



# **Grade 9 Art (10G)**

A Course for  
Independent Study



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***GRADE 9 ART (10G)***

*A Course for Independent Study*

***2008, 2020***

Manitoba Education

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## Grade 9 Art

### Introduction

#### Overview

Welcome to Grade 9 Art. This introduction will help you become familiar with the course. It is the “voice of the teacher on the first day” telling you what you can expect to do and what you can expect to learn.

My name is Darla and I am the writer of this course, the voice behind the lines of print. This course is about visual communication. It is also about ideas. Artists create for a variety of reasons. They have something to say and they say it visually. Artists make art with many materials and in many forms. This course will ask you to look at the work of a number of artists and to investigate and try to understand the language they use.

You will make your own art. You will experiment with art materials and techniques. You will find ways to make your own statement, something unique and personal in the artworks you create. Art is a powerful means of expression. I hope you enjoy learning about art and about yourself as you work through this course.

#### What Will You Learn in This Course?

In this Grade 9 Art course, you will develop skills by engaging in art experiences in the following three areas:

- **Visual awareness** experiences will help you to develop sensitivity to both the natural and built environments.
- **Art appreciation** experiences will encourage you to look at, talk about, and write and sketch about all kinds of art.
- **Art production** experiences will encourage you to experiment with different art materials and processes and to make your own works of art.

As you go through this course, you can expect to achieve the following goals:

- Gain a greater understanding of how artists communicate.
- Develop the awareness to recognize art, and introduce it into our everyday lives and our communities.
- Use a variety of tools and techniques to express your own ideas, feelings, and values.
- Explore art from different times, different places, and different cultures.
- Become more skilful at creating and looking at art.
- Develop a passion for art that will inspire you for the rest of your life.

### **How Is This Course Organized?**

The Grade 9 Art course consists of the following six modules:

- Module 1: Art Is...
- Module 2: Self
- Module 3: Environment
- Module 4: Community
- Module 5: Culture
- Module 6: Society

The first page of each module outlines the main idea and the objective(s) of the module and suggests a timeframe in which to complete it. It specifies the number of lessons in the module, and states the lesson objectives to tell you of what you will be learning.

The lessons follow a similar pattern; they begin with an introduction, followed by Visual Journal Activities, readings, and an Art Production Project. In each module you will look at art, respond to art, and create art. You will reflect on what you have learned and how you think you are doing.

The Forms section at the end of each module contains

- forms (e.g., charts, webs, diagrams, templates) needed to complete Visual Journal Activities within each module
- a Checklist of work to be completed for each module

These forms will be explained further in the individual modules.

### **What Resources Will You Need for This Course?**

Please read the following instructions carefully and make sure you have all the necessary items before you begin the lessons in this course.

### **Resources That Come with the Course**

The Grade 9 Art course includes three graphics, three prints, three postcards, a booklet, and a sheet of acetate:

- **Graphics CD-ROM**

The three graphics are available in the learning management system (LMS):

- a brochure called *The Heritage beneath Our Feet*, published by The Forks North Portage Partnership
- pictures of *Oodena Celebration Circle* by Hilderman Thomas Frank Cram, Landscape Architecture—Planning
- a print of original artwork (untitled) by Fred Thomas from Graffiti Art Programming Inc.

**Note:** If you do not have Internet access, please request a CD-ROM or paper copies of these images from the Distance Learning Unit at 1-800-465-9915.

- **Colour Images (Print)**

The colour images consist of the following Indigenous artwork, which you will view in the course:

- three prints of Indigenous button blankets:
  - *Raven Scattering Salmon Eggs*, designed by Dempsey Bob and sewn by Linda Bob
  - *Tree of Life*, designed by Simon Dick and sewn by Gertrude Dick
  - *Whales*, designed by Joe David and sewn by Paula Swan
- three postcards featuring winning artwork from the National Aboriginal Day 2000 Poster Competition:
  - *Tugurlaaq* by Ramus Avingaq
  - *Taking Time to Remember* by David Hannan
  - *Celebrating on Corn Beads* by Christine Sioui Wawanoloath

- **Booklet**

The *West End BIZ Passport*, produced annually by the West End BIZ, provides a guide to Winnipeg's West End.

- **Acetate Sheet**

You will need this sheet of acetate for a Visual Journal Activity in Module 4 of this course.

- **Rigid Foam**

You will need one sheet of rigid foam for printmaking.



### Grade 9/10 Art Distance Learning Video

To complete this course, you will need to view *Grade 9/10 Art Distance Learning: Part 1—Art Talk*, a discussion on art by Grade 9 students, and *Part 2—Printmaking*, a printmaking demonstration by a professional artist. This video is available in the learning management system (LMS).

**Note:** If you do not have Internet access, please request a CD-ROM of this video from the Distance Learning Unit at 1-800-465-9915.

### Textbook

You need to buy the following textbook for this course:

Hobbs, Jack, Richard Salome, and Ken Veith. *The Visual Experience*. 3rd ed. Worcester, MA: Davis Publications, 2005.

Obtain the textbook by requesting **stock number 2832** from:

Manitoba Learning Resource Centre

Telephone: 1-866-771-6822

Fax: 1-204-483-5041

At first, it may seem strange to have a textbook in an art course. As you flip through it, you will see many pictures of artworks by professional and student artists. Looking at a selection of these artworks will help you develop a broader understanding of how artists communicate.

You will use only part of the textbook in this course, However, you will use the same text in the Grade 10 course. The more images you encounter, the better you will develop an appreciation for the richness of visual expression.

## Art Materials That You Need to Obtain

In order to complete this course, a variety of art supplies are needed. A list of recommended supplies is provided below.

When you start to gather your supplies, it is recommended that you consider the following:

- check your home—some can be found nearby
- if you are attending school, check to see if you are able to access the supplies at the school
- when you purchase art supplies, look first at a dollar or discount store
- the more specialized supplies can be purchased at a hardware, stationery, craft, office supply, or art supply store

**Note:** If you are unable to find some of the items listed below, contact your tutor/marker to discuss the options available to you. Your tutor/marker will be able to assist with any questions or problems that arise. Do not hesitate to call.

- 1 set of washable markers
- 1 set of wax crayons
- 2 pencils—2B (soft) and 2H (hard) or 1 ordinary HB (medium) pencil
- 1 glue stick
- 1 snap-off blade knife
- 2 cardboard mailing tubes (found at Canada Post outlets or office specialty stores)
- 1 set of oil pastels
- 1 set of watercolours and/or tempera paints
- 1 high quality paintbrush
- 2 sheets of overhead acetate film (overhead transparencies)
- 1 overhead marker
- regular white paper or cartridge paper



- Sheets of interesting paper. Examples of specialty art paper include:

- Mayfair paper
- watercolour paper
- rice paper

Examples of interesting paper that may be easier to find include:

- any stiff paper or Bristol board
  - cream manila paper
  - any semi-transparent paper
- 1 white vinyl eraser
  - 1 set of pencil crayons
  - small paint roller, flat knap for painting trim and woodwork, or a craft paint roller (available at department store craft sections)
  - 1 tube of black acrylic paint for printmaking
  - paint brushes , a variety of sizes (available in dollar stores)
  - camera, digital or with colour film, or several disposable cameras
  - bottle of white glue
  - 1 sheet of glass or Plexiglas or another hard, flat surface, a baking sheet or countertop to use in printmaking—You will roll ink on this surface. Ink is washable if kept damp.
  - Folder, 11 x 17 in. approximately, or 3-ring binder, in which to keep your Visual Journal Activities. If you choose the binder, you will need your own hole punch, as you will be working on 9 x 12 in. paper without holes. At the end of each module, submit your Visual Journal Activities to the Distance Learning Unit. After your tutor/marker returns them to you, put them back into your folder. It is important that you keep your Visual Journal up-to-date and readily accessible. You will be required to discuss certain sections of your Visual Journal with your tutor/marker in a telephone interview at the end of the course.

Keep your Visual Journal Activities in order and in good condition.

### Items To Have on Hand

- sheets of blank scrap paper
- newspapers
- magazines
- paper towels
- plastic shopping bags
- medium sandpaper
- 5 large envelopes (25.4 x 33 cm or 10 x 13 in.)
- 1 piece of boxboard (e.g., cereal box)
- large plastic containers (ice cream pails or margarine tubs)
- scissors
- ruler
- masking tape
- transparent tape
- pencils
- erasers
- paperclips
- miscellaneous “found objects”—These are explained in the course.

### Collecting Miscellaneous “Found Objects”

While you are enrolled in this course, consider yourself a collector. Set aside a box where you can store interesting images and objects. When you come across an interesting object or image, gather or cut it out and add it to your collection box. Draw on these items later for your found object and collage assignments.

## Access to Equipment

In this course, you will need to have access to a variety of equipment:

- **Photocopier**

On several occasions you will have to make photocopies of your work.

- **Computer with Internet Access (Optional)**

You do not require access to the Internet to complete this course. However, it would be helpful to view the many websites that contain artwork from around the world. Remember that Internet sites come and go. The course might mention some sites that no longer exist. If that is the case, you may be able to use a search engine such as [www.google.ca](http://www.google.ca) to find the artwork you are looking for.

