order to appreciate and value visual arts.

This column also offers a range of learning and teaching strategies from which teachers may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all of these, nor is it necessary for students to engage in the same learning experience. These learning and teaching strategies are indicated by bullets in this column.

Column 3: Tasks for Instruction and/or Assessment

This column provides suggestions for ongoing assessment and evaluation that form an integral part of the learning experience. A variety of assessment strategies and techniques are provided to ensure that the student has the opportunity to demonstrate her/his learning in a variety of ways.

It is important to note that many of the suggested learning processes and strategies in columns two and three are interchangeable—they are both learning processes and strategies for assessment and evaluation of learning in, through, and about the visual arts.

Column 4: Resources and Notes

This column provides suggestions for resources for teachers to use, including specific links to cross-curricular and Web links. Teachers are encouraged to record their own notes in this space.

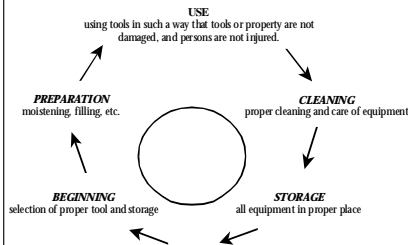
Safety

Specific Curriculum Outcomes

Students will be expected to demonstrate proper care of themselves, materials, tools, equipment, products, and work space used (L1/2 S.1)

Elaborations - Strategies for Learning and Teaching

Students are expected to demonstrate proper care of themselves (such as correct posture while using the computer or a mask when chalks are being used). They are expected to demonstrate safe manipulation and maintenance of tools, equipment, and materials in all units. Students should record relevant safety information in their workbook.



Safety

Worthwhile Tasks for Instruction and/or Assessment

Performance

- Demonstrate that you have learned the proper use and care of materials, tools, surfaces, equipment, and work space for all units.
- Demonstrate that you have learned the proper care of yourself for all units.

Paper and Pencil

- Record safety information on drawing, painting, sculpting, and printmaking in your workbook.

Suggested Resources

Exploring Art by McGraw-Hill
WHIMS sheets, product labels

Time Allotment for Intermediate Visual Arts, Levels 1 and 2

Each visual arts level has been designed for 70 hours of instructional time. These two levels can be scheduled over two or three years. Painting and drawing must be completed in order to continue to the next level. The time allotted to this subject area can vary. Though the 3-D Form Unit and Printmaking Unit are optional, they are both recommended for students' artistic development. It is suggested that 3-D forms be taught before proceeding with the unit on printmaking. This allows students to explore the 3-D form. Students will have the opportunity to explore 2-D through drawing and painting. Printmaking is another 2-D process.

The suggested time on task for each level unit is as follows:

Drawing	40% (28 hrs)	To be completed
Painting	30% (22 hrs)	To be completed
3-D Form	15% (10.5 hrs)	Optional, but highly recommended
Printmaking	15% (10.5 hrs)	Optional, but recommended

The offering of Levels 1 and 2 depends on the scheduling structure in a school. Level 1 could be introduced at grade 7, 8, or 9. If Level 1 is completed by the end of grade 7 or 8, a school could offer Level 2 in grade 8 or 9. The preferred option would be that students would experience two levels of Visual Arts over the three year period.

Course Overview

Levels 1 and 2

Safety Unit

Students will be expected to

L1/2 S.1 demonstrate proper care of themselves, tools, materials, equipment, products, and workspace

Level 1

Overall Outcomes for All Units

Students will be expected to

L1AU.1 describe and demonstrate the elements of art and design in prehistoric/ancient art and in their own artwork
 L1AU.2 analyse the elements of art and design in prehistoric/ancient art and in their own artwork
 L1AU.3 describe and demonstrate the principles of art and design in prehistoric/ancient art and in their own artwork
 L1AU.4 analyse the principles of art and design in prehistoric/ancient art and in their own artwork
 L1AU.5 compile and organize a workbook and portfolio
 L1AU.6 demonstrate growth in their own style when creating visual images

Drawing Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

L1D.1 create simple contour drawings
 L1D.2 describe and demonstrate the vanishing point above, below, and at the horizon line
 L1D.3 describe and demonstrate simple shading of 2-D forms

Historical and Cultural

Students will be expected to

L1D.4 describe prehistoric drawings
 L1D.5 interpret prehistoric art in various cultures as an expression of human experiences

Materials, Tools, and Equipment

Students will be expected to

L1D.6 describe and demonstrate how the various surfaces of paper interact with the different media and tools used in drawing to create a variety of visual effects

Careers

Students will be expected to

L1D.7 identify careers that use drawing as a skill and knowledge for the job

Painting Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

L1P.1 describe and demonstrate colour theory
 L1P.2 apply colour schemes in their paintings

Historical and Cultural

Students will be expected to

- L1P.3 describe and demonstrate an understanding of prehistoric paintings
- L1P.4 interpret and demonstrate prehistoric aboriginal paintings
- L1P.5 explain how ancient Egyptian paintings reflect the social structure

Materials, Tools, and Equipment

Students will be expected to

- L1P.6 describe and demonstrate how the various surfaces of paper interact with different media and tools used in painting to create a variety of visual effects

Careers

Students will be expected to

- L1P.7 identify careers that use painting skills and knowledge for the job

3-D Form Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L1F.1 describe what a 3-D form is in comparison to a 2-D shape
- L1F.2 describe the effect that positive and negative space have on 3-D forms
- L1F.3 create a low-relief form using paper
- L1F.4 create a high-relief form using clay and/or plasticine

Historical and Cultural

Students will be expected to

- L1F.5 describe and replicate a prehistoric 3-D form

Materials, Tools, and Equipment

Students will be expected to

- L1F.6 describe and demonstrate how different tools interact with materials that are used in 3-D forms to create a variety of visual effects

Careers

Students will be expected to

- L1F.7 identify careers that use sculpturing/crafting skills and knowledge for the job

Printmaking Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L1PM.1 demonstrate the three procedures for creating a monoprint
- L1PM.2 demonstrate an understanding of the expressive qualities of lines and shapes when creating a monoprint
- L1PM.3 demonstrate colour theory in a monoprint
- L1PM.4 identify and demonstrate stencil prints from the prehistoric art period

Materials, Tools, and Equipment

Students will be expected to

- L1PM.5 describe and demonstrate how the various surfaces of paper interact with materials and tools that are used in printmaking to create a variety of visual effects

Careers

Students will be expected to

- L1PM.6 identify careers that use printmaking skills and knowledge for the job

Level 2

Overall Outcomes for all Units

Students will be expected to

- L2AU.1 describe and demonstrate the elements of art and design in their viewing of Renaissance art and in their own artwork
- L2AU.2 analyse the elements of art and design in Renaissance art and in their own artwork
- L2AU.3 describe and demonstrate the principles of art and design in Renaissance art and in their own artwork
- L2AU.4 analyse the principles of art and design in Renaissance art and in their own artwork
- L2AU.5 analyse information compiled and organized in their workbook and portfolio

Drawing Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L2D.1 demonstrate spatial techniques in 2-D images
- L2D.2 create a negative space still-life contour drawing
- L2D.3 demonstrate facial expressions through drawing

Historical and Cultural

Students will be expected to

- L2D.4 describe and demonstrate an understanding of drawings from the Renaissance period
- L2D.5 analyse drawings from the Renaissance period
- L2D.6 interpret and demonstrate an understanding of drawings from the Renaissance period

Materials, Tools, and Equipment

Students will be expected to

- L2D.7 describe and demonstrate how various surfaces of paper interact with the different media and tools used in drawing

Careers

Students will be expected to

- L2D.8 explain how artists can be considered inventors and/or explorers

Painting Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L2P.1 describe and demonstrate how the unique qualities of paints create different visual effects, which in turn convey a variety of messages
- L2P.2 demonstrate the illusion of depth through aerial (atmospheric) perspective
- L2P.3 create realistic and abstract images using paints
- L2P.4 demonstrate the expressive quality of colour through paints

Historical and Cultural

Students will be expected to

- L2P.5 describe and demonstrate an understanding of paintings from the Renaissance period
- L2P.6 analyse paintings from the Renaissance period
- L2P.7 interpret and demonstrate an understanding of paintings from the Renaissance period

Materials, Tools, and Equipment

Students will be expected to

- L2P.8 describe and demonstrate how various surfaces of paper interact with the different media and tools used in painting

Careers

Students will be expected to

- L2P.9 explain how artists can be considered interpreters and/or storytellers

3-D Form Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L2F.1 describe the different methods of sculpturing
- L2F.2 construct a balanced free-standing sculpture
- L2F.3 demonstrate an understanding of a functional object
- L2F.4 demonstrate an understanding of realistic and abstract 3-D forms

Materials, Tools, and Equipment

Students will be expected to

- L2F.5 describe and demonstrate how different materials, adhesives, tools, and equipment interact in 3-D forms

Printmaking Unit

Theory (Techniques, Skills, Processes, and Concepts)

Students will be expected to

- L2PM.1 distinguish among the four major methods of printmaking
- L2PM.2 demonstrate an understanding of printmaking by choosing one of the methods to create an image

Historical and Cultural

Students will be expected to

- L2PM.3 describe and demonstrate an understanding of prints from the Renaissance period
- L2PM.4 analyse prints from the Renaissance period
- L2PM.5 interpret and demonstrate an understanding of prints from the Renaissance period

Materials, Tools, and Equipment

Students will be expected to

- L2PM.6 describe and demonstrate how different materials, surfaces, tools, and equipment interact in printmaking

Levels 1 and 2

Overall Unit for Levels 1 and 2

Outcomes

Students will be expected to

- demonstrate proper care of themselves, tools, materials, equipment, products, and work space (L1/2 S.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate proper care of themselves (such as correct posture while using the computer, or use of a mask when chalks are being used). They are also expected to demonstrate safe manipulation and maintenance of tools, equipment, and materials. Students should record relevant safety information in their workbooks.

Tasks for Instruction and/or Assessment**Performance**

- Demonstrate for all units that you have learned the proper use and care of materials, tools, surfaces, equipment, and work space.
- Demonstrate for all units that you have learned the proper care of yourself.

Paper and Pencil

- In your workbook record safety tips for drawing, painting, sculpting, and printmaking.

Resources/Notes

Exploring Art, by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

WHIMS sheets, product labels

Level 1

Overall Outcomes for All Units

Outcomes

Students will be expected to

- describe and demonstrate the elements of art and design in prehistoric/ancient art and in their own artwork (L1AU.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe and demonstrate their understanding of the elements of art and design (line, shape, space, texture, colour, value, and form) in their viewing of prehistoric/ancient art and in creating their own artwork. They will create examples of each of the elements for their workbooks. Students will describe and demonstrate the elements in their image making. (Please see appendix for further definition of the elements.) Teachers should review the elements of art. (Students would have been introduced to these in elementary school.)

- Invite students to describe the elements of art and design in their viewing of prehistoric/ancient art and in creating their own artwork.
 - Describe the kinds of lines that are used. Are they straight, wavy, zigzag, thick, thin, horizontal, vertical, diagonal, or curved?
 - Describe the colours used (e.g., such as red, green, yellow, and blue).
 - Describe the shapes and 3-D forms as geometric or organic.
 - Describe the texture as rough or smooth, furry or prickly.
 - Describe the value used. Is it dark or light?
 - Describe the space around the shapes and forms.

Then have students demonstrate their understanding of the elements in their own image making.
- Challenge students to create for their workbooks an example and a description of each of the elements of art and design. Ask them to present their findings to the class.
- Have students illustrate a story. Divide the class into seven groups. Assign each group one of the elements of art and design. Ask them to create an image that uses this element as the primary focus for the illustration.
- Ask students to roll the elements cube. Whatever they roll will become the primary focus (the main element) of their image making. (If they roll “colour,” for example, then colour should be the primary element used to convey the message of the image.) Have them present and describe their images to the class.
- Invite students to use in their own drawing, painting, sculpturing, and print making the elements that they have viewed in prehistoric art. Have them present their artworks to the class.

Tasks for Instruction and/or Assessment

Performance

- Create an illustration for a children's story using the roll of an elements cube to determine the element that will be used to tell the story.
- Create a print that would demonstrate the element of line. You should demonstrate a variety of lines.
- Create a painting demonstrating the element of colour.
- Create a 3-D Form to demonstrate the element of form.
- Create a drawing demonstrating the elements shape and value as the focuses.
- Create a rock painting using the elements of line, shape, and colour. Look at rock paintings in prehistoric art as an inspiration for your artwork. Then display your artwork and describe the elements that you have used in your image.

Journal

- Create a postcard describing and demonstrating the use of elements in a prehistoric image. Then share this postcard with a classmate. Reflect in your workbook on the feedback you received from your classmate.

Presentation

- With a focus on texture, create a print and drawing of the same image. Describe the element of texture used in your print and drawing.
- As you create images in the other units, describe and demonstrate the elements in your work.

Portfolio

- Create examples of the elements of art and design in your workbook/portfolio. Your workbook will be reviewed periodically. It will be used in your year-end interview.
- Choose a piece of artwork from your portfolio and describe the elements of art and design for your class.
- For a student exhibition choose from your portfolio a piece of your work that uses one element as a primary focus to express the message. Then a sheet will be placed beside your picture in the exhibition. The students in your class will list what they think was the primary element used to express the message in your image.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units

Outcomes

Students will be expected to

- analyse the elements of art and design in prehistoric/ancient art and in their own artwork (L1AU.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the elements of art and design used in prehistoric/ancient art and in their own artwork. They are to analyse how and where the lines, shapes, spaces, textures, values/colours, and/or forms interact with each other in the image(s) in order to create meaning and express emotions. For example, the use of repeated shape, line, and colour across a canvas creates continuity and movement in an image. Another example may be that the colour red is used in an image to create a focal point and excitement.

- Invite students to describe the principles used in cave paintings. Ask them to demonstrate in a “cave” painting of their own their understanding of these elements. Have the students share their “cave” paintings in an exhibition for the school. Ask them to write in their workbooks their reflections on the principles used in cave painting.
- Invite students to analyse a prehistoric wall painting.
 - Where are the lines located in the picture?
 - Do the lines overlap? Intersect? Stand apart? What effect do the lines have on the image?
 - Where colours are being used in the image? How are they being used?
 - Where is texture located in the picture?
 - How did the artist create the texture?
 - Has value been used? Where?
 - What kinds of shapes and spaces are used? Where are they located? What is the effect?
 - Is this a 2-D shape or a 3-D form? What effect does this format have on the image?
 - How do these things convey the message of the picture?
- Ask students to look at an Egyptian wall painting. Have them locate the lines, shapes, and colours. Ask them how these are used to create the message of the picture.
 - Where are the elements located?
 - How are the elements used?
- Challenge students to view a sculpture from Ancient Egypt. Have them analyse the type of sculpture.
 - Is it organic or geometric?
 - How are negative and positive space used in the sculpture?
 - What effect does this have on the sculpture?

Tasks for Instruction and/or Assessment

Performance

- Create an autumn painting. Analyse the elements of art and design in your image. Share your artwork with your class.

Journal

- In your workbook/portfolio analyse the elements of art and design in your own and others' artworks. Your workbook will be reviewed periodically. It will be used in your year-end interview.

Presentation

- Analyse a Lascaux cave painting. Talk about the elements in the image.
 - Where are they located in the picture?
 - Do they overlap? Intersect? Stand apart? What effect do the lines have on the image?
 - Where are colours being used in the image? How are they being used?
 - Has value been used? Where?
 - What kinds of shapes and spaces are used? Where are they located? What is the effect?
 - Is the art piece 2-D shape or a 3-D form? What effect does this format have on the image?
 - How do the chosen elements help to convey the message of the picture?
- Look at a prehistoric image. Analyse the elements of art and design used in the image. Share your analysis of the image.
- Find an Egyptian image that depicts everyday living in ancient times. Analyse the elements used to depict the image. Share your findings with your class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units

Outcomes

Students will be expected to

- describe and demonstrate the principles of art and design in prehistoric/ancient art and in their own artwork (L1AU.3)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate their understanding of the principles of art and design (pattern, balance, movement, contrast, unity, emphasis, rhythm, and proportion), with examples, in their workbooks (sketch/notebooks)/portfolios.

Students will create examples of each of the principles for their workbooks. In each of the examples students will demonstrate the variety with which the elements of art and design can be arranged by applying the principles of art and design.

Students are expected to describe and demonstrate the principles of art and design when viewing prehistoric/ancient art and in their own image making. (Please see descriptions of principles of art and design in the appendix.)

- Ask students to create for their workbooks examples of each of the principles of art and design.
- Invite students to describe and demonstrate their understanding of the principles of art and design throughout the units of drawing, painting, 3-D form, and printmaking.

Tasks for Instruction and/or Assessment

Performance

- Create a collage wall for the principles of art and design. You will receive a blank puzzle piece that fits on the collage wall. You will choose one of the following principles: variety, balance, emphasis, unity, movement, proportion, pattern, or rhythm. You will create an image that illustrates the chosen principle, and add it to the collage in your class.

Interview

- Create examples of the principles of art and design for your workbook/portfolio. Your workbook will be reviewed periodically. It will be used in your year-end interview.

Journal

- Look at how the principles of art and design are used in a prehistoric artwork. Then, using this artwork as inspiration, draw an image. Describe in your workbook how you used the principles to create your artwork.

Presentation

- Describe and demonstrate your understanding of the principles of art and design in drawing, painting, 3-D form, and printmaking by being able to discuss the principles you see in visuals, and by using the principles of art and design in your own image making.
- Create a book of images illustrating and describing the principles of art and design. Share your book with the class.
- Choose a piece of prehistoric artwork and describe the principles of art and design being used.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units

Outcomes

Students will be expected to

- analyse the principles of art and design in prehistoric/ancient art and in their own artwork (L1AU.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the principles of art and design used in prehistoric/ancient art and in their own artwork. They are to analyse how the principles are used to arrange the elements of art and design. For example, if an image has elements of art and design arranged in a circular pattern (e.g., spears/lines placed around a bison on a cave wall, depicting entrapment of the animal), this creates a radial “balance”. If an artist repeats shape/colour, a “pattern” is created, which enables the image to have “rhythm” and “movement”. If an image uses a blue, monochromatic scheme and then adds orange, a viewer’s eye would be drawn to the orange spot, because of “emphasis”. If circles are used in an image, with just one square, then the square creates “emphasis” and “variety” in the image. The principles of art and design give meaning and understanding to an image. They create a physical and emotional interaction with the image. The principles of art and design have the power to create climax in an image, just like the arrangement of words in a story.

- Invite students to analyse the principles of art and design in prehistoric/ancient art.
 - Analyse how balance is used. Is it radial, symmetrical or asymmetrical?
 - Analyse how variety is used. What is used to create a change in the image? Is it the colour, shapes, lines, or texture? Is it the difference between such things as dark and light, big and small, bright and dull, warm and cool?
 - Analyse how harmony is used. What is repeated so that chaos does not occur in the image?
 - Analyse how emphasis is used. Where does your eye go first? What was used to create the emphasis? Was it colour, line, texture, value, space, or form?
 - Describe proportion in the image. What is the relationship between the size, number, and degree?
 - Analyse how pattern is used in the image. What element(s) are repeated over and over again to create pattern? Is it colour, shapes, lines and/or texture?
 - Analyse how movement is used in the image. In what direction does the image move? What elements are giving the direction? Is it the lines, colours, shapes?
 - Analyse how contrast is used in the image.

Then have them demonstrate their understanding of the principles in their own image making.

Tasks for Instruction and/or Assessment

Paper and Pencil

- In your workbook/portfolio analyse the principles of art and design used in a prehistoric artwork. Your workbook will be reviewed periodically. It will be used in your year-end interview.
- Choose a piece of your artwork and analyse the principles of art and design.
 - Analyse how balance is used. Is it radial, symmetrical or asymmetrical?
 - Analyse how variety is used. What is used to create a change in the image? Is it the colour, shapes, lines, or texture? Is it the difference between such things as dark and light, big and small, bright and dull, warm and cool?
 - Analyse how harmony is used. What is repeated so that chaos does not occur in the image?
 - Analyse how emphasis is used. Where does your eye go first? What was used to create the emphasis? Was it colour, line, texture, value, texture, space, or form?
 - Describe proportion in the image. What is the relationship between the elements of the whole and its parts?
 - Analyse how pattern is used in the image. What element(s) are repeated over and over again to create pattern? Is it colour, shapes, lines and/or texture?
 - Analyse how movement is used in the image. In what direction does the image move? What elements are giving the direction? Is it the lines, colours, shapes?
 - Analyse how contrast is used in the image.

