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Engaging in Reading: Sorting Ideas Using a Concept Map

Grade 7 Visual Arts – Artist's Biography

A concept map is a way to visually organize the main points in a reading and determining the inter-relationships among them. It is hierarchical in that it begins with the topic, in this case the artist's name, and then branches into sub-topics and finally details.

In this strategy students will use a concept map to assist them in reading and understanding a text.

Purpose

- To record ideas during reading.
- See the relationships among ideas and to distinguish between main ideas and supporting ideas.
- To learn about the lives of artists and their works.

Payoff

Students will:

- remember important details from the artist's biography.
- organize information in an accessible way that assists with studying for further learning.
- distinguish between important and trivial information in the life and work of an artist.

Tips and Resources

- Brain-based research shows that graphic organizers such as concept maps help students become more effective readers.
- Stick-on notes are ideal for concept maps as they can be easily moved as the map evolves.
- The teacher may decide to assign specific artists to students or have them select an artist from a list. If providing lists of artist to choose from, attempt to be as inclusive as possible. Providing a focus for the students will be more effective (e.g., Canadian women artists of the 20th C.).
- Students will better relate to the written biography if they can find images of the artist's work as well.
- For further reading on concept maps or to view samples, see the following resources:
Think Literacy: Cross-Curricular Approaches, Grades 7 to 12 -Concept Map – Weaponry Example pp. 50 – 52.
Beyond Monet; the Artful Science of Instructional Integration, Chapter 10 (p. 274) Complex Organizers: Mind Mapping and Concept Mapping.

Further Support

- Pair students of different ability with the same reading material to work together creating the concept map.
- One partner could read while the other records the sub-topics and details.



Engaging in Reading: Sorting Ideas Using a Concept Map

Grade 7 Visual Arts – Artist’s Biography

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Assign students a research task in pairs to find the biography of an artist that they find interesting. • Prepare and display a reproduction of the artist’s work. • Make an overhead of an artist’s biography. • Read the sample biography aloud to the class asking them to listen for and note the ideas that stand out in their minds or are of greatest interest. • Engage students in a discussion of the artist concentrating on details from his or her life and work. • Show a sample concept map and begin to record student responses on it. In particular, have students suggest appropriate sub-topics from the reading. • Now ask students to suggest what should be written on the lines that connect the bubbles of the concept map in order to link them. 	<ul style="list-style-type: none"> • Together with a partner, research and bring to class a biography of an artist. • Listen and record ideas of greatest interest. • Contribute ideas and suggestions to the class discussion.
<p>During</p> <ul style="list-style-type: none"> • Provide students with small stick-on notes. • Ask them to take out their prepared biographies that they have already researched and read them. • Challenge students to begin creating a concept map. 	<ul style="list-style-type: none"> • Read the biography and use stick-on notes to identify the sub-topics and details. • Create a concept maps using stick-on notes. • Complete the concept map except for the words that join the bubbles.
<p>After</p> <ul style="list-style-type: none"> • In pairs students will share and compare their concept maps. • Ask students to discuss and reach consensus on the sub-topics of the biography that they share. • Challenge students to add their suggested words to the connecting lines between the bubbles. 	<ul style="list-style-type: none"> • Compare and discuss differences between the concept maps with their partner. • Reach consensus on the sub-topics and details and adjust their concept maps accordingly. • Add the connecting words to the map together.

Notes

Biography of an Artist: Alex Colville

David Alexander Colville was born in Toronto, Ontario, Canada, on August 24, 1920. He moved with his family to Nova Scotia in 1929 and so considers himself to be a Maritimer. He first studied art at the University of Mount Allison in New Brunswick. After graduating in 1942, he joined the Canadian Army and was trained as an infantry officer. He served in Europe as a member of the War Art program and in 1944 he was appointed the position of war artist. After the war, he received a position teaching art and art history at Mount Allison University, a post that he held until 1963. It was at this time that he decided to devote himself full-time to his painting and printmaking.

In his work, he was influenced by Egyptian wall painting, the Renaissance masters Piero della Francesca and Masaccio, and the 19th-century painter, Georges Seurat. Like his predecessors, he works slowly and methodically, with a restricted, highly controlled range of colours.

He describes his work as follows:

My work emerges fairly directly out of my experience as a person - I suppose I should say my total experience. I paint almost always people and animals that I consider to be wholly good, admirable, or important. I always conceive them in environments, which is, I suppose, why I am not a sculptor. In the first stages comes a series of imaginative drawings, very crude, then the planning of the design, making quick, rough drawings from nature, then the slow development of the painting. I usually spend several months on a painting and never work at more than one at a time. I guess my aim as an artist is, in Joseph Conrad's words: "To do the highest possible justice to reality".

Source: http://collections.ic.gc.ca/bank_art/colvi.htm

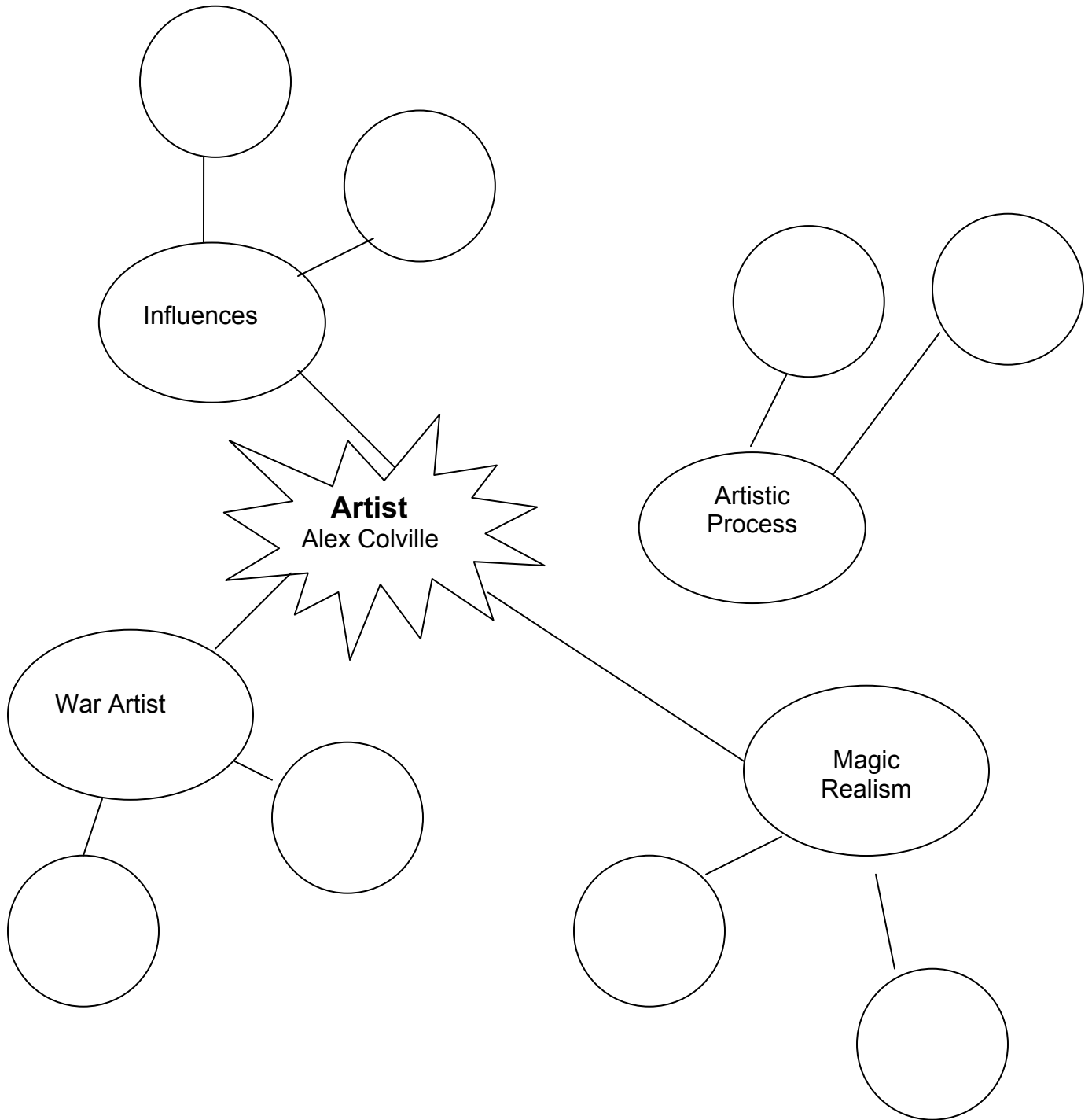
His style of painting is usually called "Magic Realism," because in many of his works, simple, everyday scenes often evoke a mysterious other-worldly quality. While his preferred medium is tempera, he also used oil and acrylic polymer emulsion, among others.

Alex Colville's work has been exhibited all over the world. His work is eagerly sought for museum, corporate and private collections. Among his many honours is his membership as a Companion of the Order of Canada bestowed upon him in 1982. He has been awarded eight honorary degrees and from 1981 to 1991 served as Chancellor of the Acadian University, N.S.

Married since 1942, Alex Colville has three sons and a daughter and eight grand-children. Since 1973 he has lived in Wolfville, N.S.

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Concept Map: Artist's Biography



Reading Different Text Forms: Reading Graphical Texts

Grade 7 Visual Arts – Visual Literacy;
Critical Analysis of Student Artwork

Much of the information students in today's world receive is visual as opposed to written. Graphical texts are but one small part of the visual world. Providing students with an approach to reading graphical texts is essential to the development of effective readers. These forms include diagrams, photographs, drawings, sketches, graphs, tables, maps, charts, etc. These visual forms of communication have a language all of their own and this makes up a large component of any Visual Arts program. Students will learn this language by critically analyzing one of their own artworks.

Purpose

- To develop skills in Visual Literacy – that is, to effectively read, understand and interpret the visual world.
- To become more effective readers of texts that combine graphical forms with written forms.

Payoff

Students will:

- become more effective at “mining” graphical texts for information.
- develop skills in describing, analyzing, interpreting and making judgments about visual images.
- become adept at identifying strengths and areas for improvement in artworks.
- develop skills to communicate for a specific purpose – in this case the purpose is to describe their artwork.

Tips and Resources

- Focus only on one principle of design and analyze how the elements of design help achieve that principle. The sample work sheet focuses on colour and balance and asks the students to explain which season the work would represent. This works successfully when the artworks are not landscapes.
- See the included Student/Teacher Resource *Balancing Act*. The model of critical analysis will serve to guide the students through the process of finding meaning and making connections to and within an artwork. In effect to “read” the image.
- The Student/Teacher Resource is a sample of questions, which focus on the principle of balance and the element of colour. The same model can be used to investigate any of the elements or principles of design. See Student/Teacher Resource, *Balancing Act*.
- In order to have more complete student involvement in the consolidation activity, it could be conducted as a small group activity or students may be required to write their choice down on paper when the teacher reads out the analysis.
- See *Think Literacy: Cross-Curricular Approaches, Grades 7 to 12; Reading Different Text Forms: Reading Graphical Texts* pp. 84 to 86.

Further Support

- Teachers may display visual art reproductions with sample questions pertaining to Elements and Principles of Design as a practice for artwork analysis.
- Teachers may work through an example of the “Balancing Act” on an overhead projector.



Reading Different Text Forms: Reading Graphical Texts

Grade 7 Visual Arts – Visual Literacy;
Critical Analysis of Student Artwork

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Choose a reproduction of an artwork to model the process of critical analysis. The choice of artwork should connect to the unit of study. For example, if the students have completed simple abstract paintings as the culminating task in a unit, then any abstract work would be appropriate. Record, on chart paper or the board, student responses to the suggested questions included as a resource. When the process is complete, review with the students how the principle of design chosen for the lesson was achieved. 	<ul style="list-style-type: none"> Students will participate in the teacher-led discussion, which models the process of analysis. Students will have completed an artwork of their own to use for the visual analysis strategy.
<p>During</p> <ul style="list-style-type: none"> Circulate around the classroom helping the students to focus, directing their attention to certain parts of their work, and answering questions. 	<ul style="list-style-type: none"> Students work from handouts to guide their reading of their own artwork and write their responses as fully as possible.
<p>After</p> <ul style="list-style-type: none"> When written analyses are complete, students can further their understanding with the following activity. The teacher displays all the student artworks and collects the written analyses. Selecting a students' written analysis at random, the teacher reads it aloud (read only the description of the season). The students then must study the artworks and choose the matching one. 	<ul style="list-style-type: none"> Students will listen to the analyses as they are read aloud and study the artworks to try to match them.



Balancing Act! (page 1 of 2)

An artwork needs to be balanced in order to be successful. Complete the following questions to explore your own artwork and determine how well it is balanced.

Describe

What colours do you see? Describe them. Choose 5 colours in the work and for each describe its hue, value, temperature, and intensity. Circle the colour that is most dominant.

Hue What colour is it?	Value Is it dark or light?	Temperature Is it warm or cool?	Intensity Is it dull or bright?

Analyze

Where are the colours in the artwork? How big are the areas of colour? Are they placed symmetrically or asymmetrically?

Colour									
Placement Put a checkmark in each corner where the colour is found.									
Size Describe the size of the area or areas of colour.									



Student/Teacher Resource

Balancing Act! (page 2 of 2)

Interpret

What mood do the colours create in the work? Choose one of the seasons that most closely describes the work and explain why.

Evaluate

Is it balanced? Refer to your analysis of the colour to explain why.



Developing and Organizing Ideas: Webbing, Mapping and More

Grade 7 Visual Arts – Compare and Contrast Two Works of Art

Using graphic organizers is an effective strategy to sort information in order to make connections, identify relationships, and provide focus for oral and written communication. In this strategy students will use a Venn diagram as a tool to compare and contrast two works of art. Analysis of the two artworks will focus on the elements and principles of design. The use of the Venn diagram to organize information will lead towards a writing a paragraph.

Purpose

- To generate ideas about a subject (artworks) as a pre-writing activity.
- To compare and contrast two works of art.
- To identify relationships and connections between two works of art.

Payoff

Students will:

- develop observational skills.
- model critical and creative thinking strategies.
- learn to use a graphic organizer (Venn diagram) as a pre-writing tool.
- develop specific art vocabulary related to elements and principles of design.
- develop an understanding of how the elements and principles of design are used by artists.

Tips and Resources

- Some previous experience with the principles of design would be helpful.
- In place of overhead transparencies, poster-sized reproductions could also be used.
- Works by Cornelius Krieghoff and C. W. Jefferys focus on topics in early Canadian History. Select works that are very different either stylistically or in their content.
- Depending on time and experience of the students, you may wish to focus on only one element or principle of design.
- Encourage students to use point form in their writing for simplicity and clarity. Encourage all students to contribute by requiring the group to each take a turn in making a suggestion.
- See Teacher Resource on elements and principles of design for examples.
- See *Think Literacy: Cross-Curricular Approaches, Grades 7 to 12; Developing and Organizing Ideas: Webbing, Mapping and More*, p.108.

Further Support

- See *Beyond Monet; the Artful Science of Instructional Integration*, p. 103, for further information on how to use Venn diagrams.
- Teachers may model the process of pulling information from the Venn diagram and creating a summary paragraph with the students.



**Developing and Organizing Ideas:
Webbing, Mapping and More**

Grade 7 Visual Arts – Compare and Contrast Two Works of Art

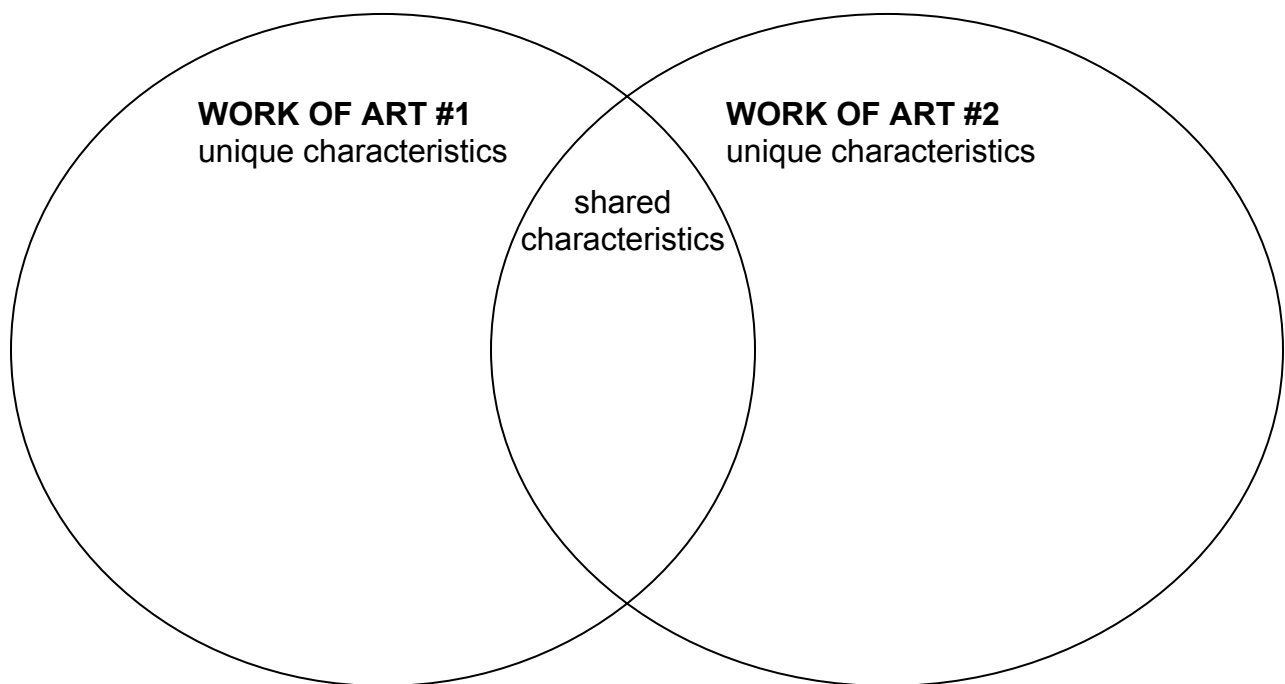
What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare overhead transparencies of two paintings. Select two works that fit thematically into your program (e.g., examples of early Canadian art depicting Canada’s beginnings as studied in History). • Conduct a teacher-led discussion that asks the students to describe similarities and differences between the two works. Record student responses in a Venn diagram on the board or on chart paper. Where the Venn diagram overlaps, record similarities, and record differences in each part of the circles that do not overlap. Encourage the class to focus on the elements of design (e.g., use of colour). • The information recorded should help to define how the artist used one of the principles of design in the artwork. Model this with an explanation for the students. • Organize students into small groups of about four or five. 	<ul style="list-style-type: none"> • Recall what they already know about the elements and principles of design. • Recall past use of the Venn diagram for comparing information. • Participate in the discussion looking for similarities and differences between the artworks.
<p>During</p> <ul style="list-style-type: none"> • Distribute two reproductions of artworks randomly to each group. In addition, provide them with chart paper and a marker. • Instruct the students to create a Venn diagram on the chart paper and collaboratively analyze and record the similarities and differences. • When complete, the group is to discuss how each artist used the elements of design to create one of the chosen principles. 	<ul style="list-style-type: none"> • Work collaboratively in groups to discuss and record similarities and differences between two artworks. Then discuss the principle of design assigned by the teacher. • Decide how to present their findings to the class.
<p>After</p> <ul style="list-style-type: none"> • Have students present their Venn diagrams to the class. The class can contribute ideas to how the principles were achieved in each artwork. • Instruct each student to write a paragraph on one of the principles of design using the Venn diagram for information and ideas. 	<ul style="list-style-type: none"> • Present group Venn diagrams to the class and take note of additional suggestions. • Use Venn diagram to write a short essay on the principle of design chosen for the class using the two reproductions as the source for ideas.