## A Note on Different Types of Artist Paper

Artists choose different types of paper for different purposes, and one of the advantages in taking an art course is learning to appreciate the many varieties of paper available. The following section briefly describes four types of paper and outlines the characteristics and uses associated with that particular type of paper.

You are not required to purchase any of these types of paper, but, if you do have access to them and want to use a particular type of paper for one of your art production activities, the following descriptions will help you to decide which paper type best suits that activity.

1. **Newsprint:** This inexpensive, thin, grayish paper is perfect for rough drawings and plans. It can also be used for taking practice proofs from your printmaking plate in Module 5.

2. **Mayfair paper:** This is a heavier, better quality, smooth white drawing paper, in single 20 x 26 in. sheets, which can be used for all dry drawing media: crayon, pencil, pencil crayon, pastel, marker, and so on. If you avoid flooding your work with water, you can also use wet media such as acrylic and watercolour paints. Using too much water can buckle the paper. Mayfair paper would be appropriate for the final versions of the art production projects in Modules 2 and 4.
3. **Watercolour paper (Strathmore):** This particular watercolour paper, which comes in 22 x 30 in. sheets, is heavier and more textured than Mayfair. It has deckle (irregular) edges. It has some “rag content,” that is, the paper pulp from which it is made includes some cotton pulp rather than just wood pulp. Rag content produces a more absorbent paper, and that makes it ideal for wet media like watercolour or acrylic painting. Watercolour paper would also be appropriate for the final versions of the art production projects in Modules 2 and 4.
4. **Japanese paper (Ginwashi):** This thin, translucent white paper with deckle edges is surprisingly strong, a quality which makes it the perfect paper for relief printmaking (Module 5). It has a fuzzy and a smooth side. You can use either side; the more textured side is more absorbent. Some artists also use this type of paper for wet media, like brush drawing with ink or watercolour painting.
5. **Cartridge paper:** This white paper is a medium weight drawing paper. It is not as smooth as regular white paper. You can use it for all your Visual Journal Activities, sketches and written work. If you prefer lined paper to write on, you can adhere the lined paper to the cartridge paper with a glue stick or send it along with the cartridge paper.

If you have small scraps of these paper types left over from your projects—or if you find other interesting types of paper elsewhere—experiment with them, using different media. You are sure to find your favourite type of paper for both drawing and painting.

### **A Note about Acrylic Paints**

Acrylics are plastic-based paints used by many artists today. Unlike oil paints, they have no fumes and are safe for painting at home. Acrylics are very versatile. Depending on how you use them, they can imitate the thick brush strokes of oil paints or the transparent washy effects of watercolours. Acrylics will stick onto almost any surface, except for glass or very smooth plastic. Once they are dry, they are permanent. This characteristic is an advantage for most projects, but it does mean that you have to be careful. Wear old clothes and protect surfaces (e.g., your tabletop) when painting. Be sure that you screw the lids of your paint tubes on tightly so that the paints don't dry out. In addition, keep your brushes in water while painting and clean them carefully afterwards to avoid ruining the bristles. Sets of acrylic paint often consist of a sampler of twelve colours in small tubes.

If you find that you really like acrylics and want some more, any art supply or hobby store can recommend a good brand for your purposes. You can buy individual tubes of colours in a variety of sizes. Have fun with your art materials.

### **Who Can Help You with This Course?**

Taking an independent study course is different from taking a course in a classroom. Instead of relying on the teacher to tell you to complete an exercise, you must tell yourself to be responsible for your learning and for meeting deadlines. There are, however, two people who can help you be successful in your course: your tutor/marker and your learning partner.

### **Your Tutor/Marker**

Tutor/markers are experienced teachers who tutor Independent Study Option (ISO) students and mark assignments and examinations. When you are having difficulty with something in this course, contact your tutor/marker, who is there to help you. Your tutor/marker's name and contact information were sent to you with this course. You can also obtain this information in the learning management system (LMS).

## Your Learning Partner

A learning partner is someone **you choose** who will help you learn. It may be someone who knows something about art, but it doesn't have to be. A learning partner could be someone else who is taking this course, a teacher, a parent or guardian, a sibling, a friend, or anybody else who can help you. Most importantly, a learning partner should be someone with whom you feel comfortable and who will support you as you work through this course.

Your learning partner can help you keep on schedule with your coursework, read the course with you, check your work, or help you make sense of visual journal activities and art production projects. If you and your learning partner are taking the same course, however, your work should not be identical.

## How Will You Know How Well You Are Learning?

You will know how well you are learning and achieving the course goals by how well you complete the following tasks:

- **Visual Journal Activities**—50% of your final mark
- **Art Production Projects** (total of five)—40% of your final mark
- **End of Course interview**—10% of your final mark

## Visual Journal Activity Rating Scale

The following rating scale will help you learn as much as possible as you complete your Visual Journal Activities. Your tutor/marker will use it to assess your work, so, if you follow it carefully, you should receive the best possible mark. You'll notice that each of the rows in the rating scale on the next page has two parts. Here is a description of those parts.

- 1 **Required Elements** refers to the different tasks found in each Visual Journal Activity. In order to learn as much as you can and get your best mark, you need to make sure that you complete each one.
- 2 **Quality and Depth** refers to how well you completed the required elements. In order to learn as much as you can and get the best possible mark, your answers should show that you:
  - 2.1 **reflected deeply** and **carefully** and that you did not write, draw, or paint the first thing that came to your mind.
  - 2.2 addressed the **key, relevant points** and did not dwell on minor points or get off track.
  - 2.3 demonstrated some **new, creative, and original ideas** that come from inside you and not only from the course or textbook.
  - 2.4 have **clearly** and **carefully** presented your ideas, whether as artwork or in writing and that you did not hastily scribble your ideas.

For more information on how you will be assessed, contact your tutor/marker.

<b>Rating Scale</b>	
<b>Percentage</b>	<b>Statements that best reflect the student's Visual Journal Activity and Art Production Project</b>
up to 24%	<ol style="list-style-type: none"> <li>1. <b>Required Elements:</b> None or almost none of the required elements have been addressed</li> <li>2. <b>Quality and Depth:</b> <ol style="list-style-type: none"> <li>2.1 there is no evidence of reflection</li> <li>2.2 none of the key, relevant points have been addressed</li> <li>2.3 there are no new, original, or creative ideas</li> <li>2.4 there are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them</li> </ol> </li> </ol>
25% to 49%	<ol style="list-style-type: none"> <li>1. <b>Required Elements:</b> Fewer than half of the required elements have been addressed</li> <li>2. <b>Quality and Depth:</b> <ol style="list-style-type: none"> <li>2.1 there is little evidence of reflection, and it is neither deep nor careful</li> <li>2.2 fewer than half of the key, relevant points have been addressed</li> <li>2.3 there are a few ideas that are either new, original, or creative</li> <li>2.4 there is a small collection of ideas, none of which are written or presented clearly and carefully</li> </ol> </li> </ol>
50% to 66%	<ol style="list-style-type: none"> <li>1. <b>Required Elements:</b> Approximately half of the required elements have been addressed</li> <li>2. <b>Quality and Depth:</b> <ol style="list-style-type: none"> <li>2.1 there is some evidence of reflection, and it is somewhat deep or careful</li> <li>2.2 most of the key, relevant points have been addressed</li> <li>2.3 there are a few ideas that are either new, original, or creative</li> <li>2.4 there is a moderate collection of ideas, some of which are written or presented clearly and carefully</li> </ol> </li> </ol>
67% to 83%	<ol style="list-style-type: none"> <li>1. <b>Required Elements:</b> Most of the required elements have been addressed</li> <li>2. <b>Quality and Depth:</b> <ol style="list-style-type: none"> <li>2.1 there is some evidence of reflection, and it is both deep and careful</li> <li>2.2 all of key, relevant points, along with some irrelevant ones, have been addressed</li> <li>2.3 there are some ideas that are new, original, and creative</li> <li>2.4 there is a good collection of ideas, most of which are written or presented clearly and carefully</li> </ol> </li> </ol>
84% to 100%	<ol style="list-style-type: none"> <li>1. <b>Required Elements:</b> All of the required elements have been addressed</li> <li>2. <b>Quality and Depth:</b> <ol style="list-style-type: none"> <li>2.1 there is a rich collection of deep and careful reflection</li> <li>2.2 all of the key, relevant points, and no irrelevant ones have been addressed</li> <li>2.3 much of the work is new, original, and creative</li> <li>2.4 there is a rich collection of ideas, all of which are written or presented clearly and carefully</li> </ol> </li> </ol>



## Keeping Your Visual Journal

Your Visual Journal is a combined sketchbook and writing journal in which you will keep all your Visual Journal Activities. These activities are worth **50%** of your final mark for this course. As you complete the Visual Journal Activities, keep your preliminary notes and sketches for your artwork in your Visual Journal. The Visual Journal Activities consist of your responses to readings and questions from the textbook, as well as lists, drawings and experiments with art materials and techniques, such as painting, collage, and relief printing. The Visual Journal Activities will help you to develop ideas for the Art Production Projects; one is found at the end of each module (except for Module 1). You will also write brief reflections on what you learned and how your ideas came together.