Presentation

- Choose a piece of artwork and analyse the principles of art and design. Share your analysis with your class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units

Outcomes

Students will be expected to

- compile and organize a workbook and portfolio (L1AU.5)

Elaborations-Strategies for Learning and Teaching

Students will be expected to compile and organize their studies on skills, media, theories, concepts, knowledge, and experiences in workbooks (collections of studies, writings, and homework, not necessarily finished artworks) and portfolios (a collection of finished artworks reflecting their studies in the workbooks.) This is an important component of students' learning. Students will be encouraged to explore, experiment, and write, and to be organized, creative, imaginative, and punctual with their work. Homework will have a place in their workbooks/portfolios as students will be expected to practise their hand and eye skills and the theories they are learning.

Students should consider the following components when organizing and compiling their workbooks/portfolios.

A workbook (studies) and a portfolio (finished artwork) should include samples of the following types of learning activities:

- reproduction of visual concepts introduced in class (e.g., one- and two-point perspective, shading techniques)
- information on concepts (e.g., value, colour theory, elements, and principles of art)
- practice of new skills (e.g., contour drawings, perspective drawings, shading, mixing of colours)
- information on the use of media, techniques, and processes in art making (e.g., descriptions of materials and their visual effects; directions on image making, such as printmaking or clay constructions; evidence of problem solving during a project explaining what worked, what didn't)
- research on historical/cultural component (e.g., prehistoric/ancient)
- journal entries (e.g., reflecting on their image making ideas, thoughts, and feelings)
- homework (e.g., contour drawing, shading)
- finished works (e.g., an artwork created after study and practice of theories, concepts, and media)

For assessment purposes, a workbook/portfolio must be organized, projects must be completed, and deadlines must be met.

Tasks for Instruction and/or Assessment***Portfolio***

- Compile and organize in a workbook/portfolio your studies on skills, media, concepts, and knowledge for each unit of study (drawing, painting, 3-D form, and printmaking). Your workbook and portfolio will be assessed on the following components: research, image making, and perceiving and responding. Your workbook/portfolio will be reviewed periodically. It will be used in your year-end interview.

Resources/Notes

Overall Outcomes for All Units

Outcomes

Students will be expected to

- demonstrate growth in their own style when creating visual images (L1AU.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to demonstrate growth in their own style when creating visual images. Each student has his/her own way of thinking, seeing, feeling, and knowing. It is important that students explore, discover, and develop their own creative styles. This growth should be evident when students and teachers periodically review workbooks/portfolios. One can see their growth in style through their planning, creating, and responding to their image making.

Having the confidence to take a risk and make the “mark” with a variety of materials and tools is essential to image making. Students must be reflective and be able to problem solve as they create their images. New ways of knowing and thinking are expressed and communicated as students develop individual styles.

Pointing out the different images that artists have created over time is a good way to promote creativity and innovative thinking. It is important that students know that other artists throughout time have struggled with having others not support their work, yet they took risks and changed art forever when they did.

- Invite students to look at the work of artists such as Michelangelo, van Gogh, Picasso, and/or Emily Carr. As each of these artists has a large body of works in different styles, representing different time periods, students are able to see their artistic growth. Ask them to look at the colours used; the marks and shapes made; the subject matter chosen, and the techniques, processes, and media used. Have the students discuss the growth they see in the chosen artist’s body of works. Then discuss with the students how their own artwork is changing and growing. Have them ask such questions as How am I using the elements and principles of art? How am I using theories, concepts, skills, techniques, processes, and media in my artwork? What are my ideas, thoughts, and feelings? What are my sources of inspiration? How am I portraying my ideas, thoughts, and feelings? Am I traditional or adventuresome in my approach to my artwork? Then invite students to periodically reflect on their growth by writing journal entries in their workbooks. Have them do rating scales. Ask them to share and get feedback from others. Invite students in for periodical interviews about the growth of their artwork.

Tasks for Instruction and/or Assessment

Performance

- Create a drawing, painting, sculpting/crafting, and printmaking style that represents you and the way you think and feel.
- Demonstrate your own creative style by using one medium, such as sculpture, to inspire your drawing.
- Demonstrate your own creative style by choosing an issue or theme that is important to you to inspire your art making.
- Demonstrate your own creative style by using other expressive forms, such as music, literature, dance, or theatre, to inspire your art making.
- Demonstrate your own creative style by exploring the painting medium to inspire your art making.
- Demonstrate how the sensory quality of a sculpturing medium can influence your creativity and style.
- Demonstrate your own creativity by being inventive with line making.
- Demonstrate your own creative style by using a variety of marks in your art making.
- Demonstrate your own creative style by changing one image into another image.
- Explore in your image making the use of different combinations of the elements and principles of art and design.
- Demonstrate your own creative style by risking the use of an unfamiliar medium to create an image.
- Demonstrate your own creative style by using or creating technology in a variety of ways.
- Demonstrate your own creative style by transforming realistic images into abstract images, and vice versa.
- Have an exhibition and invite other students. Ask them to respond to the subject matter chosen, the images created, the elements of art and design used, and the media selected to convey specific subject matter. Then, when the exhibition is over, reflect on the feedback and select what might be useful for developing your artwork.

Interview

- From your workbook/portfolio, select for a semester-end review five pieces that demonstrate your growth in image making. Please include pieces created early in the semester, and pieces created later. Be prepared to speak on each piece you have selected. You may bring your workbook to the interview to provide further background information.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- create simple contour drawings (L1D.1)

Elaborations-Strategies for Learning and Teaching

Students will be expected to create a contour drawing. It is suggested that students use one to three objects/forms to create their composition for contour drawing at this level. Students are expected to draw the edges and ridges of the composition while not looking at the page. They are to look at the composition and let their hands do the drawing as they continue to look at the objects/forms.

Objects such as sneakers, leaves, skulls, and kitchen tools and gadgets are good for this type of composition. Students should recognize that this type of composition is a still-life drawing.

- Invite students to create a simple contour drawing from a composition that you set up. Have them practise drawing the contour of the images without looking at their hand drawings. They are to look only at the composition while their hands draw the edges and ridges in the objects in the composition. Then have them change their seating so that they will have another perspective on the composition. Ask them to draw the contour of the composition they see from this perspective. Have them share their images with the class.
- Have students practise contour drawing in their workbooks. Have them set up their own simple compositions. Have them share their practice drawings with you at periodical reviews and interviews. Share with them a rating scale that you will use, and/or an art-making process questionnaire.
- Challenge students to create a contour drawing. Then have them critique their artwork by placing their artwork on a larger piece of paper (one that has a 3cm margin around the image.) Students are then asked to use the margins to reflect on their drawings, describing the process, the materials and tools used, the challenges and successes, what they liked and disliked, or what they would do differently the next time. Have them share their creations with peers.
- Ask students to use coloured pencils to create a contour drawing of a plant. Then have them exhibit their artwork.

Tasks for Instruction and/or Assessment

Performance

- Create a kitchen composition of one to three kitchen utensils, such as a bowl, cup, and glass. Then create a contour drawing.
- Create a food composition, using, for example, a bottle, cheese, and grapes. Then create a contour drawing.
- Select two or three objects for a still life contour drawing. Set up the composition and draw.
- Make contour drawings of a composition from three different positions.
- Create a composition of tools, using, for example, a hammer, screwdriver, and drill. Then create a contour drawing.
- Practice contour drawing in your workbook. Your workbook will be reviewed periodically. It will be used in your year-end interview. A rating scale for art products will be used.

Paper and Pencil

- Create a contour drawing of a sneaker, and then use a margin assessment to assess your artwork.

Presentation

- Using three different shaped bottles, create a contour still-life drawing using coloured pencils. Share your drawing with the class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

See page 65, "Rating Scale for an Art Product," ***Assessment in Art Education***, by Donna Kay Beattie (Davis Publications, 1997)

See page 54, "Art-Making Process Questionnaire," ***Assessment in Art Education*** by Donna Kay Beattie (Davis Publications, 1997)

Theory (Techniques, Skills, Processes, and Concepts)**Outcomes****Students will be expected to**

- describe and demonstrate the vanishing point above, below, and at the horizon line (L1D.2)

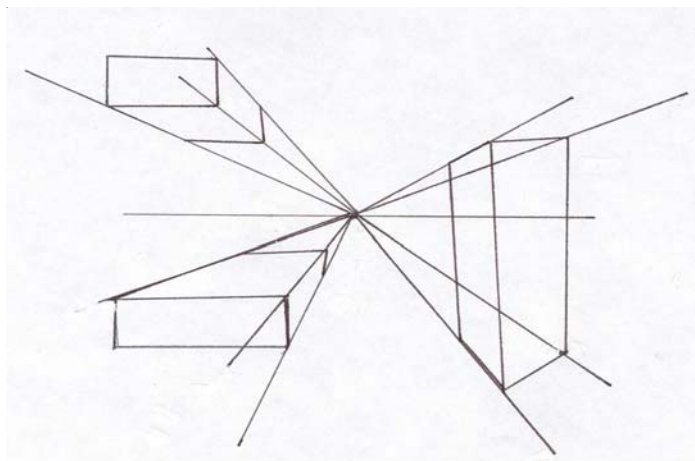
Elaborations-Strategies for Learning and Teaching

Students will explore drawing a cube above, below, and at the horizon line using one-point perspective. Then they will create an image using one-point perspective cubes.

Have students practice one-point perspective in their workbooks. Ask them to share their one-point perspective drawings at a review or interview.

- Invite students to create a cube in one-point perspective.

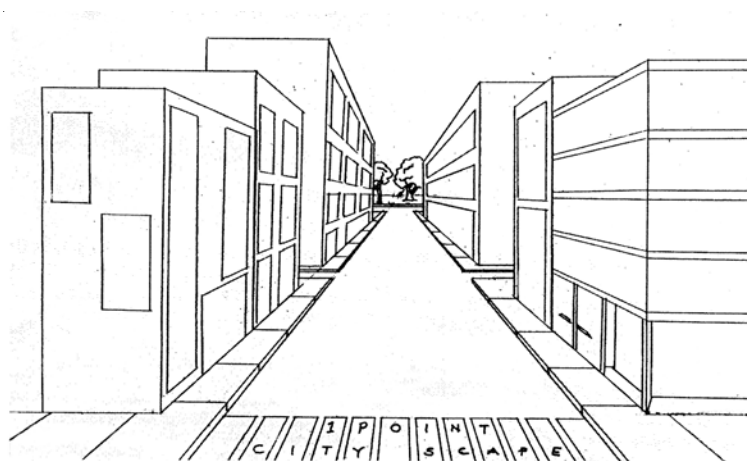
Example:



Have students share their drawings with the class.

- Ask students to create an image using one-point perspective, such as a railway, a country road with cottages, or a cityscape.

Example:



Have students share their artworks in an exhibition.

Tasks for Instruction and/or Assessment

Performance

- View a one-point perspective painting, *The Last Supper*, by Leonardo da Vinci. Create a one-point perspective drawing of a kitchen or a hallway.
- Demonstrate that you can draw a cube above, below, and at the horizon line using one-point perspective.
- Using one-point perspective, create an imaginary cityscape, with buildings.
- Create a one-point perspective landscape of a country roadway lined with trees and telephone poles.

Interview

- Practise your one-point perspective in your workbook. Keep notes on drawing one-point perspective. You will be interviewed on your workbook/portfolio.

Paper and Pencil

- On a postcard, create cubes above, at, and below the horizon line. Then, on the back of the postcard, describe one-point perspective.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students will be expected to

- describe and demonstrate simple shading of 2-D forms (L1D.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to use simple shading (to create light and shadows) to create an illusion of three-dimensionality in a two-dimensional drawing. It is important that students practise the element of value when shading. Value is the lightness and the darkness of a hue (such as the grey scale). Value is also created through adding white (a tint) or black (a shade) to a colour (such as with pastels, coloured pencils, chalks).

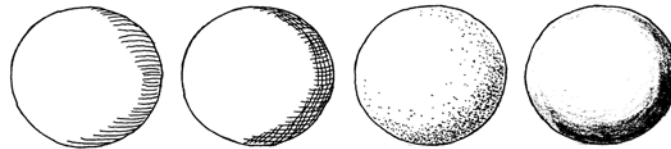
value— can be created by using the four main shading techniques:

hatching— thin lines running in the same direction.

crosshatching— criss-crossing lines.

stripling— creating dark value with dots.

blending— slowly changing the value, little by little.



- Invite students to practise simple shading in their workbooks using the grey scale, hatching, crosshatching, blending, and stippling. Have them share their practice drawings with you at periodic reviews and interviews. Share with them a rating scale that you will use, and/or an art-making process questionnaire.
- Challenge students to draw oranges that have a spotlight cast on them. Ask them to draw the oranges using simple shading. Then have students use a margin assessment for their shaded drawing(s). Have them critique their artwork by placing their artwork on a larger piece of paper (one that has a 3cm margin around the image.) Then ask students to use the margins to reflect on their drawings, describing the process, the materials and tools used, the challenges and successes, what they liked and disliked, and/or what they would do differently the next time. Have them share what they created with peers.

Tasks for Instruction and/or Assessment

Performance

- In your workbook,
 - demonstrate that you can shade 2-D shapes by using the four shading techniques of hatching, crosshatching, blending, and strippling;
 - demonstrate that you can shade 2-D shapes by using the grey scale;
 - demonstrate that you can shade 2-D shapes by using tints and shades of colour, using pastels or coloured pencils.
- Practise shading shapes in your workbook. Keep notes on the effects that shading has on your work. You will be interviewed on your workbook.

Paper and Pencil

- On a postcard, create an image demonstrating all four shading techniques. Then describe the effect each of these techniques has on the image. Share your postcard with a classmate. Record in your workbook two important points that your classmate shared about your shaded image.
- Consider the following questions when you evaluate your shading in your drawing:
 - What was the overall effect on the visual of each of the shadings?
 - Can you demonstrate an understanding of simple shading?
 - How did you problem solve any challenges you encountered in shading?
- Create an image of shaded, coloured gum balls. Use a margin reflection tool to assess your work.
- Create a shaded image using the grey scale and reflect on it by using a margin assessment tool.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Historical and Cultural***Outcomes******Students will be expected to***

- describe prehistoric drawings (L1D.4)

Elaborations-Strategies for Learning and Teaching

Students will describe prehistoric drawings. Prehistoric art is all art from preliterate cultures (prehistory), beginning very early in human history. Students are expected to describe what an artwork shows and how it is made.

When describing a visual, students should investigate and describe the following:

- the size, the media, and the process used in prehistoric drawing

sticks	hands	fingers	stencils
charcoal	pigment	feather	chalk
- the subject of the picture

people	animals	objects	place
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- the elements used in the drawing(s)
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.

(Please refer to L1AU.1 when discussing these.)

Tasks for Instruction and/or Assessment

Paper and Pencil

- Describe prehistoric drawings by creating a postcard assessment. Create a postcard of a prehistoric image you have studied. Then write a description of the image studied, remembering to include the size, media, and process used; the subject of the picture (people, animals, objects, and place); and the elements and principles used in the drawing.
- Imagine what it would have been like to communicate a prehistoric hunt through such images as bison and deer. Write a paragraph in your workbook using your imagination and knowledge to depict a prehistoric ritual from one of the caves of Lascaux or Altmira.
- Summarize what you have seen and learned, using the appropriate art vocabulary.

Presentation

- Create for a museum a visual exhibit that represent one of the prehistoric cultures that have been viewed and discussed. Create labels describing each of the images created.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Historical and Cultural

Outcomes

Students will be expected to

- interpret prehistoric art in various cultures as an expression of human experiences (L1D.5)

Elaborations-Strategies for Learning and Teaching

Students will examine how prehistoric drawings existed throughout the world in different cultures (e.g., Paleolithic, Mesolithic, Neolithic, Bronze Age, Iron Age art; prehistory arts of Africa; prehistory arts of the Americas; and native arts of Oceania). They will interpret the meaning and expression of ideas of these peoples.

Students can discuss how prehistoric people used image making as a means of a communication with other people and, in many instances, with a spirit world.

Please note that two or three different cultures should be investigated.

When interpreting artwork, this is what students should expect to discuss:

- the work's content
- the feelings prehistoric drawings created
- the moods prehistoric drawings created
- the ideas expressed in the prehistoric drawings

Teachers should point out to students that people will not always have the same interpretation of an artwork. (This happens with art critics too.) People interpret art works from their own knowledge and experiences, and each person will have his/her own interpretation. It is important that students realize that hearing other people's interpretations will enrich their thinking and give them other perspectives to think about.

Students will draw their own "prehistoric-like" images using their knowledge of various prehistoric cultures and materials/tools to interpret this time period in art making. First have students view cave drawings, such as those in the Lascaux Caves in France or the Altamira Caves in Spain, for inspiration. Then have them create their interpretation of the caves by setting up a cave-like structure out of cardboard and rumpled brown mural paper. Dim the lights in the room and use a large flashlight to help create a cave-like atmosphere. Have students crawl inside the structure and draw images, using simple drawing tools such as sticks, feathers, pigments, and charcoal. Then have them share their interpretation of cave paintings with the class.

Tasks for Instruction and/or Assessment

Performance

- Apply your knowledge of prehistoric images from the native arts of Oceania and create your own “prehistoric” image to interpret this culture.

Journal

- Enter in your workbook a journal entry interpreting the images of prehistoric cultures that you have viewed.

Paper and Pencil

- Interpret what you have seen and learned from viewing (using the appropriate art vocabulary).
- Interpret prehistoric drawings by creating a postcard assessment. Create a postcard of a prehistoric image you have studied. Then write an interpretation of the image, remembering to include the feelings, the moods, and the ideas expressed in the image.
- Create for a museum of artworks a visual exhibit that represent one of the prehistoric cultures that have been viewed and discussed. Write interpretive descriptors for each of the images created.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how the various surfaces of paper interact with the different media and tools used in drawing to create a variety of visual effects (L1D.6)

Elaborations-Strategies for Learning and Teaching

Students will draw and experiment with various drawing materials, tools, and surfaces to investigate concepts, techniques, and subject matter. They will demonstrate and explore how different materials, tools, and textured surfaces produce a variety of visual effects. The interaction of materials and tools has a sensory quality that affects the visual image. Each person has a different connection (physically and emotionally) with his/her drawing tool(s) and surface(s), and this connection is conveyed through the image making.

Some suggested of materials, surfaces, and tools include the following:

erasers	pencils (H-B6)	newsprint
rulers	charcoal	white paper
templates	crayons	brown paper
sticks	markers	construction paper
feathers	graphite sticks	Manila paper
computers	pastels	bond paper
	chalk	rough surfaces
	(red, black, white)	(eg., wallpaper, sketch paper, corrugated paper)

- Have students describe the qualities and effects of the materials, tools, and surfaces they used to draw images for their workbooks.
- Invite students to create contour drawings with pencils or graphite sticks on a smooth drawing surface, such as newsprint. Have them discuss the visual effect on the image.
- Ask students to create value and shade with pencils (H-B6) and sketch paper. Have them discuss the visual effect on the image.
- Challenge students to replicate a prehistoric drawing with charcoal on brown mural paper. Have them discuss the visual effect that the medium had on the image.
- Invite students to create a perspective picture with a ruler, pencil, and bond paper. Have them describe the visual effect that the medium had on the image.
- Have students explore a variety of drawing materials so that their portfolios demonstrate a variety of visual effects.

Tasks for Instruction and/or Assessment

Performance

- Create drawings that use a variety of the materials, tools, and surfaces that are suggested in column two.

Paper and Pencil

- Describe the different drawing media and the effect each has on image making.

Presentation

- Place your artwork on a large piece of paper (one that has a 3cm margin around the image.) Reflect on the materials, surfaces, and tools used; the challenges and successes; what you liked and/or disliked; and what you would do differently the next time you create an image using these materials, surfaces, and tools. Share your findings with the class.
- Experiment with a variety of drawing media and surfaces. Then present your findings to the class.

Portfolio

- In your workbook/portfolio, use and explore a variety of drawing media and surfaces.
- Collect data on drawing materials, surfaces, and tools, and keep notes in your workbook.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Careers

Outcomes***Students will be expected to***

- identify careers that use drawing skills and knowledge for the job (L1D.7)

Elaborations-Strategies for Learning and Teaching

Students will identify and discuss five careers that require drawing skills (e.g., illustrator, carpenter, video-gamer, graphic designer, artist, costume/clothes designer, architect, set designer, engineer).

- Have students brainstorm careers that would require drawing skills and make a class list that can be displayed in the classroom.
- Encourage students to list people in their community who use drawing skills for their jobs. These could include illustrators, carpenters, graphic designers, artists, costume/clothes designers, architects, set-designers, engineers, as well as many others.
- Have students use the Internet to explore careers that use drawing skills.
- Invite people in the community who use drawing in their jobs to give a class presentation.

