

# Section IV Appendices



# Appendix A

## Stages of Creative Development

# Stages of Creative Development

## Preschematic Ages 4-7

Graphic communication begins at the preschematic stage; children consciously make forms which relate to their environment. Common characteristics of the preschematic learner are:

- shapes tend to be geometric
- egocentric in nature; motivated by personal topics (e.g., school, pets, friends, family)
- symbols are repeated without much variation (e.g., circle to depict a head, a flower, a body, or a tree)
- definite form in representing person (e.g., head, torso with arms and legs) and with time, details such as hands, feet, fingers, nose, and teeth are represented; distortion and omission of body parts are common
- people are drawn looking at the viewer and usually smiling
- drawings show what the child perceives as most important about the object or figure; this accounts for the simplified representation without much detail
- little understanding of space; objects are placed haphazardly and appear to float; objects are seldom drawn in relationship to one another in size or position
- draw intuitively as they know things to be (e.g., sky as a band of blue; sun as a yellow circle or a quarter of a circle in upper corner of the paper; eyes positioned high in the forehead; mouth as a single curved line)
- colour use is based on emotion rather than logic

## Schematic

Ages 7-9

At the schematic stage, definite symbols (*schema*) are established and are highly individualized because they develop from the child's conceptual understanding rather than from direct observation. Common characteristics of the schematic learner are:

- use a baseline to organize objects in pictorial space
- draw distant things the same size as those nearer but place them higher on the page
- items are related in space; use of overlapping develops over time
- reflect knowledge of the environment (e.g., baseline at bottom, sky at top, with little content in between)
- bold, direct, and flat representation of ideas
- use colour realistically but restrict its use to one hue (e.g., one green for trees, grass, leaves; one blue for sky, water)
- effort is made to render details (e.g., hair ribbons, jewellery, freckles, logos on clothing, fingernails)
- multiple baselines are depicted as a way to portray distance
- X-ray drawing technique may be evident (representing both the inside and outside of an object or figure)
- subjects depicted may be exaggerated to express strong feelings (e.g., a parent is taller than a house, flowers are bigger than a school bus)
- bird's-eye view perspective is favoured from which the drawing appears to be seen from a high vantage point
- multiple views are depicted within one drawing as a means of expressing a complex idea or sequences of a story
- flipover technique (drawing paper is turned completely around) when illustrating people on both sides of the street or people around a table, resulting in some objects and people being depicted upside down
- distinguish gender differences, usually in clothing and hair styles

## Post-Schematic Ages 9-12

Students at the post-schematic stage begin to realize that they are members of a society in which their own peer group becomes particularly important. Children begin to compare their artwork and become more critical of it. They are more independent of adults but more anxious to please peers. Common developmental characteristics associated with this stage are:

- become more self-conscious about the quality of their artwork
- understanding of the picture plane emerges (e.g., visible baseline disappears from images)
- the sky meets the horizon in landscape depictions
- human figures display specific details with gender and occupational roles clearly defined
- human figures may appear stiff as a result of students placing a lot of emphasis on detail rather than on motion
- people depicted in portraits are usually in profile
- more conscious and deliberate in planning to achieve natural, realistic proportions, and pleasing compositions
- earnest attempts are made at creating depth (e.g., overlapping, tinting, and shading)

# Appendix B

## Elements and Principles of Design

# Elements and Principles of Design

## Elements of Design

The elements of design are the visual tools artists use to create certain effects in their artwork. The elements are:

<b>Line</b>	A mark with length and direction; can be implied by the edges of shapes and forms.
<b>Colour</b>	Has three attributes: hue, intensity, and value. Depends on a source of light to be defined.
<b>Value</b>	Qualities or variation of lightness or darkness of a colour.
<b>Texture</b>	Quality of a surface; its effects can be visual (simulated) or real/tactile (actual).
<b>Shape</b>	Two-dimensional that encloses an area; can be organic or geometric.
<b>Form</b>	Three-dimensional; encloses volume.
<b>Space</b>	Area around or within objects; it can be two- or three-dimensional.

## Principles of Design

The principles of design are the ways in which artists organize the elements of design in their artwork. They are as follows:

<b>Balance</b>	Arrangement of one or more elements of design; can be symmetrical or asymmetrical.
<b>Rhythm</b>	A type of visual movement in an artwork, usually created by the arrangement of line, shape, and colour.
<b>Movement</b>	Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape, and colour.
<b>Repetition &amp; Pattern</b>	One or more elements are repeated in an artwork to create rhythm and pattern.
<b>Contrast</b>	Use of several elements (e.g., large and small shapes, light and dark colours) to engage the viewer's attention.
<b>Emphasis</b>	An outstanding or interesting area of an artwork created by the use of contrasting elements (e.g., strong colour, dark shape, distinct texture).
<b>Unity</b>	Feeling of harmony between all parts of an artwork.

# Applying the Elements of Design

Use the following notes about the elements of design to introduce the suggested activities for students.

## Line Overview

- Lines have a variety of descriptors: thick, thin, straight, curved, direct, meandering, long, short, broken, vertical, horizontal, diagonal, dark, light, soft, sharp, jagged, and smooth.
- Lines are used to create shapes.
- Patterns are created when lines are repeated (e.g., stripes, plaids, radiations, zigzags).
- A line is created when one shape touches another shape.
- Lines suggest direction and movement or become the path of motion.
- Lines can be arranged to simulate texture.
- Lines repeated in the same direction (*hatch*) or overlapped (*crosshatch*) create shades and shadows.
- A contour line defines the edge of a shape and form.

## Line Activities

- Have students make lines in space with their bodies. Try this activity when listening to different kinds of music or experimental sounds.
- Create lines representing the path of motion of different objects (e.g., a bird flying, a vehicle driving, a fish swimming).
- Draw as many different kinds of lines as possible. Refer to the natural and built environment for ideas.
- Use different materials to make different kinds of lines (e.g., pencil, crayon, paint brush, wire, chalk, finger paint, stick in the sand).
- Examine the use of line in artwork.
- Cut strips of construction paper in different kinds of lines and group them according to similarities and differences.
- Divide a sheet into fourths and use different lines in each square to make a quilt design.
- Use pipe cleaners or another type of soft wire to model different kinds of lines.
- Cover a sheet of coloured construction paper with black crayon and scratch different lines with plastic cutlery or similar safe tool.
- Cut lengths of yarn to create different types of lines.

## Colour Overview

- Primary colours are red, yellow, blue.
- If two primary colours (red, yellow, blue) are mixed together, a secondary colour results (orange, purple, green).
- Blacks, whites, grays, and browns are referred to as neutrals.
- Colours can be light or dark.
- Colours may be opaque or transparent.
- Colours can be bright or dull.
- Colours can be strong or weak. Intensity refers to the purity or strength of a colour.
- If white is added to a colour a tint is made.
- If black is added to a colour a shade is made.
- Colour families (*analogous colours*) are made up of colours that are similar.
- Colours can be warm (reds, oranges, yellows) or cool (blues, greens, purples).
- Colours are sometimes considered symbolic (e.g., purple for royalty).
- Only one colour and its tints or shades are used in a composition defined as *monochromatic*.
- Colours opposite one another on the colour wheel are *complementary colours*. The complement of red is green; yellow complements purple; and orange is the complement of blue.
- By their placement, colours can be used to create space (distance/depth) in artwork. Distant colours are duller and lighter than foreground or middle ground colours.

## Colour Activities

- Add dabs of black and white to colours to create shades and tints.
- Compare different tints and shades of the same colour.
- Make a very basic colour wheel using paint, colour paper, or found objects.
- Examine the use of colour in artwork.
- Make compositions using only primary or secondary colours.
- Make compositions using a monochromatic scheme (e.g., tints and shades of red).
- Use cut paper shapes to create compositions using complementary colours (e.g., orange and blue).
- Overlap and glue primary colour tissue paper to create secondary colours.
- Experiment with layering colours using crayons or colour pencils to create a variety of colours.
- Create abstract collages by cutting colourful shapes from magazines.

## Value Overview

- Value is the lightness or darkness of a colour.
- Hues can be lightened by adding white (to create a tint) and darkened by adding black (to create a shade).
- Value creates mood.
- Value creates form (highlights imply areas on an object that is getting the most light, and shade implies the areas where light does not touch the surface of the object).
- Light values are placed in the background of a picture to create the illusion of distance.
- Darker values can be created by hatching, crosshatching, stippling, and shading.
- Value scales are arranged from lightest to darkest.

## Value Activities

- Take a tablespoon of white paint and a smaller amount of blue paint and mix with a paint brush. Continue to add small amounts of blue paint while noticing how the blue colour gets darker.
- Draw three squares in a row. Lightly shade inside all squares with a pencil. Then shade squares two and three a second time. Finally shade square number three a third time to make it the darkest.
- Study books illustrated in black and white (e.g., to examine the values from white to black).
- Explore the idea of shadow (absence of light) by placing transparent and opaque objects on an overhead projector.
- Experiment by painting pictures using white, gray, and black paint.
- Make a full strength puddle of watercolour paint and apply a patch of the mixture on paper using a paint brush. Continue to add water to your puddle of paint and make a new mark each time the paint is diluted. Encourage students to make at least six progressively paler marks to create a value scale for that colour.
- Examine an artwork to discover how the artist used value to create the work.
- Make a random, continuous scribble and choose sections of it to paint using different values from light to dark.
- Create a torn paper seascape using different values of blue paper.

## Texture Overview

- There are many types of texture (e.g., rough, smooth, slippery, fuzzy, spongy, woolly).
- Textures can be felt (actual) and seen (visual).
- Some textures are very regular and even; others are irregular and uneven.
- Textures can be used to create emphasis (focus the viewers' attention to a specific area).
- If the texture of an object is clearly defined, it gives the illusion that the object is closer to the viewer.
- The textural appearance of an object varies according to the angle and intensity of the light striking it.
- Textures can make objects appear more real.
- Line, value, and colour are important elements used in creating texture.

## Texture Activities

- Have students take a texture walk around the classroom or outdoors, noting various textured surfaces.
- Create texture by creating rubbings (holding paper over a textured object and rubbing across it with a pencil or crayon). Then have students create a collage from the rubbings.
- Place textured objects in a bag and pass it around. Ask students to describe the object without looking at the chosen object.
- Examine artists' use of texture in their artwork.
- Have students create large texture collages for tactile experiences using real materials (e.g., scraps of fabric, sandpaper, tree leaves, crumpled tin foil).
- Explore texture through collagraphic printmaking using found objects (e.g., sponge, cork, washers, burlap, lace).
- Choose a large object like a tree and challenge students to create an image of one, using a variety of materials (e.g., paint, tissue paper, rubbings, sticks, tree leaf rubbings).
- Use wallpaper or fabric scraps to make a texture chart.
- Use finger paint to cover paper and then use various tools to create textures in the paint (e.g., toothpicks, hair comb, sponge, crumpled plastic wrap, burlap, toothbrush, plastic cutlery).
- Make a self portrait using textured materials or rubbings.
- Imprint textures from real objects onto three-dimensional materials such as clay.
- Crumple dried fall leaves and use these to add texture to fall paintings.
- Experiment with assorted dried beans and seeds to create texture mosaics.
- Mix salt or sand to tempera or acrylic paint to create texture.

## Shape/Form Overview

- Shapes have two dimensions (found in paintings and drawings).
- Forms have three dimensions (found in sculptures and textile works).
- Shapes and forms can be open or closed.
- Shapes and forms can vary in size.
- Shapes and forms can be repeated at regular intervals to create a pattern.
- Shapes and forms can be created inside other shapes and forms.
- Shapes and forms can act as symbols.
- Shapes and forms can be positive or negative.
- The size relationship of one shape or form to another shape or form is called *proportion*.
- Light defines form (volume) of an object.
- Space exists between and around shapes and forms.
- Shapes and forms may be small, irregular, geometric, organic, representative, or abstract.

## Shape Activities

- Encourage students to use basic geometric shapes in games of sorting and then display.
- Look for and list various shapes in the environment.
- Make collages (e.g., a circle collage, using circular objects cut from magazines).
- Create monsters or imaginary animals using shapes.
- Make silhouette shapes by holding objects before a light source such as a slide projector or flashlight.
- Create large mobiles made from a variety of shapes to suspend from the ceiling.
- Examine the use of shape in artwork.
- Turn forms (3D) into shapes (2D) by making silhouettes using a film projector or overhead projector.
- Lay 3D objects on paper and trace around them to make 2D shapes.
- Fold paper and cut a shape from the centre. Glue the positive and negative shapes onto two separate pieces of paper.

## Form Activities

- Find examples of forms in the environment (e.g., a globe of the world is a sphere; a tree trunk is a cylinder).
- Ask students to look at forms from more than one angle.
- Explore the space around a form.
- Create new forms from smaller forms such as building blocks, cartons, boxes, etc.
- Create different forms out of clay.

## Space Overview

- Space can be two or three-dimensional.
- Space is defined as the area around or inside a shape (2D shape has space defined by height and width) or form (3D form has space defined by height, width, and depth).
- Space may be deep, shallow, or flat.
- The empty area around an object is negative space.
- Positive space is the enclosed area surrounded or defined by negative space.
- To create a 3D sense of depth on a 2D surface, artists use various illusionary tactics including:
  - non-linear perspective: using overlapping objects, varying the size or position of objects, or applying colour value (tints and shades).
  - linear perspective: applying one and two point perspective.

## Space Activities

- Experiment with filling space by repositioning cutout shapes on a work surface (floor or desk).
- Use a stencil to draw a few shapes on a piece of paper. Use one colour for the inside of the shapes (to identify positive space) and another colour for the outside space (signifying negative space).
- Cut out five different sizes of a geometric shape (circle, square, etc.) and arrange the spaces by overlapping them in several combinations (from largest to smallest; smallest to largest).
- Look at landscapes (real or depicted in artwork) and discuss how background colours are paler than those colours used in the foreground.
- Cut out shapes from cardboard and tape them to paper using masking tape. Have students paint around the shapes. Remove the cardboard cutouts to reveal the unpainted positive space.
- Create sculptures from clay and emphasize the importance of creating an interesting form. Discuss how the form occupies space. Place finished forms on display against a black or white background. Discuss the success of the forms created. Are there forms that are more intricate than others? How do they compare? Discuss.

# Appendix C

## Organizing for Art Instruction

# Organizing for Art Instruction

## Plan for Learning Art

Using designated outcomes as a reference point, teachers can design large units that encompass art creating, contextualizing, and reflecting, which incorporate many aspects of the art learning process. As flexibility is an important part of the planning, lessons can radiate in many directions, and possibilities are limitless. For example, a lesson in printmaking may lead to design of masks that may be incorporated into dramatic storytelling and movement. In addition, large units such as these help students define who they are and begin to make sense of the complexity of their world. They also ensure a place for individual strengths, learning styles, ideas, and preferences.