Notes



Compare and Contrast: Venn Diagram

Choose two works of art to compare and contrast, and study them carefully. In the open area of the overlapping circle on the left, write words or phrases that are *only* for artwork #1. In the open area of the right overlapping circle, write words or phrases that accurately describe *only* artwork #2. In the area where the two circles overlap, record words or phrases that are true for *both* works of art.



Sample Prompts:

- use of colour
- use of line
- subject matter
- emotive qualities

Source: Nancy E. Walkup, North Texas Institute for Educators on the Visual Arts.



How the Elements of Design help to create the Principles of Design

This chart gives only *simple isolated examples* of how each of the elements can be used to achieve each of the principles of design. In every artwork, there are many possible ways that interact with infinite variety.

Elements of Design	Principles of Design		
	Balance	Emphasis	Rhythm
	Balance is achieved in an artwork when both sides have an equal amount of visual weight.	Emphasis is achieved in an artwork when one or more areas of the work draw the viewer's attention to points of specific interest.	Rhythm is achieved in an artwork when repeated elements draw the viewer's eye through the work.
Line	-for formal balance, thick jagged lines on one side of a work will be repeated on the opposite side.	-the direction of dominant lines in a work can draw the viewer's attention to the focal point.	-smooth, repeating, horizontal lines of a landscape create a sense of movement and rhythm.
Colour	-for asymmetrical balance, small areas of intense colour can be balanced by larger areas of dull colour.	-an area of warm colour surrounded by cool colour will act as a focal point..	-areas of the same colour in a work create a sense of movement and rhythm as the view's eye follows from one to the next.
Shape	- for asymmetrical balance, one large shape on one side of a work could be balanced by several small shapes on the opposite side.	-a small organic shape surrounded by larger geometric shapes will create a focal point.	-the same shape repeated in a work creates a sense of movement and rhythm as the view's eye follows from one to the next.
Form	-a work may have symmetrical forms on opposite sides thereby creating formal balance.	-a complex form juxtaposed with a simple form will create emphasis.	-the same form repeated in a work creates a sense of movement and rhythm as the viewer's eye follows each form.
Space	- for asymmetrical balance, large closed-in space where the viewer is close to the subject will be balanced with smaller open vistas.	-an isolated figure in a large open space will draw the viewer's attention.	-the varied space between elements in a work creates movement and rhythm.
Texture	- for asymmetrical balance, a large smooth area in a work can be balanced by small areas of rough texture.	-a smooth texture placed beside a rough texture will create emphasis.	-the same texture repeated in a work creates a sense of movement and rhythm as the viewer's eye follows from one to the next.
Value	-a variety of tones throughout a work will contribute to balance.	-a very light tone in a dark area will create a focal point	-the same value repeated in a work creates a sense of movement and rhythm as the viewer's eye follows from one to the next.

Note: Curricular Expectations focus on these three principles of design at this grade level.

Small-Group Discussions: Determining Key Ideas

Grade 7 Visual Arts – A Picture Tells a Thousand Words.

Every artwork has the power to communicate or tell a story. Using this strategy, students “read” an artwork and identify what the artwork says to the viewer. Students will work in groups to identify the significant elements and characteristics in a series of artworks. Working collaboratively, students will then place the five artworks in a logical order that creates a story. The group then presents their story orally using the images and their key features as illustrations.

Purpose

- Identify the key idea in an artwork.
- Develop creative and critical thinking skills.
- Share and consolidate learning when looking at artworks.
- Foster collaborative group work skills.

Payoff

Students will:

- sharpen their group work skills, particularly listening and persuading skills.
- identify the most important features in an artwork.
- gain experience in looking at artworks and sharpen observation skills.
- use art vocabulary during oral presentations.
- use higher order thinking skills to create imaginative links between distinct images.
- gain an understanding of how artworks communicate stories.

Tips and Resources

- Use images of artworks that are varied in type, style, artist, period etc. and distribute them randomly to the class.
- Large reproductions such as posters or art calendars are more effective for presentation purposes.
- Assign an appropriate time limit (15 to 30 minutes) for each group to work out the story or narrative.
- Five art reproductions per group are required. Any of the following are suggested: fine art post cards, images from fine art calendars, overhead transparencies of artworks, photographs. Alternately, digital images could be presented in a Power Point format.
- See *Think Literacy: Cross-Curricular Approaches, Grades 7 to 12; Small Group Discussions: Determining Key Ideas*, p. 166.

Further Support

- For ESL/ELD learners, pair the students of the same language together if possible.
- Review and post a chart which lists criteria for an effective and positive group discussion. See *Think Literacy: Cross-Curricular Approaches, Grades 7-12; Speaking Out*, p. 179.
- LD students may work with a student who can scribe for them, or they can be given a prominent role in the presentation of the story.

Small Group Discussions: Determining Key Ideas

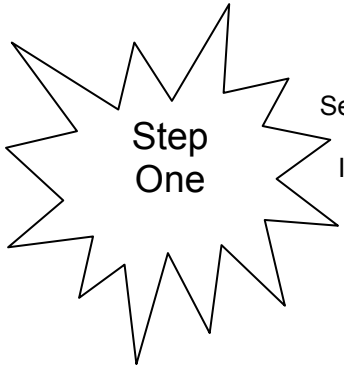
Grade 7 Visual Arts – A Picture Tells a Thousand Words

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select appropriate reproductions of artworks and randomly separate them into piles of 5. • Arrange students into groups of 5 and distribute the reproductions. • Direct students to select an image that they like and have them write down what the most important part of the artwork is. 	<ul style="list-style-type: none"> • Select an image from among the 5 artworks. Some negotiation may need to take place. Study the reproduction and write down what the most important part of it is.
<p>During</p> <ul style="list-style-type: none"> • Instruct students to arrange the 5 art reproductions in an order that tells a story by linking each to the next. • If necessary, review the procedures for conducting a positive and effective group discussion (e.g., <i>I like your idea to link these two pictures, but here's what I think...</i>). 	<ul style="list-style-type: none"> • Share the individual key ideas in turn. • Discuss each work and negotiate its position in the narrative by creating imaginative links to the other reproductions.
<p>After</p> <ul style="list-style-type: none"> • Call upon each group to present their story, instructing them to display the reproductions so the class can see them. • Direct the students to discuss the degree to which the main idea in each reproduction contributes to the story. 	<ul style="list-style-type: none"> • Present the story as a group to the whole class and discuss how the main idea in each was used (or not). • Discuss how each image contributes to the narrative.

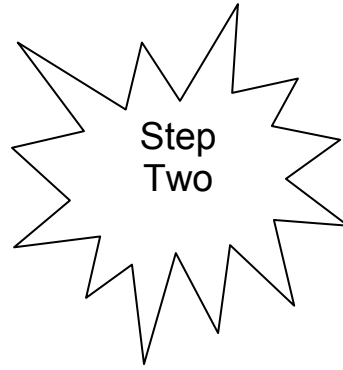
A Picture Tells a Thousand Words

Steps for Creating a Story!

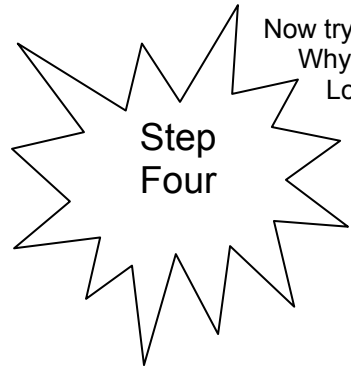


Select an image from the pile of reproductions and study it.
What is the most important part of the artwork?
Is it a figure in the artwork?
Is it an object that your eye is drawn to?
Is it a colour or shape that is most important?

Write down your idea on a piece of paper.



Share your idea with the rest of the group.



Now try to connect each reproduction by linking the key ideas into a story.
Why not start with *Once upon a time...*?
Look at each reproduction - what do they have in common?
Work together.
Ensure everyone in the group contributes to the story!



Practice telling your story, and then present it to the class.
Be prepared to explain how each image contributes to the story.



Reacting to Reading: Making Judgments (Both Sides Now)

Grade 8 Visual Arts – Art Exhibition Review

Students will increase their understanding of what they read by reviewing it, reflecting on what they've learned, and asking questions about the significance. They will evaluate written evidence on the strengths and weaknesses of an art exhibition and make their own decision.

Purpose

- To assess different viewpoints on a topic.
- To make informed judgments about those viewpoints.
- To gain understanding of the criteria for a successful art exhibition.

Payoff

Students will:

- think critically about what constitutes a good art exhibition.
- review different types of questions and how to answer them.
- summarize important ideas and concepts.
- develop and use a model for thinking critically about what makes a good exhibition.

Tips and Resources

- Teachers can collect newspaper reviews of local or international exhibitions.
- Art exhibition reviews are easily found through an Internet search that the teacher can prepare in advance of the lesson, or alternately the students can prepare as a way of integrating use of technology into the lesson. In order to make informed judgements, students must ask appropriate questions whose answers can be found in the text, between the lines of text, and beyond the lines of the text.
- To make the task more authentic, students should examine the reviews of an art exhibition that they have seen. The education department of any cultural institution in your community can help to facilitate both a guided tour and selection of reviews.

Further Support

- Teachers can establish the purpose of a review through discussion and analysis of movie reviews and/or restaurant reviews.
- Teachers may wish to use the following resource to review just where in a written text answers can be found. *Think Literacy, Cross-Curricular Approaches Grades 7 to 12*. Student/Teacher Resource, *Clues for Finding Answers in the Text* p. 78.



**Reacting to Reading: Making Judgments
(Both Sides Now)**

Grade 8 Visual Arts – Art Exhibition Review

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select reviews either through Internet research or a newspaper article of an art exhibition that presents two viewpoints regarding the success of the show. • Prepare a question such as; ‘is the exhibition successful?’ Write the question on the chalkboard or an overhead transparency. • Review with the class the difference between information (fact, statistics, examples etc.) and opinion (inferences based on information, prior knowledge, bias). • Ask for ideas that either support or oppose the idea of the exhibition being successful and record responses under the question in a T-chart. (see Teacher/Student Resource: <i>Both Sides Now – Template for Making Judgments.</i>) • Ask students to specify where their responses came from (e.g., prior knowledge, opinion, other reading, and discussions). • Inform students that writers may include information and ideas to support both sides of an issue or only one. Effective readers question the ideas and information in a text to determine and develop their own opinions. • Distribute copies of the art exhibition review and ask students to preview them and make predictions about the content. 	<ul style="list-style-type: none"> • Recall prior knowledge about art exhibits. • Recall prior knowledge about the difference between fact and opinion. • Observe the teacher recording the evidence that supports or opposes the question. • Recall where they learned about the exhibition. • Use reading strategies to preview the text and make predictions. • Contribute to a discussion with a partner or the group.
<p>During</p> <ul style="list-style-type: none"> • Ask students to read both reviews to identify the viewpoint in each and find evidence that supports and opposes the viewpoint. • Assist students with the task as needed. 	<ul style="list-style-type: none"> • Read the reviews and ask questions about the information (e.g. Did the reviewer think the show was successful?)
<p>After</p> <ul style="list-style-type: none"> • Ask partners to orally summarize reading material, and identify the writer’s viewpoint. • Ask students to record their ideas on a handout, alternating between ideas that support the question and those that oppose. • Ask partners to review and discuss the evidence and make a decision based both on the evidence and their own inferences. • Partners then share their decisions and record reasons for their decision. 	<ul style="list-style-type: none"> • Listen to their partner’s or group members summary and compare it to their own. • Evaluate the evidence and make a judgment based on the information in the text, inferences made and own knowledge and experience. • Develop an opinion about the art exhibit based on accumulated learning.

Notes



**Reacting to Reading: Making Judgments
(Both Sides Now)**

Grade 8 Visual Arts – Art Exhibition Review

Both Sides Now		
Evidence that Supports Successful Art Exhibition	Question or Statement	Evidence that Opposes Successful Art Exhibition
Decision		
Reasons		



Reading Different Text Forms: Reading Graphical Texts

Grade 8 Visual Arts – Visual Literacy; Ten Questions

Much of the information received by students in today's world is visual as opposed to written. Graphical texts are but one small part of the visual world. Providing students with an approach to reading graphical texts is essential to the development of effective readers. These forms include diagrams, photographs, drawings, sketches, graphs, tables, maps, charts, etc. These visual forms of communication have a language all of their own and this makes up a large component of any Visual Arts program. Students will learn this language by recording their initial reaction to ten artworks and then use that information in a game to further examine images.

Purpose

- To develop skills in Visual Literacy – that is, to effectively read, understand and interpret the visual world.
- To become more effective readers of texts that combine graphical forms with written forms.

Payoff

Students will:

- become more effective at “mining” graphical texts for information.
- gain experience reading a variety of images to discern what they communicate.
- develop preference for certain artists and styles of art through exposure to a variety of images.
- become more effective in understanding how images are designed to manipulate the viewer.

Tips and Resources

- A set of ten images on cards is required for each group. Art reproduction cards are available commercially for a reasonable cost. Alternately, images could be cut out and glued onto cards for many uses in the art class.
- Prepare the sets of images by ensuring that there are a variety of images. Vary the type of art forms (paintings, sculptures, etc.). Vary the style, and content, (from realistic figurative to abstract expressionist). This variety allows for the element of serendipity which is essential for the success of this activity.
- When the students record their responses, it is important that they write only the response to the question and the number and no other descriptive detail.
- See *Think Literacy: Cross-Curricular Approaches, Grades 7 to 12; Reading Different Text Forms: Reading Graphical Texts* pgs. 84 to 86.

Further Support

- For ESL/ELD learners, pair students of the same first language so that they can help each other in their native language.



Reading Different Text Forms: Reading Graphical Texts

Grade 8 Visual Arts – Visual Literacy; Ten Questions

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare sets of randomly chosen art images. Ensure that there is a variety of images. One set of 10 reproductions is required for each group of students. • Arrange class into small groups (3-5). • Leave cards in a pile so that each group member can see them. 	<ul style="list-style-type: none"> • Have a pencil and paper and await teacher instructions.
<p>During</p> <ul style="list-style-type: none"> • Instruct the students to write down the answer to a question about the first image on top of the stack of cards. The question will be read by the teacher (see Teacher Resource: <i>Ten questions</i>). Students respond silently and individually during this part of the activity. • The teacher scans the room to determine when students are ready for the next question. • When they are ready, instruct the students to remove the top image to expose the next image. Read the next question and allow the students to record their written response. • Repeat this procedure until all the cards have been used. Some students may ask for questions to be repeated. Have them number their responses from 1 to 10 and put their names on the paper. 	<ul style="list-style-type: none"> • Write their name on the paper and listen to the teacher’s question for the first image. • Look at the image and write a response. • Remove the top card and listen for the second question to respond to the second image. Write down their response. • Continue this process until all the cards have been used. • Number their responses from 1 to 10.
<p>After</p> <ul style="list-style-type: none"> • Direct the students to assemble the art cards and their responses into a pile. It is important that they mix up the order of the art cards. • These are to be exchanged with an adjacent group. Each group has a new set of 10 reproductions and written responses to questions about them. • Working collaboratively, the students must use the written responses as clues in putting the images back into their original order. • When complete, the students can check with the authors of the responses to see if they got the order correct. • Conduct a whole class discussion to summarize. 	<ul style="list-style-type: none"> • Assemble the art cards and shuffle them to mix up their original order. Collect the responses together with the art cards. • Exchange their pile with that of an adjacent group. • Spread out the images and responses and work together to try to match the images with the responses in order to determine the original order. • When complete, check with the other group for accuracy. • Participate in the discussion.

Reading Different Text Forms: Reading Graphical Texts

Grade 8 Visual Arts – Visual Literacy; Ten Questions

Ten Questions

1. What single word best describes how the artwork feels?
2. What season would best describe this artwork; Spring, Summer, Fall, or Winter?
3. What is the most important part of the artwork? Describe it.
4. Is this artwork a He or a She?
5. What does this artwork remind you of?
6. Where are you in this artwork?
7. What sound do you hear when looking at this artwork?
8. Which word best suits this artwork: earth, water, fire, or air?
9. If the artwork could speak, what would it say?
10. What title would you give the artwork?





Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist’s Life

Students will write a successful report about an artist of their choosing using a template. A writing template will help guide the students in selecting appropriate information to include in their report from the research that they conduct.

Purpose

- To gain an appreciation of the life and work of a selected artist.
- To provide students with a writing template that will help them understand the process of writing a report.

Payoff

Students will:

- work with the expectations for the form and components of this artist research and report writing activity.
- organize their writing ensuring that they have covered the topic thoroughly but succinctly.
- be exposed to different art forms and gain the knowledge of an artist’s life and artistic practices.

Tips and Resources

- A template has been included which outlines possible topics for a report on an artist but can be made specific to the teacher’s requirements.
- Students can research a variety of sources for information on artists including the Internet, books, and magazine articles.

Further Support

- The template could be revised to allow for students who require accommodations. In addition, research material could be provided for students with special needs.



Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist’s Life

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Find an example of an artist report or refer to Student/Teacher Resource: <i>Example of an Artist Report</i> to use as an exemplar that the students will deconstruct. Prepare photocopies and distribute to the students. Model the method for deconstructing the piece of writing using a paragraph from the example. Ask the students to determine the key points of the paragraph. Also ask how the author uses a transitional sentence to move into the next paragraph. Instruct the students to work in pairs or small groups to deconstruct the rest of the piece of writing. Engage the class in a discussion about the deconstruction. 	<ul style="list-style-type: none"> Read the example and follow the teacher’s oral deconstruction of the paragraph. Work in groups or pairs to determine the key points and transitional sentences in the rest of the writing. Contribute responses to the whole class discussion.
<p>During</p> <ul style="list-style-type: none"> Distribute the template for <i>writing a report</i> to the students. Direct the students to use this template to organize the information they have prepared/researched for this assignment. Monitor students’ work as they begin to fill in the template. 	<ul style="list-style-type: none"> Begin completing the template by adding the information they have researched
<p>After</p> <ul style="list-style-type: none"> Partner students and distribute Student Resource: <i>Asking Questions to Revise Writing</i> Students revise written report after partners have assessed draft template. 	<ul style="list-style-type: none"> With a partner, assess draft report following the revise questions. Revise report.



Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist's Life

Template for a Written Report about an Artist

Introduction

Perhaps a quote attributed to the artist would be an effective way to begin your report? Then, in just a few sentences, give the reader a summary of what they will be reading in your report.

First sub-topic

Personal background about the artist – date and place of birth, where did he/she live and work, how was he/she trained? By whom was the artist influenced?

Key points:

Transitional sentence:

Second sub-topic

The artist's work. Discuss specific examples and why you chose them – include form, content, materials and techniques.

Key points:

Transitional sentence:

Third sub-topic

Historical significance. Define the artistic period, style or movement in which the artist worked. How does the work exemplify the period?

Key points:

Transitional sentence:

Conclusion

What is your opinion of the artist? Restate some key points to support your position.

Write an emphatic concluding sentence.



Student/Teacher Resource

Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist’s Life

Asking Questions to Revise Writing

Your job as a revising partner is a very important one. You can help the writer by:

- giving the writer a sense of how completely the task has been accomplished;
- praising parts of the piece that are well expressed or well explained;
- identifying areas of confusion;
- targeting statements or arguments that may not be well supported with details;
- suggesting new avenues of approach.

However, the writer owns the writing, and should not feel that your suggestions or ideas are being imposed as the solution. The best way to help your writing partner is to phrase your comments as open-ended prompts, as questions, or as a combination of an observation and a question. Some suggestions are below.

- Begin by using any “praise” statements that you can.
- If you can’t use the “praise” suggestion, you should use the “questions.”
-

Praise	Questions
<ul style="list-style-type: none"> • This work seems very complete. • I really like the way you wrote... [Be specific!] • Your point of view is very clear. • Your supporting details are very strong in this paragraph. • Your introduction (or conclusion) is very strong. • Your introduction really gives me a clear picture of where this piece of writing is going. • You have organized your arguments in a very convincing way. • Your topic sentences state the main idea of each paragraph clearly. • Your word choices are very suitable for this assignment and topic. 	<ul style="list-style-type: none"> • Your writing doesn’t seem to be finished. What are your plans for finishing it? • This part confuses me. What could you do to make it clearer? • What is your point of view? • How can you support this argument with more strength? • What evidence do you use to support your point of view? • How could you make the introduction (or conclusion) stronger? • What could you add to your introduction to give me a “road map” of the direction for this piece of writing? • How could you organize this piece to really persuade your reader to agree with your point of view? • How could you rearrange the ideas in this paragraph to have a clear topic sentence? • Your language may be too casual for this type of assignment. How might you change some of the words to be a bit more formal?



Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist's Life

How do you write a report?

1. Research the information, finding it in several different sources – e.g., books magazines, the Internet.
2. Take notes from your sources of the key details that you need. Be sure to record which information comes from which source so that you can give credit to your sources.
3. Use an organizer such as a chart, web, or sub-topic boxes to sort and classify your information into different areas for sub-topics.
4. When writing your introduction, think of who your audience might be. If your report is to be made orally to your classmates, you will want to catch their interest somehow, perhaps by referring to some personal experiences. If your report is for the teacher or for an “expert” on your topic, you should be more formal and to the point, avoiding the use of “I” and being more objective.
5. Develop each sub-topic paragraph with an appropriate topic sentence that shows how the sub-topic links to the topic.
6. Make sure that your sub-topic paragraphs have a logical order and that they flow smoothly. Use sub-headings to guide your reader through a lengthy report with many sub-topics.
7. Write a conclusion that summarizes two or three of the main points you wish to make about your topic. Depending on the type of report, write several recommendations.
8. Give credit to your sources by acknowledging them. List the sources alphabetically by the author's surname, following the pattern below:

Bentley, George. *Laser Technology*. Toronto: Porter Books, 1998.

Lawrence, Anita. “The Laser Revolution.” *Maclean's*. March 6, 2000: 52-57.



Student/Teacher Resource

Writing for a Purpose: Writing a Report

Grade 8 Visual Arts – An Artist's Life

Example of an Artist Report

William Ronald (Bill) Reid

William Ronald (Bill) Reid (January 12, 1920 - March 13, 1998) was a Canadian jeweler, sculptor and artist. He was born to a father of European descent and a mother from the Haida (one of the First Nations of the Pacific coast) in Victoria, British Columbia. He developed a keen interest in Haida art while working as a radio announcer in Toronto, where he also studied jewelry making, having first learnt about his heritage from his maternal grandfather, who had himself been trained by Charles Edenshaw, a Haida artist of great renown.

In 1951 Reid returned to Vancouver and became greatly interested in the works of Edenshaw, working to understand the symbolism of his work, much of which had been lost along with many Haida traditions. During this time he also worked on salvaging artifacts, including many intricately carved totem poles which were then moldering in abandoned village sites, and aided in the partial reconstruction of a village in the University of British Columbia Museum of Anthropology.

Working in the traditional forms and media (usually gold, silver and argillite), he began by making jewelry before branching into larger sculptures in bronze and red cedar, usually portraying figures, animals and scenes from folklore, as well as assisting in the preservation of the accompanying mythology.

Previously, children of First Nations mothers and European fathers were not eligible for Indian status in Canada. When the law changed, Reid was quick to apply for recognition as an Indian.

His most magnificent works are two large bronze sculptures, each depicting a canoe filled with human and animal figures: one black, *The Spirit of Haida Gwaii*, at the Canadian Embassy in Washington, DC, in the United States and one green, *The Jade Canoe*, at the Vancouver International Airport, in British Columbia.

He participated in the blockades of logging roads which helped save the rain forests of Gwaii Haanas (South Moresby); he also stopped work on the sculpture in Washington during this period to protest the destruction of the forests of Haida Gwaii.

Reid received many honours in his life, including honorary degrees from the University of British Columbia, the University of Toronto, the University of Victoria, the University of Western Ontario, York University, and Trent University. He received the National Aboriginal Achievement Award for Lifetime Achievement in 1994, and was made a member of the Order of British Columbia and the Order of Canada.

Having dedicated the latter part of his life to the creation of new works and tasks of curation, Reid died in 1998, of Parkinson's disease. In July 1998, friends and relatives paddled a large cedar canoe, carved by Reid for Expo 86, on a two-day journey along the Pacific coast to bring his ashes to Tanu Island in Haida Gwaii, the site of his mother's village.

His work is featured on the \$20 note in the Bank of Canada's new *Canadian Journey* issue.

Source: http://www.en.wikipedia.org/wiki/Bill_Reid

Presentations: Presentation Modeling

Grade 8 Visual Arts – Artwork Presentation

Speaking in front of a large group requires specific skills and practice. The visual arts program provides many opportunities for students to develop skills in presenting to a group. These can be formal (e.g., in front of the class presenting a finished artwork to the whole group) or informal (e.g., participating in a group critique). Teachers model good presentation skills at all times in the classroom. However, this lesson specifically focuses on the skills that are required.

Purpose

- To clearly define exemplary presentation skills.
- To create a comfortable and safe environment in which students may be successful in making presentations.

Payoff

Students will:

- develop skills in presenting to the class.
- develop and use specific art vocabulary.
- gain confidence in speaking about their own artwork.
- gain a better understanding of the process of art-making by speaking about it.

Tips and Resources

- Students can use the Student/Teacher Resource: *Presenting your Artwork Checklist* to evaluate each other's presentations.
- Having students present to their peers in a small group setting is less threatening for the students thereby increasing the degree of confidence they will gain, and the success they will achieve.
- At this grade level, students will require a list which lays out a framework for their presentations. See Student/Teacher Resource: *Framework for an Artwork*.
- After students present once to their groups, it is suggested that the students discuss the performance, making suggestions for improvement. If time in the program allows, each student could present again, focusing on making the suggested improvements.
- The teacher may choose to discuss the requirements for positive commentary when doing this type of group work.

Further Support

- Teachers can support students who may be uncomfortable presenting in front of the class by setting up a small audience for the presentation.



Presentations: Presentation Modeling

Grade 8 Visual Arts – Artwork Presentation

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare a brief presentation about an artwork for the class that demonstrates effective presentation skills. 	<ul style="list-style-type: none"> • Prepare by having a completed artwork ready for the presentation.
<p>During</p> <ul style="list-style-type: none"> • Ask students to take note of the things that make the presentation effective. • Present the artwork to the class using a checklist. See Student/Teacher Resource, <i>Checklist for an Effective Presentation</i>. • Facilitate a whole class discussion about the things that make the presentation successful. • Have a student record these on the chalkboard. • Add any skills to the list that the students did not include. 	<ul style="list-style-type: none"> • Listen to the presentation and take note of the things that make the presentation effective. • Participate in the class discussion.
<p>After</p> <ul style="list-style-type: none"> • Distribute the handout for discussion in the presentation of the students' artwork and instruct the students to prepare their presentations. See Teacher Resource, <i>List of Topics</i>. • Put the students into small groups and distribute peer evaluation sheets. • Instruct students to take turns presenting to their groups while the group members complete the evaluation checklists. • Instruct the groups to comment on their peers' presentations as each one finishes, suggesting both strengths and areas of improvement. 	<ul style="list-style-type: none"> • Using the outline, prepare a presentation about their own artwork. • Present to a small group. • Listen and record peers' performance on an evaluation checklist. • Comment on each presentation in the small group.

Notes



Presentations: Presentation Modeling

Grade 8 Visual Arts

Presenting your Artwork
Checklist for an Effective Presentation

Criteria for an effective presentation of an artwork	Student Names				
Content					
Did the speaker include all the information required by the assignment sheet?					
Describe					
Analyze					
Interpret					
Judge					
Did the speaker use art vocabulary?					
Did the speaker clearly identify how the artwork shows one of the principles of design?					
Presentation Skills					
Did the speaker talk fluently without long pauses and false starts?					
Did the speaker make eye contact?					
Was the speaker's voice clear?					
Did the speaker use an appropriate and varied volume?					
Did the speaker avoid moving around unnecessarily?					
Did the speaker use the artwork effectively in the presentation?					



Student/Teacher Resource

Presentations: Presentation Modeling

Grade 8 Visual Arts

Framework for an Artwork Presentation

The following is a list of instructions or questions your presentation should address.

Describe

Describe your artwork thinking about the elements of design: line, shape, colour, form, texture, space, value.
For example, *I used mostly dull, dark, reds that are warm.*

Analyze

Discuss how the elements of design help to create one of the following three principles of design; balance, emphasis, or rhythm.

For example, *I used the dark red colour throughout the work in order to keep it balanced.*

Interpret

Discuss the choices you made in selecting the colours or other elements of design. What emotions do you want to convey?

For example, *I want the viewer to understand how scared the figure is in the foreground, so the dark colour helps to convey that.*

Judge

Discuss your choice of title for the work. Why is it appropriate? Discuss one aspect of your project that you feel was very successful and explain why. In addition, talk about one aspect of your work that you could improve.

Source: Edmund Burke Feldman, *Varieties of Visual Experience*. (1992).



Effective Presentation Skills Artwork Presentation



Is the topic presented clearly and logically?	
Is the presentation clearly organized with an introduction, middle, and conclusion?	
Does the speaker have a thorough knowledge of the subject?	
Did the speaker gather information from a variety of sources?	
Did the speaker use visual aids to support the presentation?	
Did the speaker use appropriate tone and language for a classroom presentation?	
Did the speaker use effective eye contact with the audience?	
Did the speaker talk fluently without false starts?	
Did the speaker vary the volume of speech?	
Did the speaker vary the rate of speech?	
Did the speaker enunciate clearly?	
Did the speaker use conjunctions effectively? (e.g., <i>and</i> , <i>then</i> , <i>because</i>)	
Did the speaker explain unfamiliar terms to others?	
Did the speaker talk for the appropriate amount of time?	
Did the speaker avoid unnecessary movements such as shuffling, toe tapping, and shaking?	
Did the speaker involve the audience in the presentation?	



Getting Ready to Read: Previewing a Text

Grade 9 Visual Art – Multicultural Mosaic

Art history books and textbooks are written and organized in a wide variety of different formats and vary from text to text in how information is presented to the reader. Art history texts provide both visual and written information about artworks, art periods, and artists. Most art history texts found in libraries are written for senior secondary or post-secondary study, and require advanced reading skills. However, students at all levels work with these texts to access visual reproductions of artworks as well as additional information about the artwork, its creation, and context.

Using this strategy, students will examine a variety of different Art History books and textbooks to determine how best to access information. Students will preview a variety of texts to develop a range of reading strategies. Students will develop the requisite skills for independent reading and research.

Purpose

- Learn how to navigate subject-specific textbooks and resources.
- Examine the layout and features of a particular text, and how to use it.
- Learn how to connect visual and written information about an artwork, art period, or artist.

Payoff

Students will:

- become familiar with course texts and art history resources.
- develop strategies for effectively finding information in different texts, using the table of contents, indices, and art reproductions / illustrations.
- develop research skills.

Tips and Resources

- Art history texts are organized in a variety of different ways including: chronological, thematic, cultural, stylistic, and by art media or process. Features of the texts may include, table of contents, chapters, headings, illustrations, figures, tables, timelines, charts, captions, art reproductions, glossary, and index.
- Art reproductions and illustrations are a common feature of all art history texts. Looking at the pictures and making connections to the text expands student understanding of an artwork, art period, or artist.

Further Support

- Provide students with a variety of different art history texts including course textbooks and library resources. Bring texts into the classroom and work with the whole class to develop an understanding of how to find information in the text. Have students scan the texts to look for common features. Ask students to identify how information is organized. Note the connections between the features of the text, the words, art reproductions, and how they help the reader to understand the content.
- Provide students with a text search activity that involves them in finding information, using the different features of the text.
- Encourage students to preview the features of a text before they read the content. Have partners share their previewing strategies.



Getting Ready to Read: Previewing a Text

Grade 9 Visual Art – Multicultural Mosaic

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • This activity will be the introduction to a cultural study. • Select a variety of different art history textbooks, library books, and other resource books that contain content on ancient civilizations and artwork from other cultural groups around the world. • Create a text search handout. (See Teacher Resource, <i>Introducing Art History</i>.) • Create a scavenger hunt worksheet for students to use to find information in a variety of different ways. See Student Resource, <i>Scavenger Hunt</i>, as an example. 	<ul style="list-style-type: none"> • Look through an Art History text and participate in a class discussion. • Read the worksheet and ask clarifying questions about the task.
<p>During</p> <ul style="list-style-type: none"> • Select a text to model the exercise for the whole class. Guide students through the text search with question-and-answer techniques. • Have students work in pairs to complete the text search worksheet. Each pair of students will preview four different texts. • Have students work in pairs to complete the scavenger hunt worksheet. 	<ul style="list-style-type: none"> • Read and respond to the worksheet tasks. • Record answers. • Work with other students to complete the tasks.
<p>After</p> <ul style="list-style-type: none"> • Identify information that was difficult to find. • Instruct students to research 4-6 different cultures looking for, documenting, and illustrating motifs, symbols, and culturally specific design elements. • Students will create a small mosaic composition combining all researched cultural elements. 	<ul style="list-style-type: none"> • Identify specific texts. • Respond to a class discussion. • Identify features of a text that assisted with accessing information.

Getting Ready to Read: Previewing a Text

Grade 9 Visual Art – Multicultural Mosaic

Introducing Art History Texts

1. Find the Table of Contents for the book. Identify how the information is organized and presented. Is the book organized by time, place, or purpose? Find examples of texts organized by the following systems.
 - chronologically
 - art period or movement
 - geographic location
 - cultural group
 - religion
 - countries
 - art media or artistic processes
 - artistic themes
 - individual artists
 - elements and principles of design
2. Find an art reproduction anywhere in the book. In some books, pictures of artworks are numbered and referred to as “Figures”. The author will often provide a written description of an aspect of the artwork and then refer to the figure so that you can look at the artwork. (i.e., Figure 9.5)
3. What information is provided with a figure or art reproduction in your book? Why would you want to know these details about an artwork?
4. Turn to the back of your book and find the index. How many indices are in your book? Why would a book have more than one index?
5. Find an example of an artwork in the index. How has the author made it easier for you to identify an artwork in the index?
6. How would you find the following information in your book? What tools in the book would help you find what you are looking for?
 - an example of daVinci’s work
 - an artwork completed during the Modern era
 - a portrait of a girl
 - an artwork from Africa
 - an example of perspective



Student Resource

Getting Ready to Read: Previewing a Text

Grade 9 Visual Art – Multicultural Mosaic

Survey of Art History Books

<p>Title: Author(s): Location:</p>	<p>Publisher: Copyright date:</p>	<p>Title: Author(s): Location:</p>	<p>Publisher: Copyright date:</p>
<ul style="list-style-type: none"> • How is the book organized? • List the different indices. • Locate the glossary. What is the last word in the glossary? Write the word and definition. • Find a “figure” in chapter 1. List all the information you can find about the figure. • Identify the oldest artwork in the book. How did you find the artwork? 		<ul style="list-style-type: none"> • How is the book organized? • List the different indices. • Locate the glossary. What is the last word in the glossary? Write the word and definition. • Find a “figure” in chapter 1. List all the information you can find about the figure. • Identify the oldest artwork in the book. How did you find the artwork? 	



Scavenger Hunt

Work with a partner to complete the scavenger hunt. You will need to use more than one book to complete the chart as you find the information.

SEARCH	TITLE OF BOOK	Page #
1. Find three artworks that represent different cultures.		
2. Find three artworks done by the same artist.		
3. Find an artwork done by a female artist.		
4. Find three artworks done in the 15 th century in different parts of the world.		
5. Find an artwork that has more than one purpose.		
6. Find an artwork that is a good example of “balance”.		
7. Find an artwork commissioned by a ruler / government.		
8. Find three artworks that represent a theme.		
9. Find an artwork from the Ancient World.		
10. Find three artworks with subject matter containing animals.		
11. Find an artwork done by a First Nations artist.		
12. Find an artwork that you find difficult to understand. Why?		



Reading Different Text Forms: Reading Graphical Texts

Grade 9 Visual Arts – Visual Literacy; Curator’s Quest

Much of the information students in today’s world receive is visual. Graphical texts are a small part of the visual world. Providing students with an approach to reading graphical texts is essential to the development and furtherance of effective reading. These forms include diagrams, photographic images, drawings, sketches, graphs, tables, maps, charts, etc. These visual forms of communication have an inclusive language that substantiates a large component of visual arts. Students will further extend this language by creating a thematic titled visual arts exhibition with a rationale based on Canadian artworks.

Purpose

- To develop skills in Visual Literacy, reading, understanding, and interpreting the visual world.
- To become more effective readers of texts that combine graphical and written forms.

Payoff

Students will:

- become more effective at “mining” graphical texts for information.
- gain experience reading a variety of images to discern what they communicate.
- develop an appreciation for artistic styles and different art forms through exposure to a variety of visual arts images.

Tips and Resources

- A collection of visual arts images of Canadian artworks is required. Art reproduction postcards and calendars are available commercially.
- Prepare the collection of visual arts images by including a variety of forms, artistic styles, content, and artists.
- When the students record their exhibition rationale, it is important they include the exhibition title, theme, and selection criteria.

Further Support

- Provide students with an organizer to guide them as they read / view art reproductions. This might be a series of prompts to guide them through the reading / viewing of an image.



Reading Different Text Forms: Reading Graphical Texts

Grade 9 Visual Arts – Visual Literacy; Curator’s Quest

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare sets of Canadian visual arts images. Ensure there are a variety of art forms, artistic styles, content and artists. • Arrange class into groups of 3 to 5 students. • Distribute 10 visual arts images to each group. 	<ul style="list-style-type: none"> • Prepare pen or pencil, paper, 1 sheet of black construction paper, 1 light coloured pencil crayon and await teacher instructions.
<p>During</p> <ul style="list-style-type: none"> • Instruct students in their individual groups to curate an exhibition using only 5 visual arts images based on similarities in subject matter, artistic forms, humour, or an element/principle of design focus. • Instruct students to create a theme based on the selected visual arts images. • Instruct students to title their exhibition and create a rationale for their theme, title and selection criteria. (Based on the students’ prior knowledge, the teacher may prompt students to recall the process of writing a rationale. • Instruct students to mount their selected visual arts images on the black construction paper and title the exhibition with the coloured pencil crayon. • Instruct students to include a suggested location for their exhibition. 	<ul style="list-style-type: none"> • Work collaboratively to curate the exhibition selecting 5 visual arts images from the 10 their individual groups received. • Work collaboratively to create a theme. • Work collaboratively to create a title, establish connections between the visual arts images, and record a rationale using the pen/pencil and paper. • Mount the visual arts images onto the black construction paper and record the title using the pencil crayon. • Collaboratively decide on a location for their exhibition.
<p>After</p> <ul style="list-style-type: none"> • Facilitate oral presentations, including rationales of the exhibitions, from each group. 	<ul style="list-style-type: none"> • Individual groups orally present their exhibitions and provide a clear explanation for their image choices based on a thematic connection.



Generating Ideas: Adding Content (Pass It on)

Grade 9 Visual Arts – Round Robin

This strategy provides feedback to students before they start a first draft of a writing task. The visual reproduction of an artwork or photograph provides the students with a starting point for creative writing. Students exchange their brainstorming ideas with each other to generate multiple ideas and thoughts about the artwork in order to develop creative thinking and writing skills. Students will write a descriptive one-page piece using the material gathered in the Round Robin exercise.

Purpose

- Develop creative and critical thinking skills.
- Generate new ideas prior to writing.
- Expand critical thinking skills using brainstorming and peer-sharing strategies.
- Identify ideas and information that may have been omitted or not thought of before.
- Teach students how to use information and analysis provided by other students.
- Foster collaborative group working skills.

Payoff

Students will:

- ask: Who, What, Where, When, Why and How (5W+H)? Predict questions when viewing visual images and then writing.
- add and support ideas, with the help of others and then on their own.

Tips and Resources

- This strategy may be used to introduce students to writing about artwork.
- See Student Resource, *Adding Content (Pass it On) – Round Robin*.
- Art reproduction postcards and calendars are available commercially.
- Prepare a collection of visual art images that include a variety of art forms, artistic styles, content, and artists.