Tasks for Instruction and/or Assessment

Observation

- Visit an artist's studio. Prepare questions that you might ask during the visit.
- Invite to your class people who use drawing skills (e.g., video-gamer, animator, graphic artist, fine artist, architect, carpenter, engineer, costume designer, fashion designer, city planner.) Have each present on his/her career. As a class, prepare questions to ask the guest(s).

Paper and Pencil

- Create a list of careers that require drawing and post them in your classroom on a career wall.
- Create questions to ask visiting artists/artisans. These questions should be focussed on the skills and knowledge of drawing and how these skills are used in the lives and careers of the visitors.

Presentation

- Your class will be divided into four teams. Each team will create posters that demonstrate the many careers that require drawing skills. Present your team poster to the class. Reflect on this exercise by writing in your workbook.

Resources/Notes

Prince Edward Island Culture Sector
Council

PEI Council of the Arts

Confederation Centre of the Arts

Eptek

Design companies

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- describe and demonstrate colour theory (L1P.1)

Elaborations-Strategies for Learning and Teaching

Teachers should review colour theory (primary, secondary, tertiary colours; the colour wheel; complementary colours; and cool/warm colours. (Students should know this information from their studies in elementary school.)

Students will demonstrate their understanding of colour theory by using and creating colour wheels and value/intensity scales, and by using correctly the terminology associated with colour theory.

Properties of Colour

hue—colour's name, such as red, orange, yellow, green, blue, purple.

value—the lightness and darkness of a hue, created by using white (tint) and black (shade).

intensity—the brightness or dullness of a colour. Students can lower the brightness of a colour by adding its complementary colour. This will neutralize the colour, creating a brown or gray.

Colour Schemes

monochromatic—tints and shades of a single hue.

analogous—a colour scheme that uses colours that are side by side on a colour wheel and share a hue.

complementary—colours opposite on the colour wheel.

Tasks for Instruction and/or Assessment

Performance

- Describe and demonstrate colour theory pertaining to Level 1.
- Create and label colour wheels with the following colour schemes: analogous, monochromatic, complementary. Enter the visual information in your workbook.
- Create value/intensity scales and a hue colour wheel. Enter the visual information in your workbook.

Paper and Pencil

- Create colour wheels and value/intensity scales, using a 6cm margin around the visual information. Write information in the margin to describe the wheel and scales. This work will be evaluated during your portfolio interview.
- Describe your samples and paintings, using the appropriate terminology for colour theory.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- apply colour schemes in their paintings (L1P.2)

Elaborations-Strategies for Learning and Teaching

Students will apply their knowledge of colour theory by mixing paints and creating one or more painting(s) that require(s) the use of specific colour schemes. Teachers should review what warm/cool colours are. (Students would have been introduced to these in elementary school.)

- Invite students to create a painting in which the mood is somber. Have them use the hue blue and a monochromatic colour scheme.
- Ask students to create a painting of one of the four seasons, using an analogous colour scheme.
- Have students create a warm or cool painting scheme that uses one pair of complementary colours.

Tasks for Instruction and/or Assessment**Performance**

- Apply colour theory knowledge for Level 1 in your painting.

Portfolio

- Create a painting using complementary colors. File this in your portfolio.
- Create a painting using your knowledge of monochromatic colours. File this in your portfolio.
- Create a painting using your knowledge of hue, value, and intensity. File this in your portfolio.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Historical and Cultural

Outcomes***Students will be expected to***

- describe and demonstrate an understanding of prehistoric paintings (L1P.3)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate the key characteristics of prehistoric painted images. Prehistoric art is all art from preliterate cultures (prehistory), beginning very early in human history.

When describing a visual students should investigate and describe the following:

- the size, the media, and the process used in prehistoric painting
 - sticks hands fingers
 - pigment paste feathers
 - painting
- the subject of the picture
 - people animals objects place
- The elements used in prehistoric painting(s)
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.

(Please refer to L1AU.1 when discussing these.)

Tasks for Instruction and/or Assessment

Performance

- Apply your knowledge of prehistoric painting by replicating a prehistoric painting to depict a culture.

Journal

- Summarize what you have seen and learned from viewing, using appropriate art vocabulary and simple sketches. Document your summary in your workbook.
- Enter in your workbook a journal entry describing what it would have been like to communicate through painted images such as those used by prehistoric cultures.

Paper and Pencil

- Describe prehistoric paintings by creating a postcard assessment. Create a postcard of a prehistoric image you have studied. Then write a description of the image studied, remembering to include the size, media, and process used; the subject of the picture (people, animals, objects, and place); and the elements used.

Presentation

- Create for a museum of artworks a visual exhibit that represent one of the prehistoric cultures that have been viewed and discussed. Create labels describing each of the paintings created.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Historical and Cultural

Outcomes

Students will be expected to

- interpret and demonstrate prehistoric aboriginal paintings (L1P.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to interpret prehistoric aboriginal paintings and use them as inspiration for their discussion and image making. Students can use rock/cave paintings of animals (e.g., bison, birds, elks, deer), figures, weapons, and boats to explore early aboriginal people's beliefs, stories, and events. They will use their own images to demonstrate visually their understanding of a prehistoric culture.

Prehistoric aboriginal arts include the arts of Africa, the Americas, and Oceania. (Use examples of images from posters, texts, slides, videos, and the Internet to discuss this particular time period with students.) *Please note that a minimum of three different images should be introduced to students.

When interpreting artwork, this is what students should expect to discuss:

- the work's content
 - the feelings that the paintings create
 - the moods the paintings create
 - the ideas expressed in the paintings
- Invite students to interpret aboriginal x-ray animal paintings from the prehistoric Australian's culture. Then have them demonstrate their understanding of the interpretation of these images by creating x-ray animals of their own. Have students share their artwork in an exhibition.
 - Ask students to interpret prehistoric paintings of African aboriginals. Have them use the events, visions, and stories depicted in cave/rock paintings of the San from South Africa or from the Sahara's Tassili cliff as an inspiration for their own image making. Ask students to present their images to the class. Students could add their images to their portfolios.

Tasks for Instruction and/or Assessment

Performance

- Create an x-ray animal painting similar to one from Australian aboriginal culture. Share the content of your artwork's story:
 - the feelings that the painting created
 - the moods the painting created
 - the ideas expressed in the painting
- Create for a museum of artworks a visual exhibit that represent one of the prehistoric cultures that have been viewed and discussed. Create labels interpreting each of the paintings.
- Interpret a prehistory painting from one of America's aboriginal cultures. Create an image that depicts these prehistoric people's beliefs, visions, stories, and/or events. Share your painting with the class. Add your images to your portfolio.

Paper and Pencil

- Describe prehistoric paintings by creating a postcard assessment. Create a postcard of a prehistoric image you have studied. Then write a description of the image, remembering to include the size, media, and process used; the subject of the picture (people, animals, objects, and place); and the elements and principles used.
- Record in your workbook your findings on prehistoric aboriginal rock/cave paintings. Interpret the naturalistic paintings of Africa and the more geometric and symbolic paintings of the Americas and Australia (including Tasmanian).

Presentation

- Use a rock as your surface for a painting of an event, vision, and/or story from a prehistoric aboriginal culture. Then write an interpretation of your piece. Display your rock painting and interpretation.
- Depict a hunt from an aboriginal culture by creating a "cave" painting similar to those found at Eagle's Reach, Australia. You will be designated a spot for your depiction in a space that will be constructed to represent a cave. When your painting is completed write an interpretation of your work. This will be used for a "cave" tour offered to the school.

Resources/Notes

Historical and Cultural

Outcomes

Students will be expected to

- explain how ancient Egyptian paintings reflect the social structure (L1P.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe the importance of ancient Egyptian paintings. They will describe how paintings depicted the Pharaohs as god-like. Students will describe artistic depictions of ancient daily life and social structure. They will discuss how these images were important connections to the Pharaoh's afterlife. Egyptian artists were given a formula for the depiction of social order. They were expected to depict importance through the relative size of the figures. Pharaohs were the most important and were bigger than life; officials were life-size. Workers were small and always shown working. The essences of these ancient Egyptian images were to convey the importance of a Pharaoh in this life and the afterlife. Even a cartouche recognized social status. (A cartouche is an oval or oblong shape that has hieroglyphs representing the name and title of a monarch or high priest. Everyday workers would not be able to have a cartouche.)

- Invite students to illustrate the importance of one of the Pharaohs of ancient Egypt by creating a painting that depicts the limitless power of the ruler. Have them describe their images and the Pharaohs they chose to depict.
- Ask students to create a painting that depicts activities from the daily life in ancient Egypt such as farming, hunting, fishing, or sports. Ask them to represent the social order by the different sized figures. Have them share their paintings with the class, and describe the importance of the paintings in ancient Egyptian times.
- Challenge students to create a cartouche. Introduce students to the Egyptian hieroglyphic alphabet. Have them choose one of the Pharaohs and practice the hieroglyphic name in their workbooks. Then have the students paint the cartouche and present it to their class. Ask them to describe the importance of the cartouche of their Pharaoh. Have students add the cartouche to their portfolios.

Tasks for Instruction and/or Assessment

Performance

- Your class will create an Egyptian tomb wall with paintings depicting the daily life of Tutankhamen. You will imagine that you are one of King Tutankhamen's artisans. You will be assigned a space where you will create one of the scenes. After you have completed the painting, one of Tutankhamen's officials will ask you to describe the importance of the scene to the court. Your class will be the court.

Presentation

- Imagine you are a pharaoh, a great ruler in ancient Egypt. Depict in a painting a scene from daily life that you would have been a part of. Use the sizing rule for figures to demonstrate your limitless powers in comparison to others, such as your officials and workers. Present your painting to the class, describing your importance.
- You are a Pharaoh. Create a cartouche using Egyptian hieroglyphics (alphabet) to depict your name. Include your title. Plan this out in your workbook. Then paint your cartouche. When you have finished, describe your cartouche to the class.

Resources/Notes

Suggestions for Egyptian painted tombs

Amenophis I

Amennakht

Irinefer

Tutankhamen

Pashed

Nakht XVIII

Queen Nefertari

Queen Nefretete

Rekhmire

Seti I

Amenophis II

Nakht

Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how the various surfaces of paper interact with different media and tools used in painting to create a variety of visual effects (L1P.6)

Elaborations-Strategies for Learning and Teaching

Students will paint and experiment with various painting materials, tools, and surfaces for Level 1 concepts, techniques, and subject matter. They will explore and demonstrate how different materials, tools, and textured surfaces produce a variety of visual effects due to the consistency of the paint and the absorbency of the paper. The interaction of materials and tools has a sensory quality that affects the visual image. Each person has a different connection (physically and emotionally) with his/her the paint, brush, and surface which is conveyed through their image making.

Some suggested materials, surfaces, and tools include the following:

liquid tempera	cartridge paper	brushes
block tempera	card stock	(round, flat,
acrylics	white paper	variety of widths)
latex	brown paper	sticks
wateroils	cardboard	feathers
ink	styrofoam	rags
pigment paste	ceiling tiles	towelling
	watercolour paper	
	Manila paper	

- Have students describe the qualities and effects of the materials, tools, and surfaces they used to paint images in their workbooks.
- Invite students to describe and demonstrate the effects that various types of brushes (e.g., round, flat, 1cm, 2cm, or 3cm) have on an image.
- Challenge students to describe and demonstrate the different visual effects that liquid tempera and block tempera have on a painting.
- Encourage students to explore the sensory quality produced by liquid tempera and a soft round brush on a wetted surface of watercolour paper. Then ask students to place their artwork on a larger piece of paper (one that has a 3cm margin around the image). Have students describe in the margin the sensory qualities of the materials, surfaces, and tools used; the visual effects that were created; what they liked and disliked; and/or what they would do differently the next time they created images using these materials, surfaces, and tools.

Tasks for Instruction and/or Assessment

Performance

- Simulate a prehistoric painting using feathers, fingers, and pigments on brown mural paper. Describe the visual effect that your materials had on the image. Now use a brush and liquid tempera to simulate another prehistoric image. What was the visual effect this time? Describe this to your class.
- Explore a variety of painting materials so that your portfolio demonstrates a variety of visual effects in your image making.

Paper and Pencil

- Use different types of paint on a variety of surfaces, such as bond paper, brown paper, Manila, card stock, watercolour paper, and cardboard. Then create an example page in your workbook and describe the sensory qualities and visual effects that various paints and surfaces produce.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Careers

Outcomes***Students will be expected to***

- identify careers that use painting skills and knowledge for the job (L1P.7)

Elaborations-Strategies for Learning and Teaching

Students will identify and discuss five careers that require painting skills (e.g., illustrator, interior decorator, graphic designer, artist, costume/clothes designer, architect, set designer, animator, landscape designer, custom painter for cars).

- Have students brainstorm careers that would require painting skills and make a class list that can be displayed in the classroom.
- Encourage students to list people in their community who use painting skills for their jobs.
- Have students use the Internet to explore careers that would require painting skills.
- Invite people from the community who use painting in their jobs to do a class presentation.

Tasks for Instruction and/or Assessment

Observation

- Visit an artist's studio. Prepare questions that you might ask during the visit.
- Invite to your class, people who use painting skills such as a video-gamer, animator, graphic artist, fine artist, architect, make-up artist, light designer, costume designer, set designer, interior designer, and/or city planner. Have them present on their careers. As a class, prepare questions to ask your guest(s).

Paper and Pencil

- Create questions to ask visiting artists/artisans. These questions should be focussed on the skills and knowledge of painting and how they are used in the artists'/artisans' careers/lives.

Presentation

- Your class will be divided into four teams. Each team will create posters that illustrate the many careers that require painting skills. Present your team poster to the class. Reflect on this exercise by writing in your workbook (journal).

Resources/Notes

Prince Edward Island Cultural Sector Council

PEI Council of the Arts

Confederation Centre of the Arts

Eptek

Design companies

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students will be expected to

- describe what a 3-D form is in comparison to a 2-D shape (L1F.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe what a shape is in comparison to a form. A shape is flat and 2-D, whereas a form has depth and is 3-D. Students should be able to describe through presentation and construction the similarities and the differences, as in the following descriptions:

shape—A shape is an area set off by one or more of the other six elements (colour, space, texture, line, form, and value). They have length and width, but not depth. Therefore, shapes are two-dimensional in nature.

form—Like shapes, forms have width and length. Where they differ is that form also has depth. Therefore, forms are three-dimensional.

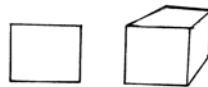
The relationship between the shape and form is as follows:

- Both have negative and positive space.
- Both can be organic (having a natural look, flowing with curves, curvilinear, soft, calming, peaceful).
- Both can be geometric (having a human-made look, angular, rectilinear, chaotic, rigid, angry).
- Both make an outline-creating shape.

A 2-D triangle and a 3-D cone and pyramid have the same shape outline.



A 2-D square and a 3-D cube have the same shape outline.



A 2-D circle and a 3-D sphere have the same shape outline.



- Invite students to create 2-D shapes and 3-D forms, some geometric and some organic. They can use a variety of materials to create their shapes and forms. Then ask students to display their shapes and forms. Have them present their images to the class, describing the similarities and the differences.

Tasks for Instruction and/or Assessment

Performance

- Create two art pieces, one that illustrates 2-D shape and one that illustrates 3-D form. Then present your work in a Shape and Form exhibition, with descriptive labels for both your pieces.
- Draw thumbnail sketches of organic and geometric shapes and forms for your workbook. In your workbook, also describe the visual effect that these shapes and forms have.

Paper and Pencil

- Create shapes and forms, some geometric and some organic. Take digital pictures of the shapes and forms and describe in your workbook the similarities and differences. Your workbook will be reviewed periodically. It will be used in your year-end interview.

Presentation

- With three other students, create a three-minute skit describing shapes and forms. Create simple costumes to represent your shapes and forms. Present your “Shapes and Forms” skit to the class. If you have a digital recorder, have a classmate video your skit for your portfolio.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- describe the effect that positive and negative space have on 3-D forms (L1F.2)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate the use of positive and negative space. They should discuss how negative and positive space are used when constructing a 3-D form. They should consider how a small amount of negative space makes the piece heavy, while lots of negative space can create a light, airy feeling.

Teachers should review what negative and positive space are. Students should be able to identify the space they see first in an image as positive (it appears to come forward), and the space surrounding that positive space as negative (it appears to recede in relation to the positive space). Students would have been introduced to this in elementary school through collages, and by stencilling in printmaking.

- Invite students to look at sculptures created by such artists as Constantin Brancusi, Michelangelo, Edgar Degas, Augustin Rodin, Alexander Calder, Roy Lichtenstein, Picasso, Judy Chicago, Henry Moore, David Fels, and Henry Purdy. Have students identify the negative and positive space used in their work. Ask students to describe how negative and positive space have an effect on the visual image.
- Using clay or wire, have students create a light sculpture with lots of negative space and little positive space. Then have them create a heavy sculpture with very little negative space and lots of positive space. Have them describe the difference between the two sculptures. Have them take digital pictures of their works and enter them in their workbooks. Ask the students to write in their workbooks about the visual effect of both.
- Encourage students to take turns creating 3-D forms using their bodies (individually and/or collectively). Ask them to create light and heavy forms by using negative and positive space. Have the class describe the visual effect of the body sculptures.

Tasks for Instruction and/or Assessment

Performance

- Create a class exhibition of heavy/light 3-D forms. Write labels describing the works.

Presentation

- Create a heavy 3-D form by using negative and positive space. Then create a light 3-D form by using negative and positive space. Describe each of your pieces in your workbook. Then present and describe your pieces to the class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Confederation Centre of the Arts

Art to the Schools Collection

Eptek

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students are expected to

- create a low-relief form using paper (L1F.3)

Elaborations-Strategies for Learning and Teaching

Students are expected to use paper to create a low-relief sculpture. A low-relief sculpture's surface is slightly raised up in comparison to high-relief sculpture which has greater depth and space that surrounds it.

Examples of low-relief projects would be:

- collage
- perforated paper surface(s) that are then folded back to have raised parts from the main background sheet and create a pattern
- papier-mâché masks or plaques

Tasks for Instruction and/or Assessment

Performance

- Create a low-relief form using paper (e.g., collage, papier-mâché mask, paper sculpture, papier-mâché plaque). A rating scale for art products will be used to assess your work.

Portfolio

- Your low-relief forms will be assessed in a workbook/portfolio interview.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Theory (Techniques, Skills, Processes, and Concepts)**Outcomes****Students will be expected to**

- create a high-relief form using clay and/or plasticine (L1F.4)

Elaborations-Strategies for Learning and Teaching

Students will create a clay/plasticine vessel or figurine (animal, person, or thing) using different methods of construction:

- the coil method of construction



- the pinch pot method of construction



Tasks for Instruction and/or Assessment**Performance**

- Create a high-relief form using plasticine or clay. This could be a vessel/container or a figurine. A rating scale for art products will be used to assess your work.
- Create a craft piece from one of the following traditional methods of coil pots and pinch pots.

Interview

- Create a draft sketch of the process you will use to create your 3-D form. This can be done on a computer or in your workbook. You will be expected to discuss your sketch during your workbook/portfolio interview.

Presentation

- Create a class exhibition of low-relief and high-relief sculptures. Invite other classes in for a viewing. Write a description for the exhibition outlining what high-and-low relief form is.

Portfolio

- Your high-relief forms will be assessed in a workbook/portfolio interview.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Historical and Cultural

Outcomes

Students will be expected to

- describe and replicate a prehistoric 3-D form (L1F.5)

Elaborations-Strategies for Learning and Teaching

Prehistoric art is all art from preliterate cultures (prehistory), beginning somewhere in very late geological history (e.g., Paleolithic, Mesolithic, Neolithic, Bronze Age, and Iron Age arts, prehistory arts of Africa; prehistory arts of the Americas; and native arts of Oceania.) Students will describe and replicate a prehistoric 3-D form. This can be either a sculpture or a functional piece (craft), such as a bracelet (jewellery) or vessel.

Students are expected to describe a prehistoric 3-D form from one of the ancient societies.

When describing a visual form, students should discuss the following:

- the size, the media, and the process used in prehistoric art

stone	rocks	clay	carving tools
metals	feathers	sticks	pigment paste
	hands/fingers	baking ovens	
- the subject of the three-dimensional form

people	animals	objects	place
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- the elements of art and design used in the three-dimensional form
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.
 - Describe the form being used.

(Please refer to L1AU.1 when discussing these.)

Students will replicate a prehistoric sculpture or functional piece (craft).