When planning units, teachers have opportunities to engage people and resources available in the wider school community. In addition, sharing ideas and materials within a school or group of schools during the planning, allows for rich and varied experiences for students and initiates important conversations among teachers about the excitement that can be generated through art.

The focus of learning in and through art is on the expression of thoughts, ideas, and understandings in a continuous creative process rather than on one-shot activities that emphasize a final product. Although there are often times when students engage in activities that result in a finished artwork, meaningful art making is a continuous, creative problem-solving process.

Considerations for planning art learning are:

- make decisions about the appropriateness of the topic in terms of interest, relevance, time, level of difficulty, needs, and abilities of students
- address three unifying concepts (create, contextualize, and reflect) over the whole year
- weave together ideas from students, teachers, and any classroom visitor
- include artwork, reproductions, or images from magazines, photographs, and children's books in lessons
- take advantage of as many possible opportunities for conversation, observation, and assessment
- orchestrate the use of a variety of materials, techniques, and technologies
- enable both individual and group work
- include materials across time and cultures
- consider possibilities for meaningful, cross curricular connections
- ensure opportunities for celebration of students' learning

**Characteristics of a Well-designed Program**

<b>Open-ended</b>	Students have opportunities to explore, problem solve and make personal decisions as they create.
<b>Choice</b>	There is choice in art content, processes, materials, and what artwork to exhibit.
<b>Focused on Growth</b>	Progress is monitored in their ability to create, appreciate, and critique art. Authentic assessment activities are encouraged including portfolios, reflection journals, and exhibitions.
<b>Balanced Approach</b>	Students are exposed to a range of learning opportunities including specific lessons on art skills and concepts. Art is also integrated into the curriculum through thematic teaching. This provides students with content for their art and the realization that art skills are valuable and useful.
<b>Authentic</b>	Students are involved in routines and practices used by professional artists. They are given relevant projects that challenge their thinking and develop a deep and meaningful understanding of the arts. Visual images from diverse sources enrich art experiences.
<b>Inquiry Based</b>	Lessons use an inquiry-based approach focusing on problem solving, observation, prediction, and validation.
<b>Adequate Time</b>	There is adequate time to explore and experiment with techniques, materials, and processes.

## Strategy for Cultivating a Creative Environment

The teacher's role is to provide an environment in which art experiences happen and to guide and challenge all students during their art making processes. Accordingly, strategies and expectations must be appropriate to the individual situation. Art by its very nature is one subject in which the individuality of each student can be accommodated. Diversity must be fostered.

Openness, flexibility, appreciation, encouragement, and acceptance are conducive to self-expression. At the same time, an organized physical environment, a set classroom routine, and clear behavioural expectations provide students with a sense of security and a structure that encourages responsibility. The atmosphere in any art class should be encouraging and supportive; students should never feel uncomfortable about expressing their feelings and ideas.

Expectations should be adjusted to the individual student. If a task is too difficult for a student, the time may be extended or the task reduced. If the task is too simple, the student should be challenged with ideas, materials, and processes. Professional artists' forms of expression should not be expected from students.

Topics for art making should be explored using other modes of expression such as music, drama, dance, film, literature, and poetry. Students who use a multi-sensory approach to explore themselves and their environment will most certainly discover more aspects.

Students need the option of using a variety of media. Permit them to use those with which they feel comfortable and are sure to obtain some measure of success. However, encourage them to experiment with and learn about the potential of new materials as well.

## Instructional Approaches

The instructional approaches used to teach art concepts and skills are very similar in methodology and organization to the approaches used in other subjects.

- Flexibility is important. Teachers may have to switch plans in midstream because a certain suggestion or situation arises in class.
- Careful observation often indicates the direction the lesson should take and what an appropriate follow-up would include. Teachers should always change or adapt plans to fit their own situation.
- Knowledge of the students, the materials available in the school, and personal experiences should be a guiding force in lesson planning.

Elementary students are curious about their world. Through exploration and experience with play, people, and their environment they attempt to make sense of it. They must refine and continue this process in school. This necessitates their becoming actively involved through many experiences with real materials and events. They need to observe, touch, manipulate, and describe before working with representations in art making.

An inquiry approach works well for art learning because it mirrors how art is created in the real world. Inquiry emphasizes that something is to be learned, discovered, or investigated and it leaves room for students to arrive at their own conclusions. Inquiry-based learning emphasizes process; it leaves room for individual learning, meeting challenges, and making decisions.

Every lesson should be organized to encourage students' active participation and allow them opportunities to discover concepts through guided observation and the manipulation of materials. Within this general inquiry approach, the teacher should also ensure that art learning experiences:

- are part of a long-term plan
- have specific purposes
- provide for continuity of learning
- encourage students to work at their own rate of development
- provide time for shared learning
- provide immediate, positive reinforcement of the learning that had taken place

## Lesson Plan Format

There is no single way to go about teaching art. It is possible, however, to include the points above by using a lesson format that has the following components:

- Engagement (10-20% of teaching time)
- Exploration (60-80% of teaching time)
- Culmination (10-20% of teaching time)

### 1. Engagement

*..the most vital and successful art projects are usually the result of vivid and meaningful personal experiences.*

The quality of learning is very dependent on the interest level of students. Effective lessons are designed in such a way that interest is captured at the beginning of the lesson and is maintained throughout.

Engagement results when students are actively considering a topic through questioning, discussion, or prediction. There are many ways to focus students' attention:

- Pose an open-ended question about an event, activity, or object (e.g., What happened during our visit to the SPCA?).
- Have students recall content or concepts from a previous lesson (e.g., Can anyone remember what we did to make the tree textured in our last lesson?).
- Pose a problem (e.g., How can we use these oil pastels to make the fur on our kittens look soft?).
- Present a technique (e.g., Today we are going to paint the background of our pictures first.)

Sometimes the introduction to a lesson will motivate students sufficiently so that they will need little further stimulation. Motivation can take many forms, but the most vital and successful art projects are usually the result of vivid and meaningful personal experiences. Nothing replaces direct contact or immediate observation for eliciting a richly expressive response. The role of discussion in motivation cannot be overemphasized.

Comparisons of visual elements of an object, such as shape, texture, colour, and size promote keen observation. Apt verbal description fosters heightened visual awareness. Sharing observations, remembrances, and ideas may trigger more thoughts in other class members. Prolonged looking and discussing provides more insight. Whenever possible, students should observe real objects. If this is not possible, the teacher may employ alternatives such as looking at pictures of the objects, participating in related events, or dramatization.

Sometimes the observation, description, and discussion may be centered on artwork. These may be student works or the works of professional artists. In either case, they may be discussed in terms of their subject matter just as objects and events can be discussed. Artwork has the

added benefit of incorporating design concepts and art processes for discussion as well.

Timing is very important in successful motivation. The teacher can usually sense when students have reached a fatigue point. Time allocated to the motivational session should not infringe on students' activity time. Sometimes, however, the students may become so involved in the motivation session that the activity session may need to be carried over to another class period.

## 2. Exploration

*Smile, pause, and say nothing; this will give the teacher an opportunity to reflect on what can be said...*

During the activity period, the teacher's role is to help students express what they want in their own way. The student must remain in control of the ideas being expressed. In order for this to occur, the teacher assumes a facilitator's role. The teacher, in the selection of outcomes and a motivational activity, assists the student by providing a framework within which to explore. Some students are capable of working within these parameters without any further assistance. There are other students who, for various reasons, cannot always be expected to solve problems and reach goals without assistance.

The teacher's assistance should be just enough to help a student overcome the immediate difficulty. Asking questions or demonstrating without imposing your own ideas is the best approach. It can sometimes be difficult to know what to say to support students in their art making. Avoid making general comments (e.g., *That's lovely! Good work!*) because they neither encourage dialogue nor support artistic development. Such comments also place undue attention on the product and give little attention to the process which is often much more important to the student.

There are many ways the teacher can engage students in a conversation about the ongoing aspects of their artwork. Teachers can:

- *Describe the image.*  
Comments can focus on content, concepts, and feelings. Students need to hear art vocabulary. They need to realize the teacher is aware of the work they have done.
- *Discuss art elements and principles used.*  
"You have used warm colours in your picture."  
"I like the way the red contrasts with the green."  
"The way you repeated that circular shape gives your picture a sense of rhythm."  
"These two dark red horses really balance that large blue one on the opposite side."
- *Comment on the expressive quality of the student's work.*  
"The yellows in your picture make me feel warm and happy."  
"Those jagged hard lines make me think about angry feelings."

- *Comment on the inventiveness, ingenuity, and imagination in the student's work.*  
 “Sara made her sun by using a number of warm colours.”  
 “Jonathan’s drawing shows us a different way to think about horses.”  
 “How did you make those heavy blue lines?”
- *Comment a desired behaviour in the student's efforts.*  
 “Joey has spent a long time working on his picture. He wants us to know a lot about his new fort.”
- *Praise evidence of improved skill and control of medium.*  
 “You are doing an excellent job showing a variety of textures with your pastels.”

When a positive, objective, non-judgemental approach is taken, teachers lend support to students’ artistic development. Teachers are:

- looking carefully at students’ artwork and showing interest in it
- either giving students new art vocabulary or reinforcing vocabulary that has been previously learned
- helping students look closely at their own artwork
- helping students realize what skills they possess

### 3. Culmination

*Be positive,  
 appreciative,  
 and neutral.*

After the exploration or art making phase, students’ artwork should be displayed. Both the artwork and the process can then be discussed by the teacher and students. This discussion should take place within the lesson, but if that is not possible, it can take place at the earliest opportunity or in the next lesson. Discussion after the process is invaluable because it:

- provides an opportunity to review the outcomes of the lesson and focus on student achievement
- helps students consolidate concepts, review techniques, and identify alternatives
- gives students the opportunity to see and appreciate a variety of approaches to making art
- provides an opportunity to respond to their own artwork and the work of others

---

When talking about student artwork, the following suggestions support a positive discussion:

- Look at the artwork ahead of time to determine the variety of artwork and how it was accomplished.
- Ask yourself questions such as: “How have students dealt with the outcomes for the activity?”
- Describe some of the pieces to yourself (as if you were describing them to someone on the phone).
- Look for positive qualities or teaching points that could be elaborated.
- Be positive, appreciative, and neutral.
- Choose several examples to make a specific point.
- Accept more than one response to each question.
- Ask questions that do not have an absolute right/wrong answer.
- Ask questions that bring out contrasting ways of working, but do not make value comparisons.
- Talk about the artwork rather than who did it. Be objective (e.g., “what painting” rather than “whose painting”).
- Give all students an opportunity to ask questions or make a point (positive or neutral). Give students opportunities to talk about their own artwork.

## Incidental Lessons

In addition to weekly periods for art lessons, there are often short blocks of time available throughout the day or week that can be utilized for short art activities. Incidental lessons or planned short lessons can greatly enrich the art program. Activities suitable for brief lessons include:

- experiment with a new material or technique
- view and discuss student artwork on display
- examine a reproduction for elements and principles of design
- discuss an experience through visual imagery
- view the artwork of another class
- make brief notes or drawings in art journals
- write an entry in art journals
- organize work in portfolios
- discuss objects from the natural environment
- read aloud and discuss a book about an artist or examine the book's illustrations
- play “I Spy” games or other games that focus on observation skills

# Sustaining Focus in a Lesson Plan

This is an example of an extended lesson plan that will take at least three sessions to complete depending on time allocations. It illustrates how the unifying strands (**create**, **contextualize**, and **reflect**) can be integrated in a lesson. A list of additional outcomes that could be easily addressed in lessons of this type is included at the end.

## Learning Outcomes

### Clothing in Art: Hats Off!

#### Day One: Contextualize and Reflect

Students will be expected to:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Demonstrate an awareness that artwork can be studied according to its context. (SCO 21)
- Examine the work of artists to determine how they have used the elements and principles of design. (SCO 27)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Describe how they and others made an artwork. (SCO 33)

## Resources/Materials

Hats of various colours and styles (knitted, plastic, felt, metal, mesh, etc.). Aim for variety in style and material. Choose a range of images (five to six) showing people in hats, representing children, women, and men, wearing hats for functional and fashionable purposes. Possible sources could include:

- Sofonisba Anguissola, *Alessandro Farnese*, 1561
- Jan Vermeer, *The Girl with the Red Hat*, 1665
- Marc Chagall, *Peasant Life*, 1925
- Aelxi Jawlensky, *Woman with a Fan and Schokko*, 1910
- Kees Van Dongen, *Portrait of Dolly*, 1877
- Vincent Van Gogh, *Self Portrait in Grey Felt Hat*, 1886/87
- Frans Hals, *Portrait of a Young Man with a Skull*, 1666
- Julian Schnabel, *Mele*, 1987
- Gino Severini, *Pierrot the Musician*, 1924
- Michiel Sittow, *Katherine of Aragon*, 1503
- Georges de la Tour, *The Cheat with the Ace of Diamonds*, 1647
- Edgar Degas, *The Millinery Shop*, 1879
- Rembrandt van Rijn, *Man in the Golden Helmet*, 1650
- Edouard Manet, *The Fifer*, 1866
- John Singer Sargent, *Paul Helleu Sketching with his Wife*, 1898
- Diago Rivera, *Retrato de Ignacio*, 1927

#### *Hold Onto Your Hats!*

An exhibition about the history and meaning of hats and other headwear in Canada:

[www.civilization.ca/cmc/exhibitions/hist/hats/hat00eng.shtml](http://www.civilization.ca/cmc/exhibitions/hist/hats/hat00eng.shtml)

#### *Completing the Picture: Hats, Fashion, and Fine Art*

This website contains images as well as information about hats in art (teacher resource) [www.tfaoi.com/aa/1aa/1aa434.htm](http://www.tfaoi.com/aa/1aa/1aa434.htm)

## Engagement

### Class Discussion

Show students the examples of hats that were collected for the lesson. Discuss generally. Organize students into small groups and have each group brainstorm a list of types of hats. After five minutes, generate a class list by sharing group suggestions. Discuss different ways to categorize the list. Extend the discussion by talking about the differences between hats worn in the past and those worn now, including traditional male and female hats, the materials hats are made from, and purposes hats serve.

Present the art images collected for the lesson. Examine each image separately by introducing the artist, title, and date it was created. Pose the following questions:

- What kind of hat do you see in this image?
- What is it made of? How has the artist let you know this?
- Would you see a hat like this worn today? Why or why not?
- Why was this hat worn?
- Is there anything unique about this hat?
- Why do you think the artist has included a hat in this painting?
- If the hat was removed from the painting, would it make any difference? Explain.
- Does the hat tell you anything about the time, way of life, or setting of this painting? Explain.
- What elements of design have been used to create the hat?

