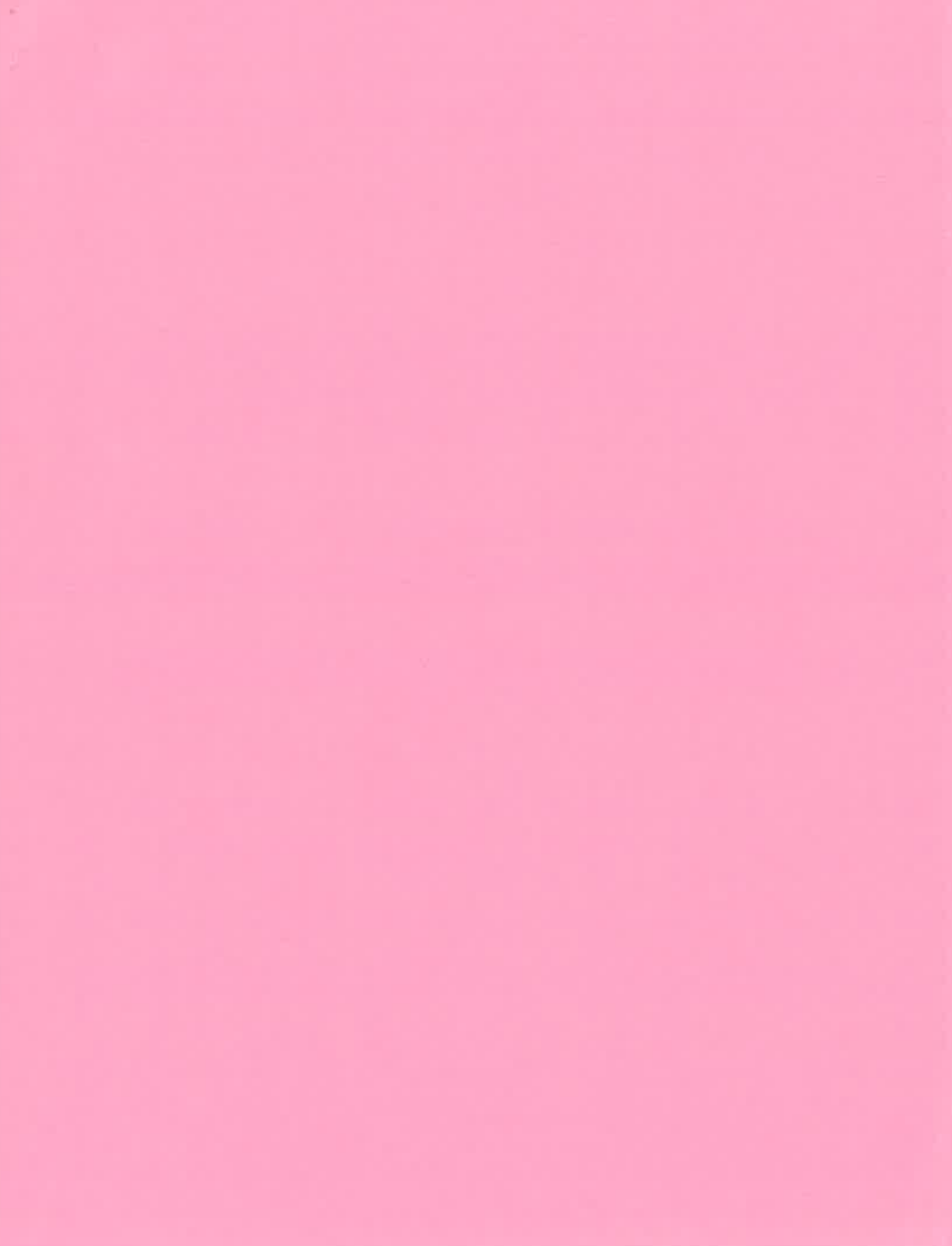


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# New Brunswick

VISUAL ARTS 100, 110, 120

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## VISUAL ART (100, 110, 120)

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## **BACKGROUND**

This revision to the high school Art Program is timely for a number of reasons.

First, the date of the previous revision was 1977. The listed references and resources are, therefore, badly in need of updating. Also the 1977 program did not include a grade 12 offering. The new program will contain three sequential courses.

Secondly, there has been a remarkable rise in enrolments due to the requirements of the Personal Development cluster. This has increased pressures to examine the 1977 guide and to come to terms with the changes in time allotment, methodology and student characteristics that have resulted from the introduction of semestering.

Thirdly, there has been vigorous ongoing discussion on the nature of art education and various philosophies have been proposed. While this discussion is necessary and healthy it is probably unwise to adhere too closely to one particular set of tenets. Each position must be examined, discussed and accepted to the degree that it meets the stated goals for high school Visual Arts in the Province of New Brunswick. It is true to say that this new document reflects the move towards a more rounded view of Visual Art Education. Visual Art Criticism/History claims a place in addition to the more traditional studio work. Moreover there is a move to expand the curriculum to include visual expressions other than fine arts so that an examination of popular, folk, graphic, ethnic, commercial etc., images will become part of the students experience.

Finally, there is a willingness among Visual Art teachers to examine many aspects of their programs and to seek improved content, materials and methods of program delivery. It is hoped that this guide will assist in making the teaching and learning of Visual Arts more effective.

## **RATIONALE**

The Visual Arts are a fundamental dimension of human existence. From the caves of Lascaux to the present day humans have used the visual arts to record and communicate experiences and to express emotions and feelings. Evidence of these visual statements is found not only in galleries and

museums but also in those objects and technologies that are derived from visual thinking and design.

A strong school art program is, therefore, imperative if students are to be given opportunities to develop qualities such as visualizing, observation, visual awareness and discrimination, creative problem-solving, technical ability and a strong sense of design. Moreover students should begin to understand that art is the product of a particular time and place and that art works can both reflect and direct societies.

In short a good art program will contribute to the education (as distinct from mere training) of the individual by providing worthwhile experiences, developing cognitive and affective relationships with other areas of human endeavour and promoting in students a valuing of the uniqueness and importance of the subject.

The objectives of the course, therefore, seek to generate or advance in students attributes of awareness, discrimination, imagination and dexterity. In focusing on these aims as a process of individual development it is clear that the course is not elitist but is intended for the main stream student population. It is a program of studies in which the problem-solving process is emphasized. The image or symbol which emerges as a result of this process is likely to be appealing or of interest as tangible evidence of the learning or exploration, which has taken place but needs to be considered always in that frame of reference. The process of learning is more important than the product.

By offering a variety of art experiences, students gain insight into the disciplinary needs and characteristics of several art forms. Through this exposure, they are able to discover their own strengths, aptitude and the quality of their response to these art forms. It may be expected that in doing so, the student develops the ability to formulate concepts and ideas and to express them with clarity. An indispensable component of this procedure is that there will be free and lively questioning and discussion, with frequent allusion to appropriate historic or contemporary developments in art or design.

Through this, students may gain an insight into the evolution of art, the personal, historical and social forces that have influenced its development, and into those artists whose accomplishments have been significant. While exposure to many varied expressions of art will not in itself guarantee a love of art in students, it is expected that approaching it in a spirit of inquiry and with a sensitivity to the level of the students' understanding and experience should deepen their knowledge and appreciation of visual art in its many forms.

Working within the framework of this course, students will be able to function creatively at whatever stage of development they find themselves when they enter. With the emphasis on individual response, a gifted student may work on the same project as a less gifted student. The question posed might be the same, but being open-ended in nature, it would allow for a variety of responses.

Whereas the opportunities exist in the program for the gifted student to work at an advanced level, it should be remembered that the purpose of the course is not to produce "artists" but to enable participants to think creatively and to enjoy an aesthetically richer life as a result.

### **PROGRAM GOALS**

Arising from the stated rationale the following goals (broad statements of intent) provide the structure from which more specific objectives, activities and experiences are derived.

These goals are:

- to develop imaginative and personal imagery in students;
- to stimulate and extend visual curiosity;
- to develop an understanding and appreciation of a variety of visual art forms through a knowledge of terminology, materials and students;
- to encourage informed evaluation of student own work and that of others;

- develop an understanding and valuing of the history and importance of the visual arts in not only this society but others world wide.

### **DESIGN OF PROGRAMS**

High school art programs should reflect careful planning, logical sequencing and an appropriate use of time. At the grade 10 level for instance, the course consists of 5 units or content areas - drawing, painting, printmaking, sculpture and critical studies/art history each of which should receive an equal amount of time e.g. 20%. It is assumed that senior high art teachers have the knowledge and experience necessary to teach the various content areas.

#### **Description of Units and Blocks**

Each unit or content area follows a similar format. The first page offers a short rationale for the content area and information on materials and resources. Each page is divided into three columns. Column number 1 lists the Student Objectives with the main aim(s) being in bold type. Column 2 Materials/Process and 3 Teacher Notes/Resources are subsumed under a heading of Example/Project and Exercises that relate to the aims in the first column. Other suggestions are contained in an appendix.

The grade 12 program is divided into blocks. The first two blocks (orientation and introductory) are compulsory while the last two are optional. The example projects/exercises, within each block, follow the same format as those found in the grade ten and eleven programs.



### OVERVIEW OF HIGH SCHOOL ART PROGRAMS

THE HIGH SCHOOL ART PROGRAMS ARE DESIGNED TO BE SEQUENTIAL IN LEVELS OF KNOWLEDGE AND SKILL. IT IS NECESSARY, THEREFORE, TO COMPLETE THE THREE PROGRAMS IN THE FOLLOWING ORDER:

|                     |                      |                |                 |                    |                          |  |
|---------------------|----------------------|----------------|-----------------|--------------------|--------------------------|--|
| <b>GRADE<br/>10</b> | <b>UNITS</b>         | <b>1</b>       | <b>2</b>        | <b>3</b>           | <b>4</b>                 | <b>5</b>                               |
|                     | <b>Content Areas</b> | <b>DRAWING</b> | <b>PAINTING</b> | <b>PRINTMAKING</b> | <b>THREE-DIMENSIONAL</b> | <b>ART WORLDS<br/>CRITICAL/STUDIES</b> |

|   |                      |                |                 |                    |                  |
|---|----------------------|----------------|-----------------|--------------------|------------------|
| <b>GRADE<br/>11</b>                       | <b>UNITS</b>         | <b>1</b>       | <b>2</b>        | <b>3</b>           | <b>4</b>         |
|   | <b>Content Areas</b> | <b>DRAWING</b> | <b>PAINTING</b> | <b>PRINTMAKING</b> | <b>SCULPTURE</b> |
| <b>→ ART HISTORY / CRITICAL STUDIES →</b> |                      |                |                 |                    |                  |

|             |                                    |             |                       |  |   |              |
|-------------|------------------------------------|-------------|-----------------------|--|---|--------------|
| GRADE<br>12 | BLOCKS                             | 1           | 2                     | 3  | 4 | 5            |
|             | Content<br>Areas                   | ORIENTATION | INTRODUCTORY<br>BLOCK | OPTIONS:<br><br>- DRAWING/PAINTING<br>- MIXED MEDIA/PRINTMAKING<br>- SCULPTURE/3 DIMENSIONAL |   | PRESENTATION |
|             |                                    |             |                       |  |   |              |
|             |                                    |             |                       |  |   |              |
|             | ↔ ART HISTORY / CRITICAL STUDIES ↔ |             |                       |  |   |              |

## **PROGRAM IMPLEMENTATION**

### **Components of Visual Learning Experiences**

In implementing each unit or block it is important to include the following components of visual learning experiences:

- 1) Generating imagery
- 2) Developing visual language
- 3) Exploring materials and processes
- 4) Responding to visual art forms

#### **1) Generating Imagery**

Students at the high school level are capable of creating a wide and varied range of images. Without stimulation and guidance, however, they often depend heavily on copying popular imagery instead of exploring their own creative potential.

Teachers are encouraged, therefore, to use interesting and innovative ways to stimulate more creative and personal imagery. This can be done through observation of objects and forms, combining real-life subject matter with imaginative imagery, as well as totally non-objective approaches that use emotions and feelings as a basis. Challenging students to think in new ways visually can lead to more satisfying and innovative results.

The following is a list of some of the ways to stimulate imagery:

- 1) Magnification - enlarging parts of or all of an image
- 2) Metamorphosis - transforming one form into another
- 3) Distortion - deforming or altering the image to exaggerate a certain feeling or effect
- 4) Fragmentation - dividing the image. Fracturing the surface to create sense of confusion or multiple meanings
- 5) Juxtaposition - placing one or more contrasting objects or forms in one image

\* For further ideas on image generation see Art Synectics and Design Synectics by Nicholas Roukes, Fitzhenry & Whiteside, and also Visual Workouts by Mary Johnson, Prentice-Hall.

#### **2) Developing Visual Language**

In order to understand and be able to talk about visual art forms, students must be familiar with the language of art. This language includes the elements, principles, materials and processes of art. The development of the language should be part of every visual learning experience regardless of whether it is included in studio practices or critical/art history studies.

#### **3) Materials & Processes**

At the high school level students are capable of learning how to manipulate a variety of materials. In addition to developing skills in working with basic materials such as pencil, charcoal, paint and clay, teachers should introduce more sophisticated resources that require greater dexterity. Subtractive sculpture and intaglio are two examples of processes that require the development of new skills in handling materials.

#### **4) Responding to Visual Art**

Exploring the art that students create as well as a wide variety of historical and contemporary visual art forms, is an essential part of promoting visual literacy and enriching students understanding of visual art. Through discussions, presentations and group activities students learn to communicate their thoughts, feelings and reasoned judgements.

To increase the students awareness and understanding of visual art forms it is valuable to consider the following steps in the critical process:

- 1) First Impression - How the student feels initially about the art form.
- 2) Description - What objects or forms and elements of art can be identified.
- 3) Organization - How the elements are arranged (principles of art).
- 4) Interpretation - What is the meaning being conveyed by the artist?

- 5) Information - What additional background information is necessary in order to formulate a personal response about the art forms including historical and social factors.
- 6) Personal response - How effective is the visual art work based on the above process of analysis.

See Appendix A of Introduction to Visual Art Criticism and History Unit for checklist

### **Approaches to Programming**

There are a number of ways to organize and implement the program. The following are three suggestions:

#### **Traditional**

This method recognizes that drawing can be regarded as the foundation of the Art Program and as such is used as the first unit of study. Following this, a natural progression would be to present the Painting unit. However, it might be decided that an alternative such as the Printmaking unit should follow the Drawing unit. The remaining units would be included in a sequential order.

#### **The Inter-related Approach**

This might be more applicable to a situation where a teacher is more comfortable with an open-ended method in which one area overlaps with another. (Example: part of the Drawing Unit could be used in connection with planning a 3 dimensional work or a print).

#### **Use of Critical Studies/Art History**

Appreciating and understanding Visual Art is not necessarily developed by compressing the topic into an over structured time frame. It is suggested, therefore, that a proportion of the time allotted to this unit be applied to relevant study for each of the other units. For example, it is recommended that students view images related to the section that they are studying.

### **Special Needs**

See pp 9-10.