The above 3-D forms that were described should be used as an inspiration for creating a simple sculpture/craft using simple sculpting tools, surfaces, materials, and adhesives:

- clay vessels using a coil method for construction
- clay vessels using a pinch method for construction
- papier-mâché (fertility goddess, Mother Earth figurines, masks)
- wire, foils, cardboard, string, glues for jewellery construction
- a type of “Stonehenge” construction from a variety of materials listed in the 3-D section of “Materials, Tools, and Equipment”, page 74.

Tasks for Instruction and/or Assessment

Performance

- Create a replica of a prehistoric sculpture. Using appropriate terminology describe your replica to the class. Include the following information in your description: the size, medium, and process; the subject matter; and the elements of art and design used.
- Demonstrate your understanding of prehistoric form by working in groups to create and present a replica of a sculpture or structure, such as Stonehenge. Create labels describing the form.

Presentation

- Create a class exhibition called Forms Before Words or It's A Prehistoric Form. You will be required to create one replica of a prehistoric 3-D form, with a label describing it. Give a description of the size, materials, and process that were used, and then give a brief overall description of the 3-D form.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how different tools interact with materials that are used in 3-D forms to create a variety of visual effects (L1F.6)

Elaborations-Strategies for Learning and Teaching

Students will experiment with various materials and tools to sculpt/craft/construct 3-D forms. They will explore how the different materials and tools create a variety of visual effects in three-dimensional forms. The interaction of materials and tools has a sensory quality that affects the visual image. Each person has a different connection (physically and emotionally) with his/her their hands, tools and materials which is conveyed through their 3-D forms.

When constructing a 3-D form, students should be aware of the appropriate weights of materials and adhesives in relation to each other.

Some suggested of materials, adhesives, and tools include the following:

scissors	paper	white glue
matte knives	matte board	glue sticks
clamps	cardboard	glue gun
sandpaper	wood	computers
plasticine	cutting mats	masking tape
magazines	pliers	electrical tape
sticks	wire	string

- Have students describe in their workbooks the qualities and effects of the materials, adhesives, and tools they used to sculpt/craft a form.
- Invite students to explore with their hands the sensory quality of clay. Then ask students to place their artwork on a large piece of paper (one that has a 3cm margin around the image). Then have students describe in the margin the sensory qualities of the materials, surfaces, and tools used; the visual effects that were created; what they liked and disliked; and/or what they would do differently the next time they created a 3-D form using their hands and clay. Have them take digital pictures of the margin assessments and add them to their workbooks.

Tasks for Instruction and/or Assessment

Performance

- Demonstrate how different materials/tools can have an effect on the functional component of a 3-D form.
- Create 3-D forms that use a variety of materials, tools, and surfaces.
- Demonstrate an awareness of the appropriate weights of materials and adhesives in relation to each other (in a form).

Paper and Pencil

- Describe in your workbook the materials/tools used to create a 3-D form. You will be expected to discuss this in your workbook interview.
- Describe how different media produce different visual effects in 3-D forms.

Presentation

- Experiment with a variety of media when creating 3-D forms, and then present your findings to the class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Careers

Outcomes

Students will be expected to

- identify careers that use sculpturing/crafting skills and knowledge for the job (L1F.7)

Elaborations-Strategies for Learning and Teaching

Students will identify and discuss five careers that require sculpturing/crafting skills (e.g., engineers, designer, chef, finish carpenter, upholsterer, builder, artisan/artist, interior decorator, costume/clothes designer, florist, architect, set-designer, landscape designer).

- Have students brainstorm careers that would require sculpturing/crafting skills and make a class list that can be displayed in the classroom.
- Encourage students to list people in their community that use sculpturing/crafting skills for their jobs.
- Invite students to use the Internet to explore careers that require sculpturing/crafting skills.
- Invite people in the community who use sculpturing/crafting in their jobs to do a class presentation.

Tasks for Instruction and/or Assessment

Observation

- Create questions to ask visiting artists/artisans. These questions should be focussed on the skills and knowledge involved in constructing forms, and how these skills are used in the visitors' careers/lives.
- Visit an artist's studio. Prepare questions that you might ask during the visit.
- Invite to your class people who use constructing skills (e.g., carpenter, video-gamer, animator, craftsman/artisan, fine artist, architect, engineer, set designer, interior designer, planner.) Have them present on their careers. As a class, prepare questions to ask your guest(s).

Paper and Pencil

- Create a list of careers that require construction of forms and post the list in your classroom on a career wall.

Presentation

- Your class will be divided into four teams. Each team will create posters that illustrate the many careers that require construction skills. Present your team poster to the class. Reflect on this exercise by writing in your workbook.

Resources/Notes

Prince Edward Island Cultural Sector Council

Community Crafts people and Artists

PEI Crafts Council

PEI Council of the Arts

Confederation Centre of the Arts

Interior Design Companies

Architects

PEI Department of Education and Early Childhood Development: Health Curriculum, Grade 9 (See "Student Portfolio")

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students will be expected to

- demonstrate the three procedures for creating a monoprint (L1PM.1)

Elaborations-Strategies for Learning and Teaching

A monoprint is a printing process whereby the artist creates one print instead of many. This is due to the construction of the plate and process itself.

(Note that lines and shapes of a print will come out in reverse to the plate drawing. For example, the word “hi” would appear as . Shapes or lines that were on the left of the plate appear on the right of the printed version.)

Students will learn to prepare an image on a smooth non-breakable surface, such as a linoleum block, piece of plastic, mirror, or cookie sheet. With printing ink or liquid tempera, add a little liquid detergent so that the paint will cover the surface evenly. Students will transfer the completed image to paper.

Monoprints methods

Method 1: Invite students to paint a flat surface, such as a cookie sheet. Next, have each draw an image on the painted surface; apply a sheet of paper on top of the drawing; rub gently; carefully peel the paper off the cookie sheet; and hang or lay the paper in a space to dry.

Method 2: Ask students to paint an image on a flat surface, such as a cookie sheet or floor tile. Students must work quickly so the paint remains wet. Next, have each apply a sheet of paper carefully on top of the painting; rub gently; peel back the paper from the cookie sheet; and hang or lay the paper in a space to dry.

Method 3: Have students roll out a thin layer of ink on a smooth surface, such as a cookie sheet. Then have each place a sheet of paper over the inked surface, without rubbing; use a pencil or pen to draw an image on the paper; gently peel back the sheet of paper from the cookie sheet; and hang or lay the paper in a space to dry.

Tasks for Instruction and/or Assessment**Performance**

- In a monoprint exhibition, demonstrate the three printmaking procedures. Label each print with an explanation of the process.

Paper and Pencil

- Demonstrate the three procedures which may be used to create a monoprint. Use a margin assessment tool to reflect on your printmaking. These prints will be discussed in your workbook/portfolio interview.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- demonstrate an understanding of the expressive qualities of lines and shapes when creating a monoprint (L1PM.2)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate an understanding of the expressive qualities of lines and shapes in their monoprints. Through the use of geometric and organic lines and shapes, students will create prints that seem either peaceful or full of tension and angst. They will experiment with thick and thin lines to create a visual voice that is bold and loud, or soft and quiet. They will use different lines and shapes to create patterns and movement in the print's composition. Students are expected to choose at least two of the monoprint methods to create their images.

- Invite students to demonstrate an understanding of the expressive quality of lines and shapes. Ask them to create a peaceful monoprint that uses organic wavy, smooth lines and shapes. Then have students create a tense monoprint that uses geometric zigzag lines and shapes. Invite them to share their prints with the class.
- Ask students to create a monoprint that uses a variety of thick and thin lines to create a visual voice that is bold and loud, or soft and quiet. Have them put their artwork in their portfolios.
- Have students demonstrate the expressive quality of lines and shapes in a monoprint through the use of patterns and movement.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Experiment in your workbook with the expressive qualities of lines and shapes. Then plan a monoprint design. When you have selected a design, you may proceed to create your monoprint. Then use a margin assessment for your monoprint. Critique your print by placing it on a larger piece of paper (one that has a 3cm margin around the image). Reflect on your monoprint by describing the process, the materials and tools used, the challenges and successes, what you liked and disliked, or what you would do differently the next time you create a monoprint. Share what you have created with a classmate.

Presentation

- View artworks that use expressive lines and shapes such as van Gogh's *Starry Night*, Edvard Munch's *The Scream*, or Erica Rutherford's *Earnscliff*. Then create your own monoprint, using expressive lines and shapes. Create a title that reflects the lines and shapes in your print. Display your monoprint in an exhibition called Lines and Shapes Talk. A comment book for visiting students, staff, or parents will be available for audience feedback. When the exhibition is completed, review the responses with your class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre of the Arts

Eptek

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- demonstrate colour theory in a monoprint (L1PM.3)

Elaborations-Strategies for Learning and Teaching

Students will display an understanding of the use of colour in a monoprint.

Have students create a monoprint using method two. Through mixing and applying paint, students will demonstrate an understanding of colour theory from Level 1 painting. Have students display their work and discuss the colours they used in their monoprints.

Properties of Colour

hue—colour's name, such as red, orange, yellow, green, blue, purple.

value—the lightness and darkness of a hue, created by using white (tint) and black (shade).

intensity—the brightness or dullness of a colour. Students can lower the brightness of a colour by adding its complementary colour. This will neutralize the colour, creating a brown or gray.

Colour Schemes

monochromatic—tints and shades of a single hue.

analogous— a colour scheme that uses colours that are side by side on a colour wheel and share a hue.

complementary—colours opposite on the colour wheel.

Tasks for Instruction and/or Assessment

Performance

- Create a monoprint exhibition focussed on colour. Discuss the effects that this element has on the composition of the monoprints.

Paper and Pencil

- Demonstrate colour theory (from Level 1 painting) in a monoprint. Reflect on your monoprint (in your workbook). Your workbook will be reviewed periodically. It will be used in your year-end interview.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education by Donna Beattie (Davis Publications, 1997)

Historical and Cultural

Outcomes***Students will be expected to***

- identify and demonstrate stencil prints from the prehistoric art period (L1PM.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to identify and demonstrate stencil prints from the prehistoric time period. They will view examples of prehistoric prints from the Lascaux Caves in France and Altamira Caves in Spain. They will recognize that hand stencils represented prehistoric artists' signatures. (The Lascaux Cave images are dated as the oldest images of prehistoric art.)

A stencil is a paper or other flat material with a cut-out design used for printmaking (a template). Ink/printing paint is applied by a stencil brush, paint brush, toothbrush, or sponge in or around a cut-out area to create the print.

- Invite students to view prehistoric artist's signatures in the cave paintings of Lascaux and Altamira. Explain to them that prehistoric artists used their hands as stencils (templates) and with a hollow reed blew paint over and around their hands, leaving their signatures on the cave walls. Then ask students to design and create hand stencils for "cave" paintings that would represent their signatures.
- Invite students to design and create stencils that represent their signatures. Encourage them to use their imagination and creativity.

Tasks for Instruction and/or Assessment

Performance

- Imagine what it would have been like in the caves creating artworks depicting a hunting ritual. Envision the firelight flickering across the walls, and the drum beating willing the animals to life. The images appear as if they are moving and their hearts beating. Think about how it would feel knowing you have been identified by the people of your village as having the special gifts needed to create images. You are the chosen one! Think how proud you would be. It would be magical to sign your name to such important artwork. Create a stencil that could be used to sign your artwork.

Paper and Pencil

- Replicate in your workbook a prehistoric stencil that one might have seen in the Lascaux Caves. Record in writing how these stencils represented the artist's signature.

Presentation

- Create a "cave" exhibition with drawings/paintings and sign the artwork with a stencilled signature of your hand. Label the different art techniques used to create your "cave" painting. Give a brief description of each. Invite other classes to your "cave" exhibition. Take digital pictures to file in your workbook for your workbook interview. Use a rating scale for an art product to assess your work. Include your assessment in your workbook.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how the various surfaces of paper interact with materials and tools that are used in printmaking to create a variety of visual effects (L1PM.5)

Elaborations-Strategies for Learning and Teaching

Students will experiment with various materials, surfaces, and tools for printmaking. They will explore how the different materials, surfaces, and tools create a variety of visual effects. The interaction of materials, surfaces, and tools has a sensory quality that affects the visual image. Each person has a different connection (physically and emotionally) with his/her tools, materials, and surfaces which is conveyed through their printed images.

Some suggested of materials, surfaces, and tools include the following:

ink palette	printing ink	paper
printing plate	crayons	scrap cardboard
brayer	pencils	liquid tempera
sponges	knives	(with a bit of liquid detergent)
	toothbrushes	

Have students describe in their workbooks the visual effects of the printmaking materials, surfaces, and tools they used to create their prints.

- Invite students to explore the sensory qualities of printing inks, brayers, surfaces, and templates/plates. Then ask students to place their prints on a larger piece of paper (one that has a 3cm margin around the image). Have students describe in the margin the sensory qualities of the materials, surfaces, and tools used; the visual effects that were created; what they liked and disliked; and/or what they would do differently the next time they created a print.

Tasks for Instruction and/or Assessment

Performance

- Create a monoprint that uses a variety of materials, tools, and surfaces.

Paper and Pencil

- Describe how different media produce different visual effects in monoprints.
- Collect data on printmaking materials/tools. Draft your prints and write notes on the procedures and results. Your notes will be discussed in your workbook interview.

Presentation

- Experiment with a variety of media when creating monoprints, and present your results to the class.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre of the Arts

Eptek

Careers

Outcomes

Students will be expected to

- identify careers that use printmaking skills and knowledge for the job (L1PM.6)

Elaborations-Strategies for Learning and Teaching

Students will identify and discuss five careers that require printmaking skills (e.g., industrial worker, road crew, artisan/artist, interior decorator, costume/clothes designer, set designer, and/or graphic designer).

- Have students brainstorm careers that would require printmaking skills and make a class list that can be displayed in the classroom.
- Encourage students to list people in their community that use printmaking skills for their jobs.
- Have students explore the Internet for careers that would require printmaking, and present their findings to the class.
- Invite people in the community that use printmaking in their jobs to do a class presentation.

Tasks for Instruction and/or Assessment

Observation

- Visit an artist's studio. Prepare questions that you might ask during the visit.
- Invite to your class, people who use printmaking skills such as a member of a road crew, T-shirt designer, graphic artist, craftsman/artisan, fine artist, set designer, interior designer, wall paper designer, sign designer, and/or fabric designer. Have them present on their careers. As a class, prepare questions to ask your guest(s).

Paper and Pencil

- Create questions to ask visiting artists/artisans. These questions should be focussed on the skills and knowledge of printmaking and how these are used in the artists/artisans' lives.
- Create a list of careers that require printmaking and post the list in your classroom on a career wall.

Presentation

- Your class will be divided into four teams. Each team will create posters that illustrate the many careers that require printmaking skills. Present your team poster to the class. Reflect on this exercise by writing in your workbook.

Resources/Notes

Prince Edward Island Cultural Sector Council

Community craftspeople and artists

PEI Crafts Council

PEI Council of the Arts

Design companies

Newspapers

Eptek

Level 2

Overall Outcomes for All Units**Outcomes****Students will be expected to**

- describe and demonstrate the elements of art and design in their viewing of Renaissance art and in their own artwork (L2AU.1)

Elaborations-Strategies for Learning and Teaching

Students are expected to describe and demonstrate their understanding of the elements of art and design (line, shape, space, texture, colour, value, and form) in their viewing of Renaissance art and in creating their own artwork. They will create examples of each of the elements for their workbooks. Students will describe and demonstrate the elements in their image making. (Please see appendix for further definition of the elements.) Teachers should review the elements of art. (Students would have been introduced to these in elementary school.)

- Invite students to describe the elements of art and design in their viewing of Renaissance art and in creating their own artwork.
 - Describe the kinds of lines that are used. Are they straight, wavy, zigzag, thick, thin, horizontal, vertical, diagonal, or curved?
 - Describe the colours used (e.g., red, green, yellow, blue).
 - Describe the shapes and 3-D forms as geometric or organic.
 - Describe the texture as rough or smooth, furry or prickly.
 - Describe the value used. Is it dark or light?
 - Describe the space around the shapes and forms as geometric or organic.

Then have them demonstrate their understanding of the elements in their own image making.
- Invite students to create for their workbooks an example and a description of each of the elements of art and design. Ask them to present their findings to the class.
- Invite students to illustrate a story. Divide the class into seven groups. Assign each group one of the elements of art and design. Ask them to create an image that uses this element as the primary focus for the illustration.
- Invite students to roll the elements cube. Whatever they roll will become the primary focus (the main element used) of their image making. (If they roll “texture,” for example, then texture should be the primary element used in the image to convey the message of the image.) Have them present and describe their images to the class.
- Invite students to use in their own drawing, painting, sculpturing, and printmaking the elements of art and design that they have viewed in Renaissance art. Have them present their artworks to the class.

Tasks for Instruction and/or Assessment

Performance

- Create a print using the elements of line, shape, and texture. Look at the Renaissance prints of Albrecht Dürer as an inspiration for your artwork. Then exhibit your artwork in a show called Let's Focus on the Elements of Line, Shape, and Texture. Write a label describing your use of these elements in your print.

Journal

- Create a postcard describing and demonstrating the use of line, shape, and texture in a Renaissance image. Then send your postcard to your teacher. The teacher will send you back a feedback postcard. Reflect in your workbook on the feedback that your teacher sent.

Presentation

- With an emphasis on texture, create a print and a drawing of the same image. Describe the element of texture used in your print and drawing.
- As you create images in drawing, painting, 3-D forms, and printmaking, describe and demonstrate the elements in your work.

Portfolio

- Create examples of the elements of art and design in your workbook/portfolio. Your workbook will be reviewed periodically. It will be used in your year-end interview.
- Choose a piece of artwork from your portfolio and describe for your class the elements of art and design being used.
- For a student exhibition, choose from your portfolio a work that uses one element as a primary focus to express the message. Then a sheet will be placed beside your picture in the exhibition. The students in your class will write what they think was the primary element used to express the message in your image.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units**Outcomes****Students will be expected to**

- analyse the elements of art and design in Renaissance art and in their own artwork (L2AU.2)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the elements of art and design when viewing images of Renaissance art. They are asked to analyse how line, shape, space, texture, colour, value, and form interrelate and express ideas, thoughts, feelings, and knowledge. They should locate where and how the elements are used in the image.

- Invite students to analyse a Renaissance fresco wall painting.
 - Where are the lines located in the picture?
 - Do the lines overlap? Intersect? Stand apart? What effect do the lines have on the image?
 - Where are colours being used in the image? How are they being used?
 - Where is texture located in the picture?
 - How did the artist create the texture?
 - Has value been used? Where?
 - What kinds of shapes and spaces are used? Where are they located? What is the effect?
 - Is this a 2-D shape or a 3-D form? What effect does this have on the image?
 - How do these things convey the message of the picture?
- Ask students to look at a Jan van Eyck painting, such as **Arnolfini Wedding**. Have them locate the lines, shapes, and colours. Ask them how these are used to create the message of the picture.
 - Where are the elements located?
 - How are the elements used?
- Challenge students to view a sculpture by Michelangelo. Have them analyse the type of sculpture.
 - Is it organic or geometric?
 - How are negative and positive space used in the sculpture?
 - What effect does this negative and positive space have on the sculpture?

Tasks for Instruction and/or Assessment

Performance

- Create an autumn painting. Analyse the elements of art and design used in your image. Share your artwork with your class.

Journal

- In your workbook/portfolio analyse the elements of art and design in your own and others' artworks. Your workbook will be reviewed periodically. It will be used in your year-end interview.

Presentation

- Analyse Peter Bruegel's painting ***Peasant Wedding*** Talk about the elements in the image.
 - Where are they located in the picture?
 - Do they overlap? Intersect? Stand apart? What effect do the lines have on the image?
 - Where are colours being used in the image? How are they being used?
 - Has value been used? Where?
 - What kinds of shapes and spaces are used? Where are they located? What is the effect?
 - Is the art piece 2-D or 3-D? What effect does this have on the image?
 - How do these things convey the message of the picture?
- View a Renaissance image. Analyse the elements of art and design used in the image. Share your analysis of the image.
- In groups analyse the elements in a Leonardo daVinci painting, such as ***The Last Supper***. Share your findings with the class. Record your analysis in your workbook.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Overall Outcomes for All Units

Outcomes

Students will be expected to

- describe and demonstrate the principles of art and design in Renaissance art and in their own artwork (L2AU.3)

Elaborations-Strategies for Learning and Teaching

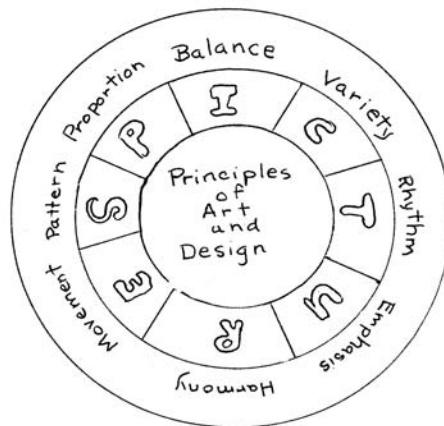
Students will describe and demonstrate their understanding of the principles of art and design (pattern, balance, movement, contrast, unity, emphasis, rhythm, and proportion) when viewing Renaissance art and when creating their own artwork.