Questions to ask when viewing all images together:

- Which hat do you think is the most interesting? Why?
- Which hat is an integral part of the artwork?
- Would you change any of the hats if you could? How? Would this change affect the artwork?
- Have you learned anything that could help you create an artwork that includes a hat?

## Culmination

### Art Journal Entry

Direct students to think about recent class experiences with hats. Ask them to create a list of possible ideas for a hat sculpture.

## Assessment

### Questioning/Observation/Anecdotal Notes

Throughout the discussion section of the lesson, observe the quality of answers to the various questions posed. If there are areas where discussion faltered or ideas were confused, note it for continued emphasis in other lessons.

### Work Sample

Read the journal entries to determine the number and nature of ideas generated. If students have few ideas, note names and gather them together for a discussion before they begin the next stage of work.

## Learning Outcomes

### Day Two: Create and Reflect

- Collaborate with others during the creative process to examine a variety of art forms. (SCO 10)
- Identify and consider the sources of ideas and influences which affect their artwork. (SCO 22)
- Consider the moral and ethical issues involved in copying artwork. (SCO 24)
- Acknowledge and respect individual approaches to and opinions of art. (SCO 29)
- Discuss their own and others' intentions for creating an artwork. (SCO 32)

## Resources/Materials

- assorted scrap material (send home a letter to parents) assorted fabrics ends, feathers, buttons, heavy cardboard, pipe cleaners, wire, hooks, wallpaper remnants, netting, etc.
- paper
- pencils

## Engagement

Remind students they had many opportunities to look at and think about hats. Begin the discussion by:

- looking at other peoples' work might give them ideas for their own work but stress the importance of not copying directly from what they have viewed.
- providing an example of extending on an artist's overall theme or focusing on one aspect of their work (e.g., use of materials, colour, etc.).
- showing them the various materials collected for the activity.
- asking them to think about how they will represent their hat. Will it be 2D or 3D? If it is going to be 3D, how will they create this effect?

## Exploration

Pass our papers and ask students to sketch ideas for their hat. Ask them to think about the source of their ideas and jot down information by each sketch.

## Culmination

Encourage them to discuss their ideas with each other, and to use this discussion to improve their sketches. A structured group response situation can be organized.

**Assessment**

Use self-assessment to encourage students to reflect on how well they developed their sketches. An example of a self-assessment form follows. Ask students to attach the self-assessment to their sketches and pass them in.

**Self-assessment: Hats Off!**

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

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

2= Great Job    1= Could do better

\_\_\_\_\_ I made at least two sketches for my hat.

\_\_\_\_\_ I included notes next to my sketches.

\_\_\_\_\_ My sketch has enough details to create my sculpture.

\_\_\_\_\_ I explained to what I was going to do in my artwork with  
\_\_\_\_\_ *(name of student)* \_\_\_\_\_.

\_\_\_\_\_ I added other information to my drawing after my group discussion.

\_\_\_\_\_ I listened to the ideas of my group and gave suggestions.

**Lesson Outcomes****Day Three: Create and Reflect**

- Use a combination of the elements and principles of design in art making. (SCO 3)
- Experiment with a variety of art materials, tools, and processes. (SCO. 4)
- Make effective choices about tools and materials in the creation of art. (SCO 6)
- Solve design problems by making use of the elements and principles of design, using a variety of technologies. (SCO 31)

**Resources/Materials**

- cardboard
- paint
- brushes
- glue
- student sketches
- box of recycled materials for each group of six students

**Engagement**

Return sketches to students and discuss how these should help with their ideas for their hat creations. While the teacher is handing out material boxes, encourage students to make a material list on their sketches. Encourage students to help each other with their design problems.

**Exploration**

When students begin their hat creations, the teacher can circulate the room, using the opportunity to hold individual conferences with students.

**Culmination**

When hat creations are completed, arrange them in a safe place to dry. Discuss with students how they would like to display their artwork. Provide time to view and discuss the hats once they are displayed.

## Assessment

A rubric could be used to assess the finished products:

### Elements and Principles

- 4 Effectively used elements and principles of design to create an interesting composition; used space effectively.
- 3 Used several elements and principles of design; showed an awareness of filling the space adequately.
- 2 Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
- 1 Did the minimum or the artwork was not completed.

### Originality and Problem Solving

- 4 Tried several ideas; produced a unique work; demonstrated understanding of problem-solving skills.
- 3 Tried one idea; produced a work based on someone else's idea; solved the problem in a logical way.
- 2 Tried one idea; copied work from another image; no problem solving evident.
- 1 No evidence of trying anything unique.

### Ideas for viewing and responding to student artwork

- Teacher can make a written comment on the self-assessment forms attached to sketches for the hat creation before returning them to students. Sketches and self-assessment can be placed in their process portfolios.
- Sketches can be displayed next to the hat creations when displayed.
- Place students in groups of six to share their creations, explaining one thing they really like about their work and one thing they would like to change. Peers can respond using the same structure.

### Adapting the plan to focus on different outcomes

Certain outcomes were chosen and addressed throughout these three lessons. Other outcomes could easily have been addressed by making small changes in the focus of the lesson, for example:

- SCO 8: Use experiences from their personal, social, and physical environments to create art.
- SCO 12: Describe ways the visual arts are used in their home, school, and community.
- SCO 15: Investigate the roles of artists in their community.
- SCO 16: Research potential careers available to those trained in the visual arts.
- SCO 19: Investigate art styles from a variety of historical and cultural contexts.
- SCO 20: Investigate contributions made by visual artists.
- SCO 22: Identify and consider the sources of ideas and influences which affect their artwork.
- SCO 26: Suggest reasons for preferences in artwork.
- SOC 30: Use safety considerations when handling art making tools and materials.

# Organizing an Art-Friendly Classroom

## The Physical Space

Classrooms may have a limited amount of space for teachers to operate a creative learning environment. Running an art program at any grade level requires tremendous variety in visual support material, tools, and consumable materials. There are practical ways in which teachers and students can effectively organize the classroom environment so that it invites and promotes visual learning. They include the following:

- **Artwork Display**  
Create adequate space for display of student artwork (bulletin boards, back of bookcases accessible on both sides, a clothesline and pins, in plastic pocket sleeves in a binder). Regularly change art displays of student work, which provides many opportunities for student response. Consider mounting explanations of the process, artist statements, or other pertinent information. Develop a space for artist of the week and determine artist by random draw. Post information about the artist, several pieces of artwork, and a graffiti sheet where students can write positive and critical comments about the work.
- **Material Storage**  
Open, accessible shelves for storing art supplies are required, as is closed cupboards or storage boxes for storing more occasional, expensive, or fragile items. Make sure to label storage containers for organizing commonly used materials. There is also need for space to store artwork and showcase portfolios.
- **Art Centre**  
Create a quiet space, away from heavy traffic where students may choose to spend extra time creating, contextualizing, and reflecting on artwork. Provide an array of tools and materials to encourage experimentation and production.

## Paint & Brush Tips

The following is a list of practical suggestions for working with painting materials:

- allow children to paint on tables covered with discarded plastic shower curtains, window blinds, or garbage bags
- keep two large containers of water handy for each group of students, one for clean water and the other for discarded water
- milk cartons can be cut in half lengthwise to store small sponges
- tempera paint discs can be stored in yoghurt containers, with water being added as needed
- liquid paints can be stored in clean plastic containers with lids or in baby food jars
- clean brushes should be stored on their side until dried and then stored upright (bristles up) in a clean container

**Suggested  
Non-consumable  
Art Supplies  
(class of 25)**

Non-consumable materials:

- Paint brushes (one per student)
- round brush: medium (size 6-8), small (size 2-4)
- flat: medium (size 6-8), large (size 10-12)
- Scissors (one per student)
- Mixing trays for paint (25)
- Water containers (25)
- Sponges, large (2) for cleanup, small (13)
- Clothes pins (1 package) for hanging artwork on a display line
- Dishpans/buckets for water (2)
- Spoons for stirring (6)
- Rolling pin (monotypes and other printmaking)
- Brayer (2)
- Drawing boards 14 x 20" (25) made from masonite, plywood, or plastic
- X-acto knife (1)
- Hole punch (1)

**Suggested Consumable  
Art Supplies**

Consumable materials:

- Pastels (oil or chalk)
- Pencils variety of H and B
- Charcoal sticks
- Colour pencils
- Clay
- Liquid tempera
- White cartridge paper
- Watercolour paper
- Construction paper
- Newsprint
- Tissue Paper
- Printing ink (water-based)
- String
- Stir sticks
- Toothpicks
- Large roll of craft paper
- Masking tape
- Clear tape
- Q-tips
- Craft glue
- Glue sticks

<b>Recyclables &amp; Collectables</b>	art postcards	images for discussion, picture sorts, prompts for art writing
	boxes	storage, 3D constructions, display
	buttons	collage, printmaking, soft sculpture (e.g., sock puppet) decorations
	comics	collage, drawing prompts
	magazines	collage, element treasure hunts (e.g., find a variety of values of a hue, textures, lines, and shapes)
	calendars	famous artists image file, discussing composition, searching for elements
	cards	collage, image file
	cardboard	3D constructions, printmaking using ends dipped in paint
	driftwood	3D constructions
	egg cartons	3D constructions, sorting materials
	fabric	3D constructions (puppets), collage, appliqué, texture boards
	feathers	collage, dipping in paint to draw, examine texture
	masonite	drawing boards
	milk cartons	3D construction, storage
	matboard	drawing, mounting for artwork
	muffin tins	mixing paint, storing tempera discs
	newspapers	cover desks, collage, drawing on with marker, papier-mâché
	plastic lids	mixing paint
	paper scraps	collage, drawing, paper weaving
	plastic cutlery	printmaking for stamping
	paper plates	construction, puppets, simple sculpture, masks
	paper bags	puppets, masks, storage
	pebbles	3D construction, examine texture
	photographs	discussing elements or principles of design, sorting games, ideas for artwork
	Plexiglas	printmaking, plates for monotypes
	rubber stamp	printmaking, collage or mixed media work
	ribbon	puppets, collage
	Styrofoam	printmaking, mixing paint
	sea shells	decorating objects, 3D construction, examine texture
	thread/yarn	decorating objects, collage, weaving
	toothbrush	spatter painting

## Materials for Collage & Assemblage

greeting cards	newspaper
wall paper	paint chips
magazines	paper dots
candy/food wrappers	pipe cleaners
coffee filters	plastic bags
dried seeds	ribbon
gauze	rubber bands
labels	thin rope
tree/plant leaves	yarn
drinking straws	sand
toothpicks	napkins
tissue paper	old drawings
paper towels	aluminum foil
photographs	paper bags
old envelopes	coloured cellophane
beads	cotton balls
felt scraps	dried flowers
ice-cream sticks	glitter
fabric scraps	lace
gift wrap	maps
string	tissue paper
wool	burlap
	used stamps

## Recipes for Art Materials

Quantities will need to be adjusted according to class size.

### Non-hardening No-cook Dough

2 cups self-rising flour  
2 T alum  
2 T salt  
2 T cooking oil  
1 cup, plus 2T boiling water

Mix and knead.

### Cooked Play Dough

1 cup flour  
½ cup salt  
1 cup water  
1T vegetable oil  
2t cream of tartar  
food colouring

Heat until ingredients form a ball. Add food colouring.

### Flour Finger Paint

1 cup flour  
1T salt  
1¼ cup hot water  
1½ cup cold water  
food colouring

Put flour and salt in a saucepan and add cold water. Beat with a whisk or rotary beater until smooth. Add hot water and boil until mixture is thick. Beat until smooth. Keep in refrigerator and add food colouring as needed.

### Cornstarch Finger Paint

½ cup cornstarch  
1 cup cold water  
1 package of unflavored gelatin  
½ cup boiling water  
food colouring  
screw-top jars

In saucepan, mix cornstarch with ¾ cup cold water to a smooth paste. Soak gelatin in ¼ cup cold water. Set aside. Pour boiling water slowly over cornstarch mixture, stirring. Cook over medium heat, stirring constantly, until mixture boils and clears. Remove. Stir in gelatin. Cool and divide into separate small screw top jars. Add colour. Refrigerate to store.

**Iridescent Soap Bubbles**

1 cup of water  
2T liquid detergent  
1T glycerine  
½t sugar

Mix all ingredients.

**Papier-Mâché Paste**

1 cup water  
¼ cup flour  
5 cups boiling water

Mix flour into the 1 cup of water until mixture is thin and runny, stir into boiling water. Gently boil and stir for three minutes. Cool before using.

**Colourful Scrap Crayons**

variety of crayons broken up into small pieces  
muffin tin  
cupcake liners

Place cupcake liners in muffin tin. Place broken up crayons in each cup. Bake in a 350 degree oven until the crayon pieces have melted. Remove pan from oven and peel paper off circles when the wax has cooled.

**Soap Crayons**

⅛ cup water  
1 cup soap flakes (Ivory Snow)  
food colouring or powdered tempera paint

Make a soap paste with water and soap flakes (add more soap flakes if needed) for a pliable clay-like consistency. Add 30-40 drops of food colouring or some powder paint and mix well. Form into sticks and let dry in a warm, dry place until dry to the touch.

**Milk Paint**

1 can of evaporated milk  
several containers  
food colouring

Add a few drops of a different colour of food colouring to each container and mix. Paint on construction paper.

**Baking Clay**

1 part salt  
2 parts flour  
1 part water

Mix and knead all the ingredients for about two minutes. Mold the clay into creations. Place them on a foil-covered cookie sheet. Prick larger areas with a fork. Bake at 275 degrees Fahrenheit for about one hour or until golden and hard. Cool and paint. Preserve by spraying with clear varnish (in an open area).

Appendix D  
Activities for Viewing and  
Responding to Art

# Viewing and Responding to Art

Teachers can enhance students' understanding of visual images by guiding them through the viewing process. Questioning will invite students to respond with critical awareness to art; it will move them beyond an initial look and encourage them to describe, analyse, interpret, and evaluate (contextualize) what they are seeing. Opportunities should be provided to talk about student artwork as well as the work of professionals.

Contextualizing and reflecting on art is a personal experience. Each viewer brings unique perspectives and associations, depending on their life experiences. One person can respond in more than one way to the same artwork. Responses vary and shift in emphasis from viewer to viewer and from artwork to artwork. Three types of responses include:

- emotional response: focusing on the feelings evoked by an artwork
- associated response: based on connecting personal experiences to the artwork
- formal intellectual response: resulting from an analysis and informed interpretation of the artwork

An inclusive, comfortable atmosphere will support critical thinking. Students need to feel they are in a safe environment where their views will be accepted and valued. It is vital that teachers encourage a sense of adventure and openness when talking about personal response; getting across the idea that there are no correct answers. Risk taking should be praised and celebrated. Encourage elaboration of student answers through specific questioning. Beginning in Kindergarten, students should be exposed to a wide range of artwork representing different time periods and cultures.