### **Support Materials and Resources**

The High School Visual Art Program requires support material which is varied and of good quality. These resources should include slides, videos, reproductions, print materials such as books, and art and design magazines. Resources such as these stimulate the students' imagination and thinking, while expanding their experience and knowledge base. It is advantageous for the Art Teacher to have in the Art Room the means of showing slides and videos. The availability of a slide projector, for example, allows an immediacy of use which is very supportive to the program, and eliminates the frustration or loss of time involved in tracking down equipment from other areas of a school. The use of the video laser disc player should also be considered.

### **Facilities and Art Supplies**

The space allocated for the teaching of this program must be sufficient in size to accommodate the particular needs of the work involved. Students who are studying printmaking or creating a work in three-dimensions obviously need much more space than that required in the usual classroom situation. This should not be underestimated. There should be consideration given to storage of both supplies and artwork (flat and three-dimensional). In addition to a storage room which can be locked, adequate shelving, counters and cabinets should be provided. One large sink with a trap, or more if possible, must be located in the room.

### **Evaluation**

In art, as in all other subject areas, evaluation plays a significant role in determining student strengths and weaknesses. Formative evaluation should be a co-operative effort between student and teacher so that both understand the process that leads to final (summative) evaluation.

Visual art learning includes a wide range of skills and sensitivities that require a variety of approaches to assessment. The evaluation process,

therefore, will include both informal and formal methods. For instance a teacher may require the students to fill a sketchbook with drawings and/or present a portfolio which would be discussed and critiqued at the end of the term. In addition to this, specific in-class assignments might be discussed and marked using a checklist form or comment sheet (see following examples). During, and at the end of the term, the teacher might also require a written test or exam to cover terminology, technical knowledge and concept comprehension. Criteria for assessing assignments and projects is determined by the objectives of the content, concepts and processes involved. It is important, however, that assessment also includes the more personal considerations such as interest, attitude, initiative and originality.

The following two pages offer examples of (1) a method of assessing a project and (2) a format for assessing a number of projects within a particular unit, e.g. drawing.

Students often appreciate receiving written feedback since it not only indicates how they are doing but also in general identifies their specific expertise and areas requiring more attention. Teachers can justify marks on a more objective basis and demonstrate to students that art represents a body of knowledge, concepts and skills that can be learned.

# EXAMPLE OF A PROJECT EVALUATION

PROJECT:

STUDENT NAME:

| %  |                      | Marks | Comments |
|----|----------------------|-------|----------|
| 4  | Concept Development: |       |          |
| 4  | Art Skills:          |       |          |
| 2  | Completion:          |       |          |
| 10 | TOTAL:               |       |          |
|    |                      |       |          |

|   |                |  |  |
|---|----------------|--|--|
| 2 | Attitude:      |  |  |
| 2 | Initiative:    |  |  |
| 1 | Participation: |  |  |
| 5 | TOTAL:         |  |  |
|   |                |  |  |

|    |                 |  |  |
|----|-----------------|--|--|
| 15 | COMBINED TOTAL: |  |  |
|----|-----------------|--|--|

FURTHER COMMENTS:

**EXAMPLE OF A UNIT EVALUATION**

| STUDENT NAME:     |  | KNOWLEDGE |  |  | SKILLS |  |  | APPROACH |  |  | COMMENTS |
|-------------------|--|-----------|--|--|--------|--|--|----------|--|--|----------|
| UNIT:             |  |           |  |  |        |  |  |          |  |  |          |
| Project No. 1:    |  |           |  |  |        |  |  |          |  |  |          |
|                   |  |           |  |  |        |  |  |          |  |  |          |
| Summary:          |  |           |  |  |        |  |  |          |  |  |          |
| Project No. 2:    |  |           |  |  |        |  |  |          |  |  |          |
| Summary:          |  |           |  |  |        |  |  |          |  |  |          |
| Project No. 3:    |  |           |  |  |        |  |  |          |  |  |          |
| Summary:          |  |           |  |  |        |  |  |          |  |  |          |
| Project No. 4:    |  |           |  |  |        |  |  |          |  |  |          |
| Summary:          |  |           |  |  |        |  |  |          |  |  |          |
| Project No. 5     |  |           |  |  |        |  |  |          |  |  |          |
| TOTAL             |  |           |  |  |        |  |  |          |  |  |          |
| FURTHER COMMENTS: |  |           |  |  |        |  |  |          |  |  |          |

## Special Needs

The visual art program must be adapted to meet the needs of all students. Students might require instructions, projects and methods of evaluation that take into account their special needs. In order to provide a meaningful program for these students it is important to consider the individual strengths and weaknesses of each student, and to be as understanding and encouraging as possible.

The following is a brief outline of difficulties students might encounter and useful suggestions for programming. \*

| <b>Areas of Concern:</b>   | <b>Suggestions:</b>  |
|--|--|
| 1. Difficulty following directions or confusion with simple processes. | One step directions. Break down tasks. Use simple statements, go slowly.   |
| 2. Poor coordination.  | Use functional body parts. Project should be manageable. Provide assistance when necessary but gradually let student do more and more independently. |
| 3. Difficulty drawing a conclusion.                                    | Do not overload information, keep procedure simple.  |
| 4. Difficulty handling materials.                                      | Use simple materials until student is ready for slightly more advanced work. Stress proper use.  |
| 5. Often unwilling to participate.                                     | Try positive sharing experience.   |
| 6. Sometimes limited body awareness.                                   | Try activities that increase body awareness.   |
| 7. Can't communicate ideas directly.                                   | Listen and encourage expression of personal view point.  |
| 8. Suffers from low self-esteem.                                       | Emphasize how to achieve success in the project or exercise. Offer plenty of praise and encouragement.   |
| 9. Unaware of world around them.                                       | Bring in lots of reference material and resources.   |
| 10. Inability to concentrate.  | Choose highly interesting projects, focus on new techniques to challenge them. Should be encouraged to complete assignments.                         |
| 11. Difficulty with normal interpersonal relationships.                | Provide opportunities for positive group interaction with supervision.   |
| 12. Problems with self-control.  | Make firm guidelines. Avoid confrontation, allow student to improve and/or change unacceptable behavior.   |
| 13. Difficulty maintaining positive outlook.                           | Expose student to guest visits, presentation, field trips. Try to affect student with your own positive attitude.                                    |

\* Adapted and refined from The Special Artists Handbook: Art Activities & Adaptive Aids For Handicapped Children by Susan Rodriguez. New York: Prentice-Hall, 1984. 288 p. ISBN 0138263558

| <u>Areas of Concern:</u>   | <u>Suggestions:</u>   |
|--|---|
| 14. Difficulty with organizing and planning.   | Explanations must be clear and understandable. Simplify but do not "talk down" to the student. Do one step at a time.   |
| 15. Problems with directionality - may have spatial orientation problems or be poorly co-ordinated.                    | Provide a starting point such as a mark or a demonstration. Assist students when necessary.   |
| 16. May have problems with basic skills. Dyslexia - words appear in different order or letter in words are rearranged. | Demonstrate the steps in the lesson. Student might not be able to read written instructions.  |
| 17. Difficulty with short or long term memory.   | Request that the student repeat or review information and instructions.   |
| 18. Limited mobility - might need special aids to assist with basic movements.   | Plan activities suited to the specific range of movement(s).  |
| 19. Limited physical strength.   | Assist student but avoid allowing the student to become overly dependent. Be aware of stress and strain. Often ask student to do projects that they can manage alone to promote independence and sense of accomplishment. |
| 20. Difficulty controlling certain body movements. May be spastic or paralysed.  | Promote activities that engage and exercise the body such as tearing paper, pounding clay, etc.   |
| 21. Lack of understanding about visual world and how objects and forms relate to one another.                          | Clarify where objects and forms are found. Provide 3-D models and tactile experiences especially with totally blind students.   |
| 22. Difficulty understanding visual clues or methods of instruction.   | Stress verbal instructions. Use touch to communicate your presence. Check that the student is understanding the instructions. May need to be adjusted. Use activities that also utilize smell, touch, hearing and taste.  |
| 23. Lack of awareness of self in relation to environment - may be awkward and inhibited.                               | Provide art activities that focus on self. Allow student to become familiar with the classroom arrangement. Guide the students hands to locate materials, working space and where to start in activity.                   |
| 24. May lack social skills and be alienated from peers.  | Stress positive experience through group activities.  |
| 25. Often distracted and pre-occupied with other thoughts.   | Refocus the student on the task at hand. Whenever possible, provide lessons that require imaginative thinking.  |
| 26. May be disinterested by predictable assignments.   | Try to challenge the student and present activities that involve problem-solving.   |

\* *The Gifted & Talented in Art: A Guide to Program Planning* by Al Hurwitz. Worcester, Mass.: Davis Publications, Inc., 1983. 144 p. ISBN 0685066622, 1383.



**VISUAL ARTS 100**  
**PROGRAM**



## **INTRODUCTION TO DRAWING UNIT**

The grade 10 drawing unit serves both as a review of and a foundation for the high school art program. It is suggested therefore, that this unit be completed first.

The drawing unit is designed to develop further visual terminology and drawing skills introduced at the junior high school level. The elements and principles of design are explored in order to increase visual literacy and promote an understanding of how the elements relate to the principles in order to create a wide variety of compositional possibilities. Basic concepts such as contour drawing, shading and perspective are covered. Observational skills are stressed. Students are encouraged to view drawing as an art form in its own right.

It should be emphasized that observational drawing is as much a "thinking" process as a "seeing" process, and that both these factors are more important to the successful realization of an observational drawing than is the innate ability to draw.

Subject matter can vary greatly. Suggested sources include: Household objects, personal "treasures," clothing, mechanical devices, and/or natural objects.

In addition to in-class observational activities, students complete other drawings at home which are designed to promote visual thinking and creative problem-solving. In this way the students are encouraged to explore creative approaches to drawing, which are developed further in the grade 11 drawing program.

The following sample exercises/projects encompass several specific objectives. Teachers may choose, however, to do a series of smaller exercises in order to cover the same objectives. For alternative projects refer to the appendix.

### **AIMS**

- Explore the visual possibilities of elements/principles
- Draw from observations
- Contour and tonal drawings
- Composition

## RESOURCES

- Betti, Claudia, and Teel Sale. Drawing: A Contemporary Approach. 3rd ed. Fort Worth, Texas: Harcourt Brace Jovanovich College Pubs., 1992. 288 p. ISBN 0030531470.
- Edwards, Betty. Drawing on the Right Side of the Brain. rev. ed. Los Angeles: J P Tarcher, 1989. 288 p. ISBN 087477523X.
- Gatto, Joseph. Drawing Media & Techniques. Worcester, Mass.: Davis Publications, Inc., 1987. 160 p. ISBN 0871921871.
- Mittler, Gene A., and James D. Howze; Chapter 13 by Holle Humphries. Creating and Understanding Drawings: Studio, Aesthetics, Criticism, History. N. P.: N. P., 1988. ISBN 0026622734.
- Mugnaini, Joseph. Expressive Drawing. Worcester, Mass.: Davis Publications, Inc., 1989. 224 p. ISBN 087192207X.
- Nicolaides, Kimon. The Natural Way To Draw: A Working Plan For Art Study. Boston: Houghton Mifflin Co., 1990. ISBN 0395530075.
- Porter, Albert W., The Art of Sketching. Eds. Gerald F. Brommer and George F. Horn. Worcester, Mass.: Davis Publications, Inc., 1977. ISBN 0871920921.
- Purser, Stuart R. The Drawing Handbook. Worcester, Mass.: Davis Publications, Inc., 1976. 340 p. ISBN 0871920948.
- Sheaks, Barclay. Drawing Figures & Faces. N. P.: N. P., 1987. ISBN 0871921855.
- Wilson, Brent, Al Hurwitz and Marjorie Wilson. Teaching Drawing From Art. Worcester, Mass.: Davis Publications, Inc., 1987. 192 p. ISBN 087192188X.

National Gallery of Art Laser Disc available through Instructional Resources (view drawing examples)

## **DRAWING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: DESIGN-BASED DRAWING**

#### **STUDENT OBJECTIVES**

**Create an image that explores the possibilities presented by the elements and principles of design.**

**Students will:**

**Understand outline drawing and shape.**

**Understand the elements and principles of art/design.**

**Become aware of how to create a variety of different compositions using one shape.**

**Understand the use of positive space in creating new and different shapes.**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

##### **Project Steps:**

1. Make an outline drawing of a household object that has an interesting shape.

2. Divide a large sheet of paper into 12 sections. Use the shape to represent some of the elements and principles - line, shape, texture, balance, symmetry, contrast, movement, harmony, variety, emphasis, and repetition.

3. Enlarge, overlap, extend the shape beyond the edges of the section in order to achieve a compositionally interesting representation.

4. After the drawings are done have the students decide what areas of each image they want to fill in black and what areas they will leave white. New shapes and combinations results.

Compositional concerns such as touching edges, overlapping and enlarging areas of the images should be addressed

Encourage careful consideration of positive and negative space in the finishing stage so that there is an equal or balanced distribution of black throughout the final piece.

Stress innovative approaches/solutions, accuracy.

## **DRAWING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: CONTOUR AND TONAL DRAWING**

| <b>STUDENT OBJECTIVES</b>  | <b>MATERIALS/PROCESS</b>   | <b>TEACHER NOTES/RESOURCES</b>   |
|--|--|--|
| <b>Gain an understanding of the concepts required to create a contour tonal drawing.</b>     |  |  |
| <b>Students will:</b>  | <b>Project Steps:</b>  |  |
| <b>Develop an understanding of drawing as an art form.</b>                                   | 1. The student views a wide variety of drawings to understand its history and application and variations.  | Show images of historical and contemporary drawings.   |
| <b>Further improve observational skills.</b>   | 2. The student explores blind contour and modified contour using their hand and other objects such as tools, plants and machine parts as subject matter. |  |
| <b>Become aware of contour drawing</b>   | 3. The student selects and object and does a series of contour drawings of the object from several different angles.                                     | Emphasize:<br>Accuracy<br>Observation of detail  |
| <b>Understand how to draw objects and forms from many different angles.</b>                  | 4. The various drawings of the object provide visual information for a large composition he/she creates.   | Understanding of perspective in terms of overlapping, size relationships and different angles of one object. |
| <b>Understand how a shape becomes 3-dimensional when shading is added to a line drawing.</b> | 5. After composition is organized the student then adds shading to the drawing to create a 3-dimensional effect.   | Shading techniques using pencil and/or charcoal.<br>Compositional concerns.<br>Creating a finished drawing.  |

## Additional Ideas and Activities

1. Draw an object. Section off a large piece of paper and in each section, draw part of the object, keeping in mind that the edges must be included in the composition of each section. Consider enlarging and overlapping the object.
2. Do a large drawing using ink and brush. (A gesture drawing would work well). Cut up the drawing into several rectangles. Recreate a variety of compositions using the cut-up pieces. Once you find one that works well glue it together.
3. Start with a drawing of an object. Draw several different shapes on a page such as triangles, squares, circles, rectangles, etc. Now draw the same object in a number of the shapes. How does the shape of the object relate to the shape of the frame?
4. Draw several different shapes on a page. Think of images or objects that would look interesting or appropriate in certain shapes. Discuss why this is possible.
5. Take your initials and do a series of thumbnail sketches of them. Consider touching edges, overlapping, distorting and changing the sizes in order to come up with effective compositions. Choose the most successful and discuss why.
6. **Focusing.** Sometimes it can be beneficial for a student to focus on one small part of a larger grouping. This can be helped by the use of a card view finder\* made by the student. The area being focussed on can then be drawn on a larger scale.