Students will create examples of each of the principles for their workbook. In each of the examples, students will demonstrate the variety with which the elements of art and design can be arranged by the principles of art and design.

(Please see descriptions of principles of art and design in the appendix.)

- Invite students to view an artwork by Peter Bruegel, such as **Peasant Wedding**. Have them describe the principles they see in this painting. Then ask them to create a painting or drawing that is inspired by this painting. Have the students share their artwork with the class. Ask them to describe the principles of art and design they used in their artwork.
- Invite students to describe and demonstrate their understanding of the principles of art and design throughout the units of drawing, painting, 3-D form, and printmaking.
- Invite students to create a “Principles Pictures Wheel” displaying each of the principles of art and design in the designated piece.

“Principles Pictures Wheel”



Ask them to share their Principles Pictures Wheel with the class.

- Invite students to use in their own drawing, painting, sculpturing, and printmaking the principles of art and design that they have viewed in Renaissance art. Have them present their artworks to the class

Tasks for Instruction and/or Assessment

Journal

- Look at how the principles of art and design are used in a Renaissance artwork. Using this artwork as inspiration to draw an image. Describe in your workbook how you used the principles to create your artwork.

Pen and Paper

- Create a painting inspired by an artwork from the Renaissance period. Then write up a label that explains how the principles of art and design were used. Exhibit your artwork and description in a class display.

Presentation

- Describe and demonstrate your understanding of the principles of art and design throughout the units of drawing, painting, 3-D form, and printmaking by being able to discuss the principles of art and design that you see in visuals, and by using these principles in your own image making.
- You will be participating in an exhibition called Picture the Principles of Art and Design. Create an image for the exhibition, choosing one of the principles to arrange your image. Write a short description of the principle you are demonstrating and place it below your image.
- Choose a piece of Renaissance artwork and describe for your class the principles of art and design being used.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Overall Outcomes for All Units

Outcomes**Students will be expected to**

- analyse the principles of art and design in Renaissance art and in their own artwork (L2AU.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to view images from their own artwork and from Renaissance art. They are expected to analyse how the principles of art and design are used to arrange an image.

- Invite students to analyse the principles of art and design in Renaissance art.
 - Analyse how balance is used. Is it radial, symmetrical, or asymmetrical?
 - Analyse how variety is used. What is used to create a change in the image? Is it the colour, shapes, lines, or texture? Is it the difference between such things as dark and light, big and small, bright and dull, warm and cool?
 - Analyse how harmony is used. What is repeated to create a common thread throughout the image?
 - Analyse how emphasis is used. Where does your eye go first? What was used to create the emphasis? Was it colour, line, texture, value, texture, space, or form?
 - Describe proportion in the image. What is the relationship between the size, number, and degree?
 - Analyse how pattern is used in the image. What element(s) are repeated over and over again to create pattern? Is it colour, shapes, lines and/or texture?
 - Analyse how movement is used in the image. In what direction does the image move? What elements are giving the direction? Is it the lines, colours, shapes?
 - Analyse how contrast is used in the image.

Then have them demonstrate their understanding of the principles in their own image making.

Tasks for Instruction and/or Assessment***Paper and Pencil***

- In your workbook/portfolio analyse the principles of art and design in a Renaissance artwork. Your workbook will be reviewed periodically. It will be used in your year-end interview.
- Choose a piece of your artwork and analyse the principles of art and design.

Presentation

- Choose a piece of your own artwork and analyse the principles of art and design. Share your analysis with your class.
- View a Renaissance artwork and analyse the principles of art and design used in the image.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Overall Outcomes for All Units**Outcomes****Students will be expected to**

- analyse information compiled and organized in their workbooks and portfolios (L2AU.5)

Elaborations-Strategies for Learning and Teaching

Students will analyse information compiled and organized from the studies and images in their workbooks (a collection of studies, writings, and homework, not necessarily finished artworks) and portfolios (a collection of finished artworks reflecting their studies in their workbook) as they explore the issues, themes, techniques, materials, and tools for image making. Students should be encouraged to discuss their learnings about their own and others' artwork. The workbook and portfolio are important components in students' learning. Students will be encouraged to explore, experiment, and write, and to be organized, creative, imaginative, and punctual with their work. Homework will have a place in their workbooks/portfolios as students will be expected to practise their hand and eye skills and the theories they are learning.

Students should consider demonstrating the following components when organizing, compiling, and reflecting in their workbooks/portfolios.

A workbook (studies) and a portfolio (finished artwork) should include samples of the following types of learning activities:

- reproduction of visual concepts introduced in class (e.g., one- and two-point perspective, shading techniques)
- information on concepts (e.g., value, colour theory, elements, and principles of art)
- practice of new skills (e.g., contour drawings, perspective drawings, shading, mixing of colours)
- information on the use of media, techniques, and processes in art making (e.g., descriptions of materials and their visual effects; directions on image making, such as printmaking or clay constructions; evidence of problem solving during a project explaining what worked, what didn't)
- research on historical/cultural component (e.g., Renaissance art)
- journal entries (e.g., reflecting on their image making ideas, thoughts, and feelings)
- homework (e.g., contour drawing, shading)
- finished works (e.g., an artwork created after study and practice of theories, concepts, and media)

For assessment purposes, a workbook/portfolio must be organized, projects must be completed, and deadlines must be met.

Tasks for Instruction and/or Assessment

Portfolio

- For each unit of study (drawing, painting, 3-D form, and printmaking) reflect on and compare what you have learned about skills, media, process, theory, concepts, ideas, and issues. Record your reflections in your workbook/portfolio.

Resources/Notes

Please see page 70, "Student Portfolio Interview Schedule," ***Assessment in Art Education*** by Donna Kay Beattie (Davis Publications, 1997)

Please see page 78, "Student Questions for Evaluating His/Her Own Work," ***Assessment in Art Education*** by Donna Kay Beattie (Davis Publications, 1997)

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students will be expected to

- demonstrate spatial techniques in 2-D images (L2D.1)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate space in a two-dimensional image by using the following spatial techniques in their image making:

linear perspective (one-point and two-point)—a spatial technique of using slanting lines that meet together, giving the appearance that they are disappearing into the distance (coming to a vanishing point(s)).

size—a spatial technique used to create the impression that objects that are closer are larger, and objects that are farther away are smaller.

overlapping—a spatial technique of overlapping shapes and forms to create the impression that objects are near or far.

placement—a spatial technique of placing objects either at the top of an image to create the illusion that an object is far away, or at the bottom of an image to create the illusion that an object is closer.

intensity and value—spatial techniques of using colour to create objects that appear near or far. Objects that are closer appear brighter in colour (higher in intensity and darker in value). Objects that are farther away are duller in colour (lower in intensity and lighter in value).

detail—a spatial technique by which more detail in an object makes it appear closer, and less detail in an object makes it appear to be more distant.

(Please note that students should be encouraged to use a variety of drawing media as choice affects the visual impact of spatial drawings.)

Ask students to practise and explore these spatial techniques in their workbooks. Their workbooks will be reviewed periodically and used at a year-end interview.

- Invite students to view visuals of “landscape” and/or “seascape”. (These images could be photographs, paintings, drawings or actual settings.) Then have them create a landscape or seascape that uses the above spatial techniques, using such media as, oil chalk pastels, coloured pencils, markers, and/or graphite.
- Invite students to create a one-page comic strip, or a short two- or three-minute animation using the above spatial techniques drawings. (Students should apply spatial techniques to the setting, people, and objects.)
- Invite students to explore two-point perspective by creating a set of stairs from a side view and a frontal view.

Tasks for Instruction and/or Assessment

Performance

- As a class, use spatial techniques to create a seascape or landscape mural. Each of you will be assigned a spot for your image making.
- Create a one-page comic strip, using spatial techniques in your drawings. Use a checklist of spatial techniques to identify the ones you have used.
- Using spatial techniques, create a landscape featuring an imaginary planet. Use ink in this picture to capture the fine detail.
- Create a still-life composition using at least three objects. Then draw the composition from three different perspectives.
- Demonstrate the following spatial techniques in your drawings:
 - linear perspective (one- and two-point perspective)
 - size
 - overlapping
 - placement
 - intensity and value
 - detail
- Use a rating scale to assess your work, using descriptors such as; wow (5), awesome (4), okay (3), not so great (2), sad (1).

Examples of each category will help you determine which level of achievement you have reached.

Paper and Pencil

- Plan a still-life using different objects. Next, compose a still-life that will incorporate various spatial techniques. Then choose a medium that will demonstrate the spatial composition that you have planned. Create your image. Then use a margin assessment on perspective drawing to critique your artwork. Place it on a larger piece of paper (one that has a 3cm margin around the image.) Record your reflections in the margin, describing the process, the materials and tools used, the challenges and successes, what you liked and disliked, and/or what you would do differently the next time you use perspective in your drawing. Finally, share your perspective drawing with the class.

Portfolio

- Practice spatial techniques in your workbook. Your workbook will be reviewed periodically. It will be used in your year-end interview. A rating scale for an art product will be used.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

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Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- create a negative space still-life contour drawing (L2D.2)

Elaborations-Strategies for Learning and Teaching

Students will create a negative space still-life through a contour drawing. A negative space contour drawing is one in which the space around the object(s) is drawn rather than the outline of the object(s). Two types of space can be created: organic (natural looking, flowing with curves, soft, curvilinear); or geometric (looks humanmade, angular, rigid, rectilinear). It is suggested that students use three to five objects for their compositions to enhance their viewing and drawing skills.

- Invite students to select objects that are both natural and humanmade for their negative space contour drawings. Have students discuss the space around each of the objects. Are they the same? Are they different? How (geometric or organic)? Have the students come to conclusions about the spaces around the humanmade and the natural objects?
- Invite students to construct a class composition of objects to use for practice drawings (in their workbooks). Have them record notes about the spaces they have drawn. Then have students draw a negative space still-life on a larger piece of paper so they can demonstrate on a larger scale their understanding of negative space.

Tasks for Instruction and/or Assessment

Performance

- Create a negative space still-life contour drawing.
- Select three to five natural and humanmade objects to compose a negative space contour still-life. In your class, view and discuss the negative space surrounding the composition. Note organic space and geometric space. Then create the composition from two viewpoints. Use a margin assessment tool to assess your contour drawing.
- Practice negative space contour drawing in your workbook using a rate scale for an art product, such as the following: outstanding (5), excellent (4), good (3), fair (2), below (1). Examples for each level of achievement will be provided. Rate yourself and then discuss your rating with your teacher.

Interview

- With your teacher, have a final discussion and review of your workbook/portfolio. The assessment will be holistic, and will include your contour drawings. You will be assessed on your research, your creativity, your skills development, and your ability to present.

Paper and Pencil

- Create two postcards, one using organic objects (e.g., plants) and the other geometric objects (e.g., mechanical tools). Critique your work on the back of the postcard. Did you capture the still-life in your contour drawing? Did the negative and positive space you drew realistically represent what you saw? Were you able to problem-solve throughout the process of contour drawing? What were the challenges? What were the successes? How would you rate your ability to see and draw space? Share your cards with a classmate.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

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Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- demonstrate facial expressions through drawing (L2D.3)

Elaborations-Strategies for Learning and Teaching

Students will create portrait drawings of facial expressions, using lines, textures, shapes, colours, and different shading techniques. Using a variety of drawing tools, students will explore the effects that the various drawing media have on the process of image making.

- Invite students to create faces that reflect different moods/expressions, such as sleepy, frightened, happy, sad, excited, calm or silly. Then have students choose lines, shapes, and colours that best portray the moods. Have students draw and shade, using the various techniques of shading, to express mood and give expression to the face. Have students create a display called the Wall of Moods/Expressions. Invite students to discuss how the moods/expressions were demonstrated.
- Challenge students to review animations they watch on television or on computers. Have them discuss how facial expressions reflect moods and give personality to the different characters they see. Then ask students to create their own characters for a short thirty-second animation, using facial features that reflect a mood. First have them write down words that describe the moods of their characters. Then have them focus on the visual creation of their characters. Students should create storyboards to map their one-minute character animations, and then use the lines, shapes, textures, and colours that best portray the moods of their characters.
- Invite students to look at portraits by Picasso. He went through a “rose”, “a blue”, and a “cubist” period in his art making. Have students discuss the effects of colours, shapes, and lines on facial expressions in portraits by Picasso. Ask each student to draw a portrait that conveys a mood or expression, using a monochromatic scheme. Have students title their works. Invite them to have a portrait exhibition. Ask them to discuss how each of their classmates conveyed his/her subject through the use of colours, lines, and shapes.
- Invite students to choose a piece of music about a person. Have each re-create the moods and expression of the person in a portrait.

Tasks for Instruction and/or Assessment

Performance

- In *Snow White and the Seven Dwarfs*, each dwarf had a different personality, which was displayed through his facial expression. You will create a comic called *Superheroes Five*. Each superhero will be distinguished by his or her facial expression. Give each character a name that suits the expression. Use lines, shapes, textures, and colours to create the expressions. Present your comic characters to the class.
- Take a children's story that has a hero and an antagonist. Then create a list of descriptors for each of the characters. What do you think they would look like? What kinds of facial expressions would they display? Decide on the lines, shapes, textures, and colours that would best suit the characters. Using thumbnail sketches, explore some ideas in your workbook (write notes beside your sketches to help you plan the expressions you want portrayed). Then draw a "mug poster" that would illustrate your two characters for readers.

Presentation

- *The Outsiders* is a book you may have read in your literature class. Take the names of all the characters in the book and place them in a hat. Each of you will choose a name. Then you will find a description of the character in the book. Make a list or find a sentence in the book that you think best portrays the character. Then draw the character with a facial expression that you think will portray the character. (Don't tell anyone who it is. Let it be a secret). Then have a "Who's Who exhibition" of *The Outsiders*. Place a sheet of paper under your drawing and have others guess what character it is and why the facial expression made them think this.

(Teachers: Please note that any character study in a book can be used here. *The Outsiders* is only a suggestion.)

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

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Historical and Cultural

Outcomes

Students will be expected to

- describe and demonstrate an understanding of drawings from the Renaissance period (L2D.4)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate an understanding of Renaissance drawings. Renaissance art was created between 1300 and 1600. This was a time of great change for Western art. Artists discovered a way to visually describe three dimensional space with perspective. This new technique/concept created new life and realism in their works of art. Religion was still a focus for paintings, but artists broke away from the usual religious themes and images to explore new genres, rich in drama and feelings (such as the *Mona Lisa*, by da Vinci). Some of the most outstanding artists of this time period were Donatello, Ghiberti, Botticelli, Michelangelo, Leonardo da Vinci, and Raphael. These innovative, creative, imaginative people changed the way we saw our world. They transformed it!

(Please note that SCOs L2D.4, L2D.5, L2D.6 are interconnected and all will be used when viewing artwork.)

When describing a visual from the Renaissance period students should investigate and describe the following:

- the size, the media and the process used in drawings (red, black, white chalks; graphite; conte; brown inks; pens/stylus)
- the subject of the picture
people animals objects place
- the elements used in Renaissance drawing(s)
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.

(Please refer to L2AU.1 when discussing these.)

Tasks for Instruction and/or Assessment

Performance

- Demonstrate your knowledge of Renaissance art by creating your own Renaissance-style drawing. Use red, white, or black chalk for your drawing, as this was what Renaissance artists would have used to create their images. (Look at Michelangelo's and Leonardo da Vinci's drawing as examples.)

Paper and Pencil

- Create drawings of inventions from the Renaissance period. Then organize a display of the works with labels describing each artwork. (Please use the format from column two when describing your painting.) Each of you will write a curatorial letter for the display to introduce visitors to this period of art and the inventions. (Please note a follow-up to this assessment in the L2D.6 assessment.)
- Describe Renaissance drawings by creating a postcard assessment. (Please use the format from column two when describing your drawing.) You should choose and draw a Renaissance image you have studied. Then write a description on the back of the postcard and send it to a classmate for a response.
- Explore the different materials that would be similar to those used to create images during the Renaissance period. Chalks, brown inks, pens, conte, and graphite sticks/pencils (similar to the Renaissance metalpoint/silverpoint), Manila paper, and parchment paper would be some examples. After creating an image with these media, describe what it would have been like to draw with these materials/tools/technologies. Did they visually affect the image you created? Record your response to this exercise in your workbook. (Please use the format from column two when describing your drawing.)

Presentation

- Create Renaissance-style drawings for a class exhibition. Each drawing should have a label with a description of the drawing. (Please use the format from column two when describing your drawing.) Invite the school to tour. As a class you will animate the exhibition by engaging your audience in discussions of the drawings.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Historical and Cultural

Outcomes

Students will be expected to

- analyse drawings from the Renaissance period (L2D.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the composition of Renaissance drawings. They are to look at the relationship between the elements and principles within the image; discuss the relationship amongst the people, objects, and place; and identify the artist's use of the elements and principles to create an individual style.

When analysing a drawing students should ask the following questions:

- How was balance used for line, texture, shape, space, colour, value, and/or form?
- How was rhythm used for line, texture, shape, space, colour, value, and/or form?
- How was emphasis used for line, texture, shape, space, colour, value, and/or form?
- How was pattern used for line, texture, shape, space, colour, value, and/or form?
- How was contrast used for line, texture, shape, space, colour, value, and/or form?
- How was harmony (unity) used for line, texture, shape, space, colour, value, and/or form?
- How was variety used for line, texture, shape, space, colour, value, and/or form?
- How was proportion used for line, texture, shape, space, colour, value, and/or form?
- How do the people, objects, and places interact in the composition?
- How does the artist use elements and principles to create an individual style?

(Please refer to L2AU.2 and L2AU.4 when discussing these.)

- Invite students to analyse the drawings of such Renaissance artists as Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Botticelli, and Leonardo da Vinci. Ask them to discuss the relationship between the elements and the principles in the images. Have them look at how the people, objects, and place interact in the composition. Ask them to analyse the artist's individual style as evidenced by his/her use of elements and principles. Have them record their findings in their workbooks.

Tasks for Instruction and/or Assessment

Presentation

- Select a drawing by a Renaissance artist, such as Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Botticelli, or Leonardo da Vinci. Then discuss the relationship between the elements and the principles in the images. (E.g., How has the artist used colour and/or shape, elements of art, to add harmony to a busy/simple composition?) Look at how the people, objects, and place interact in the composition. (E.g., Did you notice the number of people/objects moving or standing?) Take your finger and trace around the group. Did you trace a shape, such as a triangle? Who or what was at each point of the triangle? What are they doing? Using an instrument, joining hands, standing there? Is everything tied to the triangle in the image? Is this how the artists created overall unity? Analyse the artist's individual style by looking at his/her use of elements and principles. (E.g., Does the artist use colour? What kinds? What kinds of materials and tools did he or she use to create the visual effect? Did the artist use emphasis, a principle of art, a special way with shapes and colour? How did the artist create the space in the composition?) Share your findings with your class. Then record the information in your workbook.
- As a small group choose one Renaissance drawing that you have found on a Web site. Your group will analyse the drawing and present your analysis to the class. Give a reason(s) as to why the group chose this particular piece.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Historical and Cultural

Outcomes

Students will be expected to

- interpret and demonstrate an understanding of drawings from the Renaissance period (L2D.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to interpret and demonstrate an understanding of drawings from the Renaissance period. They will focus on the work's content—the feelings, moods, messages, and ideas expressed in the artwork. Students will create images that demonstrate their understanding of the Renaissance period. They may want to consider drawings created by such artists as Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Botticelli, and/or Leonardo da Vinci.

When interpreting a drawing students should ask the following questions:

- What is the content about?
- Does it communicate a message?
- How does it makes one feel?
- Is (are) there a specific idea(s) expressed?
- Is there any symbolic meaning?
- Is the image functional or decorative?

Teachers should point out to students that people will not always have the same interpretation of an artwork. (This happens with art critics too.) People interpret art works from their own knowledge and experiences. Each person will have his/her own interpretation. It is important that students realize that hearing other people's interpretations will enrich their thinking and give them other perspectives to think about.