Expect students to respond in different ways to artwork. Some will respond emotionally to a piece (e.g., *That makes me feel happy*.) Some may associate a scene with a place they already know. Others may look at a piece and respond with, *That is so weird!* Others will simply describe what they see. Each response is valid and deserves respect. It is the level of quality and depth of conversation that follows initial responses that determines the level of critical thinking. The following five-step viewing framework was adapted from a structure proposed by Edmund Feldman in, *Varieties of Visual Experience* (Prentice Hall, 1972).

## Introduction

*Provide an introduction to the facts of the artwork.*

- Who created it?
- What is the title?
- When was it created?
- Where was it created?

**Description**

*Describe what you see in the artwork.*

- Describe the subject matter. What is it all about?
- What elements of design are used? Describe them.

**Analysis**

*Focus on the materials and how they are used.*

- What materials are used? How have they been used?
- Is this a good choice of materials for this artwork?
- What elements of design are used?
- How does the artist make you interested in the artwork?

**Interpretation**

*Focus on what the artwork means.*

- Why do you think the artwork was made?
- What does the artwork tell you about the time or place it was made?
- How does this artwork make you feel?
- Does the artwork remind you of other things you have seen or done?

**Judgement or Evaluation**

*Decide if it is a successful artwork.*

- What do you like about this artwork?
- Do you think the artist has created a successful piece of art?
- Would you change anything if you could?
- Does this piece remind you of another artwork?
- How can is artwork change how you make your own work?

When teachers first introduce viewing artwork using a questioning framework, students' answers may be brief and lacking in detail. Teachers can impact the quality of conversation by using supportive techniques such as:

*Acknowledgement*

The teacher acknowledges every student's comment in a positive way, *Thank you Alanna, for offering that idea.* The teacher may also choose to write a student's response on the board.

*Paraphrasing/Summarizing*

The teacher supports student response by rewording it (sometimes more clearly) *What I hear you saying is that the second artwork is more exciting.* After several comments have been made, ask the class to summarize what has been said up to that point, *What opinions have we heard so far?*

*Clarification*

The teacher looks for more information and meaning:

Student: *I like the colours.*

Teacher: *What colours do you like?*

*Justification*

The teacher looks for support for the initial statement:

Student: *I think the artist wants us to like summer.*

Teacher: *What is it about the painting that makes you think that?*

*Refocusing*

The teacher refocuses attention to an issue of concern:

Teacher: *Does that information make you change your mind?*

*Giving Prompts*

The teacher gives the student a hint to prompt thinking when it appears the student is not going to respond:

Teacher: *Tell us what you notice about the shapes.*

When introducing critiquing to the class for the first time, ask which students would like to have their artwork discussed by the class. After the critique process feels familiar to students, more will be willing to participate. Suggestions for positive critiques are:

- Talk about respect for each artist's work and the importance of supporting all efforts.
- Encourage positive phrasing and focus on the strengths of an artwork.
- Provide students with a list of possible questions to ask and comment formats to help them develop positive response skills.
- Try to address each artwork. Avoid preference words like "the best", "favourite", or "awesome".
- Focus on the outcomes of the lesson in discussions. Begin the critique by reviewing what students were supposed to learn from the lesson. Look for the presence of this learning in the work created. Also, emphasize the learning process rather than the final product.

The following suggestions help students get started in their discussion:

- That artwork shows \_\_\_\_\_ really well.
- One thing that really stands out in the artwork is \_\_\_\_\_.
- I would like to see more of \_\_\_\_\_.
- I think that \_\_\_\_\_ would make this artwork even better.
- I am confused by \_\_\_\_\_.
- I see \_\_\_\_\_ in several pieces of artwork.
- One thing you could think about for your artwork is \_\_\_\_\_.

*Responding to the Art of Others*

## Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Suggest reasons for preferences in artwork. (SCO 26)
- Acknowledge and respect individual approaches to and opinions of art. (SCO 29)

## Materials:

- A large piece or reproduction of art
- Response forms (below)

## Procedure:

Display the large artwork to the class and use the form below to discuss it. You may want to do this several times before expecting students to do it independently. Students can practice by making jot notes using the form during group modelling. When the teacher feels the students are ready for independent work, students can complete the form themselves.

Name:	Artist:
Date:	Title:
<b>1. Description:</b> Describe what you see in the artwork. <ul style="list-style-type: none"> <li>• What is the artwork about?</li> <li>• What elements of design do you see?</li> </ul>	What do I see?
<b>2. Analysis</b> Focus on the materials and how they are used. <ul style="list-style-type: none"> <li>• What materials are used?</li> <li>• What tools were tools?</li> <li>• How does the artist make you interested in the piece of art?</li> </ul>	What was used? How was it used?
<b>3. Interpretation</b> Focus on what the artwork means. <ul style="list-style-type: none"> <li>• Why do you think the artwork was made?</li> <li>• Does the art tell you anything about the time and place it was made?</li> <li>• How does this artwork make you feel?</li> </ul>	What does the artwork mean?
<b>4. Judgement</b> Decide if this is a successful artwork. <ul style="list-style-type: none"> <li>• What do you like about this artwork?</li> <li>• Do you think the artist has created a successful piece of work?</li> <li>• Would you change anything if you could?</li> <li>• Does this artwork remind you of another artwork?</li> </ul>	Do I like this work? Why or why not?

# Viewing and Responding Activities

The following examples of viewing and responding activities can be used to structure viewing exercises in elementary grades. Existing questions can be changed or new ones added to make age appropriate adaptations.

## Which Works?

Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Examine artwork made for various purposes from past and present cultures. (SCO 17)

Materials:

- artwork created by students or at least five reproductions of professional artwork.
- questions to prompt viewing.

Procedure:

Display the artwork to be discussed so all students can view them. Pose a series of questions and have students find works that represent the ideas. Questions are dependent on the selected artwork. Possible questions include:

Which works...

- look very different from each other?
- use elements we have learned about?
- make you feel something?
- give you the same feeling when you look at them?
- are quiet? exciting? humorous? etc.
- are organized in the same way?
- are realistic? based on imagination? tell a story? tell about the past?
- make you want to visit the place, meet the people?
- have the same kind of composition?
- have the same colour scheme?
- use the most texture?
- are similar to (*artist's name*) artwork?
- show asymmetrical balance?
- show the most distance?
- use two point perspective?
- looks the most realistic?

## Art Talk

### Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)

### Materials:

- five art reproductions large enough to be seen by all students.
- a set of prepared clues to support the focus on one of the art reproductions.

### Procedure:

Beforehand, prepare a set of clues that focus on one reproduction. Have the images similar so the general clues will apply to all in the beginning stages of the activity. As you proceed, make the clues more specific to one image (e.g., I have many kinds of lines; I have lots of negative space; I have mostly warm colours; I have smooth texture). Allow enough time for students to view all of the posters before giving the next clue. After students have had practice participating in the activity, assign the task of writing clues for another group to continue the activity.

## Sensing Art

### Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Recognize the relationship between feeling and thinking when experiencing art. (SCO 28)

### Materials:

- a prepared sheet for every student.
- an engaging art reproduction large enough for the whole class to view.

### Procedure:

Ask students to take several minutes to look at the reproduction. Direct them to use all their senses (sight, sound, taste, touch, and smell) to help them understand the work of art. Individually, students must brainstorm three phrases or words for each of the senses that relate to the art reproduction. After a suitable amount of time has passed, ask students to suggest words from each of the senses and compile a class chart.

## It's About Feelings

### Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Recognize that the viewer's response to art is strongly influenced by their experiences. (SCO 23)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Recognize the relationship between feeling and thinking when experiencing art. (SCO 28)

### Materials:

- student artwork or reproductions of professional artists' artwork with strong use of line, colour, and/or texture
- work cards colour coded: one set for words that describe the element, one set for emotion words
- paper bag/box/container to hold cards
- tape

### Procedure:

Display the artwork in a place where all students can clearly see it. Ask a student to select a card and then through class discussion decide which artwork best exhibits the descriptive word on the card. Tape the card below an appropriate artwork. Over the course of the activity, each artwork will have a number of descriptive words beneath it. Students should be encouraged to support their choice. Adapt the choice of words to the grade level instructional focus.

### Words used to describe:

**Line:** thin, thick, wavy, straight, zigzag, horizontal, vertical, arched, light, heavy, long, short

**Colour:** bright, dull, light, dark, tint, shade, primary, secondary, warm, cool, neutral, monochromatic, opaque, transparent

**Texture:** rough, smooth, slippery, fuzzy, spiky, spongy, woolly, furry, pebbly, regular, irregular, uneven

**Shape/Form/Space:** open, closed, repeated, geometric, free form, organic, negative, positive

**Emotion:** sad, happy, excited, droopy, nervous, energetic, frightening, scary, cold, hot, tired, afraid, amused, anxious, bored, calm, cheerful, confused, empty, hopeful, peaceful, joyful, restful

## Flip a Question/Ask a Question

### Purpose:

- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Suggest reasons for preferences in artwork. (SCO 26)
- Acknowledge and respect individual approaches to and opinions of art. (SOC 29)
- Discuss their own and others' intentions for creating an artwork. (SCO 32)

### Materials:

- eight strips, each with a question, kept in baggies (one set for each group)
- a spinner or die to determine points earned (one for each group)
- one art reproduction for each group
- pencil and paper for keeping score

### Procedure:

Arrange students into groups with enough space to display the art reproduction so everyone can see it clearly. Sitting on the floor in a circle works well. This way the reproduction can be moved to face the student answering. Arrange a method of determining who takes the first turn (e.g., the first person to go is decided alphabetically and then proceed clockwise) and who will keep score. The first player can either flip a question to answer or he/she can make up a question to ask the next person in the circle. Either answering or composing entitles the player to one spin. Activity continues in this way until all the question strips are gone. The score keeper determines who collected the most points.

### Possible questions:

- Which part of the artwork stands out the most? How does the artist make you notice it?
- What would you call this artwork if you were the artist?
- Does it remind you of other works of art you know or other things you have seen?
- What words would you use to describe this artwork?
- Do you like this artwork? Why?
- If you could change one part of the artwork, what would it be?
- What idea would you take from this work to use in your own artwork?

## Compare/Contrast

### Purpose:

- Develop observation skills and sensitivity to the visual environment. (SCO 7)
- Respectfully view and discuss, using descriptive language, as they analyse and interpret artwork. (SCO 25)
- Describe how they and others made an artwork. (SCO 33)

### Materials:

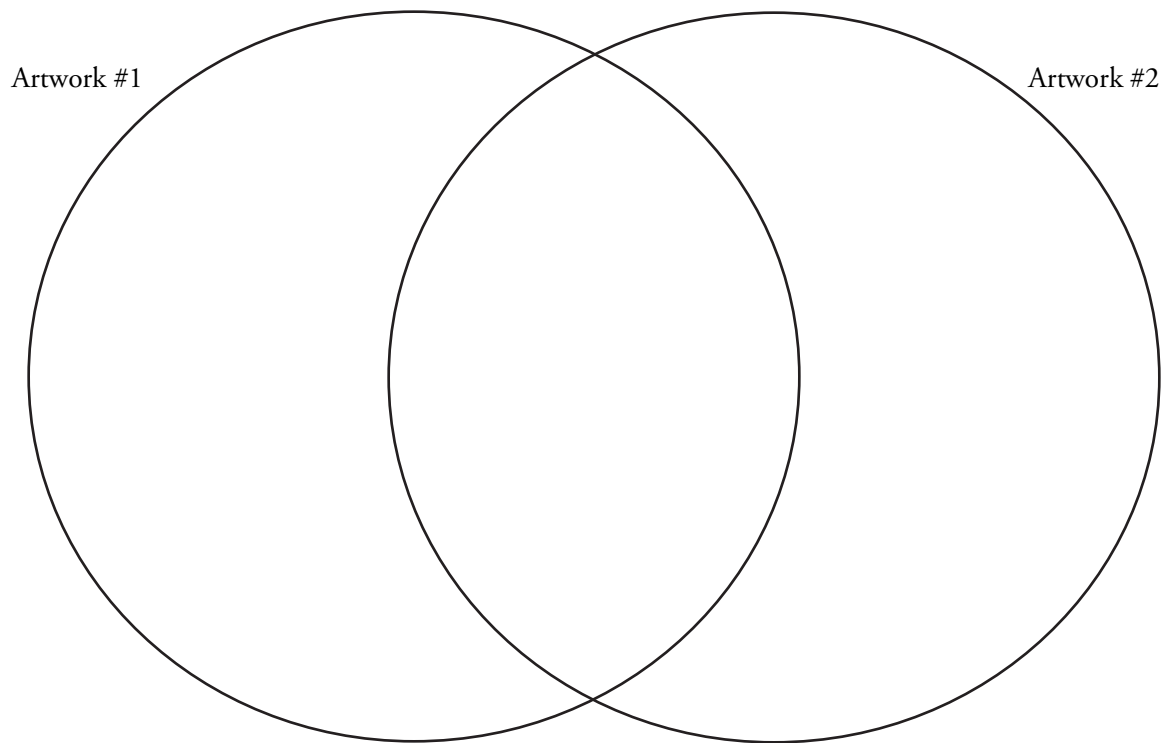
- two images that have similarities and differences (more images can be used as is needed if group work is used)
- Venn diagram forms
- pencils

### Procedure:

Students look at the two images and discuss the similarities and differences they can see. Using jot notes, the observations are recorded on the Venn diagram below. The ways the artwork are different are noted on left and right sections and the ways the works are the same are noted in the middle section. Using the words in the diagram, ask the students to write a brief paragraph about the works of art.

Artwork #1: \_\_\_\_\_ Artist: \_\_\_\_\_

Artwork #2: \_\_\_\_\_ Artist: \_\_\_\_\_



Student names: \_\_\_\_\_

\_\_\_\_\_

## Generic Questions

### Describe it

- What objects and what people do you see in this artwork?
- What words would you use to describe this artwork?
- How many shapes can you find? Are any of the shapes repeated?
- What kinds of lines can you find? Describe them.
- What is the subject of the artwork?
- How would you describe the artwork to a person who has never seen it?

### Relate it

- Does it remind you of other works of art you know or other things you have seen?
- What things do you recognize in the artwork?
- How is the artwork similar and dissimilar to the one we just looked at?

### Analyse it

- How did the artist use the space in this artwork? Do the objects/people fill up the space or is there a lot of space around them?
- Can you identify the negative space?
- What qualities do you see in this artwork (e.g., dripping paint, sloppy or messy lines, very precise lines, dots or circles that seem almost to spin)?
- Are the colours in the artwork warm or cool? Which colour is used the most? Is colour used to make a pattern?
- What can you tell me about the person in the artwork? Are there any clues about how the person lived?
- Which colour, shape, etc. is used the most?
- What question would you ask the artist about this artwork?