## APPENDIX

7. **Change of viewing height or angle.** Rearranging the customary way in which an object is seen is stimulating and can be easily achieved. Placing an object which is normally seen at table height on the floor or on a high shelf can shake up a student's preconception and activate a keener observational response. A teacher seeking to instruct an individual student in observational drawing must take into account their possible difference in height, (i.e. student may be seated, and teacher may be standing).

8. **Use of mirror.** A partly-completed drawing can and should be refined and corrected. It can help considerably to see the drawing from a different viewpoint and with a "fresh eye". Holding the drawing up to a mirror and scrutinising the reflection can achieve this. Also looking at the drawing upside down in a mirror can help a student see how to balance the image.

9.

### CONTOUR

Activity:

Contour Drawing (various types)

Objective:

Understand the importance of careful observation in the rendering of objects.

Subject Matter:

Various sources - could be kitchen utensils, pine cones, flowers, keys, crumpled paper, etc.

### STRATEGIES:

Working from a hand-held object, create a drawing using only line.

A contour can be defined as an edge as you perceive it. An edge, as the term is used in drawing is the place where two things meet.

Set a specific time limit for the length of the exercise, (between five and twenty minutes) using an alarm clock if possible.

Match the movements of the pencil exactly with your eye movement. One or the other may attempt to speed up, but don't let that happen. Observe and duplicate every variation in the subject that you have chosen.

About 90% of your drawing time should be spent with your eyes focused on the subject you are drawing.

Once the contours have been completed, be sure to display them and discuss the objective of the project.

### Pure Contour Drawing - Blind Contour

A pure contour drawing, or blind contour is a drawing in which the student does not look at the drawing while it is being produced.

A variation of this is the invisible contour drawing. In this exercise the drawing is done using carbon paper and a popsicle. The student using these materials will not be able to cheat by peeking at his drawing.

### Continuous Contour Drawing

In a continuous contour drawing, the drawing tool is not lifted from the page. When the drawing is completed, it should be made of one continuous contour line.

This can be done as a regular contour drawing or as a blind contour drawing.

### Quick Contour Drawing

In a "Quick" contour drawing, the student must develop confidence, speed and the ability to recognize dominant shapes.

"Quick" contours can be done by organizing the class in a manner so that objects can be easily passed from student to student. As the students receive a new object, they begin drawing for the time allowed.

Ten quick contours could be done using the following format.

one - 5 min.  
two - 2 min.  
three - 1 min.  
four - 30 sec.

These can be done as a regular contour drawing or as a blind contour drawing.

## 10. POSITIVE/NEGATIVE SHAPE PROJECT(S)

While looking at tables/chairs/stools stacked or piled, discuss the spaces between rungs and legs.

Do a black paper cut out of the spaces between.

Do six small sketches, using a viewfinder, of a plant or a household object, or a bicycle, etc. Make sure you close in on the subject. Concentrate on the space between rather than the object.

Produce a finished design piece concentrating on the negative shapes. Use india ink, marker, paint. Fill the negative shapes in black. Some detail may be added on the positive shapes to clarify the subject matter.



## INTRODUCTION TO PAINTING UNIT

The Painting Unit introduces students to the challenges associated with the use of paint and colour. This unit is designed to build on the student's skills in working from observation, that were identified in the Drawing Unit.

Basic concepts such as mixing, blending, and modelling, are covered through a series of related projects at the grade 10 level; i.e. value scales, monochromatic wash painting, colour wheel, etc. These projects all culminate in a major painting done from observation.

Basic painting materials include flat acrylic brushes, and acrylic or tempera paint. Masonite panels, primed heavyweight paper or canvas stretchers are suggested surfaces to paint on at the grade 10 level.

Through colour slides and/or reproductions, a variety of artists' work should be studied to develop an awareness of how paint is used to depict the illusion of volume, space, light, etc. - artists' work that challenges the students' basic concepts of what realism and abstraction are.

### AIMS

- Basic colour theory, terminology and manipulation.
- Monochromatic wash.
- Painting from observation.

### RESOURCES

- Griffith, Thomas. A Practical Guide for Beginning Painters. New York: Prentice-Hall Inc., 1981. ISBN 0136895131.
- Hope, Augustine, and Margaret Walsh. The Color Compendium. New York: Van Nostrand Reinhold, 1992. 416 p. ISBN 0442318456.
- Mayer, Ralph. The Painter's Craft: An Introduction To Artists' Methods & Materials. Rev. Ed.. New York: Viking Penguin, 1991. 208 p. ISBN 0140468951.
- Richardson, John A.. Art The Way It Is. 4th ed. New York: Harry N. Abrams, Inc., 1992. 416 p. ISBN 0810919117.

## **PAINTING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: REVIEW OF BASIC COLOUR THEORY**

#### **STUDENT OBJECTIVES**

**Review basic colour terminology and mixing theories.**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

**Students will:**

**Understand colour terminology; e.g. value, hue, intensity, primary, secondary, complementary, etc.**

**Participate in exercises that demonstrate basic colour theories.**

#### **Exercise**

Have students divide a piece of paper into four sections. Draw an overall pattern in each section. Then draw a series of lines over the entire composition. In each section represent one of the following: complementary, monochromatic, analogous and emotional color. Within a section change the color or shade each time a line is reached. (This project can be varied greatly in terms of dividing up the paper and sections as well as using other colour mixing combinations.)

This is only one example of a theory exercise for the painting unit. Different exercises should be done to develop further understanding of other colour theories.

See Appendix for other examples.

## **PAINTING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: MONOCHROMATIC PAINTING EXERCISE**

#### **STUDENT OBJECTIVES**

**Increase knowledge of colour terminology and paint manipulation.**

**Students will:**

**Create different values using a single colour.**

**Understand the importance of a full range of values in a painting.**

**Develop the control to create flat areas of colour with an appropriate sized brush.**

#### **MATERIALS/PROCESS**

##### **Exercise**

**Make a nine step value scale on heavyweight paper.**

**Begin with a sheet of heavyweight drawing paper. Section paper off into 9 equal parts.**

**Using a single dark colour, water and an appropriate sized watercolour brush, the student will create a monochromatic value scale.**

#### **TEACHER NOTES AND RESOURCES**

**This exercise is usually done as a warm-up for the monochromatic wash project, and takes approximately one period.**

**Use a non-porous plastic or styrofoam tray for mixing and diluting the paint.**

## **PAINTING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: MONOCHROMATIC WASH PROJECT**

#### **STUDENT OBJECTIVES**

**Create a small monochromatic wash painting from observation.**

**Students will:**

**Use paint to create the illusion of volume, space, and light.**

**Develop a knowledge of paint terminology and manipulation.**

**Develop control of the wash technique.**

**Understand the importance of composition and scale in choosing subject matter.**

#### **MATERIALS/PROCESS**

##### **Project**

Using a sheet of heavyweight drawing paper and a ruler, draw a rectangle in the middle of the page.

Using a HB pencil create an unshaded drawing of a still life arrangement, (from observation).

Once the drawing is complete use the wash technique to create a monochromatic painting.

#### **TEACHER NOTES AND RESOURCES**

This project is done only after the monochromatic value scale is completed.

This project is good for making the transition from drawing to painting.

Objects with highly reflective surfaces, i.e. bottles, shiny metals, etc. make good subject matter.

Encourage students to work life-size or larger.

Acrylic or tempera paint is suitable for this project.

## **PAINTING UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: PAINTING FROM STILL LIFE**

#### **STUDENT OBJECTIVES**

**Demonstrate and explore the process of painting by completing a full-colour work from observation.**

**Students will:**

**Understand the importance of composition and scale in the image.**

**Develop a further knowledge of paint terminology and manipulation.**

**Understand the importance of mixing hues appropriate for the image.**

**Understand how the modelling of paint from light to dark can create the illusion of volume.**

#### **MATERIALS/PROCESS**

##### **Project**

Using a primed stretcher, piece of masonite or heavy paper, begin by drawing a still life using paint or pencil.

Once the drawing has been completed block in the forms with the appropriate liquified colours (staining the canvas). This will establish the basic design of the painting.

Once this underpainting has been completed the students can begin to build up their full colour painting and make appropriate adjustments as needed.

#### **TEACHER NOTES AND RESOURCES**

See building a stretcher in the Appendix B for basic construction techniques.

Objects that are very basic in shape and surface make good subject matter, i.e. books, pots, fruit, etc.

Encourage students to work life-size or larger.

Stress the need to build up the painted surface carefully.

## APPENDIX A

### **Additional Ideas/Activities**

1. Divide up the surface and create a composition using lines that represent a certain emotion, Paint in the areas using colour to express the same emotion.
2. Using a viewfinder, section off a coloured photograph to find an interesting composition. Reproduce the section using colours to match those in the photograph.
3. Find a natural object which displays a variety of colours. Create an overall composition using similar lines to those found in the object. Then use mixed colours to match those in the object.
4. Have the students create a self-portrait collage using photos, drawings, magazine images etc. Then section off an area with a viewfinder. Reproduce the section using colour washes first, then building up the colour to create a tonal affect.
5. Choose a theme such as hero. Have students research the images and representations of a certain personal hero. Collage these images together and use them as a basis of a large painting. This can be done individually or in groups.
6. Look at a variety of aerial views. Have the students create one. Then paint it using a certain set of colours to create unity in the composition. Textural effects can be added to create more interest.

## APPENDIX B

### **Building a Stretcher**

Student will build their own stretcher using 1 by 2 inch pine and unbleached cotton. Maximum stretcher size is 18 by 24 inches. Minimum stretcher size is 16 by 20 inches. For an 18 by 24 inch size stretcher, four corner braces will be needed. These will be cut with 45 degree ends to brace the inside corners of the frame. Inside edges can be filed down with a wood rasp. 3/8 inch staples are a good length for the canvas. Use a hot glue, then 1 1/4 inch finish nails to construct the frame. The canvas should be tight enough to bounce a quarter on. Staple and stretch a piece of unbleached cotton over this frame. Finally prime with gesso or a single coat of flat white latex paint.

## INTRODUCTION TO PRINTMAKING UNIT

Students at the grade 10 level will gain the understanding and skills required to explore relief printmaking. In addition, they will become familiar with the social and technical aspects of intaglio, planographic and stencil printmaking processes. Sources of printmaking in our society will be considered such as newspapers, magazines and album covers. To understand printmaking in a historical context, slides, reproductions and original prints will be examined.

### AIMS

Become aware of printmaking in our society.

Gain understanding of the importance of surface qualities in printmaking.

Understand that printmaking involves specific design and technical considerations.

Become familiar with the process of relief printmaking.

### RESOURCES

Brommer, Gerald F.. Relief Printmaking. Worcester, Mass.: Davis Publications, Inc., 1970. ISBN 0871920344.

The Complete Guide To Printmaking. Ed. John Dawson. New York: Simon and Schuster, 1981. ISBN 0896730956.

Staff, Donald, and Deli Sacilotto. Printmaking: History and Process. Orlando: Holt, Rinehart and Winston Inc., 1978. 158 p. ISBN 0030856639.

## **PRINTMAKING UNIT**

### **GRADE 10: EXAMPLE PROJECT/EXERCISES:** **INTRODUCTION TO PRINTMAKING IN OUR SOCIETY**

| <b>STUDENT OBJECTIVES</b>  | <b>MATERIALS/PROCESS</b>  | <b>TEACHER NOTES AND RESOURCES</b>  |
|--|---|---|
| <b>Students will:</b>  | <b>Discuss:</b>   |   |
| <b>Be aware of the all-encompassing presence of print in our society</b>                                 | Where do we find printing in our daily lives?<br><br>Use "student collected" examples from newspapers, magazine, paperback covers, album covers etc.  | An assignment to collect examples of print in society should be given before the discussion.<br><br>Discussion should lead from printmaking as mass reproduction of material towards printmaking as an art form.  |
| <b>Understand the difference between original print and reproductive print.</b>                          | - Student-teacher discussion.   |   |
| <b>Become familiar with the four basic types of prints: relief, intaglio, planographic, stencil.</b>     | View and briefly discuss: slides, reproductions, videos and actual example of:<br><br>Relief prints - linoprints, cardprints, woodcuts, inuit prints<br><br>Intaglio prints - etching, engravings<br><br>Planographics prints - lithographs, mono prints<br><br>Stencil prints - screenprints | The different "feel" or impact on the viewer of images produced by different techniques could also be addressed here (appropriateness of technique to idea)<br><br>Explain the various techniques and provide information about the tradition and history of each.<br><br>Saff & Sacilotto:<br>pp. 7-36, 89-117, 183-207, 289-293 |
| <b>Understand that a print is actually a "secondary" image, the primary image is the printing plate.</b> | During teacher presentation/student discussion, establish that, in contrast to painting, drawing or sculpture, in printmaking the creative act is executed before the final image is produced. The primary image is the printmaking plate.  | Emphasize that the creative act takes place on the "Plate". The final product, the print is <u>not</u> adjusted.  |



## **PRINTMAKING UNIT**

### **STUDENT OBJECTIVES**

Students Will:

**Become aware of the importance of surface qualities in printmaking.**

**Become aware of the importance of the materials themselves in printmaking.**

## **GRADE 10: EXAMPLE PROJECT/EXERCISES:(a) EXPLORATION OF SURFACE QUALITIES (b) DESIGN AND TECHNICAL CONSIDERATIONS**

### **MATERIALS/PROCESS**

### **TEACHER NOTES AND RESOURCES**

Exercises:

(a) Collect rubbings and do some found object (leaves, feathers, etc.,) printing and then discuss the effects of various textures in the print.

Discuss design, specifically implied texture, colour, and shape.

Discuss artists' use of monoprint (Safe & Sacilotto p. 348)

(b) Create monoprints on smooth, flat surfaces and print them on various papers (cartridge, newsprint, construction, tissue, etc.)

(c) Also/or as an alternate - Create a collograph from glued and cut material and found objects on a cardboard backing.

- Using the monoprints as examples, establish that in printmaking the original image is reversed.

- Discuss what planning is needed to make sure the image prints "the right way".

(Safe and Sacilotto pp 3, 4, 396, 398)

**Understand that printmaking is a method of producing a number of identical works.**

- Through teacher presentation cover the concept of "limited edition". Students set up some of their own prints (see a,b,c above) as a limited edition for presentation.

**Become aware of some specific printmaking techniques and tools.**

- View visuals, reproductions, slides, videos and actual examples (including student work) and discuss.

"Portraits of the Maritimes: The Art of Printmaking" (instructional resources: video 701387 Rights) is appropriate here.

## **PRINTMAKING UNIT**

### **GRADE 10: EXAMPLE PROJECT/EXERCISES: REDUCTION LINO PRINT**

#### **STUDENT OBJECTIVES**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

Students Will:

**Experience a relief printmaking technique.**

- Students create a reduction lino print in 2 or more colors.