- Invite students to discuss the content, messages, moods, feelings, and ideas used in various Renaissance artworks. For example, have students look at the drawings of Michelangelo and Leonardo da Vinci. Explain to them how Michelangelo saw humans as interacting and being one with nature, as shown in his drawings for the Sistine Chapel, while Leonardo da Vinci saw nature as something to be overtaken and controlled by humans as shown in his engineering and mechanical drawings. Have them explore how these images express different ideas, moods, and feelings about nature.

Tasks for Instruction and/or Assessment

Performance

- Look at Michelangelo's red chalk drawings (studies) for the Sistine Chapel. Interpret the ideas and feelings expressed. Who is in the pictures? What are they doing? Why are they there? What is each story about? Where does each event take place? Are there any symbols in the drawings? Do the drawings have any sound? If so, where does it come from? What are the overall feelings in the drawings? What do you think the purpose of the drawings is? After you have finished interpreting the drawings, create a ceiling drawing for your classroom. You will be given a space that will be yours. As a class you are to choose a famous scene from a story. Make sure you plan your drawing in your workbook. Your workbook will be reviewed periodically. It will be used in your year-end interview. A rating scale for an art product will be used.
- Leonardo da Vinci created many drawings of landscapes, water, and natural catastrophes. For example, look at his *Storm over a Valley in the Foothills of the Alps*. Interpret the content of this artwork. What is in the picture? What is happening? Where is it taking place? What is the mood of the image? Is there any sound? What kinds of sounds are there? Can you feel what it would be like to be there? Is this a realistic or romantic drawing? How would this picture be used? When you are finished interpreting the drawing, create a landscape drawing of your own—one that conveys a dangerous mood (e.g., a place where your breath catches because the wind is blowing and dirt is flying around). Make sure you plan your drawing in your workbook. Then exhibit your work in a class show. Invite classmates to interpret your drawing.

Presentation

- Design a tour of your Renaissance drawing exhibition. In the tour design, you are asked to create activities that will engage your audience in describing, interpreting, and analysing the works of art. Be creative with your tour. (Please note that this is a follow-up to assessments of L2D.4 and L2D.5.)

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Materials, Tools, and Equipment**Outcomes****Students will be expected to**

- describe and demonstrate how various surfaces of paper interact with the different media and tools used in drawing (L2D.7)

Elaborations-Strategies for Learning and Teaching

Students will draw and experiment with the various drawing materials, tools, and surfaces for Level 2 concepts, techniques, and subject matter. They will demonstrate and explore how different materials, tools, and surfaces create a variety of visual effects by using such materials, tools, and surfaces as red, black, and white chalk; conte; charcoal; inks; graphite; pencils (H6-HB-B6); computers; sketch paper; bond paper; handmade paper; and rulers. Please note that Level 2 materials will include Level 1 materials, plus additional ones.

Some suggested of materials, surfaces, and tools include the following:

erasers	pencils (H6-B6)	newsprint
rulers	charcoal	white paper
templates	crayons	brown paper
sticks	markers	construction paper
feathers	coloured pencils	wallpaper
pens (stylus)	pastels	stock paper
computers	conte	corrugated paper
inks	graphite sticks (B-B6)	handmade paper
parchment paper	chalks	Manila paper (red, black, white)
bond paper		

- Invite students to describe the qualities of the materials, tools, and surfaces they used to draw an image. (Recording and compiling this information in their workbooks is one way this might be done.)
- Encourage students to select the materials and tools that best express chosen concepts, techniques, skills, and subject matter (ideas, thoughts, feelings, and messages).
- Invite students to demonstrate what they have discovered about the art materials, tools, and technologies of the Renaissance time period. Have students describe the effects that these materials, tools, and technologies would have on the artworks.
- Invite students to experiment with various drawing tools to simulate Renaissance drawings. Red chalk, black chalk, white chalk, brown ink, and pens (stylus) can be used. (To enrich this activity students can make pink tinged paper to get an idea and feeling of what it would be like to draw on this type of surface.)

Tasks for Instruction and/or Assessment

Performance

- Create drawings that use a variety of drawing materials, tools, and surfaces suggested in column two.
- Experiment with a variety of drawing media, and present your results.
- Explore a variety of drawing media (using your workbook/portfolio).

Paper and Pencil

- Collect data on drawing materials, tools, and surfaces. Describe in your workbook the successes and challenges of each of the media.
- Return to a previously used margin assessment tool and review information about materials, tools, and surfaces.
- Describe the different drawing media and the effect each has on image making.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Careers

Outcomes

Students will be expected to

- explain how artists can be considered inventors and/or explorers (L2D.8)

Elaborations-Strategies for Learning and Teaching

Students will describe how artists can be considered inventors/explorers. They will experience and actualize through image making what it is like to invent and explore. It is important for students to recognize and discuss how artists are valued for many inventions, changes, and understandings in our world, past and present. An artist's nature is usually curious. Artists push the parameters of the known into unknown or different ways of thinking. To be an artist one should have the ability to envision. An artist is required to use his/her head, heart, and hands to actualize thoughts, ideas, and visions. Artists past and present have a unique way of seeing, knowing, and doing. Therefore they are able to arrive at many different conclusions and understandings. An artist's imagination, creativity, and innovation are important to the evolution of a society, culture, and world.

- Invite students to describe how E.S. Escher would be considered an explorer. Have them look at his visual illusions. Invite them to explore and create their own tessellation.
- Ask students to look at technologies (materials, tools, equipment) created by artists for innovative effects and processes. Have them investigate the development and the use of a variety of technologies:
 - the evolving stylus with ink (feathers, reeds, nibs, pens, computers)
 - metalpoint, silverpoint, graphite sticks, pencils
 - hieroglyphics, comics strips
 - moving pictures, such as animation for theatres, televisions, computers
- Ask students to describe how artists explore, create, and invent space and structure plans for such things as interior designs, buildings, city planning, green spaces, and space stations.

Then ask them to become inventors/explorers and create a plan for a space station that they will live on for three months. First have them brainstorm about what areas would be required in a space station. Then have them list in detail what each room/space would require. For example, what would be needed in the eating headquarters, preparation area, sleeping chambers, personal hygiene area, work laboratory, navigational section, etc? Divide the class into groups. Each group will plan and design the space that they have been assigned. When everyone has finished, have each group present their visual plan.

Tasks for Instruction and/or Assessment

Performance

- In small groups invent a cup that keeps the liquid hot if hot and cold if cold. The cup must feel comfortable in the hands and the lip of the cup must prevent liquid from dribbling down one's face. The cup must fit in the car cup holder without spilling when you turn corners. Each group will describe their cup to the class.

Suggested options instead of a cup include the following:

- jewellery, such as a neck piece that must fit comfortably around the neck of a cat or dog
- skateboard for a person who is physically challenged.

Reflect on the exercise and describe the explorative and inventive qualities you used to create your project.

- As a class, invent a future fun park for PEI. List the information you will have to explore to make sure this is a successful project. Then, as a class, create new rides, entertainment, food centres, and washroom facilities. Each of you will have the option of creating a drawing and/or a 3-D model to describe your inventive ideas and thoughts.
- Describe the inventions and drawings of Alexander Graham Bell, such as the telephone, metal vacuum jacket (forerunner to the iron lung), hydrofoil. (Cape Breton, Baddeck, Alexander Graham Bell Museum.)

Then select words that name equipment/tools/objects (e.g., oven, washing machine, bicycle, car, hair dryer, curling iron, screwdriver, hammer, table, VCR, DVD, iPod, frying pan, refrigerator) write them on pieces of paper, and put them in a basket. Randomly choose two words from the basket. Invent and draw a functional object which is made up of two objects named on the pieces of paper you drew from the basket. Label the drawing and add notes about your invention. Present your creation.

Paper and Pencil

- Describe Leonardo da Vinci's diagrams of ideas/inventions. Describe how futuristic da Vinci was with his thinking (consider the Aqua lung, or a hydraulic device for transporting water).

Presentation

- Research the various art concepts that artists have discovered and explored, such as tessellation. Then present and describe your findings to the class.
- Select one technology that would be new for the Renaissance period. Discuss the effect the technology would have had on image making.
- Research one tool/material that has developed throughout the history of art, such as paint or the printing press. Then present and describe the development of the tool or material.

Portfolio

- Describe artists as inventors/explorers. Enter your findings in your workbook.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Please see page 100, "Collaboration Assessment," *Assessment in Art Education* by Donna Kay Beattie (Davis Publications, 1997)

Please see page 100, "Cooperation Assessment," *Assessment in Art Education* by Donna Kay Beattie (Davis Publications, 1997)

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Prince Edward Island Culture Sector Council

PEI Crafts Council

PEI Council of the Arts

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- describe and demonstrate how the unique qualities of paints create different visual effects, which in turn convey a variety of messages (L2P.1)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate how the unique qualities of paints create different visual effects, which in turn express a variety of messages. Paints are a combination of pigments and binders that hold the paint to a surface, such as a wall or paper. Each paint has its own unique properties. Students should discuss how different paints can represent different styles of art and different periods of time. Students should recognize that the development of paints and other art materials has been related to the environment, the time, and the diverse effects that the painters required to reach their audience. The kinds of paint used tell us of a time and a people—their ideas, and their needs and beliefs. (Please see appendix for further information.)

- Invite students to explore how different paints have different qualities and applications, and produce effects in image making. Introduce students to Marshall McLuhan's famous quote, "The medium is the message." Ask students what they think this means. How would this apply to the quality of the paint and its visual effects?
- Invite students to look at images across time that use some of the following paints: earth pigment, encaustic, fresco, tempera, gouache, oil paint, watercolour, liquid tempera, block tempera, acrylic, water oil paint. Have them discuss the qualities of the paints, and the effects of the paints on image making. Then ask students to choose a type of paint to create an image. Have them describe the qualities that the paint will give to their images.
- Invite students to experiment with at least three of the above paints and demonstrate the qualities of the paints in their image making.
- Have students create sample chips for their workbooks. Then invite students to create three paintings with the same composition, using a different paint for each one. Have students compare and describe the effect each of the paints had on the images.

Tasks for Instruction and/or Assessment**Performance**

- Demonstrate the unique qualities of paints in your image making.
- Paint three landscape pictures that exhibit the unique qualities of three different paints.
- The class will be divided into small groups. Each group will be assigned a different kind of paint. Your group will create a visual that best expresses the quality of the paint.
- Create sample chips of different paints for your workbook, and describe the qualities of each of the samples.

Presentation

- Describe the unique qualities of different paints. Explain how paints create different effects in image making.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

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Theory (Techniques, Skills, Processes, and Concepts)

Outcomes**Students will be expected to**

- demonstrate the illusion of depth through aerial (atmospheric) perspective (L2P.2)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate an understanding of the illusion of depth through aerial perspective, also known as atmospheric perspective, in their paintings. Aerial perspective is a method of using intensity, value, and hue to create the illusion of depth/distance in landscape paintings.

- Invite students to create a painting using the method of aerial perspective. Have them choose objects such as trees, hills, and/or buildings for their compositions. Students are to overlap the trees, hills, and/or buildings and use black and white paint to create their landscapes. Objects in the front should be of a dark value, while each of the overlapped objects gradually moving to the back has a lighter value. This will create the illusion of depth/distance.
- Invite students to look at the aerial perspective used in the scenery of the *Mona Lisa*, by Leonardo da Vinci. Then have students create a portrait painting with an aerial perspective scenery as a backdrop. Ask them to display their artwork for a school exhibition.

Tasks for Instruction and/or Assessment

Performance

- Demonstrate the illusion of depth through aerial (atmospheric) perspective in a landscape painting. Use a rating scale to assess your work—wow (5), awesome (4), okay (3), not so great (2), sad (1). Examples of each category will help you determine which level of achievement you have reached.
- Look at industrial landscape paintings created by Canadian artist Kim Ondaatje. Then paint an image portraying an industrial city in Canada, using aerial (atmospheric) perspective.
- Imagine sitting on a beach on Prince Edward Island. The sun is setting and it is foggy. Create a painting that demonstrates the illusion of depth, using aerial (atmospheric) perspective.
- Look at Ben Kinder's (Island artist) painting ***Basilica in the Rain***. Notice how he uses aerial (atmospheric) perspective. Choose a building where you live and take a picture of the building when it is misty. Then paint the image from the picture you took. Use a margin assessment tool.

Paper and Pencil

- Your class will be divided into two groups for mural painting . One group will paint a misty daybreak. The other group will paint a foggy sunset. Demonstrate aerial (atmospheric) perspective in each of the murals. Then describe the illusion of depth that is created when using aerial perspective.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Narratives of Nationhood by PEI Department of Education and Early Childhood Development and Confederation Centre of the Arts
www.nationhood.ca

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(Please note that Leonardo da Vinci's ***Mona Lisa*** is thought to be the first portrait painting in which scenery was used.)

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes

Students will be expected to

- create realistic and abstract images using paint (L2P.3)

Elaborations-Strategies for Learning and Teaching

Students will describe and paint realistic and abstract images. A realistic painting is one that represents the everyday world and how it actually looks, while an abstract painting has an image that is recognizable but not presented in a realistic manner. The image is simplified by the artist's use of the elements of art and design. Artists throughout history have developed different styles to express their ideas, thoughts, knowledge, and feelings for people, places, and things.

- Invite students to view paintings by artists from different time periods, cultures, or places: James Duncan, Joseph Légaré, Paul Kane, Cornelius Kreighoff, William Armstrong, William Raphael, John Fraser, Lucius O'Brien, Paul Peel, Robert Harris, George Reid, Homer Watson, and Ozias Leduc (please note all of these artists have created realistic paintings); Paul Cézanne, Paul Monet, Paul Gauguin, Mary Cassatt, Vincent van Gogh, Emily Carr, Fred Varley, A.Y. Jackson, Lawren S. Harris, and Robert Harris (please note that all of these artists have created paintings using an impressionistic style, which is considered moving towards the abstract); Picasso, Braque, Liubov Popova, Wassily Kandinsky, Jack Bush, Jean-Paul Riopelle, Helen Frankenthaler, Marko Rothko, Lee Kranser, Franz Kline, and Hans Hofmann (please note that all these artists have created abstract paintings). Then have the students choose a realistic scene from a photograph or magazine, and paint it. After they have completed their images, have them discuss how they could abstract an image using colours and shapes. Then invite students to create abstract paintings, using these elements of art. Have them compare and discuss their paintings.

(Please note connections to grade 8 social studies, 8.1.1)

- Invite students to look at the styles of art used by such Canadian artists as Robert Harris, David Milne, Jack Turner, Emily Carr, Group of Seven, Pudlo Pudlat, Ted Harrison, Henry Purdy, Hilda Woolnough, Erica Rutherford, Daphne Irving, Gail Rutherford, Anne Lee, Sr. Joan MacNeill, and Brenda Whiteway. Then have each choose a style of art he/she would like to use in a painting. Have students present and discuss their work. (Students should plan their compositions in their workbooks.)

(Please note connections to grade 8 social studies, 8.1.1)

Tasks for Instruction and/or Assessment

Performance

- Look at Canadian artist Ted Harrison and the colourful northern landscapes that he creates. Describe the effect of the semi-abstract quality that the paintings evoke. Ask yourself why he might use this style of block colouring, shapes, and lines in his paintings. Create a painting of a P.E.I. landscape in the same style as Ted Harrison.

(Please note that this is an excellent connection to the Canadian Identity Unit in Grade 8 Social Studies.)

- View Helen Frankenthaler's abstract field paintings. Then create a field painting, using the quilted patchwork appearance of Prince Edward Island fields and woods for inspiration.
- Create a realistic landscape backdrop for a social studies or language arts dramatize.

Use a rating scale to assess your work—wow (5), awesome (4), okay (3), not so great (2), sad (1). Examples of each category will help you determine which level of achievement you have reached.

Paper and Pencil

- Imagine you are one of the Group of Seven. Create an impressionistic painting of a Canadian landscape. Write a letter to Emily Carr describing your painting and telling her why you chose this piece of scenery to visually represent Canada.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

See page 100, "Collaboration Assessment," **Assessment in Art Education**

See page 100, "Cooperation Assessment," **Assessment in Art Education**

Narratives of Nationhood by PEI Department of Education and Early Childhood Development and Confederation Centre of the Arts
www.nationhood.ca

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Social Studies Curriculum

Language Arts curriculum

Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- demonstrate the expressive quality of colour through paints (L2P.4)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate the expressive quality of colour in their paintings. Artists express ideas, thoughts, and feelings through the use of colour. A dark painting can portray a sinister or gloomy look. A bright painting can enable an artist to express a happy moment that is full of life.

- Invite students to distinguish the different moods created through the expressive quality of colour by looking at works by Canadian artists such as the Group of Seven, Emily Carr, Maurice Cullen, Clarence Gagnon, James Wilson Morrice, David Milne, Ted Harrison, Pudlo Pudlat, Kim Ondaatje, Henry Purdy, Hilda Woolnough, and Brenda Wightway. Have students create a landscape using colour to express how the land looks and feels. Invite students to present and discuss their paintings with the class, or pair them with a classmate. (Please note connections to grade 8 social studies, 8.1.1)
- Invite students to create portraits that express moods through colour. Have students look at the *Mona Lisa* as a portrait painting. What colours are used? What kind(s) of feeling(s) do you get? How do the colours create a mood? Have students look at Picasso portrait paintings. What kinds of moods do the colours evoke in these paintings? Why?
- Invite students to paint a portrait using the quality of colours to depict a person full of

- energy	- gentleness	- thoughtfulness	- happiness
- anger	- loneliness	- sadness	- kindness.

Tasks for Instruction and/or Assessment

Performance

- Choose a Canadian artist who uses the expressive quality of colour to convey ideas, thoughts, feelings, messages in his/her paintings. Ask students to choose a subject matter that they would like to express through the use of colours.

Presentation

- View pictures by the Group of Seven and/or Emily Carr. Describe the colours in the paintings. What do the colours express? Do the colours reveal a feeling for Canadian landscape? Why? Then view the paintings of Canadian artist Ted Harrison. Describe the colours used in his paintings to convey the landscape of northern Canada. Then create your own landscape. Select colours that will convey Prince Edward Island. Discuss and present your artwork to the class.
- Explore Picasso's "blue" period and "rose" period. Describe how the use of colour affects the paintings, and how colour creates mood. Then demonstrate the expressive quality of colour by creating a monochromatic painting. Share your painting with your class. Explain how colours created the mood for the subject matter you were trying to portray.

Portfolio

- In your workbook/portfolio demonstrate the expressive quality of colour.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Confederation Centre of the Arts

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PEI Department of Education and Early Childhood Development, Grade 8 Social Studies Canadian Identity, 8.1.1

Historical and Cultural

Outcomes

Students will be expected to

- describe and demonstrate an understanding of paintings from the Renaissance period (L2P.5)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate an understanding of Renaissance paintings. Renaissance art was created between 1300 and 1600. This was a time of great change for Western art. Artists discovered a way to visually describe three dimensional space with perspective. This new technique/concept enabled artists to depict new life and realism in their works. Religion was still a focus for paintings, but artists broke away from the usual religious themes and images to explore new genres, rich in drama and feelings (such as the *Mona Lisa* by da Vinci). The new medium of oil paint was used for image making. Some of the most outstanding artists of this time were Donatello, Ghiberti, Botticelli, Michelangelo, Leonardo da Vinci, Jan van Eyck, and Raphael. These innovative, creative, imaginative people changed the way we saw our world.

When describing a visual from the Renaissance period students should investigate and describe the following:

- the size, the media, and the process used in paintings (inks/washes, egg tempera, oil paints, thinners, glazes)
- the subject of the picture
people animals objects place
- the elements used in Renaissance drawing(s)
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.

(Please refer to L2AU.1 when discussing these.)

Tasks for Instruction and/or Assessment

Performance

- Describe and demonstrate your knowledge of Renaissance art by creating your own Renaissance-style painting. Use oil paints (or water-oil paints) as this was what Renaissance artists would have used to create their images. (Look at paintings by Raphael, Jan van Eyck, Leonardo da Vinci, and/or Michelangelo as examples.)

Paper and Pencil

- Describe Renaissance paintings by creating a postcard assessment. (Please use the format from column two when describing your painting.) You should choose and paint a Renaissance image you have studied. Then write a description on the back of the postcard and send it to a classmate for a response.
- Create Renaissance-style paintings for a class exhibition. Each drawing should have a label with a description of the painting. Invite the school to tour. As a class you will animate the exhibition by engaging your audience in discussions of the paintings. (Please use the format from column two when describing your painting.)
- Portrait paintings were a new focus for this time period. Create a portrait of one of your classmates, using a Renaissance style. Then organize a display of the works, with labels describing each artwork. (Please use the format from column two when describing your painting.) Each of you will write a curatorial letter which introduces visitors to this time period, its art, and its inventions. (Please note a follow up to this assessment in the L2D.6 assessment.) Record in your workbook your response to this exercise.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

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Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

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Historical and Cultural***Outcomes******Students will be expected to***

- analyse paintings from the Renaissance period (L2P.6)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the composition of Renaissance paintings. They are to look at the relationship between the elements and principles within the image; discuss the relationship amongst the people, objects, and place; and identify the artist's use of the elements and principles to create an individual style.