### Interpret it

- What would you call this artwork if you were the artist? Why did you decide on this title? What other titles would also apply?
- What is happening in the artwork? How did the artist arrive at that idea?
- What sounds would this painting make if it could?
- Why do you think the artist created this artwork?
- Does this artwork tell you anything about the artist?
- What do you think the artist's view of the world is?
- What does the artwork mean?

**Evaluate it**

- Which part of the artwork stands out the most? How does the artist make you notice it? (bigger, closer to the viewer, more texture, lighter or darker than what is around it, lines lead your eye there, etc.)?
- What grabs your attention in the artwork?
- What do you think the artist worked particularly hard at while he or she created this artwork?
- Do you like this artwork? Why or why not?
- Why do think people should see this work of art?
- What change would you make of this artwork if you could?
- What is the best thing about this artwork?

## Resources for Viewing Art

### Sanford

<http://www.alifetimeofcolor.com>

The Sanford website provides suggestions for leading a critique of art created in primary grades. The lesson sample is about lines but the format can be adapted to suit an examination of any of the elements of design. The phrases suggested to encourage children to look and talk are particularly helpful.

### My Art Gallery

<http://www.seattleartmuseum.org/onlineactivities/myartgallery/default.htm>

This website, published by the Seattle Art Museum, focuses on looking, questioning, comparing, and interpreting as you fill the role of curator to design your own art exhibit. It is very well organized and child-friendly for elementary students. An animated guide leads students through the process. Students get to choose from a variety of art styles and types in the process of setting up their own exhibition.

### The Artist's Toolkit: Visual Elements and Principles

<http://www.artsconnected.org/toolkit/>

This is a very visually exciting, interactive site where students can explore the tools that artists use, such as line, colour, shape, and balance, to build works of art. Learning is supported by watching animated demonstrations, finding examples of the concept in works of art from museums, and creating personal composition.

### Art Games

[http://www.albrightknox.org/artgames/index\\_launched.html](http://www.albrightknox.org/artgames/index_launched.html)

Art Games is an educational and interactive website for children to create art and play games online while learning about painting and sculpture at the Albright Knox Museum in Buffalo, New York. Children have the opportunity to click on various objects in a painting and learn about the objects as they connect with the artist's life or how they are represented in the painting. Usually two paintings that have different styles are compared. This is a simple site to navigate and engaging for children.



# Appendix E

## Assessment Forms

## Assessment Forms

The following is a collection of assessment forms that are appropriate for use in elementary grades. The variety of assessment strategies discussed in section I of this guide are reflected in this collection.

1. Observation (pg. 335)
2. Small Group Conference Form (pg. 336)
3. Group Conference Class Form (pg. 337)
4. Individual Conference (pg. 338)
5. Self-assessment: Sculpture (pg. 339)
6. Self-assessment: Unit Review (pg. 340)
7. Self-assessment: Making Masks (pg. 341)
8. Self-assessment: Oil Pastel Design (pg. 342)
9. Self-assessment: Project Reflection (pg. 343)
10. Self-assessment: Thinking About my Art (pg. 344)
11. Peer assessment: Group Work (pg. 345)
12. Self-assessment: Group Work (pg. 345)
13. Peer Feedback Form (346)
14. Viewing and Responding to Art Rubric (pg. 347)
15. Reflective Journal Entry Rubric (pg. 347)
16. Art Production Rubric (pg. 348)
17. Art Production General Rubric (pg. 348)
18. Art Project Rubric (pg. 349)
19. Art Production Rating Scale (pg. 349)
20. Artist Statement Rubric (pg. 350)
21. Art Production Rating Scale (pg. 351)
22. Portfolio Reflection (pg. 352)
23. Portfolio Reflection (pg. 353)
24. Art Portfolio Assessment (pg. 354)

## Observation

Observation is vitally important in determining student progress in visual art. Teachers observe during the process of creation as well as when a product is created. The following information can be used to select characteristics to observe during art classes.

<p><b>Attitude</b></p> <ul style="list-style-type: none"> <li>• respects artwork created</li> <li>• is motivated to produce</li> <li>• is open to new ideas</li> <li>• enjoys using different materials</li> <li>• is aware of time limitations</li> <li>• accepts suggestions from teacher and peers</li> <li>• willingly helps others and shares opinions</li> </ul>	<p><b>Creativity</b></p> <ul style="list-style-type: none"> <li>• generates many ideas and solutions</li> <li>• displays original ideas</li> <li>• is willing to take risks</li> <li>• expands/enhances ideas easily</li> <li>• takes initiative</li> <li>• is perceptually open to the environment</li> <li>• is flexible in thinking patterns</li> </ul>
<p><b>Process</b></p> <ul style="list-style-type: none"> <li>• is willing to try again if something doesn't work</li> <li>• evaluates own artwork constructively</li> <li>• applies new learning to the project at hand</li> <li>• works with concentration</li> <li>• works in a constructive manner</li> <li>• uses the elements and principles of design in an effective manner</li> <li>• explores various techniques</li> </ul>	<p><b>Product</b></p> <ul style="list-style-type: none"> <li>• works with excellence in mind</li> <li>• incorporates new skills with past learning</li> <li>• is willing to discuss artwork created by self and others</li> <li>• applies new learning to create a product</li> <li>• utilizes the elements and principles of design</li> </ul>

### Group Conference: Focus Questions

Upon completion of a focused unit in art or after a lengthy project, group conferencing is an excellent way to assess student understanding and extend student learning at the same time. Over the course of several days, the teacher can meet with groups of students to discuss their learning. A set of questions will serve to keep the conversation on track and provide consistency from group to group.

### Small Group Conference Form

Questions	Anecdotal Notes	
What did you learn from this project?  Did you have any challenges with your work? What were the challenges?		
How did you overcome your challenges?		
What was the most enjoyable part of the project?  What is one thing you learned that could help you with your own artwork?		
Do you have any questions you would like to ask about your work?		

Names:

## Group Conference Class Form

<b>Questions</b>		
What did you learn from this unit/project?  Did you experience any challenges with your work? What were they?  How did you overcome your challenges?	What was the most enjoyable aspect of the unit/project?  What is one thing you learned that could help you with your artwork?  Do you have any questions you would like to ask?	
<b>Anecdotal Notes</b>		

Names:

## Individual Conferencing

Students should be encouraged to think about their artwork. They will come to the teacher seeking reassurance about how they are doing, asking such questions as: *Do you like it?*; *Is it beautiful?*; and *Is it good?* Rather than answer these more validating types of questions, the teacher can redirect the student's thinking and ask, *What do you think about it?*

Another strategy is to provide a response to the student but base it on a more general observation (e.g., *I like the bright colours you used on your house.* or *Your design has lots of different kinds of lines. It looks exciting.*) One way to begin the process of self-assessment is to use prompts to get students to think about their artwork. Teachers should match the prompt or questions to the developmental level of the individual student. Choose from the following questions.

## Individual Conference Form

Questions	Anecdotal Notes	
Tell me two things you like about your artwork.  Tell me what is important to you about your artwork.  What surprised you about your artwork?		
Do you have any questions you want to ask about your artwork?  Did you solve any problems as you made this artwork?  Is there anything you want to learn more about?		
What is the best thing about your artwork?  What do you wish about your artwork?  Did you learn anything you did not know before?		

Name:

## Self-assessment

At times, a teacher might choose to use question prompts at the end of a unit to have students complete a written reflection. Because it takes time to write a response, questions should not exceed three or four.

Choose from the questions below or compose new ones appropriate to the unit.

My Thoughts About Sculpture	
Student Name:	Date:
Topic:	
The most interesting thing I learned from this unit was:	
Two tips I would give someone just starting out in sculpture to help them are:	
I think my best sculpture is:	
I think this is my best sculpture because:	

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

<b>What I learned in this unit.</b>
The activity I found most interesting:
Something interesting I learned was:
Something I did not understand was:
Some questions I wonder about are:
<b>What I did in the unit.</b>
My favourite activity was:
I am proud of the way I:
I wish I was better at:

## Making Masks

Name:

Date:

Where did you ideas for your mask come from?

What did you learn from making your mask?

Explain how you used colour and texture in your mask?

What did you like best about this project?

## Oil Pastel Design

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

Decide how you worked with pastels:

**3 = To a great degree**

**2 = Somewhat**

**1 = Very little**

	I completely covered the paper with colours.
	I used different tools to create texture.
	I used thick and thin lines to make my design.
	I created more positive space than negative space.
	I used at least four values to create my design.
The best thing about my design is:	

## Project Reflection

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

Decide how you worked during this project:

3 = To a great degree

2 = Somewhat

1 = Very little

	I was creative and had unique solutions to the problems.
	I experimented with different materials.
	I thought about and developed my ideas about the theme.
	I took risks and made changes.
	I showed my own style.
The best thing about my project is:	

# Thinking About My Art

Artist:	Date:
Title:	
How did you get your idea for this artwork?	
What materials did you use?	
Did you make any decisions while you worked? Tell about it.	
What do you like best about this work?	
What would you change? Why?	

# Working Together

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

Group Members: \_\_\_\_\_

Decide how you worked with the group:

3 = To a great degree

2 = Somewhat

1 = Very little

	We worked together to complete the task.
	We considered the feelings of others in the group.
	We filled our assigned roles in the group.
	We listened to the opinions of others in the group.
	We made sure the group gave its best effort.

# Working Together

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

Decide how you worked with the group:

3 = To a great degree

2 = Somewhat

1 = Very little

	I worked with the group to complete the task.
	I considered the feelings of others in the group.
	I filled my role in the group.
	I listened to the opinions of others.
	I helped the group focus on our best effort.

**Peer Feedback Form**

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

Title: \_\_\_\_\_

1. Describe what you see (colours, shapes, lines, textures, objects, etc.).

---

---

---

---

---

---

2. Tell about two things you like about this artwork.

---

---

---

---

---

3. List two questions you would ask the artist.

---

---

---

---

---

4. Explain how this artwork makes you feel.

---

---

---

---

---

Completed by: \_\_\_\_\_ Date: \_\_\_\_\_

## Viewing and Responding to Art

3	<ul style="list-style-type: none"> <li>• provides a thorough description of the subject matter</li> <li>• names/describes all obvious elements and principles of design</li> <li>• states an opinion using two or more reasons</li> </ul>
2	<ul style="list-style-type: none"> <li>• names and describes the obvious aspects of the subject matter</li> <li>• names/describes the most obvious elements and principles of design</li> <li>• states an opinion and gives one reason</li> </ul>
1	<ul style="list-style-type: none"> <li>• names/describes one or two aspects of the subject matter</li> <li>• identifies one or two elements or principles of design</li> <li>• states an opinion but gives no support</li> </ul>

## Reflective Journal Entry

4	<ul style="list-style-type: none"> <li>• Identifies and thoroughly discusses design elements.</li> <li>• Shows excellent understanding of the meaning of the artwork.</li> <li>• Supports ideas with specific examples.</li> <li>• Response is reflective and shows critical insight.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Identifies and discusses most design elements.</li> <li>• Shows good understanding of the meaning of the artwork.</li> <li>• Supports some ideas with specific examples.</li> <li>• Response is purposeful and shows thought.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Identifies and discusses several design elements.</li> <li>• Shows basic understanding of the meaning of the artwork.</li> <li>• Ideas are not supported by examples.</li> <li>• Response shows little thought and minimal effort.</li> </ul>
1	<ul style="list-style-type: none"> <li>• Little or no discussion of design elements.</li> <li>• Shows uncertain understanding of the artwork.</li> <li>• No details are included to illustrate understanding.</li> <li>• Response shows no thought or effort.</li> </ul>

## Art Production Rubric

Elements and Principles	4	Planned several options; effectively used elements and principles of design to create an interesting composition; used space effectively.
	3	Used several elements and principles of design; showed an awareness of filling the space adequately.
	2	Showed little evidence of any understanding of the elements and principles of design; no evidence of planning.
	1	Did the minimum or the artwork was not completed.
Originality	4	Tried several ideas; produced a unique work; demonstrated understanding of problem solving skills.
	3	Tried one idea; produced work based work on someone else's idea; solved the problem in a logical way.
	2	Tried one idea; copied work from another image; no problem solving evident.
	1	No evidence of trying anything unusual.

## Art Production General Rubric

4	<ul style="list-style-type: none"> <li>• proficient use of elements and principles of design</li> <li>• outstanding problem-solving skills</li> <li>• outstanding effort; goes beyond expectations</li> </ul>
3	<ul style="list-style-type: none"> <li>• above average use of elements and principles of design</li> <li>• some evidence of problem-solving skills</li> <li>• worked hard to meet expectations</li> </ul>
2	<ul style="list-style-type: none"> <li>• basic use of elements and principles of design</li> <li>• little evidence of problem-solving skills</li> <li>• minimum effort evident</li> </ul>
1	<ul style="list-style-type: none"> <li>• little evidence of application of elements and principles of design</li> <li>• no evidence of problem-solving skills</li> <li>• project not finished</li> </ul>

## Art Project Rubric

4	<ul style="list-style-type: none"> <li>• Superior degree of originality throughout; very unique solutions.</li> <li>• High degree of elaboration in theme development.</li> <li>• Highly effective use of media and technique.</li> <li>• Clearly exhibits superior understanding and application of elements and principles of design.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Above average degree of originality throughout.</li> <li>• Some elaboration in theme development.</li> <li>• Proficient in manipulation of media and technique.</li> <li>• Exhibits a good ability to utilize elements and principles of design.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Average degree of originality throughout.</li> <li>• Little elaboration in theme development.</li> <li>• Some skill in manipulation of media and technique.</li> <li>• Exhibits a satisfactory ability to utilize elements and principles of design.</li> </ul>
1	<ul style="list-style-type: none"> <li>• Little originality, image is predictable.</li> <li>• Theme is not developed; may be off topic.</li> <li>• Little or no apparent skill in manipulation of media and technique.</li> <li>• Exhibits little ability in applying and understanding the elements and principles of design.</li> </ul>

## Art Production Rating Scale

Student Name: \_\_\_\_\_

Title: \_\_\_\_\_ Date: \_\_\_\_\_

2	Fully met	1	Partially met	0	Not met
	1. applies knowledge from the lesson to create artwork				
	2. experiments with ideas and materials				
	3. creates artwork that is individual (original)				
	4. develops the assigned theme				
	5. assigns a title to the artwork				

## Artist Statement Rubric

<b>3</b> <b>insightful</b>	<ul style="list-style-type: none"><li>• Offers thoughtful comments to support the artwork.</li><li>• Discusses choices of elements and principles of design in specific detail.</li><li>• Discusses where inspiration (source of ideas) comes from.</li></ul>
<b>2</b> <b>complete</b>	<ul style="list-style-type: none"><li>• Offers descriptive comments to support the artwork.</li><li>• Discusses choices of elements and principles of design in general terms.</li><li>• Provides basic information about inspiration.</li></ul>
<b>1</b> <b>incomplete</b>	<ul style="list-style-type: none"><li>• Offers basic comments with little or no description for the artwork.</li><li>• May not discuss elements or principles of design.</li><li>• No information is provided about inspiration.</li></ul>



## Portfolio Reflection

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

When I look at my portfolio, I feel:

---

---

---

---

From looking at my portfolio, I can tell my strengths are:

---

---

---

---

Two things I need to work on are:

---

---

---

---

---

---

# Portfolio Reflection

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

What is the artwork about?