Further Support

- Teachers should model the process of asking questions about a visual image.
- Pair ESL/ELD students with other students to work as a team throughout the exercise.



Generating Ideas: Adding Content (Pass It On)

Grade 9 Visual Arts – Round Robin

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Set up the physical space so that students are sitting in a circle or around a table with groups of at least 6. • Set out one visual image in front of each student. • Set out two sheets of paper in front of each student. • Make sure that every student has a pencil or pen. • Introduce the activity: <i>Pass it On –Round Robin</i> (see Teacher/Student Resource) as a way of working with visual images. 	<ul style="list-style-type: none"> • Listen to instructions and the questions posed by the teacher.
<p>During</p> <ul style="list-style-type: none"> • Instruct students to follow the instructions for Round Robin (Teacher Student Resource, <i>Pass it On – Round Robin</i>). • The questions will involve the student moving approximately 6 times. • At the end of the exercise, ask the students to return to their original seat and then read all the material written about their first visual image. 	<ul style="list-style-type: none"> • Work quickly and respond to the questions about the visual image in front of you. • Move to the next place when prompted by the teacher. • Move back to their original places at the end of the exercise and read all the comments by other students.
<p>After</p> <ul style="list-style-type: none"> • Instruct students to write a one-page descriptive piece about the artwork, based on the answered questions from the Round Robin exercise. • Suggest to students as an alternative written task to use the combined answers to compose a poem. 	<ul style="list-style-type: none"> • Write a descriptive one-page piece using the material gathered during the round robin exercise. • Compose a poem based on the written answers.

Notes



Instructions for Adding Content (Pass It ON)

Grade 9 Visual Arts – Round Robin

Round Robin

Have the students sit in a semicircle or open square formation. (Rearrange the desks or chairs). Each student should have a reproduction of an artwork in front of them. Each student will have two sheets of paper and a pencil or pen. When the teacher starts this activity, they should use the following script.

Look carefully at the work of art in front of you. Using the left sheet of paper and write one sentence that describes your work of art. When you are finished, tear the paper with the sentence on it and place it under the right-hand piece of paper in front of you.

Students should have approximately one minute to write the sentence. The teacher will demonstrate how to tear the paper and tuck it under the other sheet of paper.

Now, everybody get up and move one seat to the right. Leave the papers and the visual image or postcard. Now looking at the new work of art in front of you (using the paper to the left), choose the dominant colour in the composition and state why. Write your answer down, tear it off and tuck it under the sheet on the right.

Give the students about one minute for each question and instruct them to move one seat to the right; repeat this process asking students to answer the following questions:

Where would you put yourself in this picture and why?

What is the most important part of the composition and why?

What is the least significant part of the picture and why?

What word best describes this composition and why?

How would you change one aspect of this composition and why?

After you ask the above questions, have the students go back to their original seats and read all the answers others have written about their reproduction artwork.

The students can now write a poem or brief descriptive passage about the work of art. They will have a lot of content that they can use or reject.



Small-group Discussions: Determining Key Ideas

Grade 9 Visual Arts – Egyptian / Contemporary Visual Narrative

In this strategy, students work individually to identify three to six key ideas. In small groups, they then share ideas and streamline their list of key ideas down to one or two key ideas. Groups then translate the established key ideas into a visual narrative.

Purpose

- Share and consolidate learning when reading new material.
- Learn to visualize key ideas in written text and translate them into pictorial form.

Payoff

Students will:

- understand a topic more deeply.
- share ideas with peers.
- sharpen skills in small-group discussion, especially skills in listening and persuading.
- learn to focus on the “big ideas.”
- practice how to summarize ideas.

Tips and Resources

- Use this strategy at the beginning of the study of Ancient Egypt to help students understand different forms of communication.
- Information pertaining to Ancient Egypt, specifically King Narmer is required. See Student/Teacher Resources for website information on the Palette of King Narmer.
- A collection of current event articles without photographs taken from various newspapers is required.
- Vary the grouping of students so that they learn to work with other peers.
- To help visualize the process, use Student/Teacher resource, *Steps for Working Together to Determine Key Ideas*.

Further Support

- For ESL/ELD learners, pair students of the same first language so that they can help each other in their native language.
- Post a chart of expressions and colloquialisms related to the language of the newspaper articles.
- Post a chart of expressions related to the language of polite persuasion so that students can refer to it. For ideas, see Student/Teacher Resource, *Discussion Etiquette*, and *Speaking Out*.



Small-group Discussions: Determining Key Ideas

Grade 9 Visual Arts – Egyptian / Contemporary Visual Narrative

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Introduce the topic of Ancient Egypt with a pictorial analysis of the <i>Palette of King Narmer</i>. Establish similarities of pictorial narrative within the Egyptian culture. • Arrange class into groups of 3 to 5 students. • Provide students with blank cue cards or stick-on notes. • Assign a different newspaper article to each group providing enough for each member of the group. • Direct students to write three to five key ideas from their reading, one per cue card or stick-on note. 	<ul style="list-style-type: none"> • Ascertain meaning of pictorial images and symbols. Make connections between similar examples of Egyptian pictorial narratives. • Prepare with a pen and wait teacher instruction. • Individually read the newspaper article assigned to your group and make judgements on what the three to five ideas of the reading might be. • Summarize the key ideas on the three to five separate cards or stick-on notes.
<p>During</p> <ul style="list-style-type: none"> • Instruct students to discuss their key ideas and work together to negotiate and refine their key ideas to one or two per group. • If appropriate, review the language of negotiation and polite persuasion with students, in preparation for the negotiation process (e.g., <i>Do you think..? Would you agree that...? I don't agree with that because...</i>). • Distribute 1 large sheet of paper and markers to each group. • Instruct students to translate their one or two determined key ideas into a pictorial narrative similar to the Egyptian pictorial practice. Emphasize to students that no text in the contemporary form may be used. 	<ul style="list-style-type: none"> • Discuss the key ideas in established groups. Through negotiation, streamline them to a maximum of two per group. • Continually evaluate their own understanding of the material and its main ideas while engaging in the negotiation process. • Collaborate in individual groups to create a pictorial representation of the key ideas determined from the newspaper article. Design all pictures and symbols similar to the Egyptian pictorial practice on the <i>King Narmer Palette</i> without using text. Sketch on a large sheet of paper using markers.
<p>After</p> <ul style="list-style-type: none"> • Instruct groups to display their pictorial narratives without the original newspaper articles. • Direct the class to visit each displayed work to determine the content of the newspaper article. • Call on each group to explain their pictorial narrative verbally, making references to the key ideas from the newspaper article. 	<ul style="list-style-type: none"> • Each group displays their large sheet of paper only. • Move around the classroom examining each pictorial narrative to discover and attempt to explain the meaning of the imagery presented. • Groups explain their stories.



The Palette of King Narmer

Note to Teachers:

All websites should be previewed before the addresses are provided to students to ensure that each site remains relevant.

Students should reference an appropriate website to view the

Palette of King Narmer, from Hierakonpolis. C.3100 B.C. Egyptian Museum, Cairo

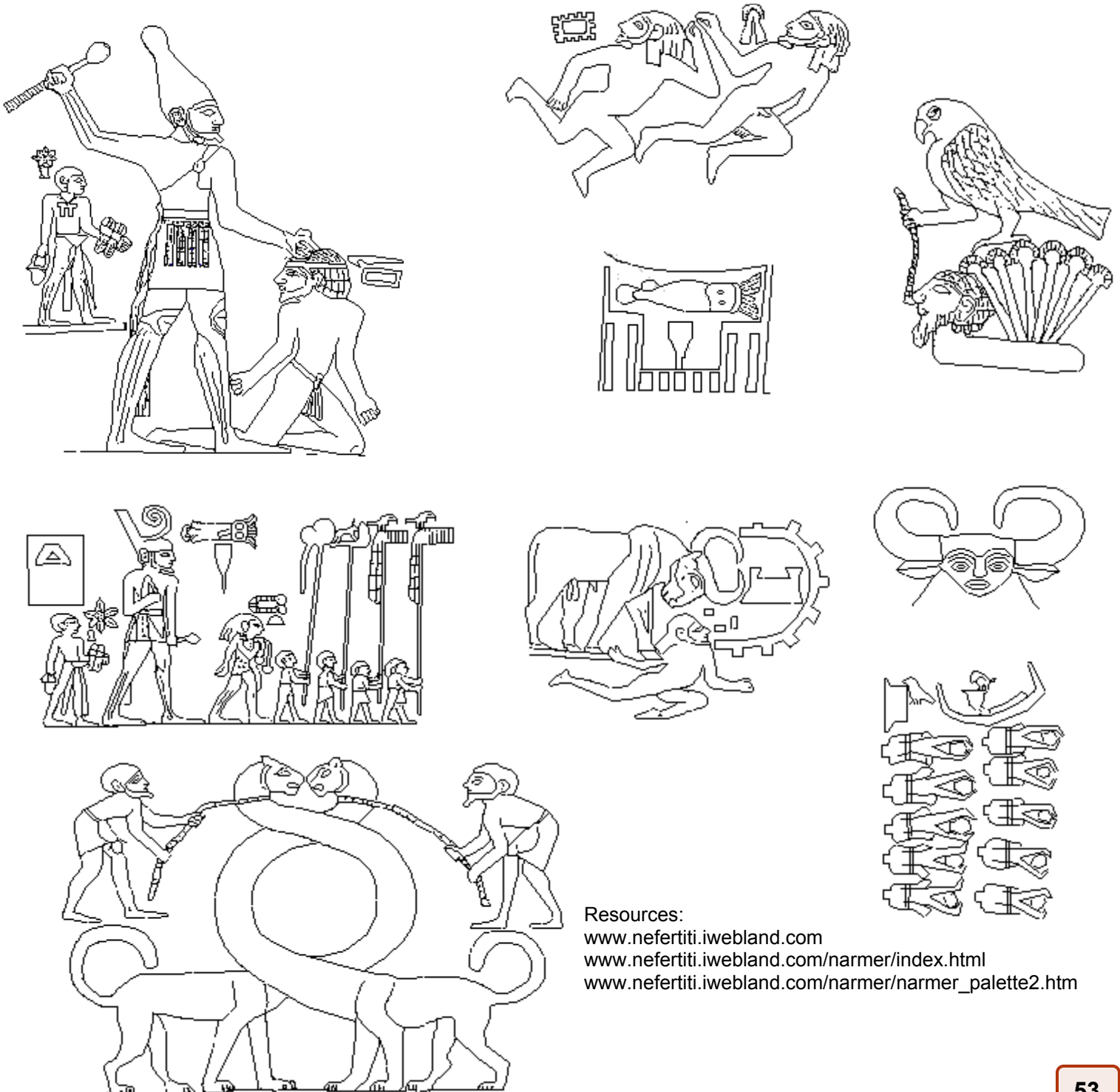
from the front view and the back view.

One suggestion is: www.touregypt.net/featurestories/narmer.htm

Student/Teacher Resource

Details for the Palette of King Narmer

Details from the *Palette of King Narmer*. Further details and information about King Narmer are available at: www.ancient-egypt.org/. www.touregypt.net/featurestories/narmer.htm
 Permission has been granted to reproduce these images.



Resources:
www.nefertiti.iwebland.com
www.nefertiti.iwebland.com/narmer/index.html
www.nefertiti.iwebland.com/narmer/narmer_palette2.htm



Discussion Etiquette

These are some of the etiquette rules that you may wish to have on your class list. Although the list should be created by students, you may want to guide them to ensure your class list is complete.

1. Participate fully.
2. Take turns speaking – one person speaks at a time.
3. Let others know that you have finished speaking by using phrases (e.g., *I have one more thing to add, furthermore, in addition*).
4. Wait for your turn – don't interrupt.
5. Use supportive gestures and body language:
 - Maintain eye contact with the speaker.
 - Nod to show you are listening.
 - Use encouraging facial expressions.
 - Don't use inappropriate gestures.
6. Use respectful phrases when disagreeing with another speaker.
7. Listen carefully and attentively to other speakers.
8. Encourage and support those around you.
9. Avoid sarcasm and put-downs.
10. Stay on topic.
11. Remain open to new ideas.
12. Use inclusive language.
13. Ask questions when you don't understand.
14. Don't monopolize the conversation.



Getting Ready to Read: Analyzing the Features of a Text

Grade 10 Visual Arts – Website Research on Gargoyles and the Middle Ages

The modern information age that surrounds students extends in a wide circle beyond traditional print books. Students are fully immersed in and use electronic media and communication vehicles in their daily lives. Websites, online resources, and electronic media present information in graphic and visual ways. Learning how to navigate and search for information online is an essential skill for all students. Using this strategy, students will focus their efforts on a research task, which in turn will broaden their use of the Internet beyond chat lines and messaging systems.

In this strategy students will conduct online research of gargoyles and The Middle Ages. Students will use the Internet as their primary research tool. Research will focus on both visual and written documentation of gargoyles both past and present.

Purpose

- Learn how to navigate online media, web sites, and other electronic media.
- Familiarize students with the patterns and design features of electronic media, in order to facilitate effective reading and research skills.
- Generate student knowledge of gargoyles past and present.

Payoff

Students will:

- develop strategies for effectively navigating websites and other online media.
- develop research skills.
- make connections between visual and written information about an artworks, art periods, or artists.
- develop an awareness of what makes an effective online search and/or website.

Tips and Resources

- Provide students with basic instructions and guidelines for online research. See Student/Teacher Resource, *Finding What You Need to Know Online*.
- Incorporate online research into a broader library research assignment to expand student knowledge of different source materials for research in the visual arts.
- Pair students to work together online. This is particularly applicable when there are not enough computers for the whole class to work on, as well as with ESL/ELD students.

Further Support

- Post a list of key words / terms in the classroom.
- Use a data projector and model the process using an overhead transparency and a large visual reproduction.



Getting Ready to Read: Analyzing the Features of a Text

Grade 10 Visual Arts – Website Research on Gargoyles and the Middle Ages

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Secure a computer lab for students to conduct online research (e.g., library, computer classroom). Pair students together to work online as needed. Scan an art history textbook to find key words to use for the Internet search. Ask students to find key words and write them on the chalkboard. Review steps for an online research. See Student/Teacher Resource, <i>Finding What You Need to Know Online</i>. Model online research steps with a data projector, or in small groups at a computer station. 	<ul style="list-style-type: none"> Read an art history textbook. Find key words related to gargoyles and the Middle Ages. Participate in a class discussion and identify key words.
<p>During</p> <ul style="list-style-type: none"> For details of the task, see Student Resource: <i>Internet Research – Gargoyles and Other Creatures of the Night</i>. Circulate around the room to work with students as they complete the task. Assist students in identifying features of the text: graphics, layout, navigational tools, scroll bar, links, and photos. 	<ul style="list-style-type: none"> Use key words for online search. Complete online research. Record information on worksheet. (See Student Resource, <i>Internet Research – Gargoyles and Other Creatures of the Night</i>.) Assist peers with online research task, working in pairs as needed.
<p>After</p> <ul style="list-style-type: none"> Discuss and identify useful web sites. List effective websites in the class. Evaluate websites: ease of use, layout, tools, bias, accuracy of information, and documentation of sources of information. 	<ul style="list-style-type: none"> Participate in a class discussion of web sites. Share information with peers regarding gargoyles as well as the effectiveness of different websites. Use visual and written research to support studio work.

Notes

Getting Ready to Read: Analyzing the Features of a Text

Grade 10 Visual Arts – Website Research on Gargoyles and the Middle Ages

Finding What You Need to Know Online

Where to start:

- Prepare a list of key words about your topic, to use as search tools.
- Remember that spelling counts – be accurate.

Select a search engine:

- Google <http://www.google.com>
- AltaVista <http://www.altavista.com>
- Internet Public Library <http://www.ipl.org>
- Canadian Encyclopedia <http://www.thecanadianencyclopedia.com>

Focus your search on Visual Arts websites (museums, galleries):

- History of Art Virtual Library <http://www.hart.bbk.ac.uk>
- Artist's Biographies www.the-artists.org/
- National Gallery of Canada www.cybermuse.gallery.ca
- Muse du Louvre www.mistral.culture.fe/louvre/louvre.htm
- AllExperts.com *Art History* www.allexperts.com/edu/arthistroy.shtml
- eWorld: Learning Museums a virtual tour of 24 world museums

Keyword search:

- Use keywords to begin search.
- Add to keywords to expand or narrow search (e.g., “The Middle Ages” is very broad). Focus your search on more specific words to identify what you are looking for (e.g., “Sculpture Gothic Cathedral”).
- Remember to check spelling of keywords.

Navigate the Website:

- Use tool bars, menus, and scroll bar to find additional information.
- Click on highlighted words to access other sites.
- Use the “back” button to retrace your steps through the Website.
- Record website URL's / addresses as you go so that you can find your way there again.

Evaluate the Website:

- Verify authenticity and accuracy of information on the website.
- Ask questions; keep an open mind; and do not assume that all information on the Internet / website is true.
- Websites that advertise or sell products have limited value for research purposes.
- Document the website: URL / address, author, and the date the information was posted and updated.



Getting Ready to Read: Analyzing the Features of a Text

Grade 10 Visual Arts – Website Research on Gargoyles and the Middle Ages

Internet Research – Gargoyles and Other Creatures of the Night

	Website	Sketch of Gargoyle	Key Information Who, where, when, what, why, how?
1.	<ul style="list-style-type: none"> • Web address (URL) • search words • links 		<ul style="list-style-type: none"> • interesting facts / information
2.	<ul style="list-style-type: none"> • Web address (URL) • search words • links 		<ul style="list-style-type: none"> • interesting facts / information
3.	<ul style="list-style-type: none"> • Web address (URL) • search words • links 		<ul style="list-style-type: none"> • interesting facts / information

Reading Different Text Forms: Reading Graphical Texts

Grade 10 Visual Arts – Visual Literacy; Looking into Visual Art

Much of the information students receive in a contemporary culture is visual. Providing students with an approach to reading graphical texts, diagrams, photographic images, drawings, paintings and numerous other visual art forms is essential to the development and furtherance of effective reading. Visual literacy is about interpreting images that communicate any number of messages to an audience. To promote visual literacy students are exposed to varied art images to process messages and meanings that artists communicate using an inclusive language internationally. Students will further extend this language when looking into visual art forms, talking about images and answering thought-provoking, visual, literacy-based questions.

Purpose

- To develop the ability to construct meaning from visual images.
- To develop the ability to comprehend and appreciate visual art images created by others and make informed decisions.
- To become more effective readers of texts that combine graphical and written forms.

Payoff

Students will:

- develop the ability to construct meaning from visual images.
- develop the ability to comprehend and appreciate visual art images created by others and make informed decisions.
- become more effective readers of texts that combine graphical and written forms.

Tips and Resources

- A collection of visual art images based on the theme of the human form/figure. Art reproduction postcards and calendars are available commercially.
- Prepare the collection of visual art images by including a variety of forms, artistic styles, content, and artists.
- Students will answer visual literacy questions (*Looking into Art and Visual Literacy – Talking About Images*) found in the Teacher/Student Resources.
- This activity is intended to be part of the study of the human form/figure. This activity could be as an introduction to the human form/figure or part of a culminating task.

Further Support

- Additional discussion may be required in some schools/classes to set the parameters for viewing artworks that depict the naked human form/figure. Sensitive image selection may be required in some contexts.