- When analysing a painting students should ask the following questions:
 - How was balance used for line, texture, shape, space, colour, value, and/or form?
 - How was rhythm used for line, texture, shape, space, colour, value, and/or form?
 - How was emphasis used for line, texture, shape, space, colour, value, and/or form?
 - How was pattern used for line, texture, shape, space, colour, value, and/or form?
 - How was contrast used for line, texture, shape, space, colour, value, and/or form?
 - How was harmony (unity) used for line, texture, shape, space, colour, value, and/or form?
 - How was variety used for line, texture, shape, space, colour, value, and/or form?
 - How was proportion used for line, texture, shape, space, colour, value, and/or form?
 - How are the people, objects, and place related in the composition?
 - How does the artist use elements and principles to create an individual style?

(Please refer to L2AU.2, L2AU.4 when discussing these.)

- Invite students to analyse the paintings of such Renaissance artists as Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Botticelli, and/or Leonardo da Vinci. Ask students to discuss the relationship between the elements and the principles in the images. Have them look at how the people, objects, and place relate in the compositions. Ask them to analyse the artist's individual style as shown by his use of elements and principles. Have them record their findings in their workbooks.

Tasks for Instruction and/or Assessment

Presentation

- As a small group find one Renaissance painting on a Web site and present it to the class. Your group will analyse the painting and present your analysis to the class.
- Select a painting by a Renaissance artists (e.g., Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Botticelli, Leonardo da Vinci). Then discuss the relationship between the elements and the principles in the images. (E.g., How has the artist used colour and/or shape, elements of art, to add harmony to a busy/simple composition?) Look at how the people, objects, and place relate in the composition. (E.g., Did you notice the number of people/objects moving or standing?) Take your finger and trace around the group. Did you trace a shape, such as a triangle? Who or what was marking the points of the triangle? What were they doing? Holding an object, joining together in some fashion or form, or just standing there in isolation? Is everything tied to the triangle in the image? Is this how the artists created overall unity? Analyse the artist's individual style by noting his/hers use of elements and principles. (E.g., Does the artist use colour? What kinds? What kinds of materials and tools did he or she use to create the visual effect? Did the artist use emphasis, a principle of art, a special way with shapes and colour? How did the artist create the space in the composition?) Share your findings with your class. Then record the information in your workbook.

Resources/Notes

ExploringArt by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

ExploringArt transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

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Historical and Cultural

Outcomes

Students will be expected to

- interpret and demonstrate an understanding of paintings from the Renaissance period (L2P.7)

Elaborations-Strategies for Learning and Teaching

Students are expected to interpret and demonstrate an understanding of paintings from the Renaissance period. They will focus on the work's content, feelings, moods, messages, and ideas. Students will create images that demonstrate their understanding of the Renaissance period. They may want to consider paintings created by such artists as Jan van Eyck, Michelangelo, Raphael, Ghiberti, Donatello, Tintoretto, Botticelli, and/or Leonardo da Vinci.

When interpreting a drawing students should question ask the following questions:

- What is the content about?
- Does it communicate a message?
- How does it makes one feel?
- Is there a specific idea(s) expressed?
- Is there any symbolic meaning?
- Is the painting functional or decorative?

Teachers should point out to students that people will not always have the same interpretation of an artwork. (This happens with art critics too.) People interpret art works from their own knowledge and experiences. Each person will have his/her own interpretation. It is important that students realize that hearing other people's interpretations will enrich their thinking and give them other perspectives to think about.

- Invite students to view da Vinci's portrait painting the ***Mona Lisa***". Have the students describe the person in the painting. What do you think she is thinking? Who might she be? What is the scenery behind her? Does it look real? Why or why not? Where do you think da Vinci painted this picture? Was it outside or in his studio? Why do you think this? Invite students to paint a portrait of themselves or a classmate that communicates a mood, a feeling, a message. Have them use symbolic meaning that represents the interests of the person in the painting (e.g., books, basketballs, animals, or music DVDs they may have a passion for). Have students share and interpret their artworks.

Tasks for Instruction and/or Assessment

Presentation

- Discuss the content, messages, moods, feelings, and ideas used in various Renaissance paintings. For example, have students look at the paintings of Michelangelo and Leonardo da Vinci. How did Michelangelo show humans as interacting and being one with nature in his paintings for the Sistine Chapel, while Leonardo da Vinci showed nature in his paintings as something to be overtaken and controlled by humans? Explore how these two artists expressed different ideas, moods, and feelings about nature.
- Look at *Arnoldfini's Wedding* by Renaissance artist Jan van Eyck. Interpret the ideas and feelings expressed. Who is in the picture? What are they doing? Is it a celebration? Are there any special guests? Why are they there? What objects are there in the image? Are there any symbols in the painting? Does the painting have any sound? If so, where does it come from? Are the people having fun? What do you think the purpose of this picture is? After you have finished interpreting the painting, create a painting that acts as a document, like *Arnoldfini's Wedding*. Exhibit your painting in a So You Signed on the Dotted Line exhibition. Make sure you plan your painting in your workbook. Your workbook will be reviewed periodically. It will be used in your year-end interview. A rating scale for an art product will be used.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

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Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how various surfaces of paper interact with the different media and tools used in painting (L2P.8)

Elaborations-Strategies for Learning and Teaching

Students will paint and experiment with the various painting materials, tools, and surfaces for Level 2 concepts, techniques, and subject matter. They will explore and demonstrate how different materials, tools, and surfaces produce a variety of visual effects, using such materials, tools, and surfaces as tempera, watercolour, latex, oil watercolour, acrylics, inks, round/flat/wide/thin brushes, water-colour paper, bond paper, cardstock, wood, and ceiling tiles.

Some suggested of materials, surfaces, and tools include the following:

liquid tempera	cartridge paper	palettes
block tempera	wood	towels
ink	card stock	rags and towels
watercolour	ceiling tile	paint spatulas
acrylics	white paper	brushes
latex	brown paper	(various shapes
oil watercolour	matte board	and sizes)
oil paints	cardboard	

- Invite students to describe the qualities of the materials, tools, and surfaces they used to paint an image. (Recording and compiling this information in their workbooks is one way this might be done.)
- Encourage students to select the materials and tools that would best express various chosen concepts, techniques, skills, and subject matter (ideas, thoughts, feelings, and messages).
- Invite students to demonstrate what they have discovered about the art materials, tools, and technologies of the Renaissance. Have students describe the effects that these materials, tools, and technologies have on the artwork.
- Invite students to experiment with various painting tools to simulate Renaissance paintings (e.g., oil paints on canvas). Encourage them to describe how the oil paints, brushes, and surface interacted to create their image.

Tasks for Instruction and/or Assessment

Performance

- Create paintings that use a variety of painting materials/tools and surfaces suggested in column two. Describe each in your workbook.
- Your class will re-enact the painting competition between Michelangelo and Leonardo da Vinci. The class will be divided into two groups. Each group will be given a wall and a choice of materials. It is up to each group to choose the materials, surfaces, and tools that best convey the message they choose to present. After the competition, each group should describe how their choice of materials, surfaces, and tools worked for them.
- Experiment with a variety of painting media and present your results.

Paper and Pencil

- Return to a previously used margin assessment tool to review information about materials, tools, and surfaces.
- Review collected data on painting materials, tools, and surfaces as recorded in your workbook. Describe the strengths and challenges of each of the media.

Presentation

- Describe the different painting media and the effect each has on image making.

Portfolio

- Use your workbook/portfolio to explore and demonstrate a variety of painting media.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

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Careers

Outcomes

Students will be expected to

- explain how artists can be considered interpreters and/or storytellers (L2P.9)

Elaborations-Strategies for Learning and Teaching

Students will describe how artists can be considered interpreters/storytellers, or messengers. It is important for students to recognize that artists tell stories through their paintings. They tell stories of people, places, and things. They paint pictures of history, cultural beliefs, and traditions. Artists look at their everyday surroundings and interpret and record the world they see, hear, and feel. They paint images of issues, ideas, thoughts, feelings, and knowledge of themselves, the people, and the land around them. Artists are like filters of the world's happenings. They sometimes depict not only what is happening, but what will happen. They are messengers of new and old ideas. They have been and are the voices of political movements of all sorts. They have been and are the voices of people, animals, planets, and other worlds. Through the eyes of artists we can experience many different stories, interpretations, and messages of their lives and ours. Artists' images continue to pass on our stories, ideas, beliefs, and knowledge long after we are gone. Artists' images will prepare us for what is to come in the future.

- Invite students to research, present, and discuss the following questions:
 - How do artists tell stories through their paintings?
 - How do artists record and interpret our everyday life through their paintings?
 - How do artists bring us messages through their paintings?
- Have students describe how artists tell stories of daily routines; of inventions and discoveries; of cultures, beliefs and traditions; of people, places, and things.
- Invite students to select a Canadian painting and have them describe the story that it depicts.
- Ask students to describe a painting that conveys a message. (e.g., a painting by Island artist Daphne Irving, with its spiritual message.)
- Invite students to describe a painting that interprets the world. (An example would be Tintoretto's *The Last Supper*: The painting interprets the world of that time as out of control. All that people thought and believed had been shattered by the scientific discoveries of Copernicus. Even their religious beliefs were unsteady. The painting interprets the world at this time as shooting off into outer space, no longer balanced.)

Tasks for Instruction and/or Assessment

Performance

- Depict a story in the news.
- Create a visual to record something that has happened to you or someone else.

Paper and Pencil

- Create a painting that has a message. Then display your work. Place a piece of paper under your painting. Have your classmates write on the sheet what they think the message is, and why? Ask them to select a title for your artwork. Then, as a class, discuss your findings.
- Describe artists as interpreters/storytellers (messengers).
- Describe the message/story of *Arnolfini Wedding* a painting by Jan van Eyck. (The painting is actually a marriage license created in 1434.) What do you think this painting might mean? (E.g., The image of a pregnant bride in the painting is a promise of many children to come. The mirror in the back of the painting reflects the couple, the artist, and the artist's signature, "Jan van Eyck was here, 1434." This is a story of a confirmation of a wedding and promises made.)
- Select a painting that tells a story. Present and describe it to the class.

Presentation

- Your class will be divided into groups. Each group will choose a historical event that has been described in an art form. Your group will present their piece to the class through an illustration.
- Create a cartoon that tells a political story. Present and describe your caricatures to the class.
- Your class will brainstorm messages that they would like to deliver to the world. Then each of you will choose one message and create an image that depicts your message. Describe your message for the class. Then describe what people in the future might think and say about your message. Will your message still be meaningful? Will your message be part of history—depicting ideas, thoughts, feelings, and knowledge of our time?
- Describe the message/story of a painting of everyday life (e.g., a painting by Island artist Brian Burke, with its interpretation and record of people, places, and things that surround him).

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Prince Edward Island Cultural Sector
Educational Poster Package

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes**Students will be expected to**

- describe the different methods of sculpturing (L2F.1)

Elaborations-Strategies for Learning and Teaching

Sculpture is an artwork that has form (3-D)—it has height, width, and depth. Sculpture is created with negative and positive space. A sculpture can be low relief or high relief.

Students will describe the following sculpting methods:

modelling—a sculpting method by which a soft substance such as clay or wax can be constructed into a three-dimensional object.

assemblage and construction—a sculpting method by which a variety of found materials are joined together to create a 3-D image.

carving—a sculpting method by which material is either cut or chipped away to create a 3-D image.

casting—a sculpting method by which liquid materials that will harden (such as wax, metal, plaster of paris) are poured into a mold.

- Invite students to use the Internet or books to find sculptures created by different methods. Have them share their findings with the class. Ask them to describe how the different methods give each sculpture a different visual effect.
- Invite students to visit a local art gallery. Ask them to view sculptures that have been constructed by different methods. Have them share their findings with the class.
- Ask students to find sculptures in the community (such as monuments or installations). Have them take digital pictures. Have them share their findings with the class by displaying the photos and describing the method used to construct the sculpture.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Describe in your workbook the different methods of sculpturing.

Presentation

- Visit sculptors in your community and take photos of their work. Describe the sculpting method they used. Present your photos and descriptions to the class. Enter this information in your workbook.
- Find and describe visuals showing different methods of sculpting. Present your findings to the class.
- Find images of sculpture that represent the different methods of sculpting. Create a power-point presentation of your findings. Be sure to label your images to identify the sculpting method it represents. Please have three examples of each method. Show your power-point presentation to the class.
- Look for sculptures in your home and community. Take photos of these 3-D forms and describe them. Share your findings with the class. Then enter your findings in your workbook.

Resources/Notes

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Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- construct a balanced free-standing sculpture (L2F.2)

Elaborations-Strategies for Learning and Teaching

Students will construct a balanced free-standing sculpture, one that can stand upright or be suspended. The sculpture must have a finished look from any perspective.

- Invite students to create an action figure using wire. Ask them to construct a figure that is able to stand without tipping over. Invite them to use soft stovepipe wire for the main body of the figure. For more detail they can add various gauges of wire and/or coloured electrical tape.
- Invite students to construct a mobile. Have them create a dragonfly and/or butterfly suspended structure. Ask them to use materials such as coloured tissue, construction paper, glue, fishing line, string, wood, and wire. Students could laminate each piece of the mobile to give stiffness and a stained glass effect. Have them balance the suspended sculpture.

Tasks for Instruction and/or Assessment

Performance

- Look at the free-standing sculpture by Degas called ***The Dancer***. Construct a free-standing balanced sculpture that is inspired by Degas' Dancer. Display your finished product and use a rating scale for art products to assess your work.
- Look at Alexander Calder's abstract mobiles. Then construct a mobile using colored, textured shapes that are geometric and/or organic. Hang the pieces on wire or wood so that the mobile is balanced.
- Look at sport figures or dancers. Construct an action figure that is a balanced and free-standing sculpture. Plan the sculpture in your workbook. Use wire, papier-mâché, or clay to sculpt this piece. Display your 3-D form in an exhibition called Balanced and Free-standing.
- Construct a wind chime sculpture that creates a variety of sounds. Make sure that the sculpture is a balanced free-standing form. Plan your sculpture in your workbook
- Go to your gym and create quick wire studies (using pipe cleaners) of students engaged in a sport. After this study, create a free-standing sculpture based on your wire studies.

Resources/Notes

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Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

Art to the Schools Collection

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Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- demonstrate an understanding of a functional object (L2F.3)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate an understanding of what is meant by a functional object by creating one.

Artists create objects that are used not only for decorative purposes but also for functional purposes. Designers/craftspeople design and create such objects as teapots, jewellery, sneakers, iPods, or cars, keeping in mind how people might interact with the object. One thing artist/artisan would consider when designing and constructing would be the purpose of the piece. They would ask themselves how people would manually use the object. Artists/artisans must consider any safety features that may be required (e.g., you don't want hot chocolate dribbling down the side of your face when you drink it from a cup). They know people like something innovative and intriguing. Finally, artists/artisans must create objects that are wonderful to look at. Their users want something that is aesthetically pleasing.

- Invite students to brainstorm objects that would fulfil various functions. Have the class narrow the list down to three or four objects that are simple but can be clever. Divide the class into groups. Ask each group to choose one functional object that they would like to design and create. Then give students a time line and an outline of the things they must consider in their design:
 - What is the purpose?
 - Who is using it?
 - How are they using it?
 - What safety devices must I (we) consider?
 - Is the object innovative? Does it have any hidden surprises?
 - Is it aesthetically pleasing?
- Students should then sketch their ideas and thoughts in their workbooks. After the group has determined a final design, have them create their object. When the objects are completed, there should be a class presentation on each of the functional objects. (Suggested functional objects might be containers or holders of some type, jewellery, clothing, tableware, a model of a ski, or a board game.)

Tasks for Instruction and/or Assessment

Performance

- Demonstrate an understanding of a functional object by constructing (or drawing) such an object (e.g., bowl, cup, chair, jewellery, clothing).

Presentation

- Create a pair of earrings for a person who has lost a piece of his/her earlobe. Consider the person's needs, and design the earrings accordingly. Present your design to the class.
- Create a vessel that holds hot liquids. Plan and list what you must consider for your design to be functional. Exhibit your piece in a display called Something Hot.
- Demonstrate your understanding of a functional object by creating a cup for a three-year-old child. Consider the physical make-up of the child. How big is he/she? Is he/she able to hold a cup? How? Plan the design in your workbook. Then create a model of the cup. Present your cup to the class.
- Design a pair of shoes that you could wear in water and swim with. Plan your design in your workbook. Present your water shoes to the class.
- Create a design for a hat that protects the wearer from insects. Plan the design in your workbook. Present your hat to the class.

Resources/Notes

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Art to the Schools Collection

Confederation Centre Art Gallery

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PEI Crafts Council

Historical and Cultural

Outcomes

Students will be expected to

- demonstrate an understanding of realistic and abstract 3-D forms (L2F.4)

Elaborations-Strategies for Learning and Teaching

Students will carve (cut or chip away material) a realistic and an abstract sculpture. Students will transfer their prior knowledge from painting realistic and abstract image making to a 3-dimensional form.

(Please note that students could use materials such as clay, plasticine, paraffin wax, soapstone, sandstone, styrofoam, tarasco, or soft wood. Tools such as knives, files, sand paper, and sculpting tools could be used for both sculptures.)

Realistic

- Introduce Michelangelo as a sculptor. Have students describe his work:
 - What subject matter does he choose?
 - What materials does he use?
 - How does his sculpture make you feel? Why?
 - Is it realistic? Or abstract?
- Invite students to think and see like Michelangelo. Michelangelo believed that within every piece of marble, a 3-D form (sculpture) was contained, and all he had to do was to carve/chip away the marble that was not the sculpture. Give each student a lump of clay or a piece of sandstone and ask him/her to find the realistic image within. First have him/her sketch what he/she sees from different perspectives (front, left, right, top, and bottom, if possible) so that the students are thinking in 3-D form. Then have each carve their realistic sculptures. The class should discuss their pieces.

Abstract

- Invite students to study the works of Henry Moore, a modernist sculptor.
 - Have the class describe Henry Moore's artwork.
 - How does it flow and move?
 - What is the balance and shape of the piece?
 - Look at how negative and positive space are used.
 - Does the sculpture make you think or feel something?
- Ask the class for four volunteers. In a bag have pieces of paper with words about feelings and moods, such as sad, mad, happy, excited. Invite each volunteer to select one piece of paper out of the bag, and keep it a secret from the rest of the class. Each volunteer student will use a spandex body tube that goes over his/her body to the floor. Have each portray the selected feeling/mood by configuring his/her body into that particular feeling/mood. Invite the rest of the students to guess what feeling is being portrayed. Invite the class to gesture draw the movement and shape of the configuration being portrayed. Have each student select one of their gesture drawings for an abstract carving. They should exaggerate the movement and balance of the image to create the feeling. Invite students to describe their carved abstract sculptures to the class.

Tasks for Instruction and/or Assessment

Performance

- Create a realistic and an abstract sculpture. The realistic sculpture will represent something in the everyday world and how it actually looks. The abstract sculpture will be recognizable but not realistic. The abstract sculpture will be taken down to its basic elements.
- Look at the abstract sculpture of Henry Moore or Alexander Calder. Use one of these two sculptors, artworks as an inspiration for your own abstract 3-D form.

Presentation

- Look at the realistic sculpture of Edgar Degas, Michelangelo, or Joe Farfard. Use the work of one of these artists to inspire a 3-D sculpture that you will create. Plan your sculpture in your workbook before you begin construction. Display your finished sculpture in an exhibition called The Real Thing.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

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Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Materials, Tools, and Equipment**Outcomes****Students will be expected to**

- describe and demonstrate how different materials, adhesives, tools, and equipment interact in 3-D forms (L2F.5)

Elaborations-Strategies for Learning and Teaching

Students will create 3-D forms and experiment with the various materials, adhesives, tools, and equipment for Level 2 concepts, techniques, and subject matter. They will demonstrate and explore how different materials, adhesives, and tools produce a variety of visual effects. (Students are encouraged to experiment with materials, adhesives, tools, and equipment, such as clay, plasticine, paraffin wax, soapstone, sandstone, styrofoam, tarasco, soft wood, wire, tape, string, glues, knives, files, sand paper, carving tools, hammers, and drills.) Have students describe the qualities of the materials, adhesives, tools, and equipment they used to construct a 3-D form. They should record and compile this information in their workbooks.