---

---

---

---

Why do you want to put this artwork in your portfolio?

---

---

---

---

How do you feel about your artwork?

---

---

---

---

What did you learn from making this artwork?

---

---

---

---

## Art Portfolio Assessment

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

**3 = strong**

**2 = acceptable**

**1 = needs improvement**

### Creative Thinking

Tries various solutions in problem solving.

Takes risks in problem solving.

Produces original ideas.

Incorporates new skills with past learning.

### Craftsmanship

Shows skill in manipulation of media.

Effectively uses elements of design to create interesting compositions.

Uses space effectively.

# Appendix F

## Resources

Many excellent materials exist in support of the primary art curriculum. Physical and human resources extend beyond the classroom and into the community, and it is important that teachers and students have access to a wide variety of them. The range of resources should:

- affirm the diversity of student interests, needs, abilities, and experiences
- support the achievement of the art curriculum outcomes
- include appropriate equipment and technology

In addition to authorized resources, the following resource list provides useful titles and source possibilities for developing a collection for use in art instruction.

## Public Resources

### **[www.therooms.ca](http://www.therooms.ca)**

The Rooms Provincial Archives, Art Gallery, and Museum, located in St. John's, NL, is responsible for acquiring, preserving, and exhibiting works of history and art. The Rooms offers educational tours and programs for K-12 students.

T: (709) 757-8000

F: (709) 757-8017

E: [information@therooms.ca](mailto:information@therooms.ca)

### **<http://cybermuse.gallery.ca>**

CyberMuse links you to the National Gallery of Canada's permanent collection through the Internet offering a complementary experience, a new dimension in interpreting, understanding and enjoying Canada's visual arts heritage. This new virtual museum experience presents information and ideas that will inspire and engage you anytime, anywhere.

### **[www.tipatshimuna.ca](http://www.tipatshimuna.ca)**

Discover Innu heritage and traditions through their stories and material culture on this Virtual Museum of Canada website.

### **[www.labradorvirtualmuseum.ca/](http://www.labradorvirtualmuseum.ca/)**

Explore how the Labrador people carved a way of life and used traditions from the past and present to create meaningful cultural expressions.

### **[www.stmichaelsprintshop.com](http://www.stmichaelsprintshop.com)**

St. Michael's Printshop is an artist-run print studio in St. John's, NL, which provides professional fine art printmaking facilities for established and emerging artists. This site is an excellent resource for art images. Be cautious however, some artwork may consist of mature subject matter

### **[www.craftcouncil.nl.ca](http://www.craftcouncil.nl.ca)**

The Craft Council of Newfoundland and Labrador will help you learn about the skills, tools, and materials of a craftsperson to heighten your enjoyment and appreciation of craft.

# PRINT RESOURCES FOR CHILDREN

## *Angela Waves a Dream: The Story of a Young Maya Artist*

Author  
General Description

Michele Sola  
In this photo-essay, a young Mexican Maya girl learns to prepare, spin, and dye wool, assemble a loom, and weave. The seven sacred designs of her people play a prominent role in the work she creates. Maps of the Maya area are also included.

Levels  
Publisher  
ISBN

Ages 9-11  
Disney Press Hyperion Books, 1997  
0786820608

## *The Art of the Renaissance*

Author  
General Description

Lucia Corrain  
Corrain provides an overview of many topics relevant to the Renaissance including artists, towns, and art techniques in a well organized, easy to understand format.

Levels  
Publisher  
ISBN

Ages 9-11  
Oliver Press, 2008  
193454504X

## *The Art Book*

Author  
General Description

Editors of Phaidon Press  
Large color reproductions expose readers to a wide variety of art, from the best-known paintings of the 14th century to contemporary art. Questions encourage readers to observe details, while statements of opinion help to provoke new thoughts and elicit emotional responses to the pieces.

Levels  
Publisher  
ISBN

Ages 9-11  
Phaidon Press, 2005  
071484487X

## *Art Fraud Detective: Spot the Difference, Solve the Crime*

Author  
General Description

Anna Nilsen  
The viewer is asked to find the forgeries in the collection and determine which forger forged the classic pieces. This is also an excellent introduction to art history.

Levels  
Publisher  
ISBN

Ages 9-11  
Kingfisher, 2000  
0753453088

***The Art Gallery: Faces***

Author Philip Wilkinson  
General Description The author explores paintings and self portraits by ten artists representing ancient and medieval times to Modern Art. The text provides insights into the importance of each portrait and comments about faces. Some of the illustrations are small.  
Levels Ages 9-11  
Publisher Macmillan, 2000  
ISBN 0333781007

***Art of the Far North: Inuit Sculpture, Drawing, and Printmaking***

Author Carol Finley  
General Description The art of Cape Dorset on Baffin Island and Nunavut is presented using full-colour photographs. A map, photos, and biographies of the artists accompany the text.  
Levels Ages 9-11  
Publisher Monarch Books, 2002  
ISBN 0822520753

***Art Up Close: From Ancient to Modern***

Author Claire d'Harcourt  
General Description Send children on a search for tiny details hidden in full-color reproductions of some of the world's most celebrated works of art. Lift-the-flap keys reveal the solutions to each puzzle and the fascinating stories behind the works that helped art develop throughout the ages.  
Levels Ages 9-11  
Publisher Chronicle Books, 2006  
ISBN 0811854647

***Barn***

Author Debby Atwell  
General Description A New England barn watches more than 200 years of history unfold in this folk tale illustrated with elegant oil paintings.  
Levels Ages 9-11  
Publisher Houghton Mifflin Harcourt, 2001  
ISBN 0618153160

*A Boy Named Giotto*

Author

Palol Guarnieri

General Description

This book tells the story of Giotto and how this young boy grows into a famous painter when he becomes the Florentine painter, Cimabue's protégé. The story is perfectly matched with stunning paintings which imitate the great master.

Levels

Ages 9-11

Publisher

Douglas &amp; McIntyre, 1999

ISBN

0374309310

*Breaking Free: The Story of William Kurelek*

Author

May Ebbitt Cutler

General Description

This elegant biography gives readers insight into the life of a man who struggled to 'break free' and achieve his own personal vision of art and life.

Levels

Ages 9-11

Publisher

Tundra Books, 2002

ISBN

088776617X

*Can You Find It? Search and Discover More Than 150 Details in 19 Works of Art*

Author

Judith Cressy

General Description

Here's a seek-and-find book that invites students to look at art in a special way: very closely! For each of the 19 paintings reproduced in full color here, a list of intriguing hard-to-find details sets readers off on a journey of art discovery.

Levels

Ages 9-11

Publisher

Harry N. Abrams Inc., 2002

ISBN

0810932792

*Capturing Joy: The Story of Maud Lewis*

Author

Jo Ellen Bogart

General Description

This is an introduction to Canadian folk painter Maud Lewis of Nova Scotia who overcame adversity to make her surroundings more beautiful.

Levels

Ages 9-11

Publisher

Tundra Books, 2002

ISBN

0887765688

***Chuck Close, Up Close***

Author Jan Greenberg and Sandra Jane Jordan  
General Description An interesting look at various aspects of Chuck Close who has struggled with a learning disability and later in life paralysis to gain an important place in contemporary art. His style of working with a grid is fascinating and easy to simulate in the classroom.  
Levels Ages 9-11  
Publisher Tandem Library Books, 2000  
ISBN 9780613284455

***Colors***

Author Philip Yenawine  
General Description The use of color is explored in 19 paintings, photos, and other works of art from the collection of New York's Museum of Modern Art (MOMA). Comments and questions focus the reader's attention to how colour is used.  
Levels Ages 9-11  
Publisher Doubleday Books for Young Readers, 1991  
ISBN 0385303149

***Cut Paper Play: Dazzling Creations from Construction Paper***

Author Sandi Henry  
General Description A range of activities, marked in terms of difficulty, are divided into general topics such as: shapes, 3D creations, mobiles, etc. Easy to follow instructions support students as they create.  
Levels Ages 9-11  
Publisher Williamson Publishing Company, 1997  
ISBN 1885593058

***Elements of Pop-Up: Book For Aspiring Paper Engineers***

Author David A. Carter  
General Description Students can learn the how-tos of this marvelous craft. Instructions are somewhat advanced, but the dimensional samples and the step-by-step photographic essay on how a pop-up is made, makes the text understandable.  
Levels Ages 9-11  
Publisher Simon & Schuster, 1999  
ISBN 0689822243

*Four Pictures of Emily Carr*

Author Nicolas Debon  
 General Description This book presented in comic book format, explores Carr's dramatic progression as a painter. Four distinct periods in her development are described using vignettes that illuminate her health problems, determination, and relationship with The Group of Seven.

Levels Ages 9-11  
 Publisher Groundwood Book, 2003  
 ISBN 0888995326

*Fun With Modeling Clay*

Author Barbara Reid  
 General Description Students are guided in the production of animals, people, and objects from basic forms.

Levels Ages 9-11  
 Publisher Kids Can Press, 1997  
 ISBN 1550745107

*The Group of Seven and Tom Thomson: An Introduction*

Author Anne Newlands  
 General Description The story of the Group of Seven's struggle for acceptance in the eyes of the public is explored. As well, readers discover the variety of work they produced, capturing the historical realities of the time and their artistic response to it.

Levels Ages 9-11  
 Publisher Firefly Books, 2008  
 ISBN 1895565545

*Hana in the Time of the Tulips*

Author Deborah Noyes  
 General Description In seventeenth-century Holland, young Hana observes the effects of tulip-mania on her father and his business. Hana with a little help from family friend, Rembrandt, finds a way to brighten her father's day. The luxurious illustrations by Bagram Ibatoulline, painting in a style similar to Rembrandt, bring seventeenth-century Holland to life.

Levels Ages 9-11  
 Publisher Candlewick, 2004  
 ISBN 0763618756

***Henri Rousseau Tunnel Book***

Author Joan Sommers  
General Description Rousseau's famous Fight Between a Tiger and a Buffalo is presented through a tunnel book (a windowed format). The two covers are attached to an accordion pleated paper tube that can be stretched to show a three-dimensional view of the artwork. A book about the artist and his art is also included.  
Levels Ages 9-11  
Publisher Tunnel Vision Books (Take a Peek Series) 2006  
ISBN 0975415018

***The History of Printmaking***

Author Scholastic  
General Description This book covers the history of printmaking from the story of paper to the power of the printing press.  
Levels Ages 9-11  
Publisher Scholastic, 1996  
ISBN 0590476491

***Hooked on Drawing***

Author Sandy Brooke  
General Description For elementary and secondary art teachers, here are 48 illustrated art lessons and activities for introducing students to the elements of drawing and design. Lessons begin with Line Drawing and progress through Value and Modeling, Composing Space, Perspective, and Texture.  
Levels Ages 9-11  
Publisher Parker Publishing, 1996  
ISBN 0132318539

***Hooked on Painting***

Author Sandy Brooke  
General Description The author provides 67 sequential lessons, illustrated with paintings by students and professionals, which are presented in an easy-to-follow format. The lessons move from simple to challenging through eight sections: Methods, Mediums and Foundations, Experimenting and Practicing, Still Life, Landscape, Other Media, Working Abstractly, Portraits and Figure Studies, and Texture.  
Levels Ages 9-11  
Publisher Prentice Hall, 2000  
ISBN 0139181520

*I Am Marc Chagall*

Author

Bimba Landmann

General Description

This portrait of artist Marc Chagall is inspired by Chagall's autobiography from his childhood until he immigrated to the USA in 1941. A timeline and photo of the artist is also included.

Levels

Ages 9-11

Publisher

Eerdman's Publishing, 2005

ISBN

0802853056

*I Spy: An Alphabet in Art*

Author

Lucy Micklethwait

General Description

In search of an object beginning with a specific letter, the reader's eye roams pictorial worlds ranging from a 15th-century manuscript illumination to a David Hockney poolside. Often, more than one object in a painting satisfies the letter requirement, a subtle hint that art may prompt many questions and reward an alert viewer with multiple answers.

Levels

Ages 9-11

Publisher

Harper Collins, 1996

ISBN

0688147305

*Imagine A Night*

Author

Rob Gonsalves

General Description

With the intrigue of an Escher drawing and the richness of a Chris Van Allsburg painting, renowned Canadian artist Rob Gonsalves depicts that delicious time between sleep and wakefulness, creating a breathtaking, visual exploration of imagination and possibility that will encourage both children and adults to think past the boundaries of everyday life, and see the possibilities beyond.

Levels

Ages 9-11

Publisher

Atheneum, 2003

ISBN

0689852185

*Impressionism*

Author

Linda Bolton

General Description

An overview of impressionism is provided followed by a short analysis of ten artists and their work. Each artist is represented by three good quality reproductions. Explanations are clearly written, enabling children to understand the complex theories.