Reading Different Text Forms: Reading Graphical Texts

Grade 10 Visual Arts – Visual Literacy; Looking into Visual Art

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Prepare visual arts images based on the human form/figure. Ensure that there are a variety of art forms, artistic styles, and artists. • Arrange visual arts images in a central location where students can individually select an image. 	<ul style="list-style-type: none"> • Prepare by having a pen and piece of paper and await teacher instructions. • Select one visual arts image that appeals to you from the central location and take it back to your desk.
<p>During</p> <ul style="list-style-type: none"> • Distribute either the <i>Looking into Art</i> or the <i>Visual Literacy – Talking About Art</i> Teacher/Student Resource. • Arrange students in pairs if they are having trouble with the language (for example ESL students). • Instruct students to examine their chosen visual arts image closely and individually answer the questions based on the image. • Circulate and clarify the task as necessary. 	<ul style="list-style-type: none"> • Closely examine the chosen visual arts image and jot down the reasons for selecting the image. • Answer the questions provided, referring directly to the image.
<p>After</p> <ul style="list-style-type: none"> • Arrange students in pairs to compare and contrast images and answers. • Call on pairs to present images and answers to the whole class. • Culminating task: Students have spent a considerable amount of time sketching the human form/figure using classmates as clothed models. Students will create a composition based on the human form/figure in the style and or media of the chosen visual arts image. 	<ul style="list-style-type: none"> • Discuss images and answers with a partner. • Prepare to present findings to the rest of the class. • Present when called upon. • Prepare human form/figure composition based on previous sketches of clothed models. Experiment to achieve similar media effects and imagery style as the chosen image and apply to the finished figure representations.

Reading Different Text Forms: Reading Graphical Texts

Grade 10 Visual Arts – Visual Literacy; Looking into Visual Art

Looking into Visual Art (page 1)**Initial Response & Description** (An inventory of visual information).

1. When you look at this artwork, where do your eyes go first? Why?
2. Write down three questions that immediately come into your mind as you look at this artwork.
3. How does this artwork 'speak' to you? Does it make you recall memories or personal experiences? Is there anything in this artwork that you recognize from your life?
4. (a) What medium and or technique is used by the artist?
(b) Identify the subject matter of this artwork and select one or a combination of the following: still life, landscape, figure, portrait, narrative/history, abstraction, fantasy.
5. Which visual art elements are more significant in this artwork (e.g., line, colour, shape/form, texture, value)? Describe where these are located and how they appear.
6. Imagine taking a walk into this artwork (or watching a sculpture come to life). Describe your sensory experiences.

Interpretation (Making meaning of the artwork).

7. What specific emotions does this artwork evoke in you?
8. Does this artwork represent or symbolize something that gives us a clue as to what this work is about?
9. How does the title of the artwork add to its meaning?
10. Who were/are the intended audience of this artwork? Was it created for a particular individual or cultural group?
11. Does this artwork appear to belong to a particular period in history or a specific art style?
12. What connections might this artwork have with our present society or culture?



Reading Different Text Forms: Reading Graphical Texts

Grade 10 Visual Arts – Visual Literacy; Looking into Visual Art

Looking Into Visual Art (page 2)**Analysis** (Discovering relationships among the parts of the artwork)

13. What appears to be the focal point or area of emphasis in this artwork? How has the artist made the location important?
14. Where can you locate any contrast in this artwork?
15. Can you find a place where the artist has used rhythm or movement?
16. How has the artist created a sense of visual balance in this artwork? Is this artwork an example of symmetrical or asymmetrical balance?
17. How has the artist used colour or value to create unity?

Informed Assessment (valuing the quality or relative value of an artwork).

18. What do you admire or dislike about this artwork? Give your reasons.
19. Do you think this artist has been successful in communicating something important to the viewer? Why? Why not?
20. Which of the following statements best fits your assessment of this artwork?
 - It is accurate and honest in the way it imitates real life.
 - It encourages a strong emotional response in the viewer.
 - It is visually well organized and/or has an exciting design.
 - It says something specific about a culture, and its beliefs.
 - It presents the beauty and the visual appeal of the subject matter.
 - It looks like something that belongs in a cultural institution.
21. How would you rate this particular artwork compared with other artworks that you have seen?

Visual Literacy – Talking About Images

Issues	<ul style="list-style-type: none"> • What issues are being shown in the image? • How is the way the issue is shown in the image similar to or different from how you see this issue in the world? • What might this image mean to someone who sees it? • What is the message of the image?
Information	<ul style="list-style-type: none"> • Where has the information in the image come from? • What information has been included and what information has been left out? • What proportion of the image could be inaccurate? • What information presented is factual/manipulated/framed? • What is the relationship between the image and any text? • What impact does the size of the images have within the picture?
Who?	<ul style="list-style-type: none"> • What people are depicted in the image (even if there are no actual people) whose culture or experiences are being shown? • Who created this image and for what purpose? • Who is the intended audience for this image? • Whose point of view does the image take?
Persuasion	<ul style="list-style-type: none"> • Why has a certain media been chosen? • Why has a particular image chosen? • Why has the image been arranged this way? • Is the information contained in the image factual? • What devices have been used to get the message across to the viewer? • How has the message been affected by what has been left out or is not shown?
Assumptions	<ul style="list-style-type: none"> • What attitudes are assumed? • Whose voice is heard? • Whose voice is not heard? • What experiences or points of view are assumed?

Source: Bamford, Dr. Anne. *The Visual Literacy White Paper*. Australia: Adobe Systems Pty Ltd, 2003.



Generating Ideas: Setting the Context

What Do My Readers Want to Know?

Grade 10 Visual Arts – Artist’s Journal

Good writers anticipate the information and ideas that readers may want or need to know about the subject. Imagining and considering the possible questions that the intended audience may have about the topic helps generate possible content for the writing, suggests a writing form, and provides a direction for research.

In this strategy, students will examine how artists use journals to write thoughts, revise, generate ideas, play with possibilities, and explore different interpretations. Students will create an artist’s journal, exploring both the written and visual text.

Purpose

- Generate possible topics and subtopics for a writing task.
- Identify important ideas and information to include in the writing.
- Identify the audience and purpose for the writing.

Payoff

Students will:

- clarify the writing task (purpose, audience, form).
- consider the audience and the purpose for the writing.
- generate questions and use them to focus the writing.
- conduct research and synthesize biographical information.

Tips and Resources

- **Purpose** refers to the reason for the writing and the results that writers expect from the writing. Some writing is intended to communicate information to the reader. These purposes include: *to inform, to explain, to review, to outline, and to describe*. Other purposes convince the reader of a particular viewpoint. These include *to request, to persuade, to assess, to recommend, to propose, to forecast, and to entertain*. The purpose for the writing will affect the selection of content, language, and form.
- **Audience** refers to the intended readers of the writing. Defining the audience is important because it affects the content (what is said), and the form and features (how it is said). The intended audience may vary in age, background knowledge, experience, and interest.

Cross-Curricular Literacy: Strategies for Improving Secondary Students’ Reading and Writing Skills, pp. 64-79

Cross-Curricular Literacy: Strategies for Improving Middle Level Students’ Reading and Writing Skills, Grades 6-8, pp. 72-91.

Info Tasks for Successful Learning, pp. 35-36, 90-91.

Further Support

- To generate ideas, ask questions about the topic from the point of view of the intended audience.
- Provide support for asking rich questions.



Generating Ideas: Setting the Context
What Do My Readers Want to Know?

Grade 10 Visual Arts – Artist’s Journal

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Write the topic (Artist’s Journal) on chart paper or the chalkboard and describe the audience and the purpose for this piece of writing (i.e., to inform audience about a specific artist and his/her importance to visual art history). • Model for the students the process of imagining the readers and the possible questions they would ask about the topic, and record these questions under the topic heading (e.g., dates, events, and factual information about the artist’s life and career). • Ask students to contribute questions that they think the audience would need/want answered. If needed, use prompts such as: <ul style="list-style-type: none"> - Who are my readers? - What background information about the topic do they need? - What do my readers need to know first? - What other things do my readers need to know? 	<ul style="list-style-type: none"> • Recall what they already know about the topic. • Imagine the questions they would ask as readers of a piece of writing on this topic. • Make connections, noting similarities and differences. • Imagine that they are readers and generate possible questions.
<p>During</p> <ul style="list-style-type: none"> • Ask students to review their selected topics. (See Student/Teacher Resource, <i>Artist List</i>.) • Have students (in small groups, or individually) create possible questions that the readers may have about the artist. • Have students share and compare the questions. Students may wish to refine their list of questions. 	<ul style="list-style-type: none"> • Recall what they already know about the selected artist and imagine what their reader may want to know. • Contribute to the discussion. • Record all questions. • Post questions or report on questions that groups have generated.
<p>After</p> <ul style="list-style-type: none"> • Model for students how to organize the questions into a possible outline for their writing, and use the questions to focus their first draft writing or research. • Suggest to students possible formats to contain their writing (e.g., journal materials to reflect the time period of the artist). • Suggest that students include sketches ‘created by the artist’, detailed studies, colour tests, and compositional studies to add ‘authenticity’. 	<ul style="list-style-type: none"> • Listen to the teacher’s process for organizing the questions. • Working individually, use an initial writing technique (such as point form) to respond to the questions in order to get started on the research. • Imagine what was available during the artist’s time period for journal-making and create a replica to hold the writing. • Research the artist’s works and add your versions of detailed studies (e.g., colour tests).



Generating Ideas: Setting the Context
What Do My Readers Want to Know?

Grade 10 Visual Arts – Artist’s Journal

Artist List

Select your artist from the list below:

- Peter Paul Rubens
- George de la Tour
- Bernini
- Jan Vermeer
- Rembrandt
- Carvaggio
- Rapheal
- Dürer
- Botticelli
- Nicolas Poussin
- Frans Hals
- Artemisia Gentileschi
- Michaelangelo
- Thomas Gainsborough
- Leonardo da Vinci
- Diego Velázquez
- Bosch
- Donatello
- Jan Bruegel
- El Greco
- Jan van Eyck
- Titian
- Pieter Bruegal
- Jacques Louis David
- Francisco Goya
- Eugene Delacroix
- Théodore Gericault
- John Constable
- J.W.M. Turner
- Gustave Courbet



Pair Work: Think/Pair/Share

Grade 10 Visual Arts – Symbolism Snapshot

In this strategy, students will examine how art forms illustrate cultural symbolism and reference points. Students will explore how art periods and art forms reflect and interpret cultural icons and symbols. Artworks from the Medieval and Byzantine periods will be linked to modern and contemporary artworks to identify how cultural symbolism defines a snapshot in time. Issues related to how symbols are defined and determined in each time period generates an understanding of societal censorship found in the role of religion, aristocracy, government, and contemporary culture. In this strategy, students will examine this issue and then consider their ideas with a partner, followed by sharing with the whole class.

Purpose

- Encourage students to think about a question based on the issue of cultural symbolism in visual arts and then refine their understanding through discussion with a partner.
- Students will be able to form an appreciation / tolerance for the points of view of others.
- Students will discuss and reflect on personal convictions, public morality, and values related to matters of taste and social context.

Payoff

Students will:

- reflect on subject content.
- gain an understanding of how cultural symbols determine societal norms.
- develop skills for small-group discussion, such as listening actively, disagreeing respectfully, and rephrasing ideas for clarity.
- express an opinion on a given topic.

Tips and Resources

- This strategy can be used for relatively simple questions and ones that require more sophisticated thinking skills, such as hypothesizing or evaluating.
- Take time to ensure that all students understand the stages of the process and what is expected of them.
- Review the skills that the students need to participate effectively in Think/Pair/Share, such as good listening, turn-taking, respectful consideration of different points of view, asking for clarification, and rephrasing ideas.
- After students share in pairs, consider switching partners and continuing the exchange of ideas.

Further Support

- Some students may benefit from a discussion with the teacher to articulate their ideas before moving on to share with a partner.

Pair Work: Think/Pair/Share

Grade 10 Visual Arts – Symbolism Snapshot

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Collect visual resources to illustrate symbolism in artworks. Include works from the medieval period to the present time. Artworks to reflect cultural symbols and icons of each time period. Involve class in a discussion of what an icon is and who determines what icons represent a time period. Link the class discussion to include the role of religion, aristocracy, government, and contemporary culture to symbolism and iconography. Have the students read the question; “How much control should a government exercise in determining our cultural identity? Should there be government specified criteria to guide what symbols will represent our culture?” 	<ul style="list-style-type: none"> Participate in class discussion. Read the question.
<p>During</p> <ul style="list-style-type: none"> Ask students to spend several minutes thinking about and writing down ideas to be shared with a partner. Set clear expectations regarding the focus of the question directing students to consider linking points from the class discussion. Put students into pairs to share and clarify their ideas and understanding of the question. Monitor student’s dialogue by circulating and listening. 	<ul style="list-style-type: none"> Formulate thoughts and ideas, writing them down as necessary to prepare for sharing with a partner. Practice good listening skills when working in pairs, using techniques such as paraphrasing what the other has said, asking for clarification and orally clarifying their own needs. Pinpoint any information that is still unclear after the pair discussion, and ask the teacher for clarification.
<p>After</p> <ul style="list-style-type: none"> Call upon some pairs to share their learning and ideas with the class. Consider adding a 3-6 paragraph activity based on expressing an opinion to develop a main idea with supporting details. 	<ul style="list-style-type: none"> Share ideas with the class.

Notes

Engaging in Reading: Visualizing

Grade 11 Visual Art – Inspired by Poetry

Visualizing Text is a crucial skill for students because if they can get the picture, often they've got the concept. When students don't get those pictures in their heads, the teacher may need to think aloud and talk them through the ideas in the text, explaining the pictures that come to mind.

Using this strategy students will translate poetry and literary texts into visual images. Visualization can help students to focus, remember and apply their learning in new and creative situations. Understanding spatial relationships can be a key to solving complex problems. Visualizing skills are essential for the development of imagery and content in all Visual Arts tasks.

Purpose

- Promote comprehension of the ideas in written texts by forming pictures on paper from the word on the page.
- Foster creative and critical thinking skills.

Payoff

Students will

- reread and reflect on assigned readings.
- develop skills for independent readings.
- improve focus and attention to detail.
- develop skills for creating visual symbols from the written word.

Tips and Resources

- Words on a page can be a very abstract thing for some students. They don't inspire pictures in the mind or create other types of sensory images. Teaching students to visualize or create sensory images on paper helps them to transform words into higher-level concepts.
- In order to visualize text, students must understand the concepts of seen text and unseen text. Seen text involves everything they can see on the page: words, diagrams, pictures, and special typographical features. Unseen text draws on their background knowledge and experiences, and their word knowledge as they come across unfamiliar vocabulary.
- Use texts that invite descriptive compositions. Make use of poetry.
- *Think Literacy; Cross Curricular Approaches, Grades 7-12*, See Teacher Resource, *Visualizing from Text-Sample Text to Read Aloud*. p. 58. Also see Student Resource, *Practice Visualizing from Text*. p. 59.
- *Think Literacy Cross Curricular Approaches, Grades 7-12: Strategies for improving Secondary School Students' Reading and Writing skills*, pp. 22-23.

Further Support

- Arrange students in pairs to work through texts together.
- Learning to visualize takes practice. Support visualization exercises with image development. Involve students in developing images in their sketchbooks. Abstract images can be interpreted with watercolour.



Engaging in Reading: Visualizing

Grade 11 Visual Art – Inspired by Poetry

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Engage students in a class discussion about the importance of visualizing text and putting their images onto paper in order to understand the idea or concept the words are trying to convey. Read a text to students, asking them to try and “see” in their minds what the words are saying. See Teacher Resource, <i>Visualizing from Text- Sample Text to Read Aloud</i>. Ask the students to use their sketchbook to create preliminary images that match the text. Share some of the mind pictures derived from one of the texts. Invite students to share their visual images from the selected passages. 	<ul style="list-style-type: none"> Participate in a class discussion. Listen carefully to the text, trying to picture the words. Use a sketchbook and drawing materials to create images that match the words of the text. Share image development work in their sketchbooks with their peers.
<p>During</p> <ul style="list-style-type: none"> Give the students a choice of texts to illustrate. Students will choose the passage that they want to interpret. See Student Resource, <i>Practice Visualizing From Text</i>. Ask students to work individually to create visual images from the text. Ask students to then create a composition that incorporates the main concepts of the text. Ask the students to consider the mood and atmosphere of the resulting composition. They should use the colours and textures that enhance the ideas of the text. 	<ul style="list-style-type: none"> Read silently and make drawings that emerge from the words in the texts. Create a coherent and unified composition that illustrates the main images and ideas of the text. Use colours and textures that enhance the mood and atmosphere of the text. Use the elements of line, tone, form, texture, and colour to create a visual image and composition.
<p>After</p> <ul style="list-style-type: none"> Engage students in a whole class discussion about the kinds of things that may have triggered their compositions (e.g., understanding of a specific word, personal experience, something read or seen previously). Exhibit all the compositions and texts. Have students discuss the different pictures in their minds that led to their compositions. Confirm that individuals may have some very different pictures in their minds that lead to different images from the same text. Critique the different uses of form, colour, and texture in the resulting compositions. 	<ul style="list-style-type: none"> Contribute their responses to a class discussion. Discuss the use of form, colour and texture and how they contributed to the total composition of their own work and that of their classmates.

Visualizing- Sample Text to Read Aloud

Before reading the poem suggest that students use their sketchbooks and draw images that suggest the words they hear.

I have a small

Grain of hope-
One small
Crystal that gleams clear
Colours out of
Transparency

I need more.

I break off a
Fragment to send
You.

Please take
This grain of a
Grain of hope
So that mine
Won't shrink.

Please share your fragment.
So that yours
Will grow.
Only, so, by
Division,
Will hope
Increase,

Like a clump of
Irises, which
Will cease to flower
Unless you distribute
The clustered
Roots, unlikely
Source-
Clumsy and ear-
Covered-
Of grace.

Denise Levertov

Student Resource

Practice Visualizing From Text

Read and think about each of the samples below. Then draw in your sketchbook the pictures that come into your mind based on the words that you read.

Text Samples

1. The madness of an autumn prairie cold front coming through. You could feel it; something terrible was going to happen. The sun low in the sky, a minor light, a cooling star. Gust after gust of disorder. Trees restless, temperatures falling, the whole northern religion of things coming to an end. No children in the yards here. Shadows lengthened on yellowing zoysia. Red oaks and pin oaks and swamp white oaks rained acorns on houses with no mortgage. Storm windows shuddered in the empty bedrooms. And the drone and hiccup of a clothes dryer, the nasal contention of leaf blower, the ripening of local apples in a paper bag, the smell of gasoline which Albert Lambert had cleaned the paintbrush from his morning painting of the wicker love seat.
Excerpted from Franzen, Jonathan, *The Corrections* (Toronto, HarperCollins Press 2001) p.3.
2. Thin Cities. Isaura, city of the thousand wells, is said to rise over a deep, subterranean lake. On all sides, wherever the inhabitants dig long vertical holes in the ground, they succeed in drawing up water as far as the city extends, and no farther. Its green border repeats the dark outline of the buried lake; an invisible landscape conditions the visible one; everything that moves in the sunlight is driven by the lapping wave enclosed beneath the rock's calcareous sky.
Consequently two forms of religion exist in Isaura.
The city's gods, accordingly to some people, live in the depths, in the black lake that feeds the underground streams. Accordingly to others, the gods live in the buckets that rise, suspended from a cable, as they appear over the edge of the wells, in the revolving pulleys, in the windlasses of the norias, in the pump handles, in the blades of the windmills that draw the water up from the drillings, in the trestles that support the twisting probes, in the reservoirs perched on stilts over the roofs, in the slender arches of the aqueducts, in all the columns of water, the vertical pipes, the plungers, the drains, all the way up to the weathercocks that surmount the airy scaffolding of Isaura, a city that moves entirely upwards.
Excerpted from Calvino, Italo. *Invisible Cities*. (London, Pan Books, 1979) p. 19.
3. The junk was arranged in piles, incomplete collections of artworks that were in public galleries all over the world. Here was Crossing, the ship already complete, the woman's face affixed along the topdecks, the moss dried and painted for the bottom of the box. But he hadn't figured out how to create the effect of the face against the underside of the glass. Plus, it would have required a picture of himself. Other piles were less complete. A plastic ballerina from a jewel box, separated from mechanism; a clay pipe; a tin train conductor holding a bell; an empty glass sphere. I picked up the ship and came back to sit beside him. I held it in front of us, the funnels turned in.
"The picture on the glass was a very time-consuming thing," I said. "He used a screen of the photo, so it had dots like in a newspaper picture, and he transferred it to the topside of the glass. Then, wherever there was a dot, he glued the end of a black thread on the underside of the glass, more ends if there was a grouping of dots, and when he was finished, he twisted the threads into three pillars and inserted one into each of the funnels. Then he pulled the transfer of the photo off the glass, and there you were. Hovering in the night sky like a guardian angel"
Excerpted from Redhill, Michael. *Martin Sloan*. (Random House, Canada, 2001) p.274.