Use your Visual Journal for collecting images: ads in magazines, patterns on wallpaper or wrapping paper, bits of interesting fabric or natural materials, anything on which you can use glue. Collect text: quotations, titles, lyrics, and articles that interest you. Put in telephone doodles and sketches; just cut and paste them in. Sketch your surroundings as often as you can, a living room chair, a fork, a fabric pattern on drapery, a favourite tree outside. You will “bond” with your journal as you proceed through this course. Take it with you as you ride to school or to the shopping mall. Go out for a walk and tuck it into your backpack. When you feel inspired to create, open your journal and start working. Many artists gather ideas this way. Some artists, including Leonardo da Vinci, are renowned for their journal-keeping. Find some examples of Leonardo’s journals on the Internet or in biographies. Make your journal a part of your life and see where your ideas and inspiration take you.

Once you have completed a module, submit the Visual Journal Activities for that module to the Distance Learning Unit. Your tutor/ marker then assigns a mark for all the Visual Journal Activities for that module. You **do not** receive a mark for an individual activity.



**Note:** Remember to keep a photo or computer copy of all the work you send to the Distance Learning Unit.

## Art Production Projects

Art Production Projects are major projects found at the end of each module (except for Module 1). The five Art Production Projects are worth a total of 40% of the final mark for this course. Use a variety of art materials and media, such as painting, drawing, printmaking, and sculpture to express your ideas. Give yourself enough time to complete the work. Artwork takes time and planning.

## End of Course Telephone Interview

Once you have completed the coursework and sent all your work to the Distance Learning Unit, schedule a telephone interview with your tutor/marker to discuss certain aspects of your Visual Journal. Your telephone interview is worth 10% of your total mark. You might be asked to describe your approach to some Visual Journal Activities or Art Production Projects. You might be called upon to explain why you chose certain materials over others for a particular activity. Participation in this telephone interview is necessary to complete the course. There is no written examination.

You may wonder, *“Do I need to be a good artist before I take this course?”* The answer is, *“Not yet.”* You do need to be willing to experiment, to look at the world through an artist’s eyes, and to search for unique ways to communicate visually. Be prepared to take risks, open yourself to new ideas and unfamiliar ways of seeing things. You will build character and gain knowledge and experience in art. Looking at the art of others and making your own art can transform your thinking about yourself and the world around you.

Put your ideas on paper! Your artwork does not have to be realistic or “picture perfect.” Experimenting with art materials should be interesting and fun. Making marks with materials you have not used before is both a visual and tactile experience. Just do it! Putting your ideas on paper can be intimidating at first, but once you start the process, let yourself be carried away in the spirit of creating.

## How Much Time Will You Need to Complete This Course?

Learning art through an independent study course is a little different than learning art in the classroom. One advantage of independent study is that you are in charge of how quickly you complete the course. You don't have to wait for your teacher or classmates, you can complete as many lessons at a time as you want to. Please read the next few pages to get an idea of how to pace yourself so that you can succeed in the course.

You should spend a minimum of 120 hours on this course. This is equivalent to at least 45 minutes per school day to complete the course in a regular school year, or at least 90 minutes daily in a semester. Look at the following three charts and decide which chart best outlines the time of year when you want to take the course.

### Chart A: Semester 1

If you want to start the course in September and complete it in January, you can follow the timeline suggested below:

Chart A: Semester 1		
Module	Coursework	Completion Date
Module 1	Visual Journal Activities	End of September
Module 2	Visual Journal Activities Art Production Project 1	Middle of October
Module 3	Visual Journal Activities Art Production Project 2	End of October
Module 4	Visual Journal Activities Art Production Project 3	Middle of November
Module 5	Visual Journal Activities Art Production Project 4	Middle of December
Module 6	Visual Journal Activities Art Production Project 5 End of Course Telephone Interview	Middle of January

### Chart B: Semester 2

If you want to start the course in February and complete it in May, you can follow the timeline suggested below.

Chart B: Semester 2		
Module	Coursework	Completion Date
Module 1	Visual Journal Activities	Middle of February
Module 2	Visual Journal Activities Art Production Project 1	End of February
Module 3	Visual Journal Activities Art Production Project 2	Middle of March
Module 4	Visual Journal Activities Art Production Project 3	End of March
Module 5	Visual Journal Activities Art Production Project 4	Middle of April
Module 6	Visual Journal Activities Art Production Project 5 End of Course Telephone Interview	Beginning of May

### Chart C: Full School Year (Not Semestered)

If you want to start the course in September and complete it in May, you can follow the timeline suggested below.

Chart C: Full School Year (Not Semestered)		
Module	Coursework	Completion Date
Module 1	Visual Journal Activities	End of September
Module 2	Visual Journal Activities Art Production Project 1	Middle of November
Module 3	Visual Journal Activities Art Production Project 2	Middle of January
Module 4	Visual Journal Activities Art Production Project 3	End of February
Module 5	Visual Journal Activities Art Production Project 4	End of March
Module 6	Visual Journal Activities Art Production Project 5 End of Course Telephone Interview	Beginning of May

Do not wait until the last minute to complete your work, since your tutor/marker may not be available to mark it immediately. It may take a few weeks for your tutor/marker to assess your work and return it to you or your school.

If you need this course to graduate this school year, all coursework must be received by the Distance Learning Unit on or before the first Friday in May, and all examinations must be received by the Distance Learning Unit on or before the last Friday in May. Any coursework or examinations received after these deadlines may not be processed in time for a June graduation. Assignments or examinations submitted after these recommended deadlines will be processed and marked as they are received.

### **When and How Will You Submit Completed Assignments?**

#### **When to Submit Assignments**

When working on this course, you will submit completed assignments to the Distance Learning Unit six times. The following chart shows you exactly what you must submit at the end of each module.

<b>Module</b>	<b>Items to Be Submitted at End of Module</b>
1 Art Is ...	Module 1 Mail-in Cover Sheet Module 1 Checklist Module 1 Visual Journal Activities (1.1 to 1.7)
2 Self	Module 2 Mail-in Cover Sheet Module 2 Checklist Module 2 Visual Journal Activities (2.1 to 2.11) Art Production Project 1: An Expressive Self-Portrait
3 Environment	Module 3 Mail-in Cover Sheet Module 3 Checklist Module 3 Visual Journal Activities (3.1 to 3.10) Art Production Project 2: A Synectic Sculpture
4 Community	Module 4 Mail-in Cover Sheet Module 4 Checklist Module 4 Visual Journal Activities (4.1 to 4.10) Art Production Project 3: A Community Mural

Module	Items to Be Submitted at End of Module
5 Culture	Module 5 Mail-in Cover Sheet Module 5 Checklist Module 5 Visual Journal Activities (5.1 to 5.11) Art Production Project 4: Printmaking: Personal Cultural Symbols
6 Society	Module 6 Mail-in Cover Sheet Module 6 Checklist Module 6 Visual Journal Activities (6.1 to 6.6) Art Production Project 5: A Social Issues Artwork

### How to Submit Assignments

In this course, you have the choice of submitting your assignments either by mail or electronically.

- **Mail:** Each time you **mail** something, you must include the print version of the applicable Cover Sheet (found at the end of this Introduction). Complete the information at the top of each Cover Sheet before submitting it along with your assignments.
- **Electronic submission:** You do not need to include a cover sheet when submitting assignments electronically.

### *Submitting Your Assignments by Mail*

If you choose to mail your completed assignments, please photocopy/scan all the materials first so that you will have a copy of your work in case your package goes missing. You will need to place the applicable module Cover Sheet and assignment(s) in an envelope, and address it to

Distance Learning Unit  
500–555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

Your tutor/marker will mark your work and return it to you by mail.

### *Submitting Your Assignments Electronically*

Assignment submission options vary by course. Sometimes assignments can be submitted electronically and sometimes they must be submitted by mail. Specific instructions on how to submit assignments were sent to you with this course. In addition, this information is available in the learning management system (LMS).

If you are submitting assignments electronically, make sure you have saved copies of them before you send them. That way, you can refer to your assignments when you discuss them with your tutor/marker. Also, if the original hand-in assignments are lost, you are able to resubmit them.

Your tutor/marker will mark your work and return it to you electronically.



The Distance Learning Unit does not provide technical support for hardware-related issues. If troubleshooting is required, consult a professional computer technician.

## What Are the Guide Graphics For?

Guide graphics are used throughout the course to identify and guide you in specific tasks. Each graphic has a specific purpose, as described below:



**Visual Journal Activity:** Complete an activity and place it in your Visual Journal. You will submit the Visual Journal Activities to the Distance Learning Unit at the end of each module.



**Reading or Viewing Text:** Read or view certain pages in *The Visual Experience*, your textbook for this course.



**Video:** View part of a video.



**Art Production Project:** Complete a major assignment and send it to the Distance Learning Unit. Art Production Projects are found at the end of Modules 2, 3, 4, 5, and 6.



**Mail or Electronically Submit:** It is time to submit something to the Distance Learning Unit.



**Watch Your Time:** Reminds you to pay attention to the approximate time allotments indicated for each activity.



**Internet:** You can use the Internet to get more information. Internet access is optional.

**Remember:** If you have questions or need help at any point during this course, contact your tutor/marker or ask your learning partner for help.