Choose from the following suggestions:

**Explore imagery suitable for relief printmaking.**

#### **Steps**

- Develop image (see teacher notes)

- An interesting idea here is to create an image that could be repeated in a larger pattern and form a cohesive design. (Triangular-pie-shaped-blocks work particularly well)

**Gain experience in using lino block tools and materials.**

- Cut block so that the larger area of lightest tone will be printed first. Print the block a number of times.

- A print done after a negative/positive shape drawing unit could be interesting.

**Understand the registration process.**

- Cut block again leaving smaller areas that will be printed in a darker tone.

- A shadow-only print done after a light-and-shadow analysis of an object or group of objects could also be interesting.

**Gain further experience in creating an edition.**

- Print it to create a final edition of 2-colour lino prints.

- Using the design resulting from an interesting interrelationship of a set of initials to make a print could also have rewarding results.

## APPENDIX PRINTMAKING

- 1) To illustrate surface texture, have the students compose an image out of pieces of cut up bristol board. There should be no more than 3 layers in any area of the composition. The cardboard can be incised, dented, scratched, etc. to add additional textures. Coloured construction paper can be used instead of bristol board to add more interest to the final result. Use a lightly inked roller (prayer) and roll over the surface to expose the variety of textural qualities. (Do not ink heavily.) This is not a plate from which you print other images. (If the surface is coated with shellac, however, it can be mounted on heavier cardboard and used as a printing plate).
- 2) Styrofoam can be used to create prints similar to line cuts or wood block. The smooth variety used for packing meat is the best. The students use a dull pencil or ball point pen to push in the areas of their image that they don't want to pick up ink. The process of printing is the same as lino block.
- 3) Stencil prints are a great way to introduce silkscreen or just experiment with multiple images. Use stiff cardboard for stencils. Colour with either spray paint or coloured pastels. Shading effects, overlapping and colour variation can be explored with this technique. It is useful to examine invrt stencil prints to gain a richer understanding of the art form.
- 4) Plexiglass can be used for simple dry point prints. Use a needle or sharp pointed object to scratch an image in the plastic surface. Rub ink into the lines proceed as you would with an etching. A press should be used in order to get effective prints.
- 5) In preparing paper for printing consider using a combination of colours carefully joined together ahead of time. Either use lino, styrofoam or wood block process. Print on the coloured surface. This creates a lot of interest and variety to a one colour print.
- 6) Using 2 or more wood blocks or lino blocks of exactly the same size do a multi-colored print. (Japanese wood block prints can be used as interesting reference material for this project).

## INTRODUCTION TO SCULPTURE UNIT

Sculpture at the high school level will further develop an understanding of three-dimensional form by examining how form and space interact, how scale effects space, and how the elements and principles of design determine the visual effects of form.

At the grade 10 level students will study the variety of methods of sculpting. This will be developed further in grades 11 and 12. It is intended over the three years student will be introduced to additive, subtractive and relief, and assemblage/constructive methods. Various materials will be used including clay, wood, wire, papier mâché and a plethora of found objects, and a variety of tools such as clay modelling tools, basic carving tools, wire cutters, pliers, hammers, etc. will be used depending upon the particular studio activity chosen by the teacher. (Some tools can be made by the students themselves which is an activity that promotes independence, and gives them a set of tools of their own).

Sculpture through the ages will be studied by examining natural forms in the world around us, and looking at the work, lives and times of sculptors. This will be done through the use of slides and visuals, and visits to galleries and/or studios of local artists.

### AIMS

Become familiar with a wide variety of three dimensional art forms.

Recognize the different methods used in sculpturing.

Develop an understanding of form and scale in space

Experience through creating, the tactile quality of form itself and the surface quality of texture, and how these inter-relate.

### RESOURCES

The History of Art. Introduced By Vittorio Sgarbi Gallery Books of W. H. Smith Publishers - 112 Madison Avenue, New York 10016.

Johnson, Mary Grace. Paper Sculpture. Rev. and Enl. Ed. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1965. ISBN 0871920190.

Le Pichon, Yann, and Jean Louis Ferrier. Art of Our Century: The Chronicle Of Western Art, 1900 to the Present. New York: Prentice-Hall Inc., 1989. ISBN 0130116440.

Nigrosh, Leon. Sculpting Clay. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1991. 192 p. ISBN 0871922363.

Williams, Arthur. Sculpture: Techniques, Form, Content. Worcester, Mass.: Davis Publications, Inc., 1989. 376p. ISBN 0871922218.

Wong, Wucius. Principles of Three Dimensional Design. New York: Van Nostrand Reinhold, 1977. ISBN 0442295618.

## **SCULPTURE UNIT**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: MODELLED CLAY BUST**

#### **STUDENT OBJECTIVES**

Experience modelling in clay.

Select a subject.

Increase ability to construct.

Experience the creating of form from a two dimensional object.

Learn textural surface techniques.

Experience working with a fast drying material.

Handle and mix paint

Appreciate the importance of "finish"

#### **MATERIALS AND PROCESS**

Students will:

Build a half-size bust.

Steps- Using classmate or famous personage, collect photos of subject from all angles, if possible.

Build armature

Build clay up to rough form

Sculpt details

Make plaster mould

Cast plaster - break away mould

Paint bust with appropriate finish

Paint the sculpture with wax

Prepare final sculptures for exhibition.

#### **TEACHER NOTES & RESOURCES**

Students may want to take photos themselves or collect them from magazines.

See Sculpture Techniques Form Content by Arthur Williams Davis Publications, Inc. Chapter 4, pgs. 51-77

## APPENDIX - SCULPTURE

- 1) As an introduction to sculpture - additive method, give each student a piece of cardboard and ask them to make something that is never made of that material. Have them make it life size.
- 2) Using a variety of materials such as string, cardboard, paper, foil etc., ask the students to create a 3 D piece that describes an emotional journey they have experienced. The use of materials should express the different aspects of the journey. Color, texture, shape and line should be vehicles for expression. View slides of abstract sculpture forms. Discuss what the artists might be expressing.
- 3) Draw a facade of a storefront, house or building of any sort. Make sure to include lots of observed details in the drawing. Using clay, recreate the drawing as a low relief sculpture. Adding details such as: a lawn or street can be an interesting feature. Texture is an important consideration.
- 4) Using architectural concepts such as height, strength and aesthetic appeal have the students create towers that reach the ceiling using newsprint and some sort of adhesive. Require that the towers be freestanding and able to stand for at least 5 seconds. This makes a good group project (4-6 students in each). It relates sculpture to other 3 D forms in our environment.
- 5) Have the students study the changes happening to streets. Ask them to make note of the types of buildings they see - what time period, and for what purpose, how functional they are and how appealing they are to look at. Using either clay or found materials construct a streetscape that takes into consideration function, personal appeal and unity of design.
- 6) Give each student a natural or found object. Ask them to invent a culture that would live in, around or on the object. Have them construct a dwelling from one of the communities.

## INTRODUCTION TO VISUAL ART CRITICISM/HISTORY UNIT

Students enter the high school program with a variety of experiences in visual art. Some have not been exposed to the history of visual art and many are unfamiliar with analyzing "visual statements" whether they are in the form of painting, sculpture, media or advertising.

To increase the students awareness of the visual world, promote visual literacy and develop their interest in the history of visual art, the following approach to teaching visual art history and criticism has been developed.

At the grade 10 level students will explore a wide variety of visual art worlds which include painting, drawing, music videos, comics and architecture. The areas or worlds covered should reflect the interests of both the teacher and students. In addition to learning about the history of various visual art worlds, students will also be involved in less traditional approaches to analyzing imagery. Example activities are outlined in the unit and additional lesson/activity are provided in an appendix. The students will require a basic visual vocabulary including the elements and principles of design and the teacher will provide additional art history activities as part of each studio unit. Altogether the equivalent of 2 to 4 weeks should be devoted to covering visual art criticism/history in the grade 10 program.

### AIMS

- Explore the variety of visual art worlds
- Observe and analyze a variety of visual art forms.
- Develop skills of interpreting visual art worlds.
- Explore the interrelationship among visual art forms.

### RESOURCES

- Art Timelines. Art Prints. Crystal Productions, Box 2159, Glenview, IL. 60025.
- The Big Box Reproductions. Art Prints. Art L'Image Publications, Inc..
- Gombrich, E. H.. The Story of Art. 15th ed. New York: Prentice-Hall Inc., 1989. 560 p. ISBN 0138498520.
- Hobbs, Jack, and Richard Salome. The Visual Experience. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1990. ISBN 0871922266, 2266.
- Hobbs, Jack, and Richard Salome. The Visual Experience. Teacher Guide. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1990. ISBN 0871922290.
- Mittler, Gene A. Art in Focus. N. P.: N. P., 1989. ISBN 0026622718.
- Ragans, Rosalind. Art Talk. Mission Hills, CA.: Glencoe Publishing Co., 1988. 372 p. ISBN 0026677008.
- . Art Talk. Instructor's Guide and Teacher's Resource Book. Mission Hills, CA.: Glencoe Publishing Co., 1988. 183 p. ISBN 0026770709.

## **VISUAL ART HISTORY/CRITICISM**

### **GRADE 10 - EXAMPLE PROJECT/EXERCISES: EXPLORATION OF VISUAL ART WORLD**

#### **STUDENT OBJECTIVES**

**Gain a greater understanding of a variety of "visual art worlds"**

- understand differences between various art worlds and also within one specific art world

#### **MATERIALS/PROCESS**

- Brainstorm lists of visual arts areas such as: greeting cards, illustrations, architecture, badges, buttons, paintings, designer sunglasses
- Collect examples of various "art worlds" (5-10 examples)
- Select one "world" and decide on the main criteria used in creating it. For instance, comic book illustrations might have bright color, detailed drawing and lots of action as the 3 main criteria.
- Students line up examples of one "world" according to the least effective to the most effective, depending on their criteria.
- Discuss this process. Share perceptions about the criteria and final decision(s).

#### **TEACHER NOTES AND RESOURCES**

- Start a display area in the classroom of different visual art worlds

- promote discussion about the ways in which visual art can be viewed using previously developed criteria to assist their understanding and final judgements.

#### **Resources:**

- Student contributions of art worlds such as:

|             |                      |
|-------------|----------------------|
| badges      | fantasy illustration |
| flags       | fashion design       |
| posters     | sneaker design       |
| jewellery   | skateboard design    |
| comic books | T-shirt design       |
| postcards   | record covers        |



## VISUAL ART HISTORY/CRITICISM

## GRADE 10 - EXAMPLE PROJECT/EXERCISES: OBSERVATION AND INFORMAL ANALYSIS OF VISUAL ART

### STUDENT OBJECTIVES

**Increase ability to observe details and analyze a wide variety of visual art forms**

**Develop visual/creative thinking skills**

**become aware of improvisation as a visual form of expression**

**understand the connection between analyzing an object and interpreting its meaning.**

**gain a greater understanding of elements and principles of design**

### MATERIALS/PROCESS

**Exercises:**

a) **In small groups act out various appliances such as: can opener, vacuum cleaner, sewing machine**

b) **In small groups describe and analyze a "hard to identify" manufactured object (decide what it is and how it is used).**

- **Students explain response(s) to the class.**

c) **In a small group select a visual image and write down as many descriptive words as possible without naming actual objects or forms in the images (focus on the elements and principles).**

### TEACHER NOTES AND RESOURCES

Divide students into groups of 4 or 5 and have them act out their appliance for the class. Emphasize the possibility of using the human form to create visual statements.

- Encourage the student to look closely and think creatively about the uses of the object.

Use abstract images if possible to avoid the labelling of content.

## VISUAL ART HISTORY/CRITICISM

## GRADE 10 - EXAMPLE PROJECT/EXERCISES: INFORMAL ANALYSIS

### STUDENT OBJECTIVES

**Learn how to "unlock the meaning" found in a variety of visual art forms through a systematic critical approach (note checklist)**

### MATERIALS/PROCESS

**As a group select a manufactured visual object which represents an art world.**

### TEACHER NOTES AND RESOURCES

**Provide a variety of objects for analysis such as scissors, sunglasses, ornaments, posters, baskets, etc...**

**Encourage discussion and debate throughout the activity.**

- **gain an understanding of how to collect information about a visual art form.**

- **Interpret the meaning of the form. Answer the question, Why was it created?**

- **Determine the relationships of one part to another.**

- **Analyze the form by determining how it is constructed or organized.**

- **Refer to Appendix A. Describe the object. Consider the elements of art.**

- **Try to find out additional information about its time, place and creation**

- **Decide whether or not the form is well made or suited to its purpose. Determine how effective it is.**

## VISUAL ART HISTORY/CRITICISM

### GRADE 10 - EXAMPLE PROJECT/EXERCISES: ANALYSIS AND INTERPRE- TATION OF COMBINED ART FORMS

#### **STUDENT OBJECTIVES**

**Gain an understanding of the  
interrelationship among various art forms.**

#### **MATERIALS/PROCESS**

**Steps:**

**1. View 4 to 6 music videos\***

**2. Using the chart describe, analyze and  
interpret one or two of the videos.**

**3. Listen only to the music of another  
video - write down the kind of imagery  
that comes to mind. Consider the types  
of special effects that would suit the  
music. Then listen to the music with  
the visuals and compare their imagined  
images with the actual ones.**

**4. View one video without hearing the  
music that accompanies the visuals. Try  
to decide what type of music suits the  
imagery. Then listen to the video with  
its music. Compare ideas of what  
students chose with the actual video.**

**\*  
To comply with the Copyright Act the  
viewing of the videos **MUST** be done  
outside school.**

#### **TEACHER NOTES AND RESOURCES**

Select videos that represent different themes and  
target groups.

Encourage students to think creatively and to  
experience how music videos are created.

#### **References/Resources**

- Music videos
- Chart for analysis (Appendix B)

**VISUAL ART HISTORY/CRITICISM**

**GRADE 10 - EXAMPLE PROJECT/EXERCISES: FORMAL ANALYSIS OF FINE ART EXAMPLES**

| <b>STUDENT OBJECTIVES</b>                         | <b>MATERIALS/PROCESS</b>  | <b>TEACHER NOTES AND RESOURCES</b>  |
|---|---|---|
| <b>Apply formal analysis to fine art imagery.</b> | <b>Steps:</b> <ol style="list-style-type: none"><li>1. Select an art reproduction</li><li>2. Use the checklist and complete an analysis of the image</li><li>3. Write down the analysis.</li><li>4. Present some of the reproductions to the class and discuss why an Art Gallery should purchase them.</li></ol> | <ul style="list-style-type: none"><li>- Provide a wide range of art reproductions</li><li>- Encourage each student to observe his/her print closely.</li><li>- Encourage questioning about the steps and stages being explored in the analysis.</li><li>- Have some students prepare to present their print to the class.</li></ul> <p><b>References/Resources</b></p> <ul style="list-style-type: none"><li>- Art Image - The Big Box Reproductions</li><li>- Time Line Visuals</li><li>- Criticism Checklist (Appendix A)</li></ul> <p>See Appendix (Art Worlds for Additional Ideas)</p> |

## VISUAL ART CRITICISM CHECKLIST

TITLE: \_\_\_\_\_

ARTIST: \_\_\_\_\_

MEDIUM: \_\_\_\_\_

## 1. FIRST REACTION:

What is your first impression or reaction to the work of art?