Reading Different Text Forms: Reading Graphical Texts

Grade 11 Visual Arts – Visual Literacy; Iconic Narrative

In our contemporary world where students are in contact with visual images continuously, it is important that they develop skills and understandings about how images communicate ideas, feelings, and beliefs. This strategy provides students with an approach to reading images from different cultures and to interpret a choreographic structure that is representational in forms of visual narrative.

Purpose

- Become familiar with elements and features of visual images.
- Explore a process for reading visual images using a range of strategies.

Payoff

Students will:

- interpret mono-scenic and poly-scenic visual images that reveal a sequencing of events across time and space.
- make connections to the basic archetypes through traditional and contemporary icons.
- become more efficient at “mining” graphical text for information and meaning.

Tips and Resources

- A collection of visual art images based on the theme of Archetype and Icon are available through textbooks, postcards, calendars, can be purchased commercially. Include examples representing artwork from a variety of time periods and cultures, as well as contemporary art and culture.
- See Student/Teacher Resources for website suggestions that show examples of Icons and Archetypes.

Further Support

- Provide students with the opportunity to research content through Internet Websites and library resources.
- Post student generated definitions and examples prominently for student reference.



Reading Different Text Forms: Reading Graphical Texts

Grade 11 Visual Arts – Visual Literacy; Iconic Narrative

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Ask students to brainstorm ideas, concepts and vocabulary about the topic: archetypes. • Provide students with background information as needed. • Instruct students to skim, scan, and sample the Internet websites or library sources to create a list of traditional and contemporary archetypes; definitions, and images. • Ask students to define the term ‘narrative’ based on prior knowledge. • Facilitate a whole-class discussion to create a definition of what is meant by a ‘visual narrative’. 	<ul style="list-style-type: none"> • Brainstorm the topic archetypes. • Research archetypes using all resources provided. • Recall what a ‘narrative’ is. • Participate in the class discussion to generate a definition of ‘visual narrative’.
<p>During</p> <ul style="list-style-type: none"> • Introduce students to the concept of Icons in artwork by viewing examples from a wide variety of artworks past and present. • Ask students to activate prior knowledge of archetypes and the visual narrative. • Encourage students to further investigate iconographic artworks, making connections with the visible archetypes and the visual narrative. • Provide students with focus questions: <ul style="list-style-type: none"> -What is the purpose of this artwork? -What information is provided in the artwork? -Is all information included to illustrate the narrative? What’s missing? -How is the visual information organized? -How does the visual information relate to what you already understand about archetypes and icons? • Instruct students to form small groups and research artworks that illustrate the archetype through iconic representation in a visual narrative format. • Direct students to access Western and Asian artworks from the 1500’s -1900’s and contemporary visual narratives including film and pop culture. 	<ul style="list-style-type: none"> • View icon examples through suggested websites. (See Student Resource) • Recall definitions and example of archetypes and the visual narrative. • Answer questions referring directly to the resources provided. • In small groups reach a consensus about which area they will research.
<p>After</p> <ul style="list-style-type: none"> • Help students to consolidate and extend their understanding of the concept of visual narrative. • Student groups present their research in an oral presentation format. 	<ul style="list-style-type: none"> • Present research to the whole class.

Notes



Examples of Websites Featuring Icons

www.christiansymbols.net

www.traditionaliconography.com

www.mikaarts.com

www.goddess-gallery.com

www.newcastle.edu.au/discipline/fine-art/theory/analysis/panofsky.htm

<http://en.wikipedia.org/wiki/Iconography>



Student/Teacher Resource

Reading Different Text Forms: Reading Graphical Texts

Grade 11 Visual Arts – Visual Literacy; Iconic Narrative

Basic Archetypes - Resource

**The Mother Figure
The Madonna Figure
The Fallen Woman Figure
The Master- Mind Figure
The Hero Figure
The Villain Figure
The Tragic Figure
The Quest Figure
The Guardian Angel Figure
The Saviour Figure
The God Figure
The Spirit Figure
The Evil Master**

Further Resources:

<http://en.wikipedia.org/wiki/Archetype>
www.4to40.com/legends/default.htm
www.gods-heroes-myth.com
www.time.com/time/time100/heroes
www.collectionscanada.ca

Developing and Organizing Ideas: Webbing, Mapping and More

Grade 11 Visual Arts – Sense of Place / Genus Loci

Artists use different strategies to sort the ideas and information they have gathered in order to make connections, identify relationships, and determine possible directions and forms for their artwork. Using this strategy of webbing or mapping makes it easier to see connections and relationships, giving students the opportunity to reorganize, regroup, sort, categorize, classify, and cluster their notes, drawings, and research. This independent mixed media assignment combines many skills in order to create a work of art.

Purpose

- Identify relationships and make connections among ideas and information.
- Select ideas and images for possible art projects.
- Work with different visual and written texts to develop and organize ideas.

Payoff

Students will:

- model critical and creative thinking strategies.
- learn a variety of strategies that can be used throughout the creative process.
- Re-examine drawings, reread notes, and gathered information that is related to a specific art assignment.
- organize and generate ideas and information using graphic organizers to build research skills.

Tips and Resources

- See Teacher/Student Resources, *Additional Resources*.
- Strategies for webbing and mapping include:
 - Clustering-looking for similarities among ideas, visual images, information or things, and grouping them according to characteristics.
 - Comparing-identifying similarities among ideas, visual images, information, or things.
 - Contrasting-identifying differences among ideas, visual images, information or things.
 - Generalizing-creating and describing the overall picture based the on the ideas, drawings and plans collected for the project.
 - Relating-showing how ideas, influences of past and contemporary artists, and use of materials are related.
 - Sorting –arranging or separating into types, kinds, sizes, etc.

Further Support

- Provide students with sample graphic organizers that guide them in sorting and organizing their information, drawings and notes - e.g., cluster (webs).
- Have students create graphic organizers.
- Encourage students to build on the ideas of others. After students have contributed everything they can recall about the topic, groups can sort and organize their ideas into meaningful clusters on chart paper. Display ideas.



Developing and Organizing Ideas: Webbing, Mapping and More

Grade 11 Visual Arts – Sense of Place / Genus Loci

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Select topic: 'sense of place' (Genus Loci). • Prepare an overhead transparency sample or chart-paper sample of possible ideas and information gathered on the topic. • Using a marker, model for students how to make connections among the ideas and information (e.g., numbers, circles, colour-code, arrows). See Teacher Resource, <i>Webbing, Ideas and Information</i>. 	
<p>During</p> <ul style="list-style-type: none"> • Ask students to contribute to the web by identifying important ideas and key information and suggesting how to place the points to create a web. • Divide the class into small groups, providing each group with a different resource (see Teacher Resource, <i>Additional Resources</i>). • Ask students to jot down ideas of 'place' based on imagery from their given resource. • Instruct students to create a web on chart paper of their shared 'sense of place', modeling the teacher example. • Ask students to clarify decisions about what to include and to consider the generalizations and/or categories that emerge from the connections and relationships to help identify subtopics, headings, and structures. 	<ul style="list-style-type: none"> • Contribute to the web discussion. • Select a resource. • Jot down written ideas, words, and phrases on paper, based on the imagery found in the resources. • Create a group web based on words and phrases and record on chart paper. • Sort, categorize, classify and cluster ideas.
<p>After</p> <ul style="list-style-type: none"> • Ask students to individually write down on small pieces of paper words or phrases taken from their group's 'sense of place' ("Genus Loci") web and place them into a container. • Direct students to select 5 random pieces of paper from the container and compose a poem based on the 5 selections. Students think of imagery based on the poem ("Genus Loci"). • Have students produce an artwork in the style/form of a box to contain the collaged imagery created from the 'sense of place' ("Genus Loci") poem. Encourage students to add found objects that relate to imagery. 	<ul style="list-style-type: none"> • Condense ideas from the web into single words or phrases. Write them on individual pieces of paper and place them in the container. • Select 5 pieces of paper and compose a poem based on the words and phrases. Think about and sketch their own imagery based on the poem 'sense of place'. • Design and create an artwork in the style of a box container to put a collage piece created by the images and other found objects.

Notes



Developing and Organizing Ideas: Webbing, Mapping and More
Sense of Place/Genus Loci

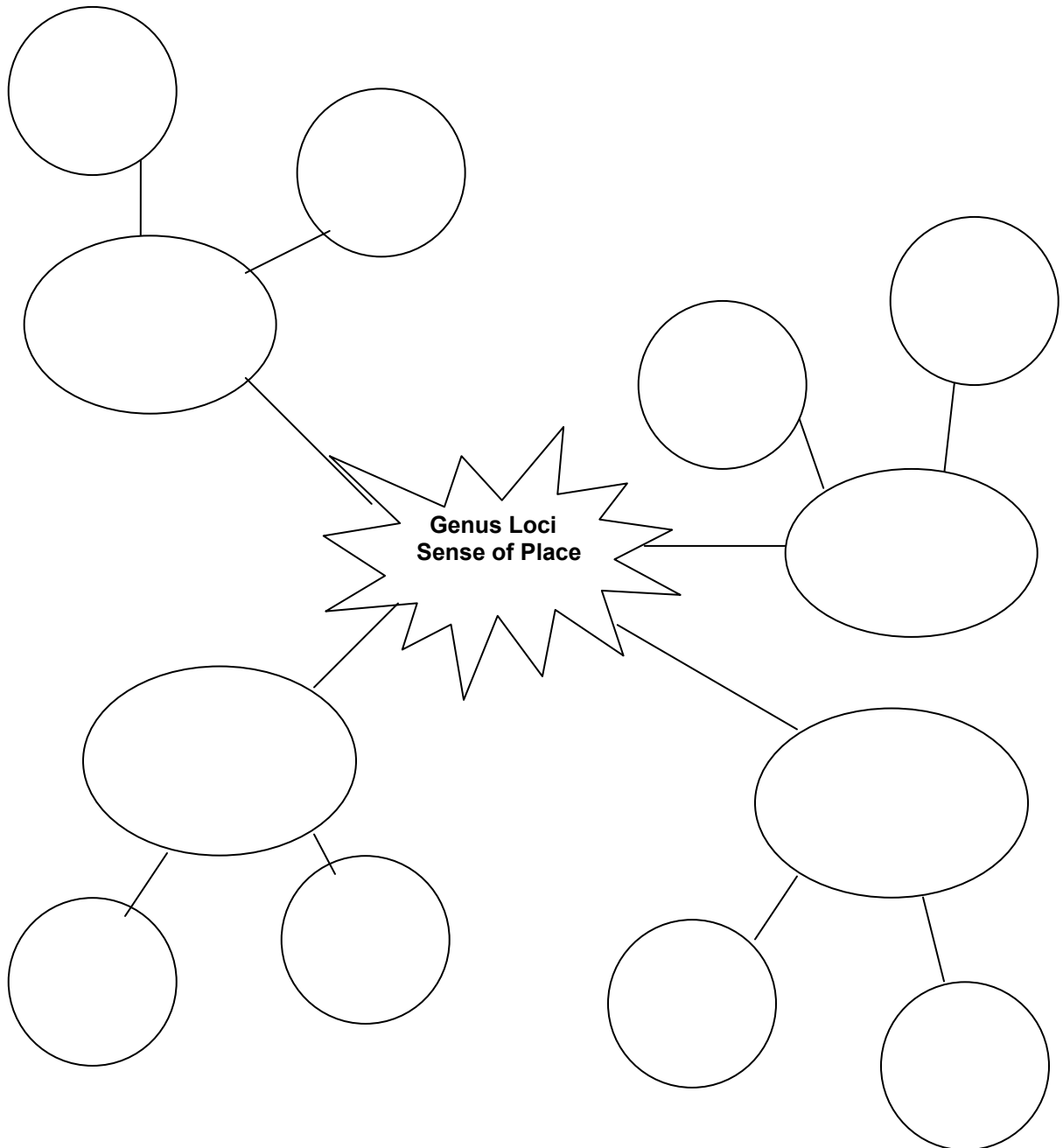
Additional Resources

- Andy Goldsworthy
- Nicholas Roakes
- Jeffery Kastner
- Linda Roscoen Hartigan
- Joseph Cornell
- Ingrid Schaffner
- Alberto Manguel
- Gianni Guadalupi
- David Carson
- Kurt Schwitters
- Rosemary Lockett
- Gina Bunkley
- Baraka
- Koyanisqatsi
- Selections from the film: *The Making of the Lord of the Rings*

Glossary: Genius Loci in Roman mythology is the protective spirit of place: often depicted as a snake. In contemporary form, the term refers to a location's distinctive atmosphere as opposed to a guardian spirit.



Webbing Ideas and Information



O

Whole-class Discussion: Four Corners

Grade 11 Visual Arts – Art and Artifact

In this strategy, students individually consider an issue and move to an area in the room where they join others who agree with their ideas. The beauty of this strategy is that it is flexible and can be used for many different topics and issues. In the Visual Arts, students are involved in looking at artworks and trying to make personal judgements about the work. In this strategy students will consider common objects and art objects to determine the issues imbedded in notions of art, artifact, and craft.

Purpose

- Make personal decisions on different issues.
- Develop critical and creative thinking skills.
- Encourage an exchange of ideas in small groups.
- Facilitate whole-class discussion of these ideas.

Payoff

Students will:

- make up their own minds on an issue.
- formulate judgements about artworks.
- speak freely in a relaxed environment.
- think critically and creatively.

Tips and Resources

- A collection of visual arts images of various artworks is required. Art reproduction postcards and calendars are available through galleries and museums. The images should include examples of common everyday objects, which straddle the definitions or categories of art, artifact, and craft, (e.g., clothing, shoes, hats, carpets, pottery, glassware, jewellery, and furniture). Find examples of objects that show how objects can be art, artifact, or craft. See Student/Teacher Resource, *Art or Artifact*.
- Develop statements and questions that prompt responses in students. See Teacher Resource, *Questions to Spark Responses Art and Artifact*.
- Encourage students to make up their own mind concerning the issue.
- Possible variations:
 - Consider using more than four areas for response – even six responses can work well with various questions.
 - Try using only two responses. Draw a line dividing the room and ask students to stand on one side of it, depending on their response.

Further Support

- The teacher may need to encourage some students and promote equal responses in groups.



Whole-class Discussion: Four Corners

Grade 11 Visual Arts – Art and Artifact

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Create a statement or series of statements/questions for students to ponder that have the potential for varying degrees of agreement or preference. • Organize the room into four areas (corners) and label with: Strongly agree, agree, disagree, and strongly disagree or with four descriptors/categories. • Brainstorm definitions of art, artifact, and craft with the class. Post in the room. • Give students ample opportunity to think about the question and take a stance. Students need to be encouraged to make their own choices. • A minute or two should be ample time; ensure that this time is spent quietly so that students make their own choices. 	<ul style="list-style-type: none"> • Participate in a class brainstorming session.
<p>During</p> <ul style="list-style-type: none"> • Show visuals of art/artifact/craft objects. • Pose questions/statements to spark responses. See Teacher Resource: <i>Questions to Spark Responses Art and Artifact</i>. • Ask students to go to one of four corners in the classroom. • Direct students to respond to written questions. See Student Resource, <i>Art and Artifact</i>. • An alternative approach would be to start with a statement or question, go to the appropriate corner, and then select a visual image to illustrate the group position. 	<ul style="list-style-type: none"> • View visuals. • Move to the corner of the room that best corresponds to your response to the statement/question/visual. • Discuss personal responses with the group. Participate in a group discussion. • Ensure that everyone is heard and that everyone in the group shares equally. • Prepare to speak to the whole class about the group’s discussion.
<p>After</p> <ul style="list-style-type: none"> • Call on groups to share information and thoughts gathered in the small-group discussions. 	<ul style="list-style-type: none"> • Highlight their group’s main discussion points for the class.

Notes



Whole-class Discussion: Four Corners

Grade 11 Visual Arts – Art and Artifact

Art or Artifact

Sources: <http://www.guild.com/collections/g53.html>; <http://www.bluemoontea.com>



McGovney-Camarot “Taffy Pull Teapot”
 Photographer: Steven McGovney

- Is it art?
- Is it Artifact?
- Is it craft?
- When is an everyday object art?
- Which object belongs in a gallery?
- Who decides when an object is art or artifact?
- Does form or function determine value?
- Write an exhibit note to accompany each object for display in a gallery.





Whole-class Discussion: Four Corners

Grade 11 Visual Arts – Art and Artifact

Questions to Spark Responses: Art and Artifact

Pose questions that examine how objects have been defined or categorized as art, artifact, or craft. Statements should open up discussion of the differences in how museums and galleries have traditionally made acquisition decisions. Encourage students to explore how value judgments impact on classification systems.

- Art and craft is the same thing.
- Some objects are snapshots of a point in time, becoming objects of historic record. These objects are found in museums.
- The function of the object tells you the object is not an art form.
- This is not art.
- Everyday objects do not belong in a gallery or museum.
- This is an example of artifact.
- Art and Craft is the same thing.
- Machine-made objects are not examples of craft.
- Artifacts are statements of culture.
- Art has greater value than artifact or craft.

R

Engaging in Reading: Sorting Ideas Using a Concept Map

Grade 12 Visual Arts – Postmodern Art

A concept map is a method to visually represent your understanding of information. It is hierarchical in nature, beginning with the subject or topic at the top or side of the page, and then branching into sub-topics and details. Students will use a concept map to organize and sort information regarding Modern and Postmodern art. Students will connect information they read, with visual images of Modern and Postmodern Art. Teachers may use this strategy as an introduction to Postmodern Art. This approach provides a transition from the definitive Modern Art to the elusive Postmodern Art.

Purpose

- Record ideas during reading.
- See the relationships among ideas, and distinguish between main ideas and supporting details or examples.

Payoff

Students will:

- remember important details from the text.
- organize information in a memorable and accessible way to help with recall and studying.

Tips and Resources

- Brain-based research shows that visual organizers, such as concept maps, can be highly effective in helping students who struggle with reading and writing.
- If possible, provide students with several samples of concept maps that look different, to get a sense of how concepts can be organized.
- Concept maps usually have words written on the lines that join the bubbles to show the relationships among the items.
- Concept maps generally do not use colour or pictures. They are meant to show the connections between ideas and the hierarchy of those ideas.
- Spend time deconstructing the concept map and pointing out the connections among the various topics and ideas.
- To help students get started with concept mapping, see Student Resource, *Concept Map - Sample Template*.
- To see concept mapping in action, turn to Teacher Resource, *Concept Map - Modern Art/Artist Sample*. This can be made into an overhead transparency.
- See Teacher Resource, *Concept Map - Summary of Concepts for Modern and Postmodern Art*.

Anderson, Tom and Melody K. Milbrandt. *Art for Life: Authentic Instruction in Art* (Chapter 2). McGraw Hill, 2005.

Bennett, Barrie & Carol Rolheiser. *Beyond Monet* (Chapter 10). Bookation, Inc., 2001

Hyerle, David. *Visual Tools for Constructing Knowledge*. ASCD, 1996.

Further Support

Pair students or place them in groups to read the text and create their concept maps.

- Encourage students in pairs or groups to choose one person who will read the text aloud first while a partner or group member records single words that represent main ideas or details.
- Teachers might display or distribute artwork reproductions that represent examples of Modern and Postmodern art in order to visually reinforce content concepts and act as visual cues for concept mapping.