Levels

Ages 9-11

Publisher

Peter Bedrick, 2000

ISBN

0872266117

***The Impressionists***

Author Francesco Salvi, L.R. Galante, Andrea Ricciardi  
General Description This is one of a number of books in the Masters of Art Series which explores the contributions of masters using full colour spreads and informative text. Each title contains a history of the artists represented, a description of technique and reproductions of the artists' work.  
Levels Ages 9-11  
Publisher School Specialty Children's Publishing, 1990  
ISBN 0872263142

***Leonardo: Beautiful Dreamer***

Author Robert Byrd  
General Description This beautiful biography containing full page ink and water colour cartoon like paintings covers da Vinci's life. It presents an in-depth at the effect of da Vinci's art on the world.  
Levels Ages 9-11  
Publisher Dutton Children's Books , 2003  
ISBN 0525470336

***Linnea in Monet's Garden***

Author Christina Bjork  
General Description Linnea gives a first person account of a trip she took to Paris and Giverny to learn about Monet's water lily paintings. Illustrations are photographs and watercolours.  
Levels Ages 9-11  
Publisher R & S Books, 1987  
ISBN 9129583144

***Look What You Can Made with Tubes***

Author Margie Hayes Richmond (editor)  
General Description Step by step instructions lead children through 80 different projects using this common household material. Although is it prescriptive in its presentation, the activities may spark the imagination of young artists to create more personal work.  
Levels Ages 9-11  
Publisher Boyds Mills, 1997  
ISBN 1563976773

*Making Models: 3D Creations  
from Paper and Clay*

Author Diana Craig  
 General Description This is guide to creating 3D projects from paper and clay begins with simple modeling materials and builds from there, offering suggestions of things to make, including jewelry and pet models for each technique discussed.  
 Levels Ages 9-11  
 Publisher Millbrook Press, 1993  
 ISBN 1562947109

*Masks Tell Stories*

Author Carol Gelber  
 General Description This book has full-color and black-and-white captioned photographs, and an appealing topical format. The past and present-day ceremonial and common uses of masks in societies around the world are explained.  
 Levels Ages 9-11  
 Publisher Mill Brook Press, 1993  
 ISBN 1562947656

*My First Paint Book*

Author Dawn Sirett  
 General Description Illustrated book offers arts and crafts projects that can be produced with paint, including printmaking, T-shirt painting, collage, and dioramas.  
 Levels Ages 9-11  
 Publisher DK Children, 1994  
 ISBN 0564584666

*The Old Man Mad About  
Drawing: A Tale of Hokusai*

Author Francois Place  
 General Description This book is 128 pages, has a glossary of terms, and presents a richly developed and historically accurate panorama.  
 Levels Ages 9-11  
 Publisher David R. Godine  
 ISBN 1567922600

***Painters of the Caves***

Author Patricia Lauber  
General Description In this book is illustrated with photographs and reproductions of modern paintings and written with brief, clear text by which the reader is introduced to European cave art.  
Levels Ages 9-11  
Publisher National Geographic Children's Books , 1998  
ISBN 0792270959

***Painting: Behind the Scenes***

Author Andrew Pekarik  
General Description Pekarik draws attention to aspects of the sample artwork ( Klee, Matisse, Goya, Moore, Brancusi, Calder) to demonstrate how scale, shape, and composition are part of the artist's craft. Interesting information about the artists is mentioned and the reader is encouraged to read, think, and compare.  
Levels Ages 9-11  
Publisher Hyperion Book, 1995  
ISBN 0786810319

***Picasso: Soul on Fire***

Author Rick Jacobson  
General Description The author effortlessly leads readers through the life of Picasso, exploring his influences, selected works, and his creative processes. Reproductions of Picasso's artwork are also scattered throughout the book.  
Levels Ages 9-11  
Publisher Tundra, 2004  
ISBN 0887765998

***Picture This: How Pictures Work***

Author Molly Bang  
General Description This must have book explores the elements that make up a picture by posing a series of questions about illustrations for the tale Little Red Riding Hood.  
Levels Ages 9-11  
Publisher Bulfinch Press Book, 1991  
ISBN 0821218557

***Printing***

Author	Michelle Powell
General Description	This title from the Step-by-Step series presents easy to follow projects and introductory comments about the art form and its historical context. The photo illustrations make it easy to see how the techniques are used and a wealth of excellent applications rounds out the book.
Levels	Ages 9-11
Publisher	Search Press, 2000
ISBN	0855329114

***Printing: Ready Set Go!***

Author	Ruth Thompson and Sally Hewitt
General Description	The directions for projects are very simple and clear, and the examples of completed projects are the work of children. Children can easily follow this book without adult supervision.
Levels	Ages 9-11
Publisher	Children's Press, 1994
ISBN	0516079921

***Seen Art***

Author	Jon Scieszka
General Description	The collection of the Museum of Modern Art in New York forms the framework for this book. A boy is looking for his friend Art and ends up at the museum. In answer to his question he finds out quite a bit about art and in the end finds his friend.
Levels	Ages 9-11
Publisher	Viking Children's Press, 2005
ISBN	0670059862

***Stencils and Prints***

Author	Deri Robins
General Description	The Art Smart series provides ideas, techniques and inspiration for creating fabulous art!
Levels	Grade 2-6
Publisher	Two-Can Publishers, 2006
ISBN	1587285444

*Toulouse-Lautrec: The Moulin Rouge  
and the City of Light*

Author	Robert Burleigh
General Description	This oversized volume introduces the life and art of Toulouse-Lautrec and goes on to discuss the nightlife of Montmartre. The author seamlessly incorporates information about the people portrayed in the pictures and the style of the art into the narrative account of the artist's life.
Levels	Age 9-11
Publisher	H.N. Abrams, 2005
ISBN	0810958678

*Visions: Stories About Women Artists*

Author	Sills
General Description	Essays about four women artists, Impressionist Mary Cassatt, African American painter Betye Saar, Surrealist painter Leonora Carrington, and sculptor Mary Frank are supported by photographs of the arts as children and adults. Many art reproductions are included and the writing style is engaging.
Levels	Ages 9-11
Publisher	Albert Whitman & Company, 1993
ISBN	0807584916

*The Year with Grandma Moses*

Author	W. Nikola-Lisa
General Description	Grandma Moses's own words, excerpted from her memoirs, and reproductions of her evocative primitive paintings provide the structure for this volume.
Levels	Ages 9-11
Publisher	Books for Young Readers, 2000
ISBN	0805062432

# PRINT RESOURCES FOR TEACHERS

## *Activities for Creating Pictures and Poetry*

Author	Janis Bunchman and Stephanie Bissell
General Description	The connection between words and pictures is the focus of this book. It shows how poetry and art enrich each other and focuses on the bridges that line the lives, cultures, and ideas of 28 outstanding artists and poets.
Levels	Ages 9-11
Publisher	Davis Publications, 1994
ISBN	0871922738

## *Art First Nations: Tradition and Innovation*

Author	Bergland Zuk
General Description	Multi-level resource package integrates First Nations studies into art programs. Two professional resource books feature a unit on art and artists organized by region. Units have seeing and making sections. Also included are two sets of large posters featuring First Nations art.
Levels	Ages 9-11
Publisher	Art Image Publications, 1995
ISBN	NA ( <a href="http://www.artimagepublications.com">http://www.artimagepublications.com</a> )

## *Art From Many Hands*

Author	Jo Miles Schuman
General Description	This book fosters cultural awareness and highlights the world's artistic traditions. It includes rich content on regional backgrounds and cultures, vivid images, new techniques, and updated safety tips.
Levels	Ages 9-11
Publisher	Davis Publishing, 1988
ISBN	0871921502

## *Art of Different Cultures*

Author	Lillian Coppock
General Description	This book contains inspiring, easy-to-do art and craft techniques from all around the world.
Levels	Ages 9-11
Publisher	Belair Publications, 2000
ISBN	0947882405

***Art Through Children's Literature***Author  
General Description

Debi Englebaugh

The award-winning illustrations of 57 Caldecott Books (1938-1994) inspire art lessons using various elements and principles of design and step-by-step instructions and detailed illustrations. Various media are explored, including pencil, crayon, marker, colored pencil, chalk, stencils, collage, watercolor, tempera, color mixing, and printmaking.

Levels  
Publisher  
ISBNAges 9-11  
Greenwood Press, 1994  
1563081547***Artworks***Author  
General Description

Heather Whelan

A wide range of techniques and ideas for such activities as printmaking, painting, using stencils, and collage are presented. Suggestions for links to other learning activities and basic information on planning and assessment are included.

Levels  
Publisher  
ISBNAges 9-11  
Lands End Publishing, 1997  
1869597222***Brown Bag Ideas from Many Cultures***Author  
General Description

Irene Tejada

This book provides a series of ethnic art activities that require basic materials, many found in the home.

Levels  
Publisher  
ISBNAges 9-11  
Davis Publications Inc., 1993  
0871922029***Children and Painting***Author  
General Description

Cathy Topal

Basic concepts and techniques are presented through sequentially developed, open-ended activities that illustrate a dynamic and interactive process of painting. Colour photographs of children's and professional artwork included.

Levels  
Publisher  
ISBNAges 9-11  
Davis Publications Inc., 1992  
087192241X

*Discovering Great Artists*

Author Mary Ann Kohl and Kim Solga  
 General Description 110 fun, unique art activities for children to experience and explore the styles and techniques of the great art masters. A biography of each artist and a child art activity, featuring painting, drawing, and photography is included.  
 Levels K-6  
 Publisher Monarch Books, 1996  
 ISBN 0935607099

*Draw Me a Story*

Author Bob Steel  
 General Description Drawing is presented as a language through which children capture degrees of sophistication in perception, understanding, and emotion far beyond their literacy levels. Examples of children art are used to explain the connections between drawing and language.  
 Levels Ages 9-11  
 Publisher Peguis Publishers, 1998  
 ISBN 1895411823

*A Drawing in the Sand*

Author Jerry Butler  
 General Description The story of African American art is presented.  
 Levels Ages 9-11  
 Publisher Zino Press Children's Books, 1998  
 ISBN 1559332166

*Experimenting With Art: 25 Easy to Teach Lessons in Design*

Author S.K. Wolfersperger and E. Carlston  
 General Description Illustrated book helps students understand how an artist uses design and colour concepts to create a work of art. Each lesson first explains the concept to be explored, then suggests experiments, and then provides extensions and enrichment.  
 Levels Ages 9-11  
 Publisher Addison-Wesley Educational Publishers, 1991  
 ISBN 0673464113

***Food (Art of the World)***

Author Wendy Richardson and Jack Richardson  
General Description This book presents a thematic look at food through a selection of 20 pieces of artwork representing historical to contemporary times. It briefly profiles the artist and discusses the work.  
Levels Ages 9-11  
Publisher Heinemann, 1993  
ISBN 0431009775

***Funtastic Collages***

Author Mark Thurman  
General Description Illustrated how-to text provides 14 hands on projects dealing with collage, drawing, perspective, and lettering techniques.  
Levels Ages 9-11  
Publisher Pembroke Publishers, 1992  
ISBN 0921217838

***Global Art***

Author Mary Ann F. Kohl and Jean Potter  
General Description Global Art provides ideas to connect geography, culture, and history through art activities. The materials required are easily available. Each artifact is accompanied by a map showing the location and other interesting information.  
Levels Ages 9-11  
Publisher Gryphon House, 1999  
ISBN 087659190X

***How to Talk to Children  
About Art***

Author J. Françoise Barbe-Gall  
General Description Using everyday language, this book shows how to enjoy a range of 30 very diverse paintings. The focus is on simple questioning.  
Levels Ages 9-11  
Publisher Frances Lincoln, 2005  
ISBN 0711223882

*How to Teach Art to Children*

Author Joy Evans  
 General Description Simple activities to teach the seven art elements, Directions are step-by-step and included are full-colour examples and a focus on famous artists.  
 Levels Ages 9-11  
 Publisher Scholastic Press, 2005  
 ISBN 0439965241

*In the Picture*

Author Joan Chambers and Molly Hood  
 General Description This book includes a range of language and creative activities based on famous paintings through the centuries.  
 Levels Ages 9-11  
 Publisher Belair Publications Ltd., 1988  
 ISBN 0947882898

*Kids' Art Works*

Author Sandi Henry  
 General Description This book includes a range of art activities using various art processes. Lessons often include a focus on famous artists.  
 Levels Ages 9-11  
 Publisher Williamson Publishing Co. (Kids Can Series), 1999  
 ISBN 188559335X

*Meet the Masterpieces*

Author B. Chertok, G. Hirshfeld and M. Roth  
 General Description Eight paintings in double sided poster format and a reference book introduces art appreciation. Each painting and artist is discussed and activities and extensions provided.  
 Levels Ages 9-11  
 Publisher Scholastic Press, 1994  
 ISBN 0590492128

***Oxford Primary Art***

Author Norman Binch  
General Description This is part of an all-encompassing program based on the UK National Curriculum. All aspects from planning to assessments are represented through the themes of Myself, Where I Live, Nature, Storytelling, Travelling, and Modern Art. There is a teacher resource book and a set of six student books with a variety of reproductions to illustrate various aspects of the themes.  
Levels Ages 9-11  
Publisher Oxford University Press, 1994  
ISBN 0198348290

***Playing with Plasticine***

Author Barbara Reid  
General Description A multitude of ideas for three-dimensional art making with Plasticine.  
Levels Ages 9-11  
Publisher Kids Can Press, 1988  
ISBN 0921103417

***Starting Points in Art***

Author Marilyn Barnes  
General Description Vibrant and colourful ideas for outstanding art and design in primary and elementary classrooms.  
Levels Ages 9-11  
Publisher Belair Publications Ltd., 2001  
ISBN 0947882901

***World Art: Unique Projects  
from Cultures around the  
World***

Author Sue Nicholson  
General Description This book has pages of exercises, inspirational ideas, and projects that encourage artists to get creative. Includes materials lists and clear, step-by-step photos take the reader through numerous techniques.  
Levels Ages 9-11  
Publisher Two-Can Publishers, 2006  
ISBN 1587285363

# Appendix G

## Safety in the Visual Arts

**Art Material Consideration** Art materials may contain hazardous substances that can affect the health of students and teachers. Children are more susceptible than adults to toxic substances that may be inhaled, ingested, or absorbed. It is very important that children only work with materials and processes that are safe. The following information includes materials to avoid in the art class, as well as suggestions for safe substitutes.

AVOID	USE
Powered tempera paint (contains dust and may contain toxic pigments)	Liquid or disc tempera paint; if you have powered tempera paint, mixing away from students and use a mask
Instant papier mache (creates dust and may contain harmful toxins like asbestos)	Make papier mache from newspapers and library or white paste
Chalk pastels, chalks (create dust)	Oil pastels, dustless chalk
Solvents (turpentine) or solvent containing toxic materials (Alkyd paints, rubber cement)	Water-based products only (vegetable oil)
Aerosol sprays	Water-based paints applied with brushes or spatter techniques
Epoxy, airplane glue, and other solvent-based adhesives	White glue
Permanent markers	Water-based markers
Cold water dyes or commercial dyes	Vegetable dyes (onion skins, purple cabbage, etc.)
Construction paper (may contain toxic dyes and may be treated with fungicides)	Choose non-toxic materials; avoid wetting the paper or chewing on it

## Basic Safety Rules

For the most part, safety in the art class is simply a matter of common sense. Some rules are listed below.

1. Become familiar with students' allergies and special needs.
2. Become familiar with supplies and read packaging information.
3. Read labels to determine whether materials are hazardous. Use non-toxic materials whenever possible.
4. Dispose of unlabeled containers. Keep liquids in tightly covered, clearly marked containers.
5. Store materials safely. Keep lids on all liquids and powders.
6. Do not permit food in the art class.
7. Do not apply fixative or spray paints in the students' presence. Apply only if absolutely necessary, in a well-ventilated area.
8. Use adequate ventilation.
9. Have students wear protective clothing.
10. Do not allow students to use the paper cutter.
11. Only elementary level students should be allowed to use sharp knives, carving tools, or handheld power tools. The safe use of sharp tools must be demonstrated before any student is permitted to use one, and even then, students must be carefully supervised. Students should wear goggles when using these tools.
12. Do not let clay particles spread in the atmosphere. Clean tables with damp sponges and floors with damp mops. Do not sand clay pieces.
13. Sponge or mop any liquid spills (paint, ink, etc.) immediately.
14. Have every student wash their hands after art class.
15. Talk to students frequently about safety concerns.
16. Post signs in the classroom reinforcing safety rules and, when necessary, provide verbal warning.
17. Make sure to include safety procedures in classroom instruction when appropriate and provide reminders.
18. Always model appropriate procedures and wear necessary protective gear (e.g., gloves, aprons, safety glasses, etc.).
19. Keep abreast of public notices on art material hazards.