## 2. DESCRIPTION:

What do you see in the art work in terms of subject matter and the elements of art (line, colour, texture and shape).

Lines:

fuzzy \_\_\_\_\_  
 heavy \_\_\_\_\_  
 bumpy \_\_\_\_\_  
 flowing \_\_\_\_\_  
 jagged \_\_\_\_\_  
 other \_\_\_\_\_

Colours:

soft \_\_\_\_\_  
 bright \_\_\_\_\_  
 warm \_\_\_\_\_  
 cool \_\_\_\_\_  
 dark \_\_\_\_\_  
 other \_\_\_\_\_

Texture:

rough \_\_\_\_\_  
 smooth \_\_\_\_\_  
 furry \_\_\_\_\_  
 shiny \_\_\_\_\_  
 soft \_\_\_\_\_  
 other \_\_\_\_\_

Shape:

rounded \_\_\_\_\_  
 angular \_\_\_\_\_  
 hard-edged \_\_\_\_\_  
 triangular \_\_\_\_\_  
 rectangular \_\_\_\_\_  
 other \_\_\_\_\_

## 3. ORGANIZATION:

- How has the artist arranged or organized the art work?
- Think about the principles of art and other organizational approaches such as overlapping, distortion, etc.

contrast \_\_\_\_\_ repetition \_\_\_\_\_  
 summary \_\_\_\_\_ variety \_\_\_\_\_  
 balance \_\_\_\_\_ harmony \_\_\_\_\_  
 movement \_\_\_\_\_ distortion \_\_\_\_\_  
 emphasis \_\_\_\_\_ other \_\_\_\_\_

- How has the artist unified the composition?

## 4. INTERPRETATION:

What is the meaning of the art work?

How has the artist conveyed feelings or thoughts?

How does the artist want the viewer to react to the art work?

Does the title offer any explanation of the meaning of the art work?

Do any of the following words describe the meaning being conveyed?

|                  |                  |              |                   |
|------------------|------------------|--------------|-------------------|
| beauty _____     | sad _____        | quiet _____  | madness _____     |
| love _____       | funny _____      | loud _____   | courage _____     |
| calm _____       | empty _____      | flashy _____ | exploration _____ |
| peace _____      | depressing _____ | subtle _____ | nature _____      |
| joy _____        | cheerful _____   | death _____  | other _____       |
| excitement _____ | boring _____     | war _____    |                   |
| lonely _____     |                  |              |                   |

## 5. INFORMATION:

- What additional information is needed to reach an understanding of the art work and/or to make a final assessment?

Would it help to know:

The artist's training \_\_\_\_\_  
 The artist's age \_\_\_\_\_  
 The artist's nationality \_\_\_\_\_  
 The artist's personal influences \_\_\_\_\_  
 historical/social context \_\_\_\_\_  
 symbolic meaning of the \_\_\_\_\_  
 subject matter \_\_\_\_\_

## REASONED PERSONAL RESPONSE:

## 6.

- Taking into account the previous 5 steps, what final personal response or judgement do you have of the art work?
- Do you now have a greater understanding of the work?
- What aspects of the art work interest you?
- Is the art work an example of realism, abstraction, etc.?

\* Adapted from material developed by Virginia Steven, Art Gallery of Nova Scotia, Education Section

APPENDIX B  
NEW VIDEO CHART

| Video Title | Techniques/Special Effects | Images | Elements/Princ. | Response | Rating |
|-------------|----------------------------|--------|-----------------|----------|--------|
|             |                            |        |                 |          |        |
|             |                            |        |                 |          |        |
|             |                            |        |                 |          |        |
|             |                            |        |                 |          |        |

**Additional Ideas, Activities**

1. As a lead in to the painting unit, the Green Box images can be used for a round-the-room display of the history of painting from the cave paintings to the present. Once up, it is a visual history which allows discussion about the main aspects of paintings. By making comparisons and seeing influences students deepen their understanding of painting as an expressive medium. (Activities can take 2 to 5 days.)
2. To continue an exploration of painting or any visual art world, a famous image can be grided off and each student given a piece to reproduce on a much larger scale. The objective of this project is to look closely at the colours, textures, forms, etc. that the artist used and try to recreate the same feelings and colours. When each section is finished, the image is fitted back together. (It is often necessary to touch up areas in order to make the total image resemble the original work of art.) See Time Line Visuals.
3. Choose an image and re-create it using only white paper. Cut out the shapes and forms. Create a 3-dimensional effect if desired. This is a great way to analyze the composition of the piece.
4. Choose a famous art piece. Extend it by putting it in a new setting. Make the extended surface blend in with the reproduction of the painting. This can help to gain an understanding of how meaning can be changed in images.
5. Appropriation - Use one object or image from an art world to promote another. For instance a famous painting such as the Mona Lisa might be used in an advertisement to sell a product.
6. Write out a list of words that describe feelings and emotions. Put up a series of images and art forms. Allow the students to match up the words with appropriate images. This strengthens interpretational skills.





**VISUAL ARTS 110**  
**PROGRAM**



## **INTRODUCTION TO GRADE 11 DRAWING UNIT**

The grade 11 drawing unit is designed to review drawing terminology covered in the grade 10 unit, by exploring a variety of concepts of image development, such as metamorphosis, distortion, and to promote an understanding of more expressive forms of drawing.

Both observation and imagination are stressed in the following drawing exercises and projects. (Additional examples can be found in the appendix.) Art history plays an integral role, both as an introduction to certain exercises and as an additional source of visual stimulation throughout longer projects.

A variety of drawing materials are used as a means of exploring expressive possibilities and developing specific drawing techniques.

Books used as resources:

Betti, Claudia. Drawing: A Contemporary Approach. 3rd ed. Fort Worth, Texas: Harcourt Brace Jovanovich College Pubs., 1992. 288 p. ISBN 0030531470.

Edwards, Betty. Drawing on the Right Side of the Brain. Rev. ed. Los Angeles: J P Tarcher, 1989. 288 p. ISBN 087477523X.

Nicolaides, Kimon. The Natural Way to Draw: A Working Plan For Art Study. Boston: Houghton Mifflin Co., 1990. ISBN 0395530075.

## GR.11 DRAWING UNIT

## GRADE 11 - EXAMPLE PROJECT/EXERCISES: STILL LIFE DRAWING

### STUDENT OBJECTIVES

Complete a tonal still life based on observation and imagination.

Students will:

Examine work of artists such as: Escher, Dali, Daumier, Bosch, Goya, Kollwitz.

### MATERIALS/PROCESS

### TEACHER NOTES AND RESOURCES

- Students view drawings by key artists. They discuss expressive use of subject matter and materials.

- Show slides or reproductions, etc. of various artists to emphasize historical aspects.

### Project:

- Students complete an expressive drawing of a still life. The image develops from the possibilities presented in the various objects and their relationship to one another.

Compositional concerns  
Design elements  
Observational skills

- Students allow objects and forms to twist, bend, distort and change into other forms. In some cases the student might visually take the objects apart.

Expressive qualities:  
Distortion  
Metamorphosis  
Exaggeration

- Students add shading to their drawings using real and/or imagined light sources.

### Exercise

Explore critical approaches to art making and art history.

- As an exercise or extension to the project, students view and discuss and respond in writing to images by Escher, Dali (for example). Then they extend a drawing of an ordinary household object into a surreal environment.
- If time permits encourage student to explore further the concepts and critical aspects of expressive drawing.
- Use a variety of materials i.e. charcoal, colored pencils, ink, pastels.

## **GR. 11 DRAWING UNIT**

### **GRADE 11 - EXAMPLE PROJECT/EXERCISES: GESTURE/TONAL DRAWING**

#### **STUDENT OBJECTIVES**

**Study the human form through gesture and tonal drawing.**

**Continue to develop observational skills and expressive techniques using a variety of materials and approaches to mark making.**

**Complete a line drawing of a figure emphasizing proportion and detail.**

**Complete an expressive tonal drawing of a figure using concepts such as:**

- distortion
- exaggeration
- forced perspective

#### **MATERIALS/PROCESS**

- View and research work by Daumier, Kollwitz, El Greco, van Gogh, Michelangelo.

#### **Exercises:**

**Students examine a variety of gestural drawings. Each student takes a reproduction of a drawing and using charcoal completes a huge, fast study of it as a means of exploring mark making and expressive use of tone. (1 hr.)**

**Students complete a series of gesture drawings based on 10, 20, 30 second poses, and 1 & 2 minute poses.**

**Students pose (costumes and props optional).**

#### **Project:**

**Students draw a figure in an expressive manner. They create a certain mood or feeling through the use of tone. (Costumes and props optional)**

#### **TEACHER NOTES AND RESOURCES**

- Show slides and reproductions of drawings by Daumier, Kollwitz, El Greco, Van Gogh, Michelangelo.

**Stress the variety and innovative uses of subject matter and materials in gestural drawings.**

- Demonstrate how gesture differs from contour, and how gestural drawings are done using a variety of materials.
- If possible use a model so every student can draw.
- Review previously introduced instruction on body proportions.
- Encourage the use of costumes and props.

#### **Stress**

- distortion
- emphasis
- forced perspective
- exaggeration
- expressive use of tone (see appendix #3)

## APPENDIX

1. Students research the art of key artists. Using one of their styles the students express an emotion or state of mind i.e. dream, nightmare, falling, explosion.
2. Students start a drawing based entirely on a random mark. They develop them into imaginary images using tonal shading.
3. Using two mirrors students make a series of small studies of viewpoints and their own head. They reassemble the fragments of these studies on a 3-foot square brown paper using black and white chalk. This may be preceded by tearing and arranging a portrait, e.g. from a magazine, newspaper.

## INTRODUCTION TO PAINTING UNIT

This unit is designed to expand students' skills in working with paint and colour and to expand their knowledge of paint terminology covered in the grade ten painting unit. It is also designed to assist the student in developing an understanding of a variety of painting styles through indepth study and practice.

In order to challenge students who continually use traditional subject matter the teacher must stress the importance of the expressive and creative use of paint and colour. The student should be reminded that the still life or figure is only a starting point, and also that the completed work need not be a mirror image of the subject to be considered successful.

Looking at and discussing the work of the Impressionists, Post-Impressionists, Cubists, Fauvists, German Expressionists and others will help students develop an interest in the expressive and abstract use of colour and paint. This can be an advantageous outlet for students at a time when their individual tastes in subject matter are still somewhat limited.

Basic materials for the grade eleven painting unit should include different sized flat acrylic brushes (small to medium), a variety of (preferably) acrylic colours, and masonite panels or canvas stretchers that are larger than those used in Visual Arts 100 (20 by 30 to 24 by 36 inches are appropriate).

## RESOURCES

- Brommer, Gerald F.. Discovering Art History. 2nd ed. Markham, Ont.: Fitzhenry & Whiteside, 1988. 384 p. ISBN 0871921901.
- Brommer, Gerald F., and Nancy Kinn. Exploring Painting. Markham, Ont.: Fitzhenry Whiteside, 1988. 256 p. ISBN 0871921979.
- . Exploring Painting. Teacher's Guide. Markham, Ont.: Fitzhenry & Whiteside, 1988. ISBN 0871922037.
- . Discovering Art History. Teacher's Guide. Markham, Ont.: Fitzhenry & Whiteside, 1988. ISBN 0318374552.
- Mayer, Ralph. The Artist's Handbook of Materials & Techniques. 5th rev. and updated ed. New York: Viking Penguin, 1991. 800 p. ISBN 0670837016.
- Roukes, Nicholas. Acrylics Bold & New: Sixty-Four Innovative Ideas & Techniques. New York: Watson-Guptill Publications, Inc., 1990. ISBN 0823000591.
- Still Life Painting Techniques. Ed. M. Suffludy. New York: Watson-Guptill, 1985. 177 p. ISBN 0823049868.

## **PAINTING UNIT EXAMPLE PROJECT/EXERCISES: PAINTING FROM LIFE**

| <b>STUDENT OBJECTIVES</b>   | <b>MATERIALS/PROCESS</b>  | <b>TEACHER NOTES AND RESOURCES</b>  |
|---|---|---|
| Explore a process of painting by completing a full-color work from observation. |   |   |
| Students will:  | <b>Project</b>  |   |
| Develop a knowledge of color theory through practice and discussion.            | Using an appropriately primed surface (i.e. canvas stretcher, piece of masonite, or heavy cardboard), begin by drawing the subject using paint or pencil. | The still life and posed figure are both good subject matter.   |
| Further develop their ability to create an interesting composition.             | Once the drawing has been completed establish the design of the painting by blocking in the forms, (staining the canvas).                                 | The size of the stretcher or masonite panels should allow the student to work on a large scale.   |
| Develop an understanding of modern painting styles.                             | Once this underpainting has been completed the student can begin to develop their full color painting and make appropriate adjustments as needed.         | Discuss the use of paint and color while looking at the work of the Impressionists, Post-Impressionists, Cubists, Fauvists and others. Refer to Discovering Art History (D.A.H.) pp. 363-411. |
|   |   | Teacher advice concerning the subject arrangements will ensure appropriate challenges and a greater chance of success for the student.  |



## PAINTING UNIT EXAMPLE PROJECT/EXERCISES: STYLE EXPLORATION

### STUDENT OBJECTIVES

Develop an indepth understanding of a modern painting style through observation, discussion and project work.

Students will:

Create a painting by combining the style of a modern artist with the subject of another artist, (i.e. Mona Lisa done in a cubist style).

### MATERIALS/PROCESS

#### Project

Create a series of rough drawings that combine the two chosen paintings.

Pick the best drawing, enlarge and refine it on the painting surface.

Once the blocking-in has been completed, the student can begin to build up their full color painting and make appropriate adjustments as needed.

See appendix #7 for alternative project.

### TEACHER NOTES AND RESOURCES

Discuss the use of paint and color appropriate to the image.

Students should view, discuss, or respond in writing to justify and support their choices.

Make sure that the student picks paintings that will ensure the greatest chances of success.

Examples of other possible combinations could be as follows; 1. Rembrandt's **Polish Rider** painted in a Fauvist style. 2. Millet's **Cleaners** painted in an Abstract Expressionist style. 3. Vermeer's **Allegory of Painting** painted in a Pop Art style. Refer to these works and styles in the text *Discovering Art History*.

## **PAINTING UNIT EXAMPLE PROJECT/EXERCISES: PORTRAIT COMBINATION**

### **STUDENT OBJECTIVES**

**Develop an indepth understanding of a variety of painting styles.**

**Understand and apply the basic proportions of the human head.**

**Students will:**

**Create a painting based on portrait collages that combines four different styles.**

### **MATERIALS/PROCESS**

#### **Project**

Locate a large number of portrait reproductions that can be cut into pieces (catalogues, photocopies).

Choose and combine four pieces of stylistically different portraits.

Using a primed stretcher or piece of masonite as a surface, complete a drawing in pencil or paint that will establish the basic design of the work.

**OR**

Divide paper into 4 sections (equal or unequal in size).

Using a variety of portrait reproductions begin work on 1 section duplicating corresponding section.

When completed students exchange their reproduction for one of a totally different style and complete another quadrant. Continue as above until finished.