Engaging in Reading: Sorting Ideas Using a Concept Map

Grade 12 Visual Arts – Postmodern Art

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Make an overhead of the Teacher Resource, <i>Concept Map – Summary of Concepts for Modern and Postmodern Art/Artists</i>. • Read the summary points for Modern Art aloud to the class, asking students to note the ideas that stand out in their minds or are of greatest importance. • Engage students in a discussion about the key ideas that define Modern Art. Visual exemplars (slides, posters, post-cards) may be used as visual cues. • Show Teacher Resource, <i>Concept Map – Modern Art/Artist Sample</i> and record any additional details on it. • Ask students to suggest words to write on the unlabelled lines between concept bubbles, to describe the connections among the items. 	<ul style="list-style-type: none"> • Listen and record ideas of greatest significance as the teacher reviews the summary chart. • Contribute ideas and suggestions to the class discussion.
<p>During</p> <ul style="list-style-type: none"> • Provide students with a copy of the summary chart and highlighter markers. • Remind students about visual examples of postmodern art that are available in the room. • Challenge students to begin creating a concept map - based on the overall topic of Postmodern art, the sub-topics, and details. • Draw bubbles (or any other shapes, possibly ones that visually symbolize postmodern design) in the correct hierarchy. 	<ul style="list-style-type: none"> • Read the summary chart on postmodern art/artists and use markers to highlight sub-topics and details. • Use examples of postmodern art as visual cues about concepts. • Create a concept map on a large sheet of drawing paper or chart paper, using the highlighted ideas on their handout sheet as reference. • Complete the concept map, except for the connecting words on the lines joining the shapes.
<p>After</p> <ul style="list-style-type: none"> • Pair-up partners or groups to share and compare their concept maps. • Ask students to discuss and reach consensus on the main ideas and details. • Challenge students to add their suggested words to the connecting lines between the shapes. • Encourage students to use this strategy whenever they read complicated texts. 	<ul style="list-style-type: none"> • In paired groupings, discuss similarities and differences between their concept maps. • Reach consensus about the sub-topics and details. • Confer to add words that show the connections among the topic, sub-topics, and details.

Notes



Engaging in Reading: Sorting Ideas using a Concept Map

Grade 12 Visual Arts – Postmodern Art

Concept Map - Summary of Concepts for Modern and Postmodern Art/Artists

This summary chart has been compiled from various text sources.

Modern Art/Artists

- approximately 1870 to 1970
- artists reject art’s history and traditions in favor of originality; copying & realism are bad because they are not creative
- individual self-expression and creative freedom are the aims of the artist; “cult of the artist;” uses personal symbols
- meaning in art comes from the singular ego and imagination of the artist; high art versus low art (craft)/popular culture
- art is separated from people’s lives
- a selective mainstream of artists, people deemed as especially creative
- pure use of media within traditional disciplines (painting, sculpture) and some experimentation
- possibility of universal communication through visual arts formal, aesthetic qualities; art is viewed with detachment, rationality
- “art for arts sake” emphasis on formalism, including new visual languages of abstraction, photography, and film
- modern artists dismantle or erase all of the foundations and conventions of previous art; abandon beauty as an ideal; subject matter is deemed as non-essential; move towards eliminating the individual touch of the artist, and artworks as objects, distinct from ordinary things

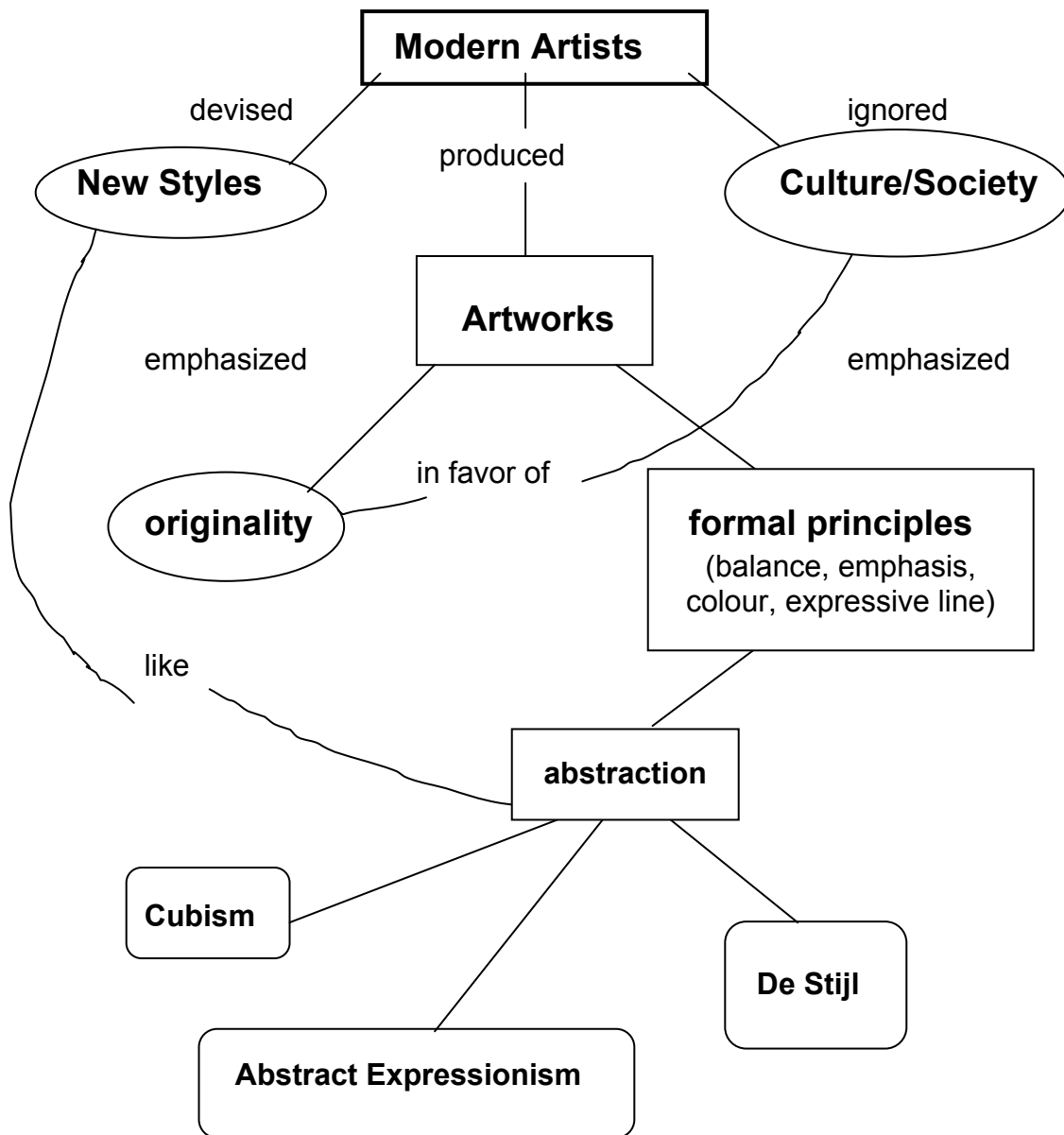
Postmodern Art/Artists

- approximately 1960 to the present (much overlap with Modernism)
- artists borrow from the past and place older images or objects in new contexts; realism is reconsidered
- communal meaning-making, eclectic mixture of traditions and newer ideas, and social responsibility are the aims of the artists; employs cultural symbols
- meaning comes from a merging of the artist’s imagination, past traditions, and popular culture
- art is connected to and derived from people’s lives
- embraces a broader range of art makers, often working in collaboration with others, including artists from various cultures, groups, and traditions
- eclectic, hybrid approach to use of media; introduction of new art forms (video, performance, installation art) and use of digital technologies
- no common visual language; art exhibits diversity of views, pluralism, difference; art is a cultural product and integral to the life of a community
- narrative, spiritual, communal, ecological, political, and socially relevant concerns (context) dictate content and form
- postmodern artists embrace difference, ambiguity, contradiction, irony, multiple interpretations, complexity, social conscience, and subjectivity; Eurocentric culture is downplayed; artworks are open to possibilities, rather than closed to interpretations

Engaging in Reading: Sorting Ideas Using a Concept Map

Grade 12 Visual Arts – Postmodern Art

Concept Map - Modern Art/Artist Sample



R**Reading Different Text Forms: Reading Graphical Texts****Grade 12 Visual Arts – Visual Literacy; Aesthetic Theories**

In our contemporary world where contact with visual images happens continuously, it is important for students to develop skills and understandings about how exactly images and pictures communicate ideas, feelings, and beliefs. Students can be instructed to “read” a picture, but it is a different kind of reading. W.J.T. Mitchell (*What Do Pictures Want?* 2005) explains:

“That is why a picture is said to be worth a thousand words—precisely because the exact words that can decode or summarize an image are so indeterminate and ambiguous” (p. 140). Visual literacy involves developing those skills required to be able to interpret visual images, both past and present, determine the social significance of those images, and recognize their purpose, audience, and context. “A visually literate person is able to discriminate and make sense of visual objects and images; create visuals; comprehend and appreciate the images created by others; and visualize objects in their mind’s eye.” (Anne Bamford, “The Visual Literacy White Paper,” 2003, p.1).

Using the framework of aesthetic theories about art, students will interpret and analyze images in order to understand how philosophical beliefs shape meanings about visual artworks.

Purpose

- Become familiar with various aesthetic theories in visual arts.
- Develop inquiry questions for interpreting and analyzing (i.e., ‘reading’ artworks).

Payoff

Students will:

- become more efficient and effective at “mining” visual images/objects for information and meaning.
- practice skills of interpretation and analysis, based on a particular viewpoint, in order to organize their thinking.
- recognize that a visual image/object can communicate multiple, equally valid meanings, leading to an appreciation of philosophical pluralism.

Tips and Resources

- Teachers can use reproductions in Visual Arts textbooks, postcards, large posters, museum prints or websites as visual resources.
- Students should be familiar with some of these aesthetic theories that were introduced in previous grades e.g., imitationalism, expressionism, formalism.
- As philosophy is based on questioning, teachers should have students develop their own questions about artworks - questions about interpretation and value, as well as human nature, reality, and knowledge (metaphysical questions) - in order to keep them actively engaged and inquiring.
- See Teacher Resource, *Suggestions for Structured Inquiry in Aesthetics*.

Stewart, Marilyn G. *Thinking Through Aesthetics* (Chapter 2). Davis, 1997.

Freeland, Cynthia. *But Is It Art? An Introduction to Art Theory*. Oxford University Press, 2001.

Further Support

- Provide students with instruction in formulating effective questions.
- An essential definition for “aesthetics” should be presented and reviewed. The elements and principles of design, types of subject matter, and the potential variety of visual art forms might require a brief summary. This can be done using collaborative learning strategies (e.g., Think-Pair-Share, Graffiti) to access prior knowledge.



Reading Different Text Forms: Reading Graphical Texts

Grade 12 Visual Arts – Visual Literacy; Aesthetic Theories

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Create, with the students, an essential definition for 'aesthetics' and write it on the chalkboard or overhead. • Engage students in a discussion by asking the question: "What is a theory?" • Use a large reproduction or slide image of an artwork to talk about the different ways that people might see an image, based on what they regard as important about it: <ul style="list-style-type: none"> - Is it accurate and honest in the way it imitates real life? - Does it encourage a strong emotional response from the viewer? - Is it visually well organized and original? - Does it say something specific about a culture, and its beliefs or concerns? - Does it look like something that belongs in an art gallery or museum? • Distribute the Student/Teacher Resource, <i>Aesthetic Theories</i> to the class. 	<ul style="list-style-type: none"> • Review prior knowledge to arrive at an essential definition. • Contribute ideas and suggestions about the question: "What is a theory?" (TPS) • Response to the inquiry questions and the art reproduction, using methods of interpretation and analysis. • Read the handout, look for vocabulary that is unfamiliar, and ask questions to clarify meaning.
<p>During</p> <ul style="list-style-type: none"> • Organize students into small groups of four or five. Have them select an art reproduction from a wide assortment. • Ask each group member to choose a particular aesthetic theory and explain, using interpretation and analysis, why their artwork is "good," "effective" or "valuable" according to their designated aesthetic theory. • Provide recipe cards or large stick-on notes for each group to record their responses. • Allow for discussion and deliberation among group members. 	<ul style="list-style-type: none"> • As a group, choose an art reproduction. • Analyze and interpret the meaning of their artwork, based on their specific aesthetic theory. Discuss as group members; listen and provide input. • Write the aesthetic theory and their explanation of the artwork's value on recipe cards or stick-on notes.
<p>After</p> <ul style="list-style-type: none"> • Pair-up groups to share their findings and explanations of artworks, according to the various aesthetic theories. • Debrief the exercise with the class and ask for a summary of what has happened. • Conclude by asking students: <ul style="list-style-type: none"> - What do you usually use as criteria for making judgments about works of art? (This question can also be used as an introduction to the lesson.) 	<ul style="list-style-type: none"> • In paired groupings, students present their explanations to others. • Summarize how they "read" their images according to their beliefs (aesthetic theories).

Reading Different Text Forms: Reading Graphical Texts

Grade 12 Visual Arts – Visual Literacy; Aesthetic Theories

Student/Teacher Resource

Reading Visual Images

Suggestions for Structured Inquiry in Aesthetics

- Keep the locus of the aesthetic response internal, residing with the student, rather than being presented externally by the teacher.
- Use open-ended questions and assignments.
- Rote answers or dictionary definitions can obscure discussion; let the students struggle on their own, with guidance provided when necessary.
- Complex responses take time so don't mistake silence for indifference; obvious answers can be useful when attempting to involve reluctant learners.
- Avoid questions that contain their own answers. Play off student answers.
- Encourage students to assume the role of "devil's advocate" or take oppositional positions.
- Move the discussion around the room instead of concentrating only on a few of the more vocal students.
- Use collaborative learning strategies or the Think/ Pair/ Share method for devising a response.
- Try an occasional survey to see if consensus exists.
- Involve the class in establishing guidelines for discussion.
- Relate issues and ideas to real life examples and/or images/objects.
- Essential aims for aesthetic inquiry are to develop student tolerance for disagreement and uncertainty, and to view a problem from differing perspectives.

from Lankford, Louis E. ***Aesthetics: Issues and Inquiry***. NAEA, 1992.
ISBN #0-937652-60-1
Summary of sections from "Chapter Three: Dialogue and Inquiry"
Reprinted with permission from The National Art Education
Association, Reston, VA, USA. www.naea-reston.org



Student/Teacher Resource

Reading Visual Images — Aesthetic Theories

The following theories present different views from which we can interpret and value artworks.

Imitationalism (Literal Qualities)

The most important thing about an artwork is how close it comes to depicting things and events from the real world. A work is effective and valued depending on how realistic it is. Nature is the standard of truth and beauty. The aim of imitationalism (or mimesis) is to copy objective reality. Many recognize authentic artists as only those skilled enough to capture or duplicate reality. Surrealism could also be considered as a form of subconscious reality. Photographic images are considered an ultimate in fidelity (Plato, Aristotle, Sigmund Freud).

Expressionism (Emotional Qualities)

The most important thing about an artwork is its ability to communicate a feeling or mood. Some believe that through effective use of media, form, and subject matter, an artist's feelings can be transferred with such clarity that a viewer can experience similar feelings. Emotional power is more important than accuracy of representation in expressionistic artworks. This theory establishes a relationship with the inner, subjective reality of a person's life. Formal elements (colour, line, shape) can evoke feelings, along with the choice of subject matter (Leo Tolstoy, Suzanne Langer).

Formalism (Visual Qualities)

The most important thing about an artwork is the effective organization of art elements using the principles of design. Correct formal relationships and originality are viewed as the only criteria for judging an artwork. An aesthetic experience is distinct, and independent of other experiences. According to this theory, genuine art has nothing to do with religion, politics, morality, history or any other aspect of human activity—art is about itself alone! An artwork can explain itself; one does not have to know the artist's intentions, nor anything about its historical or social context (Clive Bell, Roger Fry, Clement Greenberg).

Instrumentalism (Functional Qualities)

The most important thing about an artwork is that it serves a function that is significant or furthers a moral, ethical, religious, social or political ideology. This theory is about art with a social purpose, apart from its aesthetic significance or appeal. Art has a function in people's lives, and should enrich our world and perceptions. The support of a specific viewpoint (e.g., Marxist, feminist, gay/lesbian), and its associated ideas, is often made through artworks in order to further a cause, or to change opinions or beliefs. Artworks communicate according to their own visual language, leaving them open to interpretation in order to be understood (John Dewey, Nelson Goodman, Suzi Gablik).

Institutionalism (Contextual Classification)

The most important thing about an artwork is the context in which it exists and that it is endorsed by the "art world" community. An artwork can be created by the act of displaying it. In conferring the status of "art" on an image, object or performance, a certain kind of responsibility is assumed for its new status and a relationship with viewers. This theory does not provide a standard for judging art, but does explain why certain images, objects, performances come to be called art (George Dickie, Arthur Danto).



Writing for a Purpose: Using Templates

Grade 12 Visual Arts – Writing Artists' Statements

Artists' Statements serve many different purposes from explaining an individual artwork or a larger body of artwork, to accompanying applications for a job, a grant, or to a post-secondary program. An artist's statement is a personal reflection that expresses how you approach your work as an artist, and should provide insight about your artwork to the reader or the viewer. Learning to write effective artists' statements is an essential skill for all visual arts students.

In this strategy students will work with a template to assist them in organizing their thoughts and information prior to writing a first draft. Students will write an artist's statement for the purpose of either: 1) supporting their application to a post-secondary program; or 2) to accompany their final portfolio submission for the course.

Purpose

- Provide students with a template to scaffold their understanding of a form of writing and help them to organize information before drafting the piece.
- Assist students in preparing for showing their work or pursuing post-secondary Visual Arts destinations.

Payoff

Students will:

- learn the common expectations for the form and content of an artist's statement.
- organize their thoughts prior to writing.
- write an artist's statement for inclusion in their portfolio.
- work with peers to brainstorm ideas prior to writing.
- work with peers to edit and revise their artist's statement.

Tips and Resources

- Discuss the purpose of an artist's statement. See Student/Teacher Resource, *The Artist's Statement*.
- Provide students with examples of artists' statements. Read and discuss the artists' statements with the class. Identify what makes an effective artist's statement.
- Artists' statements are as varied as the artists themselves. Look at samples that illustrate different approaches to the task (e.g., poetic, analytic, sequential, literary, biographical or explanatory).
- Artists' statements are readily available at galleries or online on individual artists' websites.
- Involve students in researching artists' statements through visits to galleries and artists' studios, or through online research.
- Ensure that the writing process is supported through brainstorming activities, edits, revisions, and peer reviews.
- See *Think Literacy: Cross-Curricular Approaches, Grades 7-12*, pp.140-149.

Further Support

- The template for any individual writing assignment can be revised to make the modifications or accommodations necessary for students with special needs. For example, reduce the number of paragraphs, create different expectations and provide additional time and resources to complete the task.



Writing for a Purpose: Using Templates

Grade 12 Visual Arts – Writing Artists’ Statements

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Find examples of artists’ statements to use for class discussion and analysis. See Student/Teacher Resource, <i>Examples of the Artist’s Statement</i>. Secure a computer lab for online research of artists’ statements. Ask each student to find two different examples of artists’ statements. Copy examples for the class. Survey different artists’ statements. Discuss and analyze different approaches taken to writing an artist’s statement. Engage the class in a discussion about the components of an effective artist’s statement. Prepare a writing template to assist students with writing an artist’s statement. Refer students to the Student/Teacher Resource, <i>Writing an Artist’s Statement</i> – suggested websites. 	<ul style="list-style-type: none"> Conduct online research to find examples of artists’ statements. Review different examples of artists’ statements. Participate in a class discussion. Share thoughts and reflections.
<p>During</p> <ul style="list-style-type: none"> Set the task of writing an artist’s statement for an application to a post-secondary program or for a portfolio submission. Have students start on formulating ideas for writing his or her artist’s statement. Pair students together and brainstorm ideas. See Student/Teacher Resource, <i>Getting Started on Writing an Artist’s Statement</i>. Distribute the writing template as a tool for writing a draft. Discuss how to integrate brainstorming ideas into the template. Monitor and assist students with writing a draft. 	<ul style="list-style-type: none"> Brainstorm ideas with a partner. Write a draft of an artist’s statement.
<p>After</p> <ul style="list-style-type: none"> Use peer partners in an ‘edit and revise’ writing process. Encourage students to make suggestions for improvements. 	<ul style="list-style-type: none"> Work with a partner to edit and revise draft of artist’s statement. Make suggestions for improvements (e.g., clarity, creativity, artistic vision, structure, content, grammar).