Special needs students deserve more consideration. A child who has to work very close to his/her work is likely to inhale fumes or dust. Children on medication should not be exposed to some materials. It is best to check with parents.



# Appendix H

## Careers in the Visual Arts

## A

animator  
antiques dealer  
appraiser  
architect  
architectural metalworker  
art collection manager  
art consultant  
art dealer  
art educator  
art historian  
art librarian  
art gallery director  
art gallery technician  
art therapist  
arts administrator  
automotive designer

## B

book artist  
book binder  
book designer  
botany illustrator

## C

cake decorator  
calligraphist  
cartoonist  
cartographer  
carver  
ceramicist  
commercial artist  
conservator  
costume designer  
courtroom sketch artist  
critic  
curator

## D

drafting technician  
design consultant  
designer

## E

engraver  
environmental artist  
exhibit designer

## F

fashion designer  
film maker  
fine artist  
floral designer  
framer  
furniture designer

## G.

gallery guide  
glass blower  
goldsmith  
graphic designer  
greeting card designer

## H

historical preservation specialist

## I

illustrator  
interior designer  
instrument maker  
interpreter

## J

jewelry engraver  
jeweler

## K

kinetic artist  
knitter

## L

landscape architect  
leather worker

## M

make up artist  
medical illustrator  
metal worker  
multimedia developer  
muralist  
museum curator  
museum display designer  
museum technician

## N

naturalist artist  
naval architect

## O

origamist  
ornamental metalwork designer

## P

painter  
paper maker  
package designer  
performance artist  
photographer  
photojournalist  
potter  
printmaker  
product illustrator

## Q

quilter

## R

rug designer

## S

sculptor  
set designer  
silversmith  
sketch artist  
stained glass artisan  
stop motion animator  
storyboard illustrator

## T

tattoo designer  
technical illustrator  
textile designer  
toy designer  
type designer

## U

university professor  
urban planner

## V

video maker  
visual artist

## W

weaver  
web designer  
window display designer  
woodworker

## XYZ

zine editor/publisher



# Appendix I

## Glossary

## Glossary

**abstract:** an image that reduces a subject to its essential visual elements (e.g., line, shape, colour)

**acrylic:** a plastic painting medium that can be used like watercolour or oils; a water-based paint that becomes permanent when dry.

**advancing color:** warm colors or those of bright intensity which appear to come forward in a work of art.

**aesthetics:** the study of beauty in all its forms; an awakening of the senses.

**analysis:** separation of a whole into its component parts; in art, analysis often refers to examining complex visual forms, their elements, and the relationships between and among them.

**armature:** a skeletal support used as the underlying framework for a piece of sculpture.

**art criticism:** the processes and skills involved in viewing, analyzing, interpreting, and judging works of art.

**art elements:** the visual tools artists use to create art, including: line, colour, texture, shape, form, value, and space.

**art forms:** classification of artwork (painting, sculpture, installation, drawing, etc )

**artistic style:** relating to the shared characteristics of an artist's or several artists' works.

**artist statement:** a written or spoken account concerning the aims, influences, and statements of the artist's work, often printed in art publications.

**assemblage:** a three-dimensional composition made from found objects and mixed media.

**asymmetrical balance:** a dynamic relationship in compositions which utilize informal or unequally weighted visual relationships to achieve balance.

**avant garde:** art which seeks to be experimental, unconventional, and daring.

**background:** the part of a work of art that appears to be in the distance.

**balance:** the appearance of stability or the equalization of elements in a work of art; balance is one of the principles of design.

**bas-relief:** raised or indented features which remain close to the surface.

**cartoon:** a visual image which emphasizes humor; a preliminary study for a work of art.

**cityscape:** a scenic view of an urban environment.

**center of interest:** the part of a work that first draws the viewer's attention.

**ceramics:** any object made from clay products and fired in a kiln at high temperatures.

**charcoal:** a drawing material that is a form of carbon made by burning willow without air.

**collage:** a two dimensional image formed by gluing such materials as paper, fabric, photos, to a flat surface.

**colour:** the hue, value, and intensity of an object as seen by the human eye; color is one of the elements of design.

- **analogous colours:** colors which are adjacent on the color wheel and having a color in common; usually analogous colors lie between two primary or two secondary colours.
- **complementary colours:** colours opposite each other on the colour wheel; purple and yellow, red and green, orange and blue; when mixed together they make neutral brown or gray.
- **cool colours:** blue, green, violet as well as colours containing a predominant amount of blue, green, or violet.
- **hue:** the six pure colours (red, yellow, blue, green, orange, and violet).

- **intensity:** the degree of strength or saturation of a colour; refers to the brightness or dullness of a hue (colour).
- **monochromatic:** consisting of variations of a single colour.
- **neutral:** tones of black, white, and gray.
- **earth tones:** pigments made from natural minerals or different colours of earth.
- **shade:** one of the hues with the addition of black.
- **tint:** one of the hues with the addition of white.
- **value:** the lightness or darkness of a colour; the value of a colour is changed by adding white or black.
- **warm colours:** yellow, orange, red, as well as colours containing a predominant amount of yellow, orange, and red.

**composition:** the organization of form in a work of art; general term often refers to the relation of shape, line, and colour across the flat, two-dimensional surface of a painting/drawing.

**contemporary art:** art of the present day or very recent past.

**context:** circumstances influencing the creation of visual art, including social, cultural, historical, and personal circumstances.

**constructed environment:** human-made surroundings (buildings, bridges, roads, classrooms).

**contour:** a line which defines the outer and inner form of an object or person.

**contrast:** the achievement of emphasis and interest in a work of art through differences in values, colors, textures, and other elements; contrast is one of the elements of design.

**Cubism:** a style of art in which the subject is broken and reassembled in an abstract form; emphasizing geometric shapes.

**depth:** real or illusionary feeling of near and far in a painting; simulated depth can be created by perspective, overlapping, size, toned values, and colour.

**description:** discourse intended to provide a mental image of something experienced.

**design:** the organized arrangement for a purpose of one or more elements and principles such as line, colour, texture, and movement.

**discord:** lack of agreement or harmony; disunity, clashing, or unresolved conflict.

**distortion:** hanging, rearranging, or exaggerating the shape or appearance of something.

**earth color:** colours such as umber, yellow ochre, mustard, and terra cotta, which are found in the earth's strata; brown is usually a component of an earth color.

**emotion:** a response based in feeling; the visual expression of a feeling in a work of art.

**emphasis:** placing an added importance on one aspect of an artwork through the use of any of the elements or principles of design; emphasis is one of the principles of design.

**etching:** a printmaking technique that transfers the inked image to paper from lines cut in a metal or plastic plate.

**expressionism:** style of art in which the artist tries to communicate strong, personal, and emotional feelings; characterized by strong colours, brush marks, and tool marks; if written with a capital E it refers to a definite style of art begun in Germany in the early 20th century.

**Fauvism:** a style of painting in France in the early 20th century in which the artist communicates feelings through bright intense colour (*fauves* referred to as "wild beasts").

**figurative:** realistic or at least recognizable painting of a human subject or inanimate object.

**fluency:** the ability to generate a large number of possible solutions to a given problem.

**form:** the three-dimensional structure of objects (cube, sphere, pyramid, cylinder, and free flowing) enclosing volume; contrasts with the design element shape which is two-dimensional; form is one of the elements of design.

**foreground:** the part of an artwork which appears to be closest to the viewer.

**frontage/rubbings:** the act of “lifting” an impression from a textured surface by placing a piece of paper in contact with the surface and rubbing it lightly with a mark-making tool.

**functional art:** art which has a purpose or use, beyond its aesthetic value; craft; art that is functional as well as pleasing to the eye.

**genre:** the representation of people and scenes from everyday life.

**grid:** a network formed by intersecting equally spaced horizontal and vertical lines; grids may also be constructed from diagonal or circular lines.

**harmony/unity:** an arrangement of color, size, shape, and the like that is pleasing to the eye; fitting together well; oneness; the quality of having all the parts of a work of art look as if they belong together; harmony/unity is one of the principles of design.

**horizon line:** the line, either real or implied, in a work of art that marks where the sky and the ground appear to meet.

**hue:** (see **colour**)

**icon:** a sacred painting or image usually done in enamel or egg tempera paint.

**imagery:** in visual art, the art of making pictorial language.

**implied line:** lines which are suggested by the close spacing of values, edges, or objects.

**Impressionism:** a 19th century art movement in which painters attempted to capture candid glimpses of their subjects through spontaneous brushwork,

placing emphasis on the momentary effects of sunlight on colours; artist aimed at achieving an impression of reality rather than a photographic representation of their subject.

**intensity:** (see **colour**)

**kinetic art:** art which moves.

**landscape:** a scenic view of land, usually a country area.

**line:** an element of design that may be two-dimensional (pencil and paper), three-dimensional, (wire and rope), or implied (the edge of a shape or form) focusing rays of light; line is one of the elements of design.

**linear perspective:** a system of image-making which utilizes lines and vanishing points to create the illusion of depth on a flat surface.

**middle ground:** the part of a painting that lies between the foreground and the background.

**mixed media:** two-dimensional techniques that uses more than one medium (e.g., a crayon and watercolor drawing).

**modeling:** the act of manipulating a material; a term often used in art to describe the act of sculpting; to create the illusion of form and depth through shading; the act of posing for an artwork.

**monochromatic:** (see **colour**)

**montage:** a collection or grouping of pasted photographic images used to create a work of art.

**motif:** a basic element (i.e., shape) which is repeated to form a pattern.

**movement:** the direction or path of relating lines, color, and the like that lead the eye over and through a work of art; a school, style, or period of art; movement is one of the principles of design.

**neutrals:** (see **colour**)

**non-objective** (non-representational): art that has no recognizable subject matter.

**objective** (representational): art that recalls an image or idea; portraying things much as they appear in reality.

**organic**: free form, curvilinear, or natural shapes as opposed to geometric shapes or forms.

**originality**: the quality of being unique, fresh, or new; the ability to think, do, or create in a way that has not been done before.

**overlap**: one shape or part covering up some part or all of another; overlapping objects always appear to be closer than the objects they cover; the use of overlapping is a technique often used to create the illusion of depth in a two-dimensional works of art.

**palette**: a surface used for mixing paint; also refers to a colour scheme an artist chooses to use in a painting.

**pattern**: forms, lines, or symbols that move across a surface in a prearranged sequence; repetition of motifs or elements of design; can be used as a mold or model designed to be copied; pattern is one of the principles of design.

**perspective**: the representation of three-dimensional objects in special recession on a two-dimensional surface.

**pictographs**: pictures which represent an idea or story, as in primitive writing; picture writing.

**picture plane**: the entire painting surface.

**pigment**: a colouring matter, often powder, that is mixed with water, oil, or another binder to make paint.

**point of view**: the angle from which the viewer sees an object or scene; an artist may elect to paint an object from the front, back, side, top (bird's eye), bottom, or three-quarter point of view.

**Pointillism**: a style of painting developed in France in the 19th century in which paint is applied in small dots or dabs of colour.

**Pop Art**: a style of art in which the subject matter features images from popular culture (e.g., advertising, cartoons, or commercial art).

**portrait**: a piece of artwork featuring a person, several people, or an animal, that is intended to convey a likeness or feeling of character or appearance.

**primary colour**: in pigment, the colours blue, yellow, and red; these three colours cannot be created by mixing other pigments together.

**proportion**: the relationship between objects or parts of objects; the relative size of a part in relation to the whole.

**radial pattern**: a pattern which spirals out from a central point.

**ready made**: commonplace objects found in basements, attics, flea markets, or junk yards that can be utilized or incorporated into art forms.

**receding colors**: cool colors or colors of low intensity which appear to recede in a work of art.

**reflection**: the return of light rays from a surface.

**regionalism**: a term used to describe the effects and contributions of art forms that are identified with or emanate from particular parts of a country.

**repetition**: principle of art and design in which one or more of the elements of an image appear again and again for effect.

**rhythm**: the flow or movement within a work of art; the pace at which the eye travels over an artwork; rhythm is one of the principles of design.

**scale**: the ratio of the size of various parts in a drawing, sketch, or artwork to their size in the original. If a picture is drawn to scale, all of its parts are equally smaller or larger than the original.

**secondary colors:** in pigment, the colors orange, green, and violet; these colors are derived by mixing any two of the primary colors together.

**shadow:** the area of darkness cast when light falls on an object.

**shade:** (see **colour**)

**shape:** a two-dimensional (flat) area formed when a line meets itself; shape is one of the elements of design.

**space:** 2D or 3D areas in a work of art; can be positive or negative; the area completely contained within a shape; space is one of the elements of design.

**still life:** an arrangement of objects, often common in nature, as subject matter for the production of a work of art.

**style:** an artistic technique; a means of expression as a way of showing the unique qualities of an individual culture or time period.

**subject matter:** symbols or materials used in a work of art to convey what the artist wants to communicate.

**Surrealism:** a style of art prominent in the first half of the 20th century, developed in response to the ideas of psychologists at the time. Some surrealists represented dreamlike or fantasy images in a representational way. Others used more abstract forms to represent the subconscious.

**symbolism:** an image or idea that stands for, represents, or takes the place of an actual image or idea.

**symmetry:** a design in which both sides are identical.

**technique:** a way of using methods and materials to achieve a desired result.

**tension:** a balance maintained in an artwork between opposing forces or elements.

**tertiary/intermediate colours:** colours produced by mixing a primary with a secondary color.

**texture:** the surface characteristics of an object such as roughness or smoothness or whether an object is glossy or dull; texture can be perceived as actual (tactile) or implied (visual); texture is one of the elements of design.

**three-dimensional (3D):** possessing the qualities of height, width, and depth.

**tint:** (see **colour**).

**tone:** any hue plus its complement or gray.

**transfer:** to convey a picture or design from one surface to another by any of several processes (e.g., printmaking, carbon paper, Xerox, and press type).

**triadic:** three hues which are equally distant on the color wheel.

**two-dimensional (2D):** possessing the qualities of height and width.

**unity:** the oneness or wholeness of a work of art; unity is one of the principles of design.

**value:** the lightness or darkness of a color or neutral; value is one of the elements of design.

**vanishing point:** the point at which parallel lines on an angle to the picture plane, appear to converge.

**variation:** diversifying elements within an artwork to add visual interest.

**volume:** the amount of space occupied in three dimensions.

**weight:** the relative importance of impact, strength, or heft of any part of a work of art.