Good luck with the course!



# GRADE 9 ART (10G)

## Module 1 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 1 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.  <input type="checkbox"/> Visual Journal Activities 1.1 to 1.7	<b>Attempt 1</b>  _____ Date Received  _____/25  <b>Total: ____ /25</b>	<b>Attempt 2</b>  _____ Date Received  _____/25  <b>Total: ____ /25</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
<i>50% to 66%</i>	<p><b>1. Required Elements:</b> Approximately half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is somewhat deep or careful.</p> <p>2.2 Most of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a moderate collection of ideas, some of which are written or presented clearly and carefully.</p>
<i>67% to 83%</i>	<p><b>1. Required Elements:</b> Most of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is both deep and careful.</p> <p>2.2 All of key, relevant points, along with some irrelevant ones, have been addressed.</p> <p>2.3 There are some ideas that are new, original, and creative.</p> <p>2.4 There is a good collection of ideas, most of which are written or presented clearly and carefully.</p>
<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>

# GRADE 9 ART (10G)

## Module 2 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 2 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.  <input type="checkbox"/> Visual Journal Activities 2.1 to 2.11 <input type="checkbox"/> Art Production Project 1	<b>Attempt 1</b>	<b>Attempt 2</b>
	_____ Date Received	_____ Date Received
	_____/35	_____/35
	_____/40	_____/40
	<b>Total: ____ /75</b>	<b>Total: ____ /75</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
<i>50% to 66%</i>	<p><b>1. Required Elements:</b> Approximately half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is somewhat deep or careful.</p> <p>2.2 Most of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a moderate collection of ideas, some of which are written or presented clearly and carefully.</p>
<i>67% to 83%</i>	<p><b>1. Required Elements:</b> Most of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is both deep and careful.</p> <p>2.2 All of key, relevant points, along with some irrelevant ones, have been addressed.</p> <p>2.3 There are some ideas that are new, original, and creative.</p> <p>2.4 There is a good collection of ideas, most of which are written or presented clearly and carefully.</p>
<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>

# GRADE 9 ART (10G)

## Module 3 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 3 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	<b>Attempt 1</b>	<b>Attempt 2</b>
<input type="checkbox"/> Visual Journal Activities 3.1 to 3.10	_____ /35	_____ /35
<input type="checkbox"/> Art Production Project 2	_____ /40	_____ /40
	<b>Total: _____ /75</b>	<b>Total: _____ /75</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
<i>50% to 66%</i>	<p><b>1. Required Elements:</b> Approximately half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is somewhat deep or careful.</p> <p>2.2 Most of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a moderate collection of ideas, some of which are written or presented clearly and carefully.</p>
<i>67% to 83%</i>	<p><b>1. Required Elements:</b> Most of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is both deep and careful.</p> <p>2.2 All of key, relevant points, along with some irrelevant ones, have been addressed.</p> <p>2.3 There are some ideas that are new, original, and creative.</p> <p>2.4 There is a good collection of ideas, most of which are written or presented clearly and carefully.</p>
<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>

# GRADE 9 ART (10G)

## Module 4 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 4 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	<b>Attempt 1</b>	<b>Attempt 2</b>
<input type="checkbox"/> Visual Journal Activities 4.1 to 4.10	_____ /35	_____ /35
<input type="checkbox"/> Art Production Project 3	_____ /40	_____ /40
	<b>Total: _____ /75</b>	<b>Total: _____ /75</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
<i>50% to 66%</i>	<p><b>1. Required Elements:</b> Approximately half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is somewhat deep or careful.</p> <p>2.2 Most of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a moderate collection of ideas, some of which are written or presented clearly and carefully.</p>
<i>67% to 83%</i>	<p><b>1. Required Elements:</b> Most of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is both deep and careful.</p> <p>2.2 All of key, relevant points, along with some irrelevant ones, have been addressed.</p> <p>2.3 There are some ideas that are new, original, and creative.</p> <p>2.4 There is a good collection of ideas, most of which are written or presented clearly and carefully.</p>
<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>



# GRADE 9 ART (10G)

## Module 5 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 5 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	<b>Attempt 1</b>	<b>Attempt 2</b>
<input type="checkbox"/> Visual Journal Activities 5.1 to 5.11	_____ /35	_____ /35
<input type="checkbox"/> Art Production Project 4	_____ /40	_____ /40
	<b>Total: ____ /75</b>	<b>Total: ____ /75</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
<i>50% to 66%</i>	<p><b>1. Required Elements:</b> Approximately half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is somewhat deep or careful.</p> <p>2.2 Most of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a moderate collection of ideas, some of which are written or presented clearly and carefully.</p>
<i>67% to 83%</i>	<p><b>1. Required Elements:</b> Most of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is some evidence of reflection, and it is both deep and careful.</p> <p>2.2 All of key, relevant points, along with some irrelevant ones, have been addressed.</p> <p>2.3 There are some ideas that are new, original, and creative.</p> <p>2.4 There is a good collection of ideas, most of which are written or presented clearly and carefully.</p>
<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>

# GRADE 9 ART (10G)

## Module 6 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

### Drop-off/Courier Address

Distance Learning Unit  
555 Main Street  
Winkler MB R6W 1C4

### Mailing Address

Distance Learning Unit  
500-555 Main Street  
PO Box 2020  
Winkler MB R6W 4B8

### Contact Information

Legal Name: \_\_\_\_\_ Preferred Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

City/Town: \_\_\_\_\_ Postal Code: \_\_\_\_\_

Attending School:  No  Yes

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

Has your contact information changed since you registered for this course?  No  Yes

**Note:** Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
<b>Module 6 Assignments</b> Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	<b>Attempt 1</b>	<b>Attempt 2</b>
<input type="checkbox"/> Visual Journal Activities 6.1 to 6.6	_____ /35	_____ /35
<input type="checkbox"/> Art Production Project 5	_____ /40	_____ /40
	<b>Total: _____ /75</b>	<b>Total: _____ /75</b>
For Tutor/Marker Use		
<b>Remarks:</b>          		

<b>Rating Scale</b>	
Percentage	Statements that best reflect the student's Visual Journal Activity and Art Production Project
<i>up to 24%</i>	<p><b>1. Required Elements:</b> None or almost none of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is no evidence of reflection.</p> <p>2.2 None of the key, relevant points have been addressed.</p> <p>2.3 There are no new, original, or creative ideas.</p> <p>2.4 There are no ideas, or the ideas are written or presented vaguely and carelessly, or presented in a way that makes it impossible to understand them.</p>
<i>25% to 49%</i>	<p><b>1. Required Elements:</b> Fewer than half of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is little evidence of reflection, and it is neither deep nor careful.</p> <p>2.2 Fewer than half of the key, relevant points have been addressed.</p> <p>2.3 There are a few ideas that are either new, original, or creative.</p> <p>2.4 There is a small collection of ideas, none of which are written or presented clearly and carefully.</p>
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<i>84% to 100%</i>	<p><b>1. Required Elements:</b> All of the required elements have been addressed.</p> <p><b>2. Quality and Depth:</b></p> <p>2.1 There is a rich collection of deep and careful reflection.</p> <p>2.2 All of the key, relevant points, and no irrelevant ones have been addressed.</p> <p>2.3 Much of the work is new, original, and creative.</p> <p>2.4 There is a rich collection of ideas, all of which are written or presented clearly and carefully.</p>



Released 2020



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Imprimé au Canada

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# ***GRADE 9 ART (10G)***

## *Module 1* *Art Is...*









## Module 1

### Art Is...

#### Overview

#### Big Idea:

Art Appreciation

#### Module Objective:

Develop an awareness of different types and styles of art.

#### Time Allocated:

5 hours

#### Number of Lessons:

3

#### Lesson Objectives:

- Become familiar with *The Visual Experience*, your textbook for this course.
- Develop a definition of art, which you will add to throughout the course.
- Learn about different kinds of art.

## Notes



## Lesson 1

### What Is Art?

#### Introduction

A textbook, for art? When you first saw the materials for this course—the variety of papers, paints, pencils, and so on—you were probably surprised to see a big hardcover textbook for a course traditionally thought of as “hands-on.” In this Grade 9 Art course, you will make art with your hands (art production), but you will also use your eyes, looking carefully at your environment (visual awareness) and at a lot of artwork and visual images (art appreciation) in your textbook. Another thing that may make this course different from others is that *your* perceptions, thoughts, and interactions with the images you see will be very important. Looking at art is an exciting experience. Reading about artists and their outlooks can be enjoyable too. Creating art, besides being an interesting and worthwhile experience, can be even more fulfilling when you learn a little more about the world of art.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this course, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____	
(Activity Number and Title)	
<b>Name</b> _____	<b>Date</b> _____
(Your Name)	(Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of each module, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

Remember, your tutor/marker will use the rating scale found in the Introduction on page 14 to assess all your Visual Journal Activities.