### **TEACHER NOTES AND RESOURCES**

Make sure that the student chooses paintings that will ensure the greatest chances of success.

The four portraits can be collaged in any number of ways:

- four equal sized squared,
- horizontal strips,
- vertical strips,
- diagonal strips, etc.

## APPENDIX

### Additional Ideas/Activities

1. Project a coloured slide of an appropriate painting on a still life comprised of white objects. Students will complete a painting based on a combination of the two.
2. Create a full coloured collage of simple objects (cut out of magazines), that are similar in theme. Use the completed collage as the basis for a painting.
3. Create a painting from life using the style of a modern artist (Refer to text Discovering Art History Chapters 13-17).
4. Cut a reproduction of a master painting into sections equal in number to the students in your class. Each student receives a piece and completes a painting based on it (can be completed on primed paper). The work is then assembled to show the new version of this painting.
5. Look at reproductions or slides of the work of the Post-Impressionists, Cubists, Fauvists and other movements that stressed style more than subject matter. Discuss the artists view that how you paint is more important than what you paint. (Refer to the text Discovering Art History pp. 376-406).
6. Investigate the styles and techniques used by artists like Monet, Seurat, Cezanne, Van Gogh, Matisse and others in an attempt to understand the variety of change in the late nineteenth and early twentieth century. (Refer to the text Discovering Art History pp. 363-406).
7. Using 1 image chosen by the teacher, students individually choose a different modern painting style to interpret the teachers' choice of image. Students should justify their choice both verbally and in written form. Note: Teacher may use variations of the listed projects to explore the different interpretations of style.

## INTRODUCTION TO PRINTMAKING UNIT

The aim of the printmaking unit, at this level, is to broaden student experience from the basic relief print in Visual Arts 100 to a wider understanding of printmaking. The project outlined in this unit also helps students to see across media boundaries; to see that a medium need not stay within narrow limits. It is interesting to note that Edgar Degas often created a monoprint under his paintings in order to give himself something other than a blank canvas on which to work.

It is strongly recommended that the teacher read and study the illustrations in the introduction and the history sections of Printmaking, History and Process (pp. 3, 4; pp. 7-36; pp. 89-117; pp. 183-207, pp. 289-293) before beginning the unit. Reference to pertinent information can then be made at appropriate times.

The multiple copy nature of the printmaking medium makes it possible to have the one art field in which it is most possible to have real examples to show - both professional and student works. Actual examples always make a greater impression than anything else.

### RESOURCES

Brommer, Gerald F. Discovering Art History. 2nd ed. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1988. 384 p. ISBN 0871921901.

Graphis. New York: Graphis US Inc., 1944 —. ISSN 0017-3452. (For information contact Graphis US Inc., 141 Lexington Avenue, New York, New York. 10016 USA.)

Portrait of the Maritimes. CBC Video. Instructional Resources 701387 (Rights).

Ross, John, Clare Romano and Tim Ross. The Complete Printmaker: Techniques - Traditions - Innovations. Rev. & Enl. Ed. New York: Collier Macmillan, 1990. 352 p. ISBN 0029273722.

Staff, Donald, and Deli Sacilotto. Printmaking: History and Process. Orlando: Holt, Rinehart and Winston Inc., 1978. 158 p. ISBN 0030856639.

## **MATERIALS AND EQUIPMENT**

### **Health and Safety:**

It is strongly recommended that only water-based inks be used. It is not advisable to use any materials in the classroom that may require volatile solvents for clean-up. It is also recommended that a bench hook be used when cutting small linoleum blocks.

For monoprints any smooth, non-absorbent surface may be used as a printing plate, i.e. laminate-covered desktop, plastic or glass sheet, etc. Tempera paint, finger paint or thinned printing ink could be used.

For screen printing finger paint used with waxpaper, freezer paper or tracing paper stencil has proved itself suitable.

For lino printing, type 2 linoleum is softer and easier to cut, possibly leading to less mis-cuts.

## **PRINTMAKING UNIT**

### **GRADE 110: EXAMPLE PROJECT/EXERCISES: HISTORY/TECHNIQUE EXPLORATION**

#### **STUDENT OBJECTIVES**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

**Students Will:**

**Develop a broader appreciation of printmaking - its history and processes.**

Discuss the common function of printmaking - to make multiple copies of the same image.

Review and discuss the four main techniques of printmaking:

See Discovering Art History pp. 37, 38, 39 - 397 - Erich Heckel

from the oldest - relief printing (woodcut, linocut) through - intaglio printing (etching, engraving)

Printmaking, History & Process pp. 37, 118, 208-9, 294-5 presents explanations of the techniques "in a nutshell".

and planographic printing (lithograph) to the newest - screen printing or serigraphy (a form of stencil printing).

Discuss the difference in inking and printing techniques in relief and intaglio printing and how this might affect the types of images produced.

**Understand the difference between art prints and commercial printing.**

Discuss the difference between art prints and mere reproductions.

The development of reproductive engraving, played an important role in disseminating information, images and achievements in Renaissance Italy so that artists like Rembrandt were able to view images even though they never travelled.

Printing, History & Process pp. 96-7

Consider the importance of reproductions today.

## **PRINTMAKING UNIT**

### **STUDENT OBJECTIVES**

Students will:

**Experience printmaking as a versatile visual medium using a variety of monoprint, stencil and relief techniques in combination.**

## **GRADE 110: EXAMPLE PROJECT/EXERCISES: COMBINATION PRINT**

### **MATERIALS/PROCESS**

Discuss also the concept of the limited edition.

### **TEACHER NOTES AND RESOURCES**

As a point of interest mention how Rembrandt and others are said to have defaced their plates to stop others from re-printing them.

**Note:** It may not be most effective to try to discuss all of these issues at the beginning of the unit. Some may best be used throughout.

### **Project**

Create a large (18 x 24 minimum - bigger is better if storage permits) well composed, well conceived print using three printing techniques, monoprint, screen print, and relief print.

The project may be based on an exploration of a design element (colour, texture, line, shape) and subject matter collected from material from previous drawing units (figure drawing or drawings from still life). Subject matter could also be developed from a magazine collage or suitable other ways.

Thorough discussion at the beginning, and at strategic times throughout, is important so that students understand:

- a) the project as a whole and the importance of **planning** in printmaking.
- b) the limitations of each material and technique.
- c) standard safety precautions.

## **PRINTMAKING UNIT**

### **GRADE 110: EXAMPLE PROJECT/EXERCISES: PRINTMAKING TECHNIQUES**

#### **STUDENT OBJECTIVES**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

Students will:

Create a monoprint.

- Completely monoprint the background.

It might be interesting to mention that Degas often created a monoprint under his paintings to have something to work into other than a blank canvases.

- Make colour choices in both hue and value to be in balance with the overall concept of the work.

Design and use a stencil in screen printing.

- Using a movable screen and a single paper stencil, print repeatedly and in various attitudes on the monoprinted background.

Serigraphy, as the latest of the printmaking media to be developed, was used by pop artists such as Andy Warhol, Jasper John, Roy Liechtenstein. Colour itself was a main part of their subject. (*Printmaking, History & Process* p. 292)

- Make colour choices in both hue and value to balance with the monoprint; plan to be harmonious or contrasting.

Contemporary Canadian realist artist Ken Danby is a consummate screen printer.

Gesture drawings would be particularly useful as a basis for stencil design.

Design, cut and use a linoleum block for printing.

- Using a shaped piece of linoleum, cut a design in finer detail than the screen stencil. Print repeatedly and in various attitudes on the print, superimpose where appropriate.

A brief history of the development of the relief print may be appropriate here. See appendix.

Detailed drawings and closeups would be useful here as basis for these designs.

- Again make appropriate colour choices in hue and value.

Pieces of smooth, knot-free pine (scraps from a kitchen cabinet maker, etc.) may actually be less expensive and, with careful use, sharp tools and a bench hook should work very well.



## APPENDIX

### STUDENT OBJECTIVE

- (1) Produce a four colour reduction lino print.

### MATERIALS/PROCESS

- A. Using a viewfinder, select and draw a small, varied arrangement of objects from the larger still life arrangement.
- B. Make a collage in black, grey and white of your chosen design.
- C. Develop an 7 x 10 lino reduction print in 4 colours based on the collage.

- (2) Photography as a printmaking technique could be used where facilities permit.

The photograph as a photographic imaging technique might be a good beginning. Opaque, translucent, transparent and textured objects and fabrics could be collected, cut and assembled into designs for the shadows they cast. Basic picture-taking, developing and printing techniques and processes would need to be taught in conjunction with compositional skills. Use light-sensitive paper.

The final project might be a photo-essay.

### TEACHER NOTES AND RESOURCES

This would be particularly appropriate for classes that have had very limited experience with relief prints.

This project probably works best with still life as a starting point, but figure drawing or collage could probably be used as a point of departure.

Cut the block for colour #1 and print a number of copies; cut away what is to remain colour #1 and print again on top of first prints; follow same process until a four colour print is achieved.

## **INTRODUCTION TO SCULPTURE UNIT**

The unit is designed to increase the students' understanding of three dimensional form, the relationship between form and space, the significance of sculptural achievement and development in art, and the influences of sculptural considerations on architecture.

In this grade, students will experience a variety of sculptural processes, depending on local conditions and the expertise of the teacher. Consideration in greater depth will be given to the elements and principles governing design, and to social factors influencing sculpture.

### **RESOURCES**

Nigrosh, Leon. Sculpting Clay. Markham, Ont.: Fitzhenry & Whiteside Ltd., 1991. 192 p. ISBN 0871922363.

Williams, Arthur. Sculpture: Technique, Form, Content. Worcester, Mass.: Davis Publications, Inc., 1989. 376p. ISBN 0871922218.

## **SCULPTURE UNIT EXAMPLE PROJECT/EXERCISES: MATERIAL/FORM EXPLORATION**

### **STUDENT OBJECTIVES**

To examine both three-dimensional materials/forms which occupy space and the creation of space through manipulation of forms.

### **MATERIALS AND PROCESS**

Materials and Tools:

Cardboard (i.e. sides of cartons or containers, sheets of varied cardboard) paper towel, wallpaper paste paint (preferably acrylic or latex but liquid tempera will suffice), paper towel or newspaper, scissors, utility knives, masking tape.

### **TEACHER NOTES**

This can be done by individual students or as a group collage sculpture.

Themes suitable for this project could be:

- (a) the school building
- (b) construction sites
- (c) the mall
- (d) constricted environment
- (e) the natural environment

Process:

Discuss architectural form and detail, using illustrations and visuals.

Form is the large mass, detail is a particular element of the form.

A series of observational drawings are produced based on architectural form and detail in and around the school, with attention paid to the "human factor", i.e. wear on surfaces, stains, graffiti, or such factors as weathering and age.

Emphasize the informational quality of the drawings. Technical proficiency is an admirable objective but time is a consideration.

Students assemble and arrange these drawings into a design. Perspective and proportion may be ignored or adjusted.

The original observational studies may be used, or redrawn if preferred. The design should include textural qualities.

Students study their design to determine ways in which areas of the design could protrude and other areas recede. Adjustments can now be made to the design to facilitate this.

The whole design or part of it may be used.

## **SCULPTURE UNIT EXAMPLE PROJECT/EXERCISES - continued**

### **STUDENT OBJECTIVES**

#### **MATERIALS AND PROCESS**

Using cardboard and masking tape assemble the sculpture unit by unit. Sculptures may be large or small, depending on local circumstances.

Apply pasted paper towel or newspaper in small squares, approximately 10 cms to basic structure. This produces a smoother surface. The dried sculpture could be painted or otherwise embellished to enhance the three-dimensional qualities.

Choose and justify a title for their work. Have student discuss and/or write regarding the potential scale and placement of their and/others sculptures. How close is the sculpture to the original theme? Compare with slides of other sculptures. Could their sculpture be placed in the school? Could it serve as a model for placement in the school?

#### **TEACHER NOTES**

It is better if each unit (i.e. part of the sculpture) can be self-contained as this minimizes the amount of shrinkage in the cardboard when pasted paper is later applied.

Resources: slides or photographs particularly Canadian architects Moshe Safdie, Chaney, or sculptural work of Bill Reid, Esta Topaz, Douglas Cardinal.

1. Using the original design in project 1 (p. 2) an alternative may be developed by changing all or some of the straight lines to curved lines. (Other methods of change may be considered by the teacher.) The emerging design should be examined and shaded in pencil using black, gray or white (paper). The shade is changed each time there is a new shape. This shading may be treated as an abstract consideration or as a means of suggesting three dimension. The sculptural process is similar, except that the curved surfaces pose an additional challenge. The discussion points listed on page 1 are still applicable.
2. Where storage or display space is limited, and budgets are restricted, teachers may wish to consider implementing the additive technique using the simplest of materials on a small scale. Using the human form as the subject, students create a three-dimensional sculpture from armatures obtained by glueing long twist ties (wire) one on top of another to make a 3 ply twist tie. Four of these are required. Using a small piece of card as a base, 2 strips are glued with white glue to the base. When joined at the "hip joint" these become the legs. Another strip is secured to the hip joint in an X shape, then twisted at the top to form a neck. The last twist tie is passed through the loop of the chest to form the arms. The head may be formed from a small ball of tissue paper and secured to the neck. The armature is wrapped "mummy" fashion with strips of tissue 4 cms x 20 cms, secured with a dab of white glue. The figure can be embellished with costume or uniform details perhaps with reference to a particular historical era (i.e. Renaissance). Using a painting such as The Battle of San Romano, study proportion and historical costume and apply this to the figures.
3. Create a cardboard sculpture based on the concepts of a particular art movement such as surrealism, pop art, abstract expressionism, cubism. Paint the constructed sculpture to express the art movement or style.
4. Create a relief sculpture that recreates a famous painting. Use found materials, cardboard and paint.
5. Create a two-dimensional image which includes three-dimensional objects.
6. Create a sculpture using found machine parts, wire, wheels, etc. Construct a sculpture that explores concepts such as juxtaposition, movement, repetition, distortion, etc...
7. Make a clay head (human) approximately 8"x8"x8" concentrating on basic proportions, placing of features. Attention to realism and detail and the final stages introduce the idea of dealing with the back of the head in a totally different way.
  - Make a decision to open up and hollow out the back of the head to allow the student to work within the inside space.
  - Students may choose to focus on some other aspect of the individual sculpted and add clay and divide the space imaginatively. Or, perhaps the hollow spacemight suggest a very different, possibly surreal idea.
8. Using a heavy gauge stove pipe wire and tools such as needle nose pliers, wire cutters, etc. create a sculpture that defines volume. The wire sculpture creates volume in a similar way that line drawings do in the drawing unit. The wire sculpture seems to help the students make the difficult transition from two-dimensional work into three-dimensional sculpture. Humans and animals are excellent themes when working with wire. See examples of Alexander Calder wire sculptures.