Notes



The Artist's Statement

The following website

<http://www.artists.ca>

contains an excellent description of the nature of an artist's statement written by Ariane Goodwin.



Writing for a Purpose: Using Templates

Grade 12 Visual Arts – Writing Artists' Statements

Examples of the Artist's Statement

“Conflating notions of spirituality with politics, My Barbarians’ *Gods of Canada* uses internationalistic pageantry and shamanistic ritual to evoke the mystical gratitude we, as denizens of California, feel for the example and symbolic presence of our northern neighbour Canada (and Ontario specifically).”

Source: Artist’s Statement accompanying show, *Gods of Canada*, My Barbarians. The Power Plant Gallery. www.thepowerplant.org.

“The changing light of day and the moods it creates are the foundation of my watercolors. My paintings usually start with a colour idea, then evolves into compositions in which colour is the primary subject. To me, art is a synthesis of my personal feelings, the subject or colours that inspire me and my materials and techniques. Serenity and simplicity are my primary goals.”

Source: Artist’s Statement, Nita Leland. <http://www.nitaleland.com>

“When I first began to make photographs of gardens I became interested in images from the medium’s early history. I could see that both gardens and botany were present in the origins of photography; in fact, some of the earliest photographs did not use a camera at all – they were direct imprints of plant specimens on paper coated with an emulsion of silver salts. These photo-grams showed the outline of the plant as a light or unexposed area, while the dark background retained density from its exposure to the sun. The object of this was to illustrate a plant’s shape with accuracy, and in copying leaves the negative image was considered as acceptable as the positive. Individuals interested in the newly emerging field of botanical science could compare these images of plants, usually found in the garden, because of their indexical likeness. In this way the garden proved to be inherently photogenic, being one of the medium’s first rendered subjects, and, like a mirror, also an ideal metaphor for photography.

While taking photographs of gardens, I have also been making images in photographic laboratories. In part, these images document the disappearing liquid-chemical and optical elements of what we understand to be traditional analogue photography. My photographs of scenes in the darkroom and of developmental processing also depict how the photographs themselves are made. They are representations of representation, and this mirror-like reduplication of the medium itself within the image is what Craig Owens, in a 1978 article for *October*, referred to as photography “*en abyme*.” He writes, “The phrase ‘en abyme’ in literary criticism refers to a fragment of a text that reproduces in miniature the structure of a text in its entirety”. Taken literally, Owens argues that the inclusion of a mirror image in a photograph reflects the definition of photography as the mirror of nature. In regard to my own photography, it is also possible to see how the nature of photography is present in the daily activities of the garden.”

Source: Scott McFarland. “Canadian Art”. Summer 2004: Volume 21, Number 2.



Getting Started: Writing an Artist's Statement

Where to start? Getting started on a writing task can be difficult. It is hard to look at a blank page and just begin. Before you write, think about what you want to say, organize your thoughts, and jot down your ideas on paper quickly to get your creative thought processes percolating.

- Sit with a partner.
- Ask each other the following questions.
- While one person talks, the other writes down the answers.
- The answers will give you a place to start.

What does your art say to you?

What does your art say to a member of your family?

Why do you enjoy making art?

Imagine that one of your artworks has come alive. What would it say to a friend of yours about you?

Can you see your creative spirit in your artwork? Describe how.

What do you hope to tell others through your work?

What does the title of one of your artworks express about the work?

What artwork that you have completed is ready to hang in a gallery? Why?



Student/Teacher Resource

Writing an Artist's Statement

Write an artist's statement to accompany your final portfolio submission. The Artist's Statement should be 250-500 words. Use the template below to organize your thoughts prior to writing. Artists' Statements serve various purposes. An artist's statement can be written to accompany either a single artwork or a body of work such as a portfolio. It is a personal reflection that expresses how you approach your work as an artist, and should provide insight into your artwork to the reader or viewer.

Introduce yourself:

- Who are you as an artist?
- What is your portfolio about?

Define your artistic approach or philosophy:

- Add insight into what you strive to express in your artwork.
- Talk about themes, ideas, imagery, or content found in your artwork.

Focus on your artwork:

- What do you want to communicate it through your artwork?
- Things you have learned or thought about in the process of creating artwork.

Goals / directions:

- What are your future plans?
- Leave the reader with a sense of your artistic purpose.

Small Group Discussion: Jigsaw

Grade 12 Visual Arts – Contemporary Issues

Jigsaw is a cooperative learning technique that provides students with an opportunity to actively help each other in their learning. Jigsaw is a complex form of cooperative learning and it is important that students have experience with small group learning experiences before they are involved in jigsaw. Each student is assigned a “home group” of three to five, and an “expert group” consisting of members from different home groups. Students meet in their expert group to discuss specific ideas or solve problems. They then return to their home group, where all members share their expert knowledge.

Contemporary visual artists explore diverse social, cultural, and political issues in their artworks. Accessing and understanding the content in some contemporary artworks can be challenging. Students must piece information from both visual and written sources, through looking at the artwork and researching the artist’s purpose. Using the strategy students will work together in a jigsaw activity and share their understandings about an artwork, in order to gain insight into contemporary visual arts issues. Issues in contemporary First Nations artwork will be the exemplar for this strategy.

Purpose

- Encourage group learning and sharing in a particular task.
- Provide all students with more opportunities to comprehend meaning and ask for explanations than they would normally get in a whole-class situation with the teacher as leader.
- Generate deeper understanding of complex social, cultural, and political meaning in the visual arts.

Payoff

Students will:

- increase their comprehension and have a compelling reason for communication.
- share responsibility for each other’s learning as they use critical thinking and social skills to accomplish the learning task.
- gain insights into complex, multi-layered issues.

Tips and Resources

- Finding the appropriate written and visual information to use for the jigsaw strategy can be difficult. This strategy could be conducted in a computer lab, and begin with students accessing a common website to view and read about an artwork or an issues in visual culture. As a suggestion, see Teacher Resource, *Contemporary Issues – Artist: Carl Beam* – website information.
- Create mixed-ability expert groups so that students of varying skills and abilities have the opportunity to learn from each other as they become experts on the material.
- As students enter the classroom, hand out cards with the expert group numbers or symbols on them, in order to manage the logistics of breaking off into expert groups.
- Provide a question sheet to the help the expert groups gather information in their particular area. See Student Resource, *Jigsaw Guiding Questions*.
- Provide a summary chart sheet to guide students in organizing the expert’s information into a cohesive and meaningful whole. See Student Resource, *Jigsaw Summary*.
- As another option, have the expert groups make presentations to the entire class on the section of the reading material/visual resource. During the presentations, each student takes cumulative notes resulting in a complete picture of the reading when all of the presentations have been done.

Beyond Monet, pp. 158-159.

Further Support

- Give students a framework for managing their time during various parts of the jigsaw task.

Small Group Discussion: Jigsaw

Grade 12 Visual Arts – Contemporary Issues

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> • Book a computer lab for students to conduct online research for jigsaw (e.g., library, computer classroom). Have all students go to a common website to read written and visual text. • OR, prepare a common package of reading materials with artwork reproductions. • Assign each student to a “home group” of three to five students. • Assign each student to an “expert group”, with a focus on a particular segment of the task. • Prepare a question sheet for expert groups. See Student Resource, <i>Jigsaw Guiding Questions</i>. • Prepare a summary sheet for the home groups. See Student Resource, <i>Jigsaw Summary</i>. 	<ul style="list-style-type: none"> • Access common website and read material.
<p>During</p> <ul style="list-style-type: none"> • Write the time frame for the jigsaw activity on the blackboard. • Have the expert groups meet to read the material, discuss what was read, and determine the answers to the questions on the worksheet. See Student Resource, <i>Jigsaw Guiding Questions</i>. • Remind students that the experts will have to consider how they will review the material with the home group. • Circulate to assist groups as needed. • Convene home groups so that each student can share his or her expertise with all members of the home group. 	<ul style="list-style-type: none"> • Read material for the jigsaw activity. • Work together to make sure that all group members become experts on their part of the reading task, and help each other prepare to report back to the home group. • Use small-group discussion skills to share knowledge with their home group until all members share an understanding of the material. • If appropriate, fill out a graphic organizer in the home group to summarize the information presented by each expert.
<p>After</p> <ul style="list-style-type: none"> • If appropriate, convene the class as a whole group to review and share learning or to enable expert groups to present to the class. 	<ul style="list-style-type: none"> • Ask questions to clarify any information or ideas that are still unclear or confusing.



Small Group Discussion: Jigsaw

Grade 12 Visual Arts – Contemporary Issues

Websites for Contemporary Issues in the Visual Arts

There are countless Websites where you can access information about contemporary issues in the Visual Arts. The sites below have both written text and visual images of artworks that would be useful in the jigsaw activity, as well as other educational support materials.

Contemporary issues in Visual Culture - First Nations

1. The National Art Gallery of Canada. <http://www.nationalgallery.ca>
 - click on “Cybermuse” or go to <http://cybermuse.gallery.ca> (part of the National Art Gallery of Canada, Educational service).
 - click on lesson plans - “Aboriginal Voices in Contemporary Art”. Artwork and text for seven artists.
2. The Museum of Anthropology at The University of British Columbia. <http://moa.ubc.ca>

Sources for contemporary issues in Visual Culture – other topics.

1. Canadian Museum of Contemporary Photography. <http://cmcp.gallery.ca/>
2. The Museum of Contemporary Canadian Art. <http://www.mocca.toronto.on.ca>



Teacher Resource

Contemporary Issues – Artist: Carl Beam

**The North American Iceberg,
1985
Beam, Carl
acrylic, photo-serigraph, and
graphite on plexiglas
213.6 x 374.1 cm (assembled)**

Teachers may wish to have students view the artwork “The North American Iceberg”, as referenced above at

<http://cybermuseum.ca>. The National Gallery of Canada.

and research information about this particular artwork as well as the artist, Carl Beam.



Jigsaw – Guiding Questions

Steps for Jigsaw:

- Read the text and look at the artwork.
- Each jigsaw “expert group” will discuss one question from the list below.
- Discuss the question, and reach consensus about the answer(s).
- Write notes to assist you in reporting to your home group.
- Report to your home group.

1. What is the meant by the phrase “mainstream perception of Aboriginal people”?
2. What part does history play in the artist’s work?
3. Identify how the artist uses visual symbols to express ideas.
4. Describe how the artist creates a narrative.
5. Identify the key issues that the artist works to communicate.
(There may be more than one issue.)
6. How does the artwork speak to social, cultural, and political issues faced by Canadian First Nations?
7. What do we need to know to come to a broader understanding of the issues the artist is communicating? Where do we go to find those answers?



Student Resource

Jigsaw Summary

Steps for Jigsaw:

- Expert members share information with the home group.
- Discuss each question and answer.
- Complete the summary chart.

Question	Key Points
1.	
2.	
3.	
4.	
5.	
6.	
7.	
Unanswered Questions – I still need to know ...	

Whole-Class Discussion: Triangle Debate

Grade 12 Visual Arts – Current Visual Arts Forms and Issues

In this strategy, all students are involved in an informal, whole-class debate. It is a flexible tool that allows students to debate in a comfortable setting. The students will benefit from this strategy when addressing controversial, contemporary visual art issues.

Purpose

- Involve students in whole-class discussion.
- Create a comfortable atmosphere for students to share ideas and debate.
- present current visual art forms and issues.

Payoff

Students will:

- participate in an informal debate.
- practice cognitively-demanding speaking skills in a comfortable environment.
- benefit from the research process.
- learn to process ideas and reach conclusions.
- learn about current art practices, forms, and issues that concern students as artist, connoisseur and consumer.

Tips and Resources

- This is not a formal debate – it is intended to facilitate whole-class discussion and critical thinking. Refer to Student/Teacher Resource, *Triangle Debating Sample questions*.
- It may be appropriate to divide the class in half, to create the two different viewpoints that could be reached in each question. Prepare two presentation days. The *Triangle Debate Organizer* has space for up to 15 students per group, the maximum number of students suggested to ensure that there will be enough time for the presentation of the debate.
- It may be beneficial to do the Triangle Debate three times in order to allow students the opportunity to work in all three groups.
- Spread debating over the term/semester/year to give students time to improve.
- If time is an issue, simplify the exercise by creating easier questions that do not require research. Students could create their own questions based on a topic or theme suggested by the teacher.

Further Support

- Students who are uncomfortable about this process may benefit from working with a partner, sharing the research process and dividing up the debating process.
- Some students may require extra practice time in order to feel more comfortable with this process.



Whole-Class Discussions: Triangle Debate

Grade 12 Visual Arts – Current Visual Arts Forms and Issues

Notes

What teachers do	What students do
<p>Before</p> <ul style="list-style-type: none"> Decide on the topic or theme for this lesson, and the suggested topic of current visual forms and issues with sample questions (see <i>Teacher Resource Triangle Debate Sample Questions.</i>) Brainstorm with students to arrive at alternative statements or questions that can be debated. Divide students into three groups: group 1 will argue for the issue or one side of the question, group 2 will argue against the issue or the opposite side of the question, and group 3 will prepare comments and questions about the issue or question. Give students ample time to prepare – this will vary and may include research. Review procedures for the debate so that students may properly prepare. Refer to Teacher Resource, <i>Triangle Debate Procedures.</i> After all research is complete and students are prepared to present arguments, make a final draft of the <i>Triangle Debate Organizer</i> and photocopy it for students. 	<ul style="list-style-type: none"> Understand the issue or question. Create a statement or question to be debated. Students in groups 1 and 2 will prepare their debate speeches. Students in group 3 will prepare insightful comments and questions for each side of the debate. Students will understand all procedures for the debating process. Groups 1 and 2 will make decisions as to the order of their speakers and fill in their section in the <i>Triangle Debate Organizer.</i> Group 3 decides the order in which each member will ask a question.
<p>During</p> <ul style="list-style-type: none"> Arrange chairs in the classroom to reflect the three-group structure, enabling all members to see each other (a triangular shape works well). Act as a timer or choose a student from group 3 to perform this function. Act as moderator, calling on students to speak. Act as judge, ensuring that students avoid negative comments. 	<ul style="list-style-type: none"> Help to arrange chairs. Present arguments.
<p>After</p> <ul style="list-style-type: none"> Photocopy Student resources, <i>Triangle Debate Groups 1 and 2-Reflections</i>, and <i>Group 3- Observations.</i> Distribute to each student, according to his/her group. Give students ample time to reflect on their experience. Lead a whole-class debriefing session about the experience. 	<ul style="list-style-type: none"> Fill in the appropriate handout, focusing on both the group and the individual roles. Participate in a whole-class debriefing session.



Triangle Debating Sample Questions

Here are some sample debate questions for a grade 12 Visual Arts class on the topic of: current visual art forms and issues.

1. Is computer imagery or graphic novels considered art forms?
2. Which is more significant as a work of art, Jackson Pollack's *Lavender Mist*, or Bill Watterson's *Calvin & Hobbes* comic strip?
3. Can an image or object be psychologically damaging or morally subversive, or is it the interpretation of the viewer that calls morality into question? What cultural taboos does our society observe in order to distinguish visual art from pornography?
4. Art on the edge. Have artists gone too far?
5. Is postmodernism simply a weakness of standards and values resisting all categories of visual art forms?
6. If a work of art shocks or disgusts who should have the power to censor? Can artistic freedom and moral responsibility acquiesce?



Whole-Class Discussions: Triangle Debate

Grade 12 Visual Arts – Current Visual Arts Forms and Issues

Triangle Debating Tips

Here are some questions to think about while you prepare your ideas.

1. **Make sure you gather enough evidence to back up your argument:** Do I have proof to back up what I want to say?
2. **Organize your thoughts clearly and logically:** Will my audience be really clear about what I have said?
3. **Use strong, convincing language:** Do I sound confident? Have I used too many over-used words like *good, very, really, like*, etc.?
4. **Repeat, rephrase key ideas:** Will my audience hear what I want to say? Will my main points stick with them?
5. **Make eye contact with everyone in the room:** Do I make everyone in my audience feel as if I am talking directly to them?
6. **Vary your voice:** Do I sound monotonous? Have I varied the pace? Have I varied the volume, saving my loudest voice for the points I really want to drive home?
7. **Use appropriate gestures:** Does my body language emphasize what I want to say?
8. **Prepare for rebuttal:** Have I considered what questions will be asked of me? Am I prepared to argue against them?
9. **Prepare for questions:** Have I considered what questions will be asked of me? Am I prepared to answer them convincingly?
10. **Practice, practice, practice:** Am I really prepared?

WORK TOGETHER TO ENSURE YOUR ENTIRE GROUP'S SUCCESS!



Whole-Class Discussions: Triangle Debate

Grade 12 Visual Arts – Current Visual Arts Forms and Issues

Triangle Debating Procedures

Topic: Current Visual Art Forms and Issues

These procedures are intended to act as a guide. Refer to them throughout the process to ensure that you are on the right track.

STEP ONE: The class is divided into three groups.

STEP TWO: Each group is given a different task to complete:

Group 1 will argue in favour.

Group 2 will argue against.

Group 3 will comment on remarks made by a speaker and pose questions to groups 1 and 2.

STEP THREE: Groups will get together to create a plan of attack, decide on their main argument and plan how they will organize their speeches. It is important, at this stage, to refer to the *Triangle Debate Organizer* handout and begin to make choices concerning the order of speakers.

STEP FOUR: Students work individually to prepare speeches. Everyone in groups 1 and 2 is required to speak for 2 minutes. Everyone in group 3 is required to comment for one minute on points made by the two previous speakers and to prepare two insightful questions to ask of group 1 and two insightful questions to ask of group 2.

STEP FIVE: When all individuals have created their speeches, all group come together to listen to the arguments. It is important to follow the order set in the *Triangle Debate Organizer* so that students have a clear impression as to how their argument will sound. At this point, groups may offer suggestions, make changes and polish their arguments.

STEP SIX: Practice, practice, practice and be ready to go.

Remember – you are a team! Stay positive and support each other throughout the process.



Student/Teacher Resource

Triangle Debate Organizer

The following is the order in which each speaker will speak. Simply follow the numbers to see when it is your turn.

Group1 Speaks for 2 min.	Group2 Speaks for 2 min.	Group3 Comments on last two speakers for 1 min.
1. _____	2. _____	3. _____
4. _____	5. _____	6. _____
7. _____	8. _____	9. _____
10. _____	11. _____	12. _____
13. _____	14. _____	15. _____

WHEN THIS IS FINISHED, EACH MEMBER OF THE GROUP 3 WILL POSE ONE QUESTION TO GROUP 1 AND ONE QUESTION TO GROUP 2.

THESE QUESTIONS MAY BE ANSWERED BY ANYONE IN GROUPS 1 AND 2.



Student Resource

Triangle Debate Groups 1 and 2 – Reflections

Name: _____ Group: 1 2 (circle one)

Question: _____

Comment on your group's ability to work together in a positive manner. Consider cooperation, listening, and organization.

What are your group's strengths?

What are your group's areas for improvement?

Comment on your own ability to work in a positive manner. Consider cooperation, listening, and organization.

What are your strengths?

What are your areas for improvement?



Teacher Resource

Triangle Debate Group 3 – Observations

Name: _____

Debate Observed: _____

What were the strongest arguments made by group 1? Why?

What were the strongest arguments made by group 2? Why?

Identify some of the excellent debating strategies used by the debaters.

Identify any areas of improvement for group 1.

Identify any areas of improvement for group 2.

List some ideas that you learned about from the question presented.