### Visual Journal Activity 1.1: A Beginning... (10 minutes)

You play the most important role in your success in this course. Your personal goals are important in Grade 9 Art. In this Visual Journal Activity, you will complete a K-W Chart to identify what you already know about art. When you complete the course, you will compare what you know at the end of the course with what you knew at the beginning. You may be surprised how much you learn about art, about yourself, and about your world.

In the Forms section of Module 1 you will find a K-W Chart (a small version of the chart is shown below). Write the number and title of this Visual Journal Activity at the top of the form provided. Add your name and today's date. Then complete the chart, as instructed below.

Visual Journal Activity 1.1: A Beginning...	
Name _____ Date _____	
K-W Chart	
K — What I Already Know	W — What I Want to Know
<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>

Think about what you already know about art. Jot down these things in the K column. Think about what you want to learn about art. Jot down these in the W column. Do you have more Ws than Ks?

To get more ideas for your chart, think about questions such as these:

- Why do people make art?
- Can you name a famous artist?
- Can you name or describe some works of art that you like?
- Does art have to be in a museum or on a wall?



Place the K-W Chart in your Visual Journal. You will add ideas to this chart later in this course.



### **Visual Journal Activity 1.2: Introduction to Your Textbook (1 hour, 50 minutes)**

If you haven't already looked through your textbook *The Visual Experience*, this Visual Journal Activity will take you through the beginning of it.

1. Write the number and title of this Visual Journal Activity at the top of a blank page in your Visual Journal Binder. Add your name and today's date.
2. Skim through pages xx to xxv and read page 3 of your textbook.
3. Take the Art Quiz on pages 4 and 5 of your textbook. What is your opinion about these "works of art"?—Record your answers in your Visual Journal.
4. Continue reading and examining the pictures to page 10 of your textbook.
5. Chapter 2 of your textbook will give you some guidelines for deciding when something can be called art. Read Chapter 2 and see whether your opinions and impressions change.

You've started your journey into a whole new way of thinking and learning. Enjoy!

## Notes



## Lesson 2

### A Visual Tour

#### Introduction

The Visual Journal Activities in Lesson 2 will take you on a hunt for art trivia and potential art objects. Think of this lesson as a multi-part game and a chance to have some fun. You will need only your textbook for the first part of this lesson.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____	
(Activity Number and Title)	
<b>Name</b> _____	<b>Date</b> _____
(Your Name)	(Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 1, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.



#### Visual Journal Activity 1.3: Art Trivia Hunt (45 minutes)

To become acquainted with the unusual and creative works of art in your textbook, you will participate in an Art Trivia Hunt. Look for a variety of images in your textbook. Follow the clues listed on page 19 of the Forms section of Module 1 (the pink pages). Beside at least 10 of the clues, write down the page number on which you found the matching artwork in the textbook. Place the completed form in your Visual Journal. How was that visual tour? Do you feel like you've just been through an art gallery? You will enjoy looking at many more images as you go through this course

**Visual Journal Activity 1.4: Sketching from Another Artwork (15 minutes)**

Here is a little warm-up activity to help you start drawing. In your textbook, find an artwork that you like and sketch a section of it. Don't worry too much about being accurate. Just put pencil to paper and draw! Write a sentence or two beneath your drawing stating why you chose this artwork to draw. Place the drawing and explanation in your Visual Journal.

**Visual Journal Activity 1.5: Art or Not Art? (30 minutes)**

So far in this module, you've discovered many examples of art objects in your textbook. Your next task is to search your own surroundings for an item that interests you. When you have made your selection, answer the following questions on a plain white page. This process will help you to fine-tune your ideas about "When is it art?" (*The Visual Experience*, page 13).

1. Describe the item you chose?
2. Why did you choose this item?
3. Did someone design it?
4. Did a person's hands or a machine make it?
5. Is this item unique or are there many like it?
6. Do you think it is important to someone; if so to whom and why?
7. Is it worth a lot of money? How could you find out?
8. If someone gave it to you, would you keep it? Where would you keep it? Explain.
9. Does this item express an idea? Explain your answer.
10. Do you think this item is an artwork? Explain your answer.

After you have looked at the item you chose and thought about it in new ways, make a realistic sketch of it on white paper. Sketch it or cut and paste it below your answers.



## Lesson 3

**Personal Definition of Art****Introduction**

You have now had some experience in looking at a variety of artworks and thinking about what makes a work of art. In Lesson 3 you will add some ideas about art to the K-W chart that you started in Lesson 1.

**Preparation for Visual Journal Activities**

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 1, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

**Visual Journal Activity 1.6: More Art Ideas (5 minutes)**

Do you recall the K-W Chart you began at the start of Module 1? Read what you wrote in the two columns: what you already know about art, and what you want to know about art. Draw a line across the page at the end of your first responses. Can you add anything to either column after working through the Visual Journal Activities so far in this module? Do so now.

**Visual Journal Activity 1.7: Design a Title Page (1 hour)**

Please reread the section on the Visual Journal Activities and Binder in the Introduction to this course. This Visual Journal Activity will enable you to personalize your journal and help you to get into the creative spirit that art materials can inspire. In this exercise you will design a title page for your Visual Journal to help you take ownership of it and to make it a place in which you want to work.

Using any combination of art materials (e.g., markers, pencil crayons, magazine clippings, drawings, doodles, painting), create a design for the title page of your Visual Journal. Your journal should be a place not only for the Visual Journal Activities of this course, but also for the other independent artistic discoveries you'll make throughout Grade 9 Art. Enjoy!

**Conclusion**

Well, you've completed Module 1 of Grade 9 Art.

So far, you have set up your Visual Journal and have started to look at a textbook that is jammed full of art. You have set some goals for your learning process. You have created your first original artwork for this course. This is quite an accomplishment. Best of luck as you continue.





### Submission of Work Completed in Module 1

Before you move on to Module 2, you need to submit your work from Module 1 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 1 Cover Sheet** (found at the end of the course Introduction).
- ✓ Remove the **Module 1 Checklist** (from the Forms section of Module 1). Complete the checklist to make sure that you have done all the work required for Module 1.
- ✓ As you check the **Visual Journal Activities** you completed in Module 1, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it.
- ✓ Assemble your work as follows:
  - Module 1 Cover Sheet (at the top)
  - Module 1 Checklist
  - Visual Journal Activities 1.1 to 1.7
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.

**Notes**



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*Module 1*  
*Forms*

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Visual Journal Activity \_\_\_\_\_

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

<b>KW Chart</b>	
<b>K — What I Already Know</b>	<b>W — What I Want to Know</b>

Place the completed form in your Visual Journal Binder.





## Visual Journal Activity \_\_\_\_\_

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

<b>Art Trivia Hunt</b>	
<b>Clues*</b>	<b>Page Number in Textbook of Matching Artwork</b>
1. a lineup of pop bottles	
2. a giant leaf floating in the air	
3. a polar bear	
4. a cartoon train	
5. a woman with a milk moustache	
6. a football player	
7. a gigantic picnic basket	
8. a TV with legs	
9. a colourfully painted rock	
10. an island surrounded by pink plastic	
11. a totally green room	
12. a blue hippopotamus	
13. an elephant with a little one on its back	
14. Barbie dolls on a "beach"	
15. paint being splattered on the floor	
16. a woman on a swing	
17. an athlete throwing a discus	
18. horses made of mud and sticks	
19. a prehistoric cave painting	
20. a crazy crooked teapot	

\* Beside at least 10 of the clues, write down the page number in your textbook where you found the matching artwork. Place the completed form in your Visual Journal Binder.



# Grade 9 Art (10G)

## Module 1 Checklist

Before mailing your work from Module 1 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 1.1 to 1.7. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\* ✉).

You will complete a similar checklist for all the Visual Journal Activities in each module.

### Module 1, Lesson 1

#### Visual Journal Activity 1.1: A Beginning...

- Complete the K-W Chart.\* ✉

#### Visual Journal Activity 1.2: Introduction to Your Textbook

- Read pages xx to xxv and page 3 of your textbook.
- Complete the Art Quiz on pages 4 and 5 of your textbook.\* ✉
- Jot down your opinion about the works of art.\* ✉
- Read pages 6 to 10 of your textbook.
- Read Chapter 2 of your textbook.

### Module 1, Lesson 2

#### Visual Journal Activity 1.3: Art Trivia Hunt

- Write down the page numbers in your textbook where you found the artwork matching at least 10 of the clues provided for the Art Trivia Hunt.\* ✉

#### Visual Journal Activity 1.4: Sketching from Another Artwork

- Sketch part of an artwork from your textbook and write a sentence or two describing why you chose it.\* ✉

#### Visual Journal Activity 1.5: Art or Not Art?

- Answer questions 1 to 12.\* ✉

### Module 1, Lesson 3

#### Visual Journal Activity 1.6: More Art Ideas

- Add a few more Ks and Ws to the K-W Chart.\* ✉

#### Visual Journal Activity 1.7: Design a Title Page

- Design a title page for your Visual Journal.\* ✉





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# ***GRADE 9 ART (10G)***

## *Module 2* *Self*







## Module 2

### Self

#### Overview

#### Big Idea:

Personal Exploration/Visual Representation of Self

#### Module Objective:

Demonstrate that portraits can take many forms and say a wide range of things about people.