9. Using 12 by 12 by 14 inch blocks of styrofoam (that are made from gluing two two inch thick sheets of styrofoam together), have the students sculpt a figure. Tools include x-acto knives, rasps, saws and sandpaper. Completed pieces can be finished with polyfilla and painted. This is an excellent subtractive method that does not require a great deal of physical strength to complete. Sculptures completed from sketches of figures in relaxed poses (i.e. lying down), are often successful. See examples of Henry Moore sculptures.
10. Try group projects (2 to 3 students), to create life-size human sculptures from chicken wire and papier-mache. The group uses one student (to be wrapped in wire), as the model for the piece. Upon completion of the wrapping, the wire form is cut length-wise to release the model. After re-connecting the wire form it is appropriately anchored, covered with papier-mache and painted white. Painted details such as eyes, mouth, nose, etc. usually detract from the completed piece and therefore should be omitted. Tools needed include wire cutters and pliers. See examples of George Segal sculptures.

**VISUAL ARTS 120**  
**PROGRAM**





## **INTRODUCTION TO GRADE 12 PROGRAM**

The grade 12 program is divided into 3 sections - an orientation lasting 2 weeks\*, the introductory block lasting 4 weeks and 2 main blocks lasting 4 weeks each (Explanations of these terms follow below and are presented in graphic form on the next page.). At the end of the program a two week period is allowed for display, critiquing and exhibition purposes.

### **ORIENTATION:**

The orientation is designed to focus on, challenge and improve students' art skills through a series of short structured activities. A variety of drawing materials are used to complete these activities.

It should be possible to complete the five activities that are provided (or similar samples developed by the teacher). The activities utilize a variety of media.

### **INTRODUCTORY BLOCK:**

The teacher selects either introductory project 1 or 2. These projects are designed to provide an opportunity for students to explore, research and create an image based on a contemporary art work. The teacher may choose other suitable art works that challenge the students in a similar way.

### **OPTIONAL BLOCKS:**

Students may select options from block 3 and 4 to complete their course work. Each option area (or media) is completed by choosing either an example project or, with the assistance of the teacher, developing a month long project based on the same media.

\* based on semester system.

|  | BLOCK 1     |   | BLOCK 2               |   |   |   | BLOCK 3                              |   |   |    | BLOCK 4    |    |    |    | BLOCK        |    |
|--|-------------|---|-----------------------|---|---|---|--------------------------------------|---|---|----|------------|----|----|----|--------------|----|
|  | 1           | 2 | 3                     | 4 | 5 | 6 | 7                                    | 8 | 9 | 10 | 11         | 12 | 13 | 14 | 15           | 16 |
| a) Sketchbook/<br>Drawing                    | ORIENTATION |   |                       |   |   |   |                                      |   |   |    |            |    |    |    |              |    |
| b) Painting/<br>Drawing                      |             |   |                       |   |   |   | OPTIONS (1)<br>↔<br>In either 3 or 4 |   |   |    |            |    |    |    |              |    |
| c) Mixed Media<br>Printmaking<br>Photography |             |   | INTRODUCTORY<br>BLOCK |   |   |   | OPTION (2)                           |   |   |    | OPTION (1) |    |    |    |              |    |
| d) Sculpture/<br>3D                          |             |   | PROJECT 1 OR 2        |   |   |   | OPTION (3)                           |   |   |    | OPTION (2) |    |    |    |              |    |
| e) Critical<br>Response                      |             |   |                       |   |   |   | -----                                |   |   |    | -----      |    |    |    | PRESENTATION |    |

Teacher Chooses  
Either Project 1 or 2  
or

Students Choose One  
from Block 3 and 4

**ORIENTATION (BLOCK 1)**

**Five Example Projects**

**Do All Five**



## ORIENTATION

## EXAMPLE PROJECT/EXERCISES

## Block I

### STUDENT OBJECTIVES

### MATERIALS/PROCESS

### TEACHER NOTES AND RESOURCES

Students will:

1. Complete a series of thumbnail sketches based on operational techniques.

After discussing concepts of organization of visual images do sketches of each to explain the following:

Show examples of images that use these concepts.

fragmentation  
distortion  
elongation  
metamorphosis  
etc.

Discuss how artists convey meaning and how various techniques create certain effects/ meanings/sensations. Have a variety of everyday objects available.

\* \* \* \* \*

2. Complete a series of drawings of one object using a variety of drawing materials.

Find an interesting object. Draw it quickly from a number of different angles using a variety of materials.

Show images that have unusual angles or perspective systems. Discuss the feelings they create.

Discuss the visual effect of each. Talk about how angles and materials can change meaning.

Show examples of different ways a particular subject or object has been painted.

\* \* \* \* \*

## **ORIENTATION**

## **EXAMPLE PROJECT/EXERCISES**

Block I

### **STUDENT OBJECTIVES**

### **MATERIALS/PROCESS**

### **TEACHER NOTES AND RESOURCES**

Students will:

3. Overall: Create a drawing from a collage that is designed to express personal choices.

Understand the possibilities of collage as a vehicle for expression.

Express aspects of their personality and tastes using certain kinds of images.

View a variety of images created by different artists that express specific themes or personality traits.

Select from material presented by the teacher expressions of themselves as seen in:

- decorative pattern
- border design (not necessarily around image)
- historic images
- architectural forms
- landscapes
- personal objects

Compose a self-portrait using at least 4-5 different types of images.

Create a self-portrait collage using 4-5 types of images.

Assist in creating or selecting interesting arrangements of the students' images.

Create a drawing from a collage.

Students use their collage as the basis of a large tonal/expressive drawing done in pencil and/or charcoal.

Encourage students to be expressive in their drawing in order to add a "personal touch" to their method of portraying the collage of images.



## ORIENTATION

## EXAMPLE PROJECT/EXERCISES

Block 1

### STUDENT OBJECTIVES

Students will:

4. Become sensitive to the process of making an art work and its role in determining the outcome.

Produce a painting which is as much about process as end product.

Become aware of the importance placed on dialogue in the class.

### MATERIALS/PROCESS

Say to students:

#### Stage 1

"Close your eyes and allow any images to disappear into blackness.

At some point soon you will become aware of a change,

- a hint of colour in one corner, a diagonal line, a cluster of shapes, etc.
- when you have seen something, register it in your mind, open your eyes and paint what you saw. Frequently close your eyes and refer back to your hidden image - try to get it right!

After ten minutes, stop painting. In your notebook record what has happened so far."

#### Stage 2

"Continue painting for another ten minutes referring continuously to your mental image.

- Stop and record your progress in your notebook."

### TEACHER NOTES AND RESOURCES

- Arrange the furniture before class so that students can work independently.

Each student should have a large piece of Mayfair paper, acrylic paints and water or oil and/or chalk pastels within easy reach.

- Each student should have a duotang and a pen for writing.

## ORIENTATION

Block I

### EXAMPLE PROJECT/EXERCISES

## STUDENT OBJECTIVES

### MATERIALS/PROCESS

### TEACHER NOTES AND RESOURCES

Students will:

#### Stage 3

- Final ten minutes of painting.
- "Stop and make your final comments in your duotang."
- Display all paintings.
- Discussion.

In the group discussion which follows, allow each student to explain the evolution of his/her work.

Also discuss how process has effected the end product.

- Picasso movie  
View relevant section on the Mystery of Picasso laser disc (available through Instructional Resources Branch, Department of Education), which focusses on the artist's drawing process.

Laser disc players are available in all high schools either in the art or science department.

- Discuss.

\* \* \* \* \*





## ORIENTATION

Block I

### STUDENT OBJECTIVES

Students will:

5. Complete a series of timed gesture drawings based on the posed figure.
- Complete a final drawing(s) based on one of the above.

### EXAMPLE PROJECT/EXERCISES

#### MATERIALS/PROCESS

Using different media: conté, charcoal, wide markers, India ink & brushes (on 18 x 24" paper). Complete a series of timed gesture drawings using students as models.

Explore gestural techniques such as:

- mass gesture
- line gesture
- continuous line gesture

#### TEACHER NOTES AND RESOURCES

- Use 2-3 models (students), changing models every 5-10 minutes.
- Models are best posed in sitting, crouching positions.
- Gesture drawings should begin at about 30-45 sec. per drawing and slowly increase to a maximum of 5 minutes.

\* \* \* \* \*

## **BLOCK II**

### **TWO SAMPLE PROJECTS**

**Do one over four weeks**



### **VISUAL RESOURCES FOR EXAMPLE PROJECTS 1 & 2**

- (1) The image BLACK IRIS III by Georgia O'Keefe is needed for the example project Number 1. A reproduction is included in the Big Box kit and information on the work and the artist can be found on p. 96 of the Teacher's Guide.
  
- (2) The image GOVERNMENT BUREAU by George Tooker is required for sample project Number 2. A reproduction of Government Bureau is contained in The Big Box and information on the work and the artist can be found on p. 129 of the Teacher's Guide.

**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (3-4 weeks)**

(Example Project for Block II)

**EXAMPLE 1      BLACK IRIS by Georgia O'Keefe**

**INVESTIGATING**

**STUDENT OBJECTIVES**

Students will:

Respond imaginatively, in writing, to an unfamiliar image and discuss individual responses.

Choose a related topic for individual research that will be shared later in group discussion.

**MATERIALS/PROCESS**

Students will give an impulse response to the image, listing words and/or phrases which come to them unsolicited.

Discuss these responses with the students and focus on those words or phrases which "recreate" the response effectively for the student.

Have students create an imaginative piece of writing around your key words in poetic or prose form.

**TEACHER NOTES AND RESOURCES**

Ideally, both a reproduction and a good quality slide of the work should be available.

For the initial response the impact of a slide may be more effective. The permanent presence of a reproduction is useful for the duration of the project.

Display student written work beside the image.

**Write a formal criticism of the work**

**Suggested topics:**

- biography of the artist
- influence of photography
- Art Nouveau
- Stieglitz and O'Keefe
- the intuitive and the spiritual in art (Kandinsky)
- emerging women artists in North America
- Mexico's desert landscape

Show slides of a wide cross-section of O'Keefe's work. Encourage discussion of the artist's development, key interests, etc.

Consider in class discussion the formal elements of *Black Iris*.

Have students write a formal criticism of Georgia O'Keefe's *Black Iris*.

**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (continued)**

**DEVELOPMENT OF IMAGERY**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Gain an understanding of how ordinary things can be seen in an extraordinary way.

Explore the possibilities of developing imagery which relates to an aspect of O'Keefe's interest in the natural world.

Produce an art work chosen from a number of suggested projects.

Continue related research and discussion work.

Have students select one of the following projects and spend 7 art periods working on it.

Encourage students to collect interesting images and objects which relate directly or indirectly to the natural world. Recommend their use as starting points for individual sketchbook work.

1. Find a natural object chosen for its interesting shape, colour, texture, etc. Produce a giant-sized study, in appropriate media, based on careful observation.
2. Using a magnifying glass, make a drawing which focuses on the surface qualities of a natural object.

Develop this image into a relief block composed of cardboard shapes glued to a base. Print the block many times, allowing the layers of dried ink to create their own textures and subtleties of colour.

**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (continued)**

**DEVELOPMENT OF IMAGERY (continued)**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

**Students will:**

3. Using a close-up lens, produce an interesting series of photographs of a natural object which emphasizes the abstract qualities of the image. Duplicate your images and explore the possibilities of using multiples (overlap, cut, tear, re-arrange).
4. Place a natural object inside a box which you have transformed with paint and other media into an O'Keefe environment.
5. Make a hand-built clay piece which abstracts to some degree a small natural object.
6. If preferable, a group project, which can often draw together disparate ideas and stimulate new discussion, can be substituted for the suggested individual projects listed.  
e.g.
  - (a) create Georgia O'Keefe's Black Iris as an installation.
  - (b) arrange a large still-life using the Black Iris reproduction as its focus. Share a roll of slide film and together exhaust all the visual possibilities your still life offers.



**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (continued)**

**STUDENT OBJECTIVES**

Students will:

**DEVELOPMENT OF IMAGERY (continued)**

**MATERIAL/PROCESS**

**TEACHER NOTES AND RESOURCES**

Produce a major final work.

In consultation with the teacher, have students plan their own major piece of art work in any medium which, in a thoughtful and appropriate way, makes strong connections with Georgia O'Keefe's Black Iris.

A full written explanation of how the work evolved and how it relates to O'Keefe's work should be handed in with the final work.

**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (3-4 weeks)**

**(Example Project for Block II)**

**EXAMPLE 2      GOVERNMENT BUREAU by George Tooker**

**INVESTIGATION**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

**Students will:**

Respond imaginatively in writing to an unfamiliar image and discuss individual responses.

Have students give an impulse response to the image, listing words and/or phrases which come to you unsolicited.

Choose a related topic for individual research which will be shared later in group discussion.

Write a formal criticism of the work.

Discuss these responses with the students and focus on those words or phrases which "recreate" the response effectively for the students.

Create an imaginative piece of writing around your key words in poetic or prose form.

Choose an area of individual research from suggested topics.

Share individual research in group discussion.

Ideally, both a reproduction and a good quality slide of the work should be available. For the initial response the impact of a slide may be more effective. The permanent presence of a reproduction is useful for the duration of the project.

Display student written work beside the image.

Suggested topics:

- biography of the artist
- social realism
- magic realism
- art in post-war era
- Ben Shann
- egg tempera

Show slides of a wide cross-section of Tooker's work. Encourage discussion of the artist's development, key interests, etc.

Have students write a formal criticism of George Tooker's Government Bureau.

Consider in class discussion the formal elements of Government Bureau.

**PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (continued)**

**(Example Project for Block II)**

**DEVELOPMENT OF IMAGERY**

**STUDENT OBJECTIVES**

**Students will:**

**Explore the possibilities of dealing with issues through art work.**

**Gain an understanding of the role social realism played in North American art.**

**Produce an art work chosen from a number of suggested projects.**

**Continue related research and discussion work.**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Have students select one of the following projects and spend seven periods of art working on it.

Encourage students to collect interesting images which relate directly or indirectly to issues which concern them.

1. Using magazine images assemble a collage which explores one of the following ideas:

Recommend their use as starting points for individual sketchbook work.

"Homage to the statistic"

"Homage to the dollar"

"Homage to the rules"

2. Analyse Tooker's use of perspective. Create your own figurative design in which perspective impacts on relationships.

3. Create a mask which in some way symbolizes bureaucracy.

4. Make a print which takes as its theme the de-humanizing of people into units. Make use of repetition.

## **PROJECT: INVESTIGATING AND DEVELOPING IMAGERY FROM A CHOSEN ART WORK (continued)**

### **DEVELOPMENT OF IMAGERY (continued)**

#### **STUDENT OBJECTIVES**

#### **MATERIALS/PROCESS**

#### **TEACHER NOTES AND RESOURCES**

**Students will:**

5. Use a shoe as a sculptural base to express a social concern, e.g, security, equality, discrimination. Add colour, wood, paper, plaster – subtract, manipulate, enlarge, etc.
6. Make a copy of a small section of Tooker's painting in egg tempera.
7. If preferable, a group project, which can often draw together disparate ideas and stimulate new discussion, can be substituted for the suggested individual projects listed. e.g.

Introduce the technique and discuss its appropriateness to this subject (coldness, precision, dryness).

- (a) Build an installation which takes as its theme an unequal relationship in our society.
- (b) Make a large expressive figure painting which satirizes one or more of the school rules.

**Produce a major final work.**

In consultation with the teacher, have students plan their own major piece of art work in any medium which, in a thoughtful and appropriate way, makes strong connections, with George Tooker's Government Bureau.