(Please note that students are expected to use safety precautions when using tools and equipment.)

Some suggested of materials, surfaces, and tools include the following:

cutting tools	matte board	styrofoam
carving tools	cardboard	variety of papers
files	tape	clay
hammers	glue	plasticine
pliers	string	plaster
nips	hardware	wax
sandpaper	wire	soap
screwdriver	lamination	stone
drill		wood
molds		tarasco
		found objects

- Invite students to describe the qualities of the materials, adhesives, tools, and surfaces they used to construct/sculpt an image. (Recording and compiling this information in their workbooks is one way this might be done.)
- Encourage students to select the materials and tools that best express various concepts, techniques, skills, and subject matter (ideas, thoughts, feelings, and messages).
- Invite students to experiment with various materials, adhesives, tools, and equipment to create realistic and abstract 3-D forms that are free-standing.

Tasks for Instruction and/or Assessment

Performance

- Create 3-D forms that use a variety of materials/tools and surfaces suggested in column two.
- Experiment with a variety of media for a 3-D form, and present your results.

Paper and Pencil

- Review information about materials, tools, and surfaces as you recorded it in previously used margin assessment tools.
- Review collected data on materials, tools, and surfaces appropriate for 3-D forms. Describe the strengths and challenges of each of the media.
- Describe the different media used for 3-D forms and the effect each has on image making.

Portfolio

- Plan a variety of 3-D forms that require various media in your workbook/portfolio.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

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Art to the Schools Collection

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Eptek

Theory (Techniques, Skills, Processes, and Concepts)***Outcomes******Students will be expected to***

- distinguish among the four major methods of printmaking (L2PM.1)

Elaborations-Strategies for Learning and Teaching

Students will distinguish among the four major methods of printmaking.

Students will compare

- the materials, tools, equipment required for each method;
- the procedure that is used for each method;
- the visual effects each method creates.

Printmaking is an art form in which an inked image is transferred to another surface, such as paper or fabric. There are four major methods of printmaking.

relief printing—a printmaking method which is distinguished by creating a raised surface from a flat background. The raised surface is then inked and transferred to a surface, such as paper or fabric. (Examples of this method would be woodcuts, engravings, stamping.)

intaglio printing—a printmaking method in which an image is first cut or scratched on a metal plate. Ink is pushed into the grooves, and then transferred to another surface by forcing paper into these areas. (Examples of this method would be etchings and engravings.)

lithography—a printmaking method whereby a special grease crayon is used to create an image on limestone, zinc, or aluminum. The surface is then dampened with water and ink. (Ink will adhere on any area that has grease crayon.) Finally, a paper is placed over the surface and then pressed through a printing press. This is how the image is transferred.

screen printing—a printmaking method whereby a stencilled image is placed on a silk screen. Paint is then squeezed through the open areas on the screen with a squeegee. The image is transferred to a chosen surface, such as fabric or paper.

- Invite students to create examples of relief printing, intaglio printing, lithography, and screen printing. Have them record and discuss their findings about each of the printmaking methods (in their workbooks).
- Invite students to look at prints created by such artists as Gabrielle de Veaux Clements, Erica Rutherford, David Silverberg, Christopher Pratt, or Kitagawa Utamaro. Have students figure out the methods that have been used in each of the prints. Ask students to discuss the visual effect that each method has on each of the prints.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Select examples of the four major printmaking methods and record the information in your workbook. Describe the differences among the four methods and how each produces a different visual effect.

Presentation

- Distinguish among the four major methods of printmaking.
- Select visuals showing the different methods of printmaking, and present them to the your class.
- Select prints you have found on-line. Create a virtual gallery. Describe what method would have been used for each of the prints Share your findings with the class, a small group, or a partner.

Resources/Notes

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Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Theory (Techniques, Skills, Processes, and Concepts)

Outcomes***Students will be expected to***

- demonstrate an understanding of printmaking by choosing one of the methods to create an image (L2PM.2)

Elaborations-Strategies for Learning and Teaching

Students will demonstrate an understanding of printmaking by choosing one of the methods to create an image.

Students should consider the following questions when choosing a method:

- the kind of image they want
- the effect they want to convey
- the method of printmaking that will best support their image making

Students will then create their printed image.

- Invite students to create an image for a T-shirt. Have them discuss what printmaking method would be best for this kind of image making, and for the fabric surface. Then have them create their T-shirts. When the T-shirts are finished, have a clothesline exhibition.
- Invite students to design a card. Have them list all the occasions that might call for a card. Have each student choose one of the occasions, and then choose the printing methods that will best suit the card and the message that is being delivered. Have students create their cards.
- Invite students to design images for posters. Have each student choose the printing method that will best suit the poster and the message that is being delivered. Have the students create the posters.
- Invite students to create images for their bedrooms. Have them choose the printing method that will convey the image and the mood they want. Invite students to create their prints.

Tasks for Instruction and/or Assessment

Paper and Pencil

- Create a poster for one of the following: Car Show, Fashion Show, Comedy Show, Drama Festival, Fiddling Festival, Blueberry Festival, Strawberry Social, Community Fundraiser, Terry Fox Run, Honours Band, Sailing Regatta, Winter Carnival. Choose the printmaking method that you think would best convey the look and message you want. Use a margin assessment tool to assess your work. Exhibit your poster in A Celebration of Posters.
- Create a wallpaper for the children's playroom in your local hospital. List all the things that you think would work for this room. Design and plan your wallpaper in your workbook. Choose a printmaking method that will work best for the design of the wallpaper. Share your wallpaper with your class.

Presentation

- A food company called Snazzle Snacks has asked you to design a printed poster to sell their product. Create a poster. Present your printed poster to the company. A rating scale—Real Pow Power (5), Right On (4), Well, Kinda (3), Oh, Oh (2), Don't Think So (1)—will be used by the company. (The company is the class). They will score your work, and scores will be averaged to give you a rating.
- Create a flag for a special celebration, such as Canada Day, a birthday, Planet Day, or Family Day. Choose a printmaking method that will best convey the design. Share your creation with the class. Use a rating scale for an art product—wow (5), awesome (4), okay (3), not so great (2), sad (1). Examples of each category will help you determine which level of achievement you have reached.
- Imagine that your student council has asked you to create a poster for an upcoming dance. Choose a theme for the dance and use your workbook to design an outline for your print. Choose a printmaking method that will produce the visual effect you want. Create your poster and share it with the class.

Resources/Notes

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Confederation Centre Art Gallery

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Prince Edward Island Culture Sector
Educational Poster Package

Historical and Cultural

Outcomes

Student will be expected to

- describe and demonstrate an understanding of prints from the Renaissance period (L2PM.3)

Elaborations-Strategies for Learning and Teaching

Students will describe and demonstrate an understanding of Renaissance prints. Renaissance art was created between 1300 and 1600 in northern Europe, as well as Italy. It was a time of great change for Western art. Artists discovered a way to visually describe three dimensional space with perspective. This new technique/ concept enabled artists to depict new life and realism in their works of art. Religion was still a focus for prints, but artists broke away from the usual religious themes and images to explore new genres, rich in drama and feelings (such as ***Knight, Death and Devil, St. Jerome in His Study***, and ***The Rhinoceros*** by Albrecht Dürer). Some of the most outstanding printmakers of this time period were Dürer, Lucas van Leyden, Andrea Mantegna, and Marcantonio Raimondi. These innovative, creative, imaginative people changed the way we saw our world.

(Please note: Printmaking began in China after paper was invented (approx. A.D.105). Relief printing first began in Europe in the 15th century when a method for making paper was imported from the East. Since that time printmaking has been considered a fine art form.)

- When describing a visual from the Renaissance period students should investigate and describe the following:
 - the size, the media, and the process used in prints (relief printing, metal, wood, woodcut knives, engravers, printing inks)
 - the subject of the prints
people animals objects place
 - the elements used in Renaissance prints
 - Describe the kinds of lines.
 - Describe the shapes that are used.
 - Describe the texture created.
 - Describe the colours that are used.
 - Describe the space being used.

(Please refer to L2AU.1 when discussing these.)

Tasks for Instruction and/or Assessment

Performance

- Study the prints of Renaissance artist Albrecht Dürer. Then, using Dürer's artworks as an inspiration, create your own Renaissance-style animal print for a class exhibition. Each drawing should have a label with a description of the print. Invite the school to tour the exhibit. As a class, you will animate the exhibition by engaging your audience in discussions of the prints. (Please use the format from column two when describing your print.)

Paper and Pencil

- Describe Renaissance prints by creating a postcard assessment. Create a postcard of a Renaissance image you have studied. Then on the back of the postcard write a description of the image you have created. Send the postcard to a classmate. (Please use the format from column two when describing your print.)
- Study Renaissance prints by some of the most outstanding printmakers of this time period, such as Albrecht Dürer, Lucas van Leyden, Andrea Mantegna, and Marcantonio Raimondi. Describe the techniques, materials, and tools used to create these prints, and identify the subject matter. Enter this information in your workbook. Your workbook will be reviewed periodically. It will also be used in a year-end interview. A holistic assessment will be used for your workbook and portfolio.

Presentation

- Look at print(s) by Albrecht Dürer. Describe the process, materials, and tools used for these prints. Describe the elements and principles in the print(s). Discuss the fact that Dürer was also a well-known goldsmith. Ask students how his goldsmithing skills and knowledge would help with creating prints?

Resources/Notes

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Art to the Schools Collection

Confederation Centre Art Gallery

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Historical and Cultural

Outcomes

Students will be expected to

- analyse prints from the Renaissance period (L2PM.4)

Elaborations-Strategies for Learning and Teaching

Students are expected to analyse the composition of Renaissance prints. They are to look at the relationship between elements and principles within the image; discuss the relationships amongst the people, objects, and place; and identify the artist's use of the elements and principles to create an individual style.

- When analysing a print students should ask the following questions:
 - How was balance used for line, texture, shape, space, colour, value, and/or form?
 - How was rhythm used for line, texture, shape, space, colour, value, and/or form?
 - How was emphasis used for line, texture, shape, space, colour, value, and/or form?
 - How was pattern used for line, texture, shape, space, colour, value, and/or form?
 - How was contrast used for line, texture, shape, space, colour, value, and/or form?
 - How was harmony (unity) used for line, texture, shape, space, colour, value, and/or form?
 - How was variety used for line, texture, shape, space, colour, value, and/or form?
 - How was proportion used for line, texture, shape, space, colour, value, and/or form?
 - How are the people, objects, and place related in the composition?
 - How does the artist use elements and principles to create an individual style?

(Please refer to L2AU.2, L2AU.4 when discussing these.)

- Invite students to analyse the prints of such Renaissance artists as Albrecht Dürer, Lucas van Leyden, Andrea Mantegna, and Marcantonio Raimondi. Ask them to discuss the relationship between the elements and the principles in the images. Have them look at how the people, objects, and place relate in the composition. Ask them to analyse the artist's individual style as shown by use of elements and principles. Have them record their findings in their workbooks.

Tasks for Instruction and/or Assessment

Presentation

- As a small group, choose one Renaissance print that you have found on a Web site. Your group will analyse the print and present your analysis to the class.
- Select a print of a Renaissance artist (e.g., Albrecht Dürer, Lucas van Leyden, Andrea Mantegna, and Marcantonio Raimondi). Then discuss the relationship between the elements and the principles in the images. (E.g., How has the artist used colour and/or shape, elements of art, to add harmony to a busy/simple composition?). Look at how the people, objects and place relate in the composition. (E.g., Did you notice the number of people, animals, or objects moving or standing?) Take your finger and trace around the group or objects. Did you trace a shape, such as a triangle? Who or what was marking the points of the triangle? What were they doing? Holding an object, joining together in some fashion or form, or just standing there in isolation? Is everything tied to the triangle in the image? Is this how the artists created overall unity? Analyse the artist's individual style by examining his/her use of elements and principles. (E.g., Does the artist use line, texture, shape? What kinds? What kinds of materials and tools did he or she use to create the visual effect? Did the artist use emphasis, a principle of art, a special way with lines, textures, and/or shapes? How did the artist create the space in the composition?) Share your findings with your class. Then record the information in your workbook.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw- Hill, 2005)

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Art to the Schools Collection

Confederation Centre Art Gallery

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Historical and Cultural**Outcomes****Students will be expected to**

- interpret and demonstrate an understanding of prints from the Renaissance period (L2PM.5)

Elaborations-Strategies for Learning and Teaching

Students are expected to interpret and demonstrate an understanding of prints from the Renaissance period. They will focus on the work's content, feelings, moods, messages, and ideas. Students will create images that demonstrate their understanding of the Renaissance period. They may want to consider prints created by such artists as Albrecht Dürer, Lucas van Leyden, Andrea Mantegna, and Marcantonio Raimondi.

- When interpreting a print students should ask the following questions:
 - What is the content about?
 - Does it communicate a message?
 - How does it makes one feel?
 - Is there a specific idea(s) expressed?
 - Is there any symbolic meaning?
 - Is the image functional or decorative?

Teachers should point out to students that people will not always have the same interpretation of an artwork. (This happens with art critics too.) People interpret art works from their own knowledge and experiences. Each person will have his/her own interpretation. It is important that students realize that hearing other people's interpretations will enrich their thinking and give them other perspectives to think about.

- Invite students to view the print of *The Rhinoceros* by Albrecht Dürer. Have the students describe the animal in the print. What does the picture tell you about this animal? Does it look real? Why or why not? For what purpose do you think he created this print? What do you think the artist feels/knows about this animal? What were other artists creating at this time? Is Dürer's passion for creating animal images different from his contemporaries? Invite students to create an animal crest print. Ask them to think how they will convey the animal's structure and characteristics using lines, shape, texture, and colour. Encourage the students to think of how their animal might have symbolic meaning. Have them share and interpret their family crest prints with the class.

Tasks for Instruction and/or Assessment

Performance

- Engrave a print of a dragon using linoleum, styrofoam plate, or Soft Kut. Use lines of different qualities (wide, straight, wavy, zigzag) to create a print with interesting visual effects. Consider the mood you want created or the information you want conveyed. When the print is completed, describe, interpret, and analyse your work. Exhibit your work in a print exhibition called Renaissance Dragons.

Presentation

- Discuss the content, messages, moods, feelings, and ideas used in various Renaissance prints. For example, look at the prints of Albrecht Dürer, Andrea Mantegna, and/or Lucas van Leyden. How is their storytelling similar? How do they differ? What moods are portrayed through these Renaissance prints? Share your findings with the class.
- Look at the print *St. George on Horseback* by Renaissance artist, Albrecht Dürer. Interpret the ideas and feelings expressed. Who is in the picture? What are they doing? Is it an event? Why are they there? What objects are in the image? Are there any symbols in the print? Does the print have any sound? If so, where does it come from? Is this a somber occasion? A happy one? A proud one? What do you think the purpose of this picture is? After you have finished interpreting the print, create a print that tells a story (like *St. George on Horseback*). Exhibit your print in a Proud Moments Storytelling exhibition. Make sure you plan your print in your workbook. Your workbook will be reviewed periodically. It will be used in your year-end interview. A rating scale for an art product will be used.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Art to the Schools Collection

Confederation Centre Art Gallery

Eptek

Materials, Tools, and Equipment

Outcomes

Students will be expected to

- describe and demonstrate how different materials, surfaces, tools, and equipment interact in printmaking (L2PM.6)

Elaborations-Strategies for Learning and Teaching

Students will create prints and experiment with the various materials, surfaces, tools, and equipment for Level 2 concepts, techniques, and subject matter. They will demonstrate and explore how different materials, tools, and equipment produce a variety of visual effects (e.g., inks, paints, plates, plasticine, paper, fabric, linoleum, printing press, engraving tools, grease crayons, stoppage, brushes).

Some suggested materials, tools, and equipment include the following:

ink palette	printing ink	paper
printing plate	scrap cardboard	plasticine
string on wood	cardboard	found objects
palette knives	screens	brayer
scrap paper	linoleum	printing press
engraving tools	grease crayon	glue
ink	exacto knives	scissors
stencils	material for screens	soft kut
fabric		

- Invite students to describe the qualities of the materials, tools, and surfaces they used to print an image. (Recording and compiling this information in their workbooks is one way this might be done.)
- Encourage students to select the materials and tools that would best express various concepts, techniques, skills, and subject matter (ideas, thoughts, feelings, and messages).
- Invite students to demonstrate what they have discovered about the materials, tools, and technologies of the Renaissance period. Have students describe the effects that these materials, tools, and technologies would have on the art work.
- Invite students to experiment with various printing tools (e.g., engraving tools, plates) to simulate Renaissance art.

Tasks for Instruction and/or Assessment

Performance

- Create prints that use a variety of printmaking materials, tools, and surfaces (suggested in column two).
- Experiment with a variety of printmaking media, and present your results.

Paper and Pencil

- Review information about materials, tools, and surfaces (using data collected from a previously used margin assessment tool).
- Review collected data on printmaking materials, tools, and surfaces. Describe the strengths and challenges of each of the media.

Presentation

- Describe the different printmaking media and the effect each has on image making.

Portfolio

- Select and explore a variety of printmaking media.

Resources/Notes

Exploring Art by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Exploring Art transparencies by Gene Mittler and Rosalind Ragan (McGraw-Hill, 2005)

Assessment in Art Education, by Donna Kay Beattie (Davis Publications, 1997)

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Appendix

ELEMENTS

colour—Sometimes called hue, the name of light in the spectrum: red, orange, yellow, green, blue, purple.

form—An element of design that refers to the three-dimensional qualities of a flat object.

line—A mark that has length and depicts implied or real direction. It also shows the edge of a shape or form. (The shape/form could be geometric or organic.)

shape—A flat, two-dimensional space surrounded by an actual or implied line.

space—The area in or around shapes or forms in two- or three-dimensional images.

texture—How a surface actually feels or is simulated to create the illusion of surface in a work of art.

value—The darkness and the lightness of a surface.

PRINCIPLES

balance—A principal of design that is used to arrange parts of a composition so that their weight is equally distributed (radial, symmetrical, and asymmetrical).

emphasis—An area in an image that has more interest than another. Sometimes called the focal point.

harmony (unity)—The combination of two or more parts into a harmonious whole.

movement—A sense of action in an artwork created by combining visual elements to direct the viewer's eye in a definite direction.

pattern—Created when elements of design, such as line, shape, colour, and texture, are repeated. Adds interest and unifies as image.

proportion—The relationship of one object to another, in size, number, amount, and degree.

rhythm—A sense of motion in an image created by arrangements of elements of design.

variety (contrast)—The slight change to a image that creates variety. This can be done with colour, lines, shapes, textures, or any of the elements of art. The use of something too much can be monotonous and boring, therefore a slight change in an element can create variety in an image.

PAINTS, EFFECTS, MESSAGES

The unique qualities of paints create different visual effects which in turn express a variety of messages. We can see that there are connections between the types of paint used and the environment, the era, and the desired effects. In early times, pigments and binders would have been created from materials found in the immediate surroundings, whereas now they can be made from materials that are found anywhere in the world. Prehistoric cultures developed paints from charcoal and earth pigments mixed with gum, grease, and water to create their cave/rock paintings. During the Renaissance period, artists used newly developed oil paints with a slow-drying quality that enable them to mix and paint over a long period of time. The Impressionistic period saw the development of tubes for paints, and gave rise to a whole new way of creating. Artists could now go outside to paint, and could experiment with natural light. Landscapes became a focus, creating a need for new pigments that could represent the new colour palette artists were viewing and painting. (The study and use of natural light is wonderfully displayed in the work of Monet.) Finally, the development of acrylic paints of the 60's and 70's enabled new looks and effects, evidenced in contemporary art, for example.

WORKBOOK/PORTFOLIO ASSESSMENT

A workbook (studies) and a portfolio (finished artwork) should include samples of the following types of learning activities:

- reproduction of visual concepts introduced in class (e.g., one- and two-point perspective, shading techniques)
- information on concepts (e.g., value, colour theory, elements, and principles of art)
- practice of new skills (e.g., contour drawings, perspective drawings, shading, mixing of colours)
- information on the use of media, techniques, and processes in art making (e.g., descriptions of materials and their visual effects; directions on image making, such as printmaking or clay constructions; evidence of problem solving during a project—explaining what worked, what didn't)
- research on historical/cultural component (e.g., prehistoric/ancient, Renaissance art)
- journal entries (e.g., reflecting on their image making—ideas, thoughts, and feelings)
- homework (e.g., contour drawing, shading)
- finished works (e.g., an artwork created after study and practice of theories, concepts, and media)

For assessment purposes, a workbook/portfolio must be organized, projects must be completed, and deadlines must be met.