#### Time Allocated:

21 to 23 hours

#### Number of Lessons:

5

#### Lesson Objectives:

- Develop personal imagery by exploring your thoughts, feelings, opinions, and ideas.
- Record personal imagery in a Visual Journal through collections of imagery, writings, thoughts, and drawings.
- Distinguish between warm and cool colours and the emotions they can convey in an artwork.
- Design a mixed-media self-portrait, using personal imagery to communicate something about yourself.
- Use art appreciation skills in analyzing and discussing works of art.

## Notes





## Lesson 1

### Portraits

#### Introduction

What do you think a portrait is? We often think of a **portrait** as a close-up of someone's face, but it can be a full-length picture that shows the whole body. Portraits do not have to be photographs. They can be paintings, collages, drawings, or sculptures. A portrait may reveal more about a person than what he or she looks like. The artist can illustrate a person's feelings, moods, or personality in a portrait. Sometimes a portrait is of more than one person. There are family portraits and other group portraits such as work and team portraits. Artists might include objects and surroundings that reflect interests, reveal passions, and assign occupations, to help define their subject. A portrait of Wayne Gretzky would likely include some item that refers to hockey, because hockey is a large part of who he is.

#### A Self-Portrait Artist

Frida Kahlo was an artist who created many self-portraits. Her paintings are especially revealing images because they tell about her thoughts, beliefs, passions, and life experiences. It is easy to tell what happened in Frida Kahlo's life because her paintings are narrative; that is, they seem to tell a story. For example, it is clear that Kahlo was in a lot of physical pain for much of her life, since many of her portraits show her in tears or with blood dripping from wounds. The paintings are not violent, but they do show her suffering. When you read her biography, you will find out that she was seriously injured in a bus accident when she was only 18 years old. She wore a body cast and learned to paint while she recovered from her many surgeries. Her Mexican heritage was important to her; she often painted herself in the cultural costumes of Mexican women.

From Frida Kahlo's paintings, a viewer can recognize her significant relationship with her husband, famous painter Diego Rivera, and the feelings she had for him. Turn to page 473 in your textbook to see Kahlo's self-portrait painting *Diego y yo*. What do you think her thoughts may be? What do you think she is saying about herself in this painting?

If you have access to the Internet, key in Frida Kahlo's name to find more images of her amazing artwork. You can also look her up in any library or in a current art history book.

### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____	
(Activity Number and Title)	
<b>Name</b> _____	<b>Date</b> _____
(Your Name)	(Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 2, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 2.1: Comparing Two Portraits (30 minutes)

In this Visual Journal Activity, you will look at two different, yet similar, works of art and compare them. You will need your textbook, your Visual Journal, and a pen or pencil. After looking carefully at the two images, you will compare and contrast visual information using a Venn Diagram. In the Forms section of Module 2 there is a Venn Diagram like the one below. Label the form provided.



Visual Journal Activity \_\_\_\_\_  
Name \_\_\_\_\_ Date \_\_\_\_\_

Venn Diagram

*Portrait of Georg  
Gisze of Danzig*      *Migrant Mother,  
Nipoma, California*

1. Compare the following artworks found in your textbook:  
page 67—*Portrait of Georg Gisze of Danzig* by Hans Holbein  
page 154—*Migrant Mother, Nipomo, California* by Dorothea Lange
2. Look closely at the two images while asking yourself these two questions:
  - a) How are these artworks the same? (Jot down your answers in the intersecting middle of the circles of the Venn Diagram.)
  - b) How are they different? (Jot down your answers in the outer sections of the circles, keeping each separate.)

Consider some of these features of the portraits and what they reveal as you list your observations on the Venn diagram.

- What does the facial expression convey in the *Portrait of Georg Gisze of Danzig* by Hans Holbein? What does the expression on the face of the *Migrant Mother, Nipomo California*, by Dorothea Lange convey? How are the subjects clothed? Write details about the fabrics, styles, and colours of the clothing in *Portrait of Georg Gisze of Danzig*, and in the clothing in the *Migrant Mother* Portrait.

- Consider the hair and skin qualities of each subject in the portraits. What do these details tell you about their individual lifestyles?
- In which portrait has the artist used lively **shades** and **tints** of rose and peach to smooth and highlight the appearance of the face? What does the artist's choice of black and white photography emphasize in the **chiaroscuro** treatment of the subject in the *Migrant Mother* portrait. What are the two artists able to suggest by these very different treatments about the health and wealth of the subjects?
- Look at the hands of the people in each portrait. What does the artist tell you about the subjects by the way the hands are rendered?
- Consider the items and colours in the background area of the two works. What have the artists put in or left out to lead you to conclusions about their subjects' lives?
- How many other clues have the artists of these two portraits given the viewer to examine to help them to form ideas about the subjects and their lives?

Look up the terms in bold typeface and any others for which you need definitions, in the glossary beginning on page 496 of your text.

Place the Venn Diagram in your Visual Journal.

### **Visual Journal Activity 2.2: Making a Portrait Collection (30 minutes)**

This Visual Journal Activity will give you a chance to discover how different and varied portraits can be. You will collect portrait images of your own and keep them as a file to use again later.

Find and collect portrait images from a variety of sources. Remember, a portrait is a picture of a real person or group, that illuminates something about the character of that person or group. You may want to cut out images from magazines, newspapers, and posters, photocopy pictures from photo albums, collect photographs and drawings, find some CD covers featuring musicians, and so on. Collect both colour and black and white images.



Note on the back of each image:

- The source of the image (magazine, photocopy from a book, from a family album, etc.)
- If it is a portrait done by an artist, note the artist's name, the title, and the medium of the work (oil on canvas, acrylic, watercolour on paper, colour or black and white photograph, sculpture in clay, stone, bronze or other sculpture material) and where you found it.

Your notations should be legible and not deface the image. Use masking tape or sticky notes if necessary to make these notations on the back.

Take one of the large envelopes you have for this course and clearly label it Visual Journal Activity 2.2: Making a Portrait Collection. Put your collection securely inside and paper-clip the top so that no items fall out. You may want to add to the collection as you complete other work for this module, or as you come across interesting portraits. You will need this collection in a future assignment. Happy hunting!

**Notes**



## Lesson 2

### Responding to Art

#### Introduction

Looking at art can be a powerful experience. As viewers, we can identify with artists, and understand what messages they may be trying to tell us through their work. Some artworks can be emotionally moving, although at first we may not be sure why. Carefully examining a visual image can bring us closer to interpreting what an artist has to say. It also brings us pleasure and joy to appreciate something beautiful, something made with impressive skill, something grand in size, or something that took countless hours to create. Studying art can be a way of exploring other people's experiences, their ideas, and their talents. Your textbook is full of interesting art images, just waiting to "tell" you their stories.

#### A Story about Appreciating Art

When I was teaching art in a classroom, I often taught students from other countries who were learning English as a second language. One girl, Saima, had a particularly difficult time following my directions. She was always smiling and she seemed to like drawing very much. She tried to create something in every class, even though it was often not what I expected. Another student translated for us as best he could, but no one spoke Saima's language fluently. All we had were pencils and paper. Saima seemed frustrated, and, at times, so was I.

One day, I used some reproductions of Frida Kahlo's work in a bulletin board display. When Saima came into the art room that day, she gravitated to the pictures by Frida Kahlo and asked, in her beginning English, "Who is that woman?" I said her name and told Saima she could take down the pictures. Saima spent that class copying Kahlo's self-portrait. When she showed me her work, she said, with wonder, "See, like me," and pointed to Kahlo's distinctive eyebrows, which were almost identical to her own.

After a while, Saima was drawing original pictures of her own. I let her know how pleased I was that she was drawing so much. Frida Kahlo's art had inspired Saima to do her own work.

Saima continued to take art classes. Her English improved with time. She gave me some of her best drawings and told me she appreciated art class so much. We had learned first to communicate through visual language.

**Note:** One of the aims of this course is not to copy images, but to inspire you to begin to make your own. Aim for creativity and value your own original thinking. In my classroom, students often look at the art of others for ideas and inspiration, but direct copying is not allowed.



### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____	
(Activity Number and Title)	
<b>Name</b> _____	<b>Date</b> _____
(Your Name)	(Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 2, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.





### Visual Journal Activity 2.3: *Art Talk* (Part 1 of Video) (50 minutes)

In this Visual Journal Activity, you will view and respond to the first part of the video that is available in the learning management system (LMS). (If you did not have Internet access, contact the Distance Learning Unit at 1-800-465-9915.) This part of the video shows a group of Grade 9 students talking about a work of art at the Winnipeg Art Gallery.

1. View the first part of the video, called *Art Talk*.
2. Write your own response to this artwork. Do you agree or disagree with the students in the video?



### Visual Journal Activity 2.4: What Can a Portrait Communicate about Its Subject? (1 hour)

In this Visual Journal Activity, you will look at four different artworks and record your answers to a set of questions. You will need your textbook, your Visual Journal Binder, four bookmarks, and a pen or pencil.

1. Bookmark the following pages and images in your textbook:
  - page 238—*American Gothic* by Grant Wood (oil painting)
  - page 265—*Women and Dog* by Marisol (sculpture, wood)
  - page 261—*Football Player* by Duane Hanson (sculpture, resin, human hair)
  - page 218—*Braids* by Andrew Wyeth (oil painting)

Put the title of each artwork, the medium, and the artist's name on separate pages in your Visual Journal.

**Note:** Focus on one artwork at a time.



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2. Answer the following questions about **each** of the four artworks.
- a) Jot down your first impression of the artwork.
  - b) Close your eyes for a moment. Open them. Note the first thing you see about the artwork. Was it colour, size, position? Why did you see it first?
  - c) Describe the colours. Are they bright, dull, calming, exciting?
  - d) Notice contrasts in light and shadow (chiaroscuro). What do these do for the artwork?
  - e) What do you think the artist is telling you about the people in each work? Support your answer with reference to the artworks.

## Lesson 3

### Art and Self-Reflection

#### Introduction

Learning about ourselves is a lifelong pursuit. Liking who we are and deciding what parts of ourselves we will share with others can at times cause turmoil and conflict, and at other times give rise to celebration and happiness. I think each one of us is constantly evolving, keeping parts we like and changing or accepting parts we do not like. Whoever you are at this moment, you are worth exploring. You are unique. You will undergo many changes as your life unfolds.

Begin by thinking about your likes and dislikes. Lesson 3 will guide you through a deeper look at your own personality. Then you will try a self-portrait to visually communicate who you are right now. In the process, you may even learn more about your own complex being. Besides you, your learning partner, and your tutor/marker are the only people who will read your Visual Journal Activities or see your artwork.

#### Preparation for Visual Journal Activities

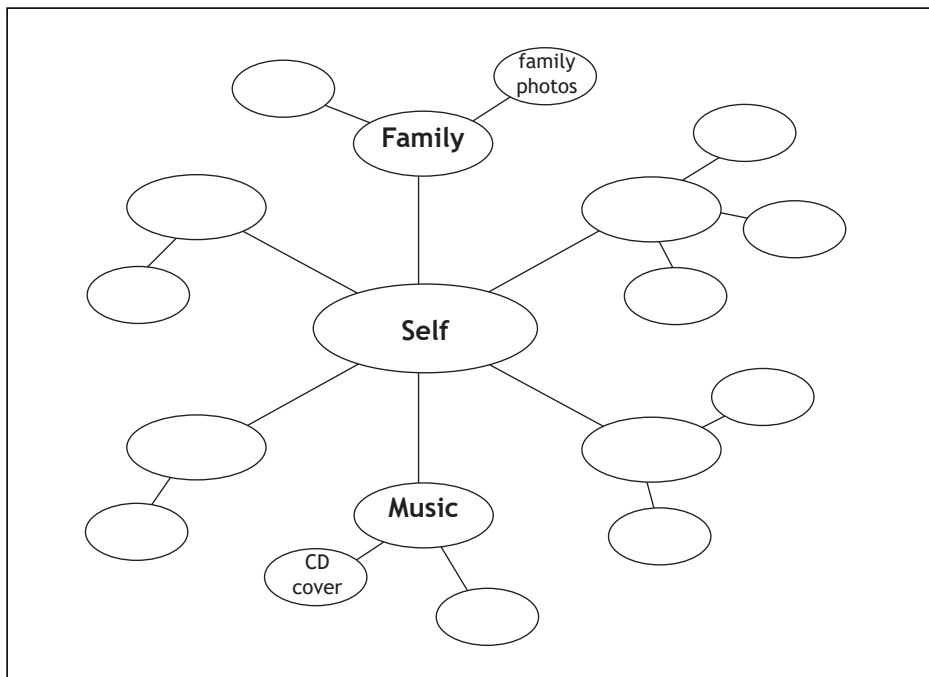
For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 2, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 2.5: Developing Ideas about Self (30 minutes)

Examine the sample web presented below. A web like this one can help you develop ideas for creative art or writing projects. In the sample web, the main idea is “Self.” The first extension shows important parts of a person’s life, such as “Family” and “Music.” The second extension shows objects that represent those important parts. For example, the CD cover represents music.



Using the web template provided in the Forms section of Module 2, develop your own web, with “Self” at the centre. Identify important aspects of your life, including some of your favourite objects. Place this web in your Visual Journal.

Now that you have identified some of your favourite objects in the web, it is time to collect and draw some of them. In a way, these objects will form a kind of portrait of you.



## Visual Journal Activity 2.6: Working with Favourite Objects (2 hours, 30 minutes)

This Visual Journal Activity consists of five parts.



### 1. Set Up the Composition

Think about the things you like, the things you do, the things you aspire to. Select objects and images that suggest these and arrange them together. Try several different arrangements. Overlap items; put things on different levels; pull some things forward and push others back until you have an arrangement that pleases you.

You have made a still life composition from images and objects that speak particularly of you.

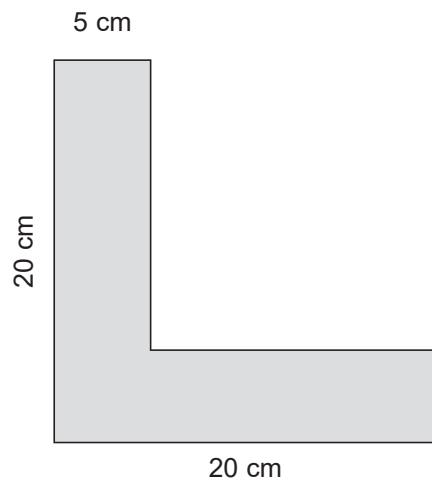
### 2. Make a Viewfinder

Before you learn how to draw, you have to learn how to see. This exercise will help you do that.

A viewfinder acts like the window you look through in a camera by narrowing down what you will see in a picture. A viewfinder will help you select what to include in a drawing and what to leave out. For more information on viewfinders, including a picture of what they look like, see page 483 of your textbook.

Follow the directions below to make your own viewfinder. You will need a thin piece of cardboard or boxboard (e.g., an empty cereal box), a ruler, a pen or pencil, and a pair of scissors.

- Draw an L-shape that is 5 cm wide and 20 cm long on each side.
- Cut out the L.
- Repeat, so that you have two L-shapes.



### 3. Use Your Viewfinder

Arrange the two L-shapes into a rectangle on a table surface. Overlap them at the edges. Notice that the inside “box” or “window” gets smaller or larger, depending on how you move the Ls. Now pick them up and look at your collection of objects (from the first part of this activity). Make the window smaller or larger, and look at different parts of your composition. Hold it at different distances and see how the picture changes. Once you have decided on a view you like, fix it at one size in one spot.

### 4. Draw Using Your Viewfinder

You will create three sketches.

Place your paper vertically, long sides running up and down, (portrait) or horizontally, long sides running across, (landscape), the way your still life composition fits best on the page .

With a pencil and an eraser in hand, label the top of a page Visual Journal Activity 2.7: Working with Favourite Objects, adding your name and today’s date. Draw the portion of your arrangement that appears in the window of the viewfinder. Try to see the inside edges of your viewfinder as the edges of your page and let your drawing fill your piece of 9 x 12 in. cartridge paper. Include as much detail as you wish, keeping in mind that the objects should be identifiable.

When you have finished your first drawing, move the viewfinder closer to your eyes to include more objects. Draw your second version of the composition. When you have finished, move the viewfinder away from your eyes to gain a really close-up view. Exclude some items; allow a partial view of others and have at least one whole object in view. Draw your third version of the composition.

As you look at your three views you might be reminded of the way cartoonists change the distance of viewer to subject from frame to frame in their comic strips, or the way a video camera can zoom in and out on a scene.



**Note:** Keep the viewfinder for use in another part of this course.

## 5. Reflection

Now that you have concentrated on these personal objects, you may think about them differently. In your Visual Journal, reflect on what this visual collection of objects says about you by answering these questions:

- a) Why did you choose these items?
- b) What do they say about you?
- c) What parts of your personality are not represented by these items?
- d) What makes you who you are?

## Notes





## Lesson 4

### Expression through Colour

#### Introduction

As you work through this module, you are learning how to respond to others' art and how to create your own art. In Lesson 4 you will learn more about expressing ideas and feelings through colour.

To prepare yourself for this module's Art Production Project (Lesson 5), read Chapter 5 of your textbook *The Visual Experience*. Here you will learn how colour can express feelings and mood in artwork. You will learn some design theory and some definitions and terms to help you talk about art. Make drawings and notes in your Visual Journal to record and remember important information in this chapter.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 2, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 2.7: Reading about Colour and Value (1 hour)

In this Visual Journal Activity, you will read and make notes to learn new information. You will need your textbook, a pencil or pen, pencil crayons, and your Visual Journal Binder.

1. Turn to Chapter 5: Value and Colour, on pages 88 to 115 of your textbook. Before reading anything, flip through all the pages to get a general idea of what this chapter is about. Speculate about the contents and ask yourself: What do I think I will learn in this chapter? Answer this question in your Visual Journal.
2. Read pages 92 to 95 of your textbook. In your Visual Journal, write the definition of *value*. Jot down anything you read that you think is important about value, and draw a small sketch of one thing you saw in the textbook that helped you to remember value.
3. Now read pages 102 and 103 of your textbook and write the definitions of *warm colours* and *cool colours* in your Visual Journal. Make some small colour sketches to help you remember warm and cool colours.

### Visual Journal Activity 2.8: Colour Mixing (2 hours)

Now is the perfect time for you to have a hands-on experience with mixing colours. You will need your watercolour set, small brushes, a large container of water, blank scrap paper for rough experiments, and paper towels for blotting your brushes.

1. Read through and complete the Colour Mixing Experiments found in the Forms section at the end of Module 2. These experiments will help you to be able to mix any colour you could want or need to express your ideas in upcoming Visual Journal Activities and in the Art Production Project in Lesson 5. Read pages 94–97, and 488–489. They will provide useful information on both colour and painting.



2. When you have completed these Colour Mixing Experiments, continue to experiment freely with colour mixing on blank paper using watercolours. Try out different colour combinations, different brushes and brushstrokes, and wet and dry paper. Keep all experiments in your Visual Journal for reference. Label and keep several pages of your own experiments to send in as part of your Visual Journal Activity 2.9.



### Visual Journal Activity 2.9: Experimenting with Expressive Colour (2 hours, 30 minutes)

Revisit your drawings of your still life composition from Visual Journal Activity 2.6. You will now use colour to enhance the expressive qualities of your composition. You will need watercolours, pencil crayons, crayons, or pastels, as well as your Visual Journal.

1. Choose a drawing that you made in Visual Journal Activity 2.6 (Part 4).
2. Redraw or photocopy the drawing so that you have **three** copies.
3. To one copy, apply only warm colours. Try a combination of watercolour, plus pencil crayons, crayons, or pastels.
4. To the second copy, apply only cool colours.
5. To the third copy, apply colours that express your feelings about the collection.
6. Explain how the differences in colour create different emotional effects.

### Visual Journal Activity 2.10: Expressive Faces (30 minutes)

In this Visual Journal Activity, you will need to go back to the portrait collection you made in Visual Journal Activity 2.2. You will also need your Visual Journal Binder, glue, and a pen or pencil. Keeping in mind that colour and value can portray emotion and mood, make sure you have a variety of black and white *and* coloured portraits in your collection.

1. Look through your portrait file from Visual Journal Activity 2.2. Choose two of the most interesting or expressive images you find.
2. Glue each image into your Visual Journal Binder.
3. In the margin or under each picture, jot down your responses to the following questions:
  - a) What kind of emotion or feeling is shown in the picture?
  - b) How do light and shadow, colour, or value suggest a mood or feeling in the image?
  - c) How could the colour or value be changed in this image to show a different emotion or mood?

### Visual Journal Activity 2.11: Comparing Expressive Paintings (30 minutes)

You will need your textbook, your Visual Journal, and a pen or pencil. After looking carefully at the two images, you will compare and contrast visual information by answering the questions on the following page. Make conclusions about the expressive qualities of colour, line and shape in these two artworks:

page 93—*The Banjo Lesson* by Henry O. Tanner

page 102—*The Old Guitarist* by Pablo Picasso



In each painting

- a) What are the predominant colours? Are they cool or warm?
- b) Do the opposite range of colours appear at all in the paintings? Where? Do they connect parts of the painting. Explain.
- c) How do colour and value support the expression of mood in each painting
- d) Describe the lines and shapes in each painting and where they appear (e.g., curved and wavy or angular and jagged). How does the type of line and shape support the expressive quality of the painting?

**Notes**



## Lesson 5

### Creating a Self-Portrait

#### Introduction

The Visual Journal Activities you have been doing throughout Module 2 have prepared you for a larger activity. This end-of-module Art Production Project will help you demonstrate everything you have learned so far in this course.



#### Art Production Project 1: An Expressive Self-Portrait (8 to 10 hours) (40 marks)

Create a self-portrait to show the different parts of yourself. Include favourite objects and expressive colours to reflect who you are.

#### Project Materials Checklist

To prepare for this project, gather the following materials:

- ✓ a favourite photograph of yourself, enlarged on a photocopier to various sizes
- ✓ photocopies of personal object drawings (optional)
- ✓ heavy white paper (Mayfair), cut to the size you want
- ✓ a selection of art media—for example, pencils, pencil crayons, oil pastels, watercolour or acrylic paints, collage materials (such as coloured/painted paper or fabric scraps, small three-dimensional objects)

**Note:** If you choose to use acrylic paints, review the Note about Acrylic Paints in the course Introduction.

- ✓ glue stick (for paper)
- ✓ white glue (for heavier materials)

Before you begin the project, skim through this whole lesson to get an idea of what is expected. Then, you can break it down into smaller, more manageable parts to help you get started.



## Project Checklist

Use the following checklist to help you prepare for and accomplish your project. (You do not need to write down the answers to the questions.)

- ✓ **Ideas:** For inspiration, look at a variety of portraits and self-portraits throughout your textbook (e.g., on pages 376, 402, 442, 480, 481). What do you want the viewer's first impression of you to be? What aspects of your personality do you want to show? Refer to the web you developed in Module 2, Lesson 3, for some specific ideas that you might use.
- ✓ **Photograph:** What kind will you pick? A close-up? An action shot? A smiling pose? A serious pose?
- ✓ **Photocopy:** Prepare photocopied enlargements (try different sizes) of your photograph, which you could include in your work. How large or small will your image be?
- ✓ **Background and Composition:** Consider how you will make the background and surrounding space tie in with the image of yourself. Could you also use parts of your drawings of personal objects in your self-portrait? Make some small sketches in your Visual Journal to try out different ways of organizing your artwork.
- ✓ **Art Media:** What coloured art media or mixture of media will you use in your self-portrait? Consider watercolour or acrylic paints, collage materials, pencil crayons, pastels. Try out different media possibilities and colour effects in small sketches first in your Visual Journal.
- ✓ **Size and Proportion:** Decide on the size of your finished self-portrait. It should be no smaller than 21.6 x 27.9 cm (8½ x 11 in.) and no larger than 45.7 x 61 cm (18 x 24 in.). Your photocopied image should fill half the height of the work.



- ✓ **Placement:** How will you combine your photocopied image(s) with drawing, painting, and collage in a larger work. (A good example of this kind of combination appears in David Hannan's *Taking Time to Remember*, one of the postcards that came with this course.)
- ✓ **Mounting:** Mount your materials by gluing them to a piece of heavier paper. Be sure your corners are well affixed with glue. Place heavy books on the work to press the pieces down and leave the books on overnight. Re-glue any loose pieces before you send your work. (Note that marks are assigned for craftsmanship.)
- ✓ **Enhancements:** After you have decided on the placement of your photocopied image(s) and glued them down on the heavier paper, work over and around them with additional drawn imagery, painting, and/or collage. Develop expressive colour that communicates something about you.
- ✓ **Self-Reflection:** Answer the Self-Reflection questions that follow, and attach your responses to your work before submitting it to the Distance Learning Unit. Out of the 40 marks allocated for this project, 3 marks are allocated for the responses to the Self-Reflection questions.

#### **Self-Reflection**

1. How does the photographic image you have chosen show your personality?
2. What images and objects have you chosen to accompany your own image?
3. What emotions or moods have you shown through the colours you chose?
4. Are you happy with your project? Why or why not?

- ✓ **Assessment:** Read the following Assessment Criteria so that you know how your self-portrait will be assessed.

## Project Assessment

Your Art Production Project 1 will be assessed using the Assessment Criteria presented below and your responses to the Self-Reflection questions.

### Assessment Criteria

- Is the photograph at least half the size of the paper?
- Is the entire space of the background paper used?
- Are the paper and any collage attachments securely glued?
- Are personal objects/imagery clearly shown?
- Has colour been used effectively to show emotion or mood?
- Does the portrait say something about you?
- Are craftsmanship and quality of work evident?
- Are creativity and originality demonstrated in the project?

## Conclusion

Once you finish the Self-Reflection, you have completed Module 2. Congratulations! You have progressed from small Visual Journal Activities to a large Art Production Project. You have begun to look at art in greater depth and in more interactive ways. Looking inward may not have been easy to do, but the more you think of yourself as a factor in creating your art, the more meaningful your art will become. Acquiring knowledge about art will lead you into a more sophisticated use of art materials and a deeper understanding of how art is made.

## Submission of Work Completed in Module 2

Before you move on to Module 3, you need to submit your work from Module 2 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 2 Mail-in Cover Sheet** (found in the Forms section of Module 2).
- ✓ Remove the **Module 2 Checklist** (from the Forms section of Module 2). Complete the checklist to make sure that you have done all the work required for Module 2.
- ✓ As you check the **Visual Journal Activities** you completed in Module 2, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it. **Include the envelope of portrait photos.**
- ✓ As you check **Art Production Project 1**, make sure that it is labelled with the title, your name, and the date on which you completed it. You will be mailing this in one of the cardboard mailing tubes that came in your Grade 9 Art Resource Kit.
- ✓ Assemble your work as follows:
  - Module 2 Cover Sheet (at the top)
  - Module 2 Checklist
  - Visual Journal Activities 2.1 to 2.11
  - Art Production Project 1
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.



**Notes**