A full written explanation of how the work evolved and how it relates to Tooker's painting should be handed in with the final work.

### **DRAWING / PAINTING**

**Three sample projects may be chosen in either block 3 or 4.**

**Choose one sample activity per block.**



## **PROJECT: DRAWING / PAINTING (Example I)**

(Example Project for Block III or IV)

### **STUDENT OBJECTIVES**

Students will:

Learn the affects of light on tone and color.

Research art periods that particularly focussed on lighting.

Produce a series of studies both in black and white and color.

### **MATERIALS/PROCESS**

Examine the work of Rembrandt, etc. for their use of lighting/tonal variations.

Also look at the work of Turner and Monet, etc. to understand how light affects color.

Have students write a critique of one artist's work that particularly interests them in terms of how he/she uses lighting effects.

Set up a still life at home. Do at least 4 tonal drawings of it using pencil or charcoal. Then do either a color pencil study or pastel of the still life. Make at least 4 studies in color.

The studies should be done at different times of day in order to capture different effects.

### **TEACHER NOTES AND RESOURCES**

Show slides or provide resources:

- visuals
- books
- articles

Encourage the student to notice paint application.

The four black and white images and the four color images are small studies to be completed at very different times of day:

- early morning
- noon
- afternoon
- evening

The above will be done as homework.

Encourage student to take a color photograph of it as well for later reference.

Assist in the selection as little as possible except to have the student explain why one study is better or more interesting than another.

Provide assistance with methods of painting.

Discuss how lighting creates a mood or feeling. Show student images to reinforce this point.

Complete a final piece based on the previous studies.

After completing the studies in color choose the most effective one and develop it into a large canvas keeping in mind

- application of paint/color
- expressive nature of the image (what are you saying in this image?)
- think about how lighting creates a certain feeling or mood.

**PROJECT: DRAWING / PAINTING (Example I continued)**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Respond in writing to the piece by critiquing using an analytical process.

Write a critique of their work and that of someone else.

Have the student review the stages of analyzing art images.

Exhibit the studies and final piece for the pub to see.

Put their studies and final piece on display and record the responses.

Assist the student in finding an appropriate place to display his/her works.



## **PROJECT: DRAWING/PAINTING (Example II)**

### **STUDENT OBJECTIVES**

Students will:

Create 4 original works based on the concept of the self-portrait.

### **MATERIAL/PROCESS**

Discuss the idea of the self-portrait and how different artists used this theme; i.e.

- Rembrandt
- Van Gogh
- Egon Schiele

Have the students describe themselves in a short paper. This should not just be a physical description, it should also include personality type, demeanour, etc.

Have the students draw themselves from a recent photo or from a mirror using a black and white drawing media: i.e. pencil, conté, charcoal.

Have the students create a self-portrait where they dramatically alter or distort their image; i.e.

- fragmentation
- elongation
- distortion

This work could be a drawing or a painting.

## **(Example Project for Block III or IV)**

### **TEACHER NOTES AND RESOURCES**

Show appropriate portrait and self-portrait images.

Be sure to evaluate each step in the process.

This is a good time to review facial proportions and the use of drawing media in rendering the human form.

Look at the work of artists who consistently abstract the portrait:

- P. Picasso
- H. Matisse
- F. Bacon
- A. Giacometti
- F. Auerbach
- W. DeKooning

**PROJECT: DRAWING / PAINTING (Example II continued)**

**STUDENT OBJECTIVES**

**Students will:**

**MATERIALS/PROCESS**

Have the students create a NON-  
REPRESENTATIONAL self-portrait that  
expresses who they are

As in their written paper it should reflect not the  
physical appearance but the personality,  
demeanour, heritage, religion, etc.

This work could be a drawing or a painting.

Write a critique of their 3 completed visual art  
works.

**TEACHER NOTES AND RESOURCES**

Display their 3 completed pieces.

**PROJECT: DRAWING / PAINTING (Example IV)**

**STUDENT OBJECTIVES**

Students will:

Gain an understanding of different types of architecture and its purposes.

Explore artists' works that focused not on subject, but on the expressive possibilities of different types of media.

**MATERIALS/PROCESS**

- Examine different styles of architecture based on differences in design, culture and function using the text Discovering Art History.

- Discuss as a class how different artists have used architecture, architectural details and architectural settings as subject matter:

i.e. C. Monet R. Delaunay  
A. Derain D. Milne  
G. DeChirico L. Fitzgerald

(Discovering Art History)

**TEACHER NOTES AND RESOURCES**

(Example Project for block III or IV)

- Also use available slides, posters, books, etc.

- Field trips to local settings of architectural interest.

**PROJECT: DRAWING / PAINTING (Example III)**

**(Example Project for block III or IV)**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Experiment with a variety of drawing media using an architectural theme considering; lighting, perspective and repetition in these drawings.

- The students will compile a file of architectural imagery; photocopies, photos, books, etc. from which they can choose imagery for their drawings.

- The students will create 4 drawings based on architecture or an architectural detail using a different drawing media for each work.

Complete a painting that draws on the best qualities of the four completed drawings.

- The painting process should develop the drawn imagery, not merely try to copy.

- Students should emphasize the expressive use of the paint as opposed to a descriptive one.

- The students will display their completed work and record three written critiques of their own work.

- The four drawings may be of one structure or different pieces of architecture.

- Each drawing should be limited to a maximum of two class periods.

- The Final painting can be drawn from other sources than just the drawings, i.e. photos, etc.

Understand the importance of criticism and its role in evaluating art.

## **MIXED MEDIA / PRINTMAKING**

**Three sample projects may be chosen in either block 3 or 4**

**Choose one activity per block**



## **PROJECT: MIXED MEDIA (PRINTMAKING) Example I (3-4 weeks)**

(Example Project for Block III or IV)

### **STUDENT OBJECTIVES**

### **MATERIALS/PROCESS**

### **TEACHER NOTES AND RESOURCES**

Students will:

Overall:

Gain an understanding of layering or combining images together to form one piece of work.

View contemporary images such as

- collages
- music videos
- multiple image prints

Choose a piece and critique it - focus especially on interpretation to explain the variety of images/textures etc. found within one piece.

Decide on a short piece of music (with lyrics) for image possibilities.

Choose an appropriate musical composition.

Create a series of studies of images needed to complete a final piece.

Create a series of images that you want to incorporate. Use collage techniques, if desired, to create the ideas or effects you want.

As an exercise have students draw lines to represent various musical sounds. Also suggest how images and lines and shapes depicting sounds can be used together to form the final image.

Explore a variety of printmaking methods.

Choose an appropriate method of printmaking to give you the desired effect (choose at least 3).

Provide opportunity for experimentation.

Encourage the students to think of layering using various printing techniques.

- stencil
- relief
- transfer
- rubbing
- collograph

**PROJECT: MIXED MEDIA (PRINTMAKING) Example I (continued)**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Plan your "print" in terms of placement and layering. Other compositional concerns must also be carefully considered - such as size, edges, etc.

Provide guidance in aspects of composing the image.

Produce finished multi-printed images based on a specific theme.

Complete at least 2 large mixed media prints.

Encourage the student to assess whether the piece needs enhancement or not.

\* Student might want to enhance the images with additional tone, line or color applied after the printing processes are complete.

Create and respond to a display of the process and the final piece(s).

Display the works in progress to help educate the viewer about how and why the image developed the way it did, as well as the final pieces(s).

Assist student to find a good location for a display.

Encourage organization and neatness in the display so it is visually interesting.

Have students write a paper on the process that they explored and what it meant to them. Have them respond to their own experience and image(s).



**PROJECT: PRINTMAKING Example II (3-4 weeks)**

(Example Project for Block III or IV)

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

**Overall:**

To gain an understanding of surface quality through the creation of a large multi-colored relief print.

**Students will:**

Complete a series of drawings based on 3 unrelated images.

Find 3 unrelated images which are selected on the basis of their varied shape and surface quality.

Show prints that are highly textured (could be magazine pictures).

Discover how to duplicate textural effects found in the selected images.

Make a series of drawings combining the above images into an unified design(s).

This requires scrap paper or newsprint.

Explore a variety of textures which attempt to duplicate the same surface qualities found in the design.

**Possible techniques**

- Rubbing
- Drawing
- Collograph

Complete a 3 color wood/lino relief print based on their large drawings and studies of textures.

Choose one of the drawings and add the textures using appropriate techniques/media.

Plan a large 3 color wood or lino relief print which exploits the possibilities for textured surfaces to the fullest.

Encourage students to record the evolution of their print by taking a number of prints at various stages of completion.

**PROJECT: PRINTMAKING Example II (3-4 weeks)**

**(Example Project for Block III or IV)**

**STUDENT OBJECTIVES**

**MATERIALS/PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Gain an understanding of the work of artists who use common objects in their work.

Complete a short research paper on the work, or a work by one of the artists listed here.

- Examine the work of 20th century artists that incorporated common every day objects into their work; i.e.

- Discuss how the artist stressed the idea over the subject (object), in other words, Its not what you do, but how you do it.

|                 |                 |
|-----------------|-----------------|
| M. Duchamp      | R. Rauschenburg |
| A. Warhol       | J. Johns        |
| L. Nevelson     | J. Dine         |
| R. Lichtenstein |                 |

- This mixed media project is usually completed with acrylic paints, but other media can be incorporated.

**(Discovering Art History)**

Explore a common object to discover its artistic potential as a subject.

- The students will create three works, (each work based on one of the following groups);

|             |               |
|-------------|---------------|
| A) Tools    | D) Shoes      |
| B) Utensils | E) Paper Bags |
| C) Ties     | F) Styrofoam  |
|             | Cups          |

- The object can be manipulated in any way; cut, torn, bent, broken, tied, etc. to be included in the final piece.

Understand how common objects can be used as elements in an art work.

- The students will create a final piece based on their own found object or combination of found objects. A verbal or written critique.

- Limit the students to simple forms that can be manipulated.

## **SCULPTURE / 3-DIMENSIONAL**

### **BLOCK 3 AND/OR 4**

#### **Choose one activity per block**

#### **PROJECT: SCULPTURE Example I**

##### **STUDENT OBJECTIVES**

**Overall:** To create a relief sculpture in plaster.

**Students will:**

**Understand the meaning of relief sculpture and how it is created using clay.**

**Develop a theme that would lend itself to this type of sculpture.**

##### **MATERIALS/PROCESS**

**View slides and examples of relief sculpture.**

**Research image possibilities based on interesting textures and forms.**

##### **TEACHER NOTES AND RESOURCES**

**(Example Project for Block III or IV)**

**Provide relief sculpture images that are both historical/contemporary in nature.**

**Have on hand reference material to help stimulate their imaginations.**

**Use themes that allow for interesting interpretation in relief for instance – plants/vegetation, machinery, the beach, human forms. Expressive themes such as: soft and flowing, repetition, jagged, etc. would also work. Even concepts such as destruction, violence, environmental balance, etc.**

**Stress the composition of the relief so the final result will be dynamic and unified.**

**Encourage them to be very careful when removing the clay from the plaster.**

**Create a relief sculpture in clay depicting a certain theme/concept.**

**From the clay relief create a plaster cast of the image.**

**In clay, press objects and create textures and forms that express certain ideas/feelings – use found materials, actual objects and forms. Look for interesting ways to make textures.**

**Pour plaster over the clay relief. Let it set then carefully remove the plaster from the clay to reveal the relief sculpture "in reverse."**

## **PROJECT: SCULPTURE Example II**

(Example Project for Block III or IV)

### **STUDENT OBJECTIVES**

### **MATERIAL/PROCESS**

### **TEACHER NOTES AND RESOURCES**

Overall: To create a clay sculpture of the human head which is both real and surreal.

Students will:

Understand and apply the classical proportions of the human head.

View slides and reproductions of classical sculpture, paying particular attention to the proportions of the human head.

Emphasise and explain the pursuit of the "ideal" in ancient greek society, and how it relates to proportion:

Students will choose one example from these images and in a life-sized drawing analyze the proportions of the head.

See: Betty Edwards's book "Drawing on the right side of the brain", Chpt. 8. P.137-151

They will make three more drawings, using fellow students as models, comparing individuals in relation to classical proportions.

Explain the need for the shape to be hollow in order to bisect the finished piece.

Create, in clay, a realistic sculpture of the human head in classical proportions.

First, have then build a clay shape, approximately the size of the human head, by wrapping a clay slab around a pre-shaped clump of newspaper.

Then add and manipulate clay to create a realistic head in classical proportions.

Emphasize the additive process, establishing the bone structure first, and building muscle and skin tissue in layers.

As the project develops have students consider the kind of individuality in the piece which is emerging.

Show comparisons of greek and roman heads. Consider the individuality of roman busts in contrast to the more generalized greek heads.

When the sculpture is complete, students write a character sketch of the individual created. Discuss.

Encourage the students to consider what their sculptures do not reveal about their characters.

Introduce the idea of a whole other world hidden behind the external image.

## **PROJECT: SCULPTURE II (continued)**

### **STUDENT OBJECTIVES**

Students will:

Develop an imaginative "twist" out of the earlier academic, technical approach.

### **PROCESS**

Have the students cut and remove (or peel back) a section of clay at the back of the head. Make the opening large enough to work within the space.

They will carefully remove the newspaper and consider the hollow space.

Then they will create in clay the hidden world of their character.

Have students a bisque fire the finished piece and add stains or colour to enhance the work.

### **TEACHER NOTES AND RESOURCES**

Recommend that the students allow the shape of the head to suggest where to cut.

Emphasize the duality of the piece as a whole. The real and the surreal. The expected and the unexpected.

**PROJECT: SCULPTURE (Example III)**

**(3 wks - 1 month)**

**(Example Project for Block III or IV)**

**STUDENT OBJECTIVES**

**PROCESS**

**TEACHER NOTES AND RESOURCES**

Students will:

Gain an understanding of how artists have re-interpreted common objects to make them art objects.

- Using the Art History text Discovering Art History where possible, look at artists' works that have changed the meaning of objects through re-interpretation:

|                 |                 |
|-----------------|-----------------|
| i.e. M. Duchamp | J. Johns        |
| C. Oldenburg    | J. Dine         |
| L. Nevelson     | R. Ranschenburg |

Explore a common object to discover its artistic potentials as a subject.

- Re-invent and/or re-interpret one of the following objects to change its meaning, usage, function in an aesthetically pleasing, and conceptually challenging manner:

|                |           |
|----------------|-----------|
| - coffee table | - ladder  |
| - chair        | - luggage |
| - lamp         |           |

- Discuss the inherent qualities of each object and its intended function. Explore the connection between materials and the potential usefulness in relation to the object.

e.g. - Luggage of concrete  
- Ladder of elastic cords  
- Chair of nails  
- Lamp that emits sound

- The students are only limited by their imaginations. Stress the use of strange or irregular materials and the fact that the object should be NON-utilitarian.

- Working large (i.e. lifeseize or larger), is a good practice for the students. If space is limited this could be a group project of shorter duration.

- The completed project should demonstrate that the student has tried to re-think the object in a creative way.

Critique the work of their peers.

- A class critique planned for the projects due date should be carried out formally. Each student should record the critique of each piece and write a summary of the project.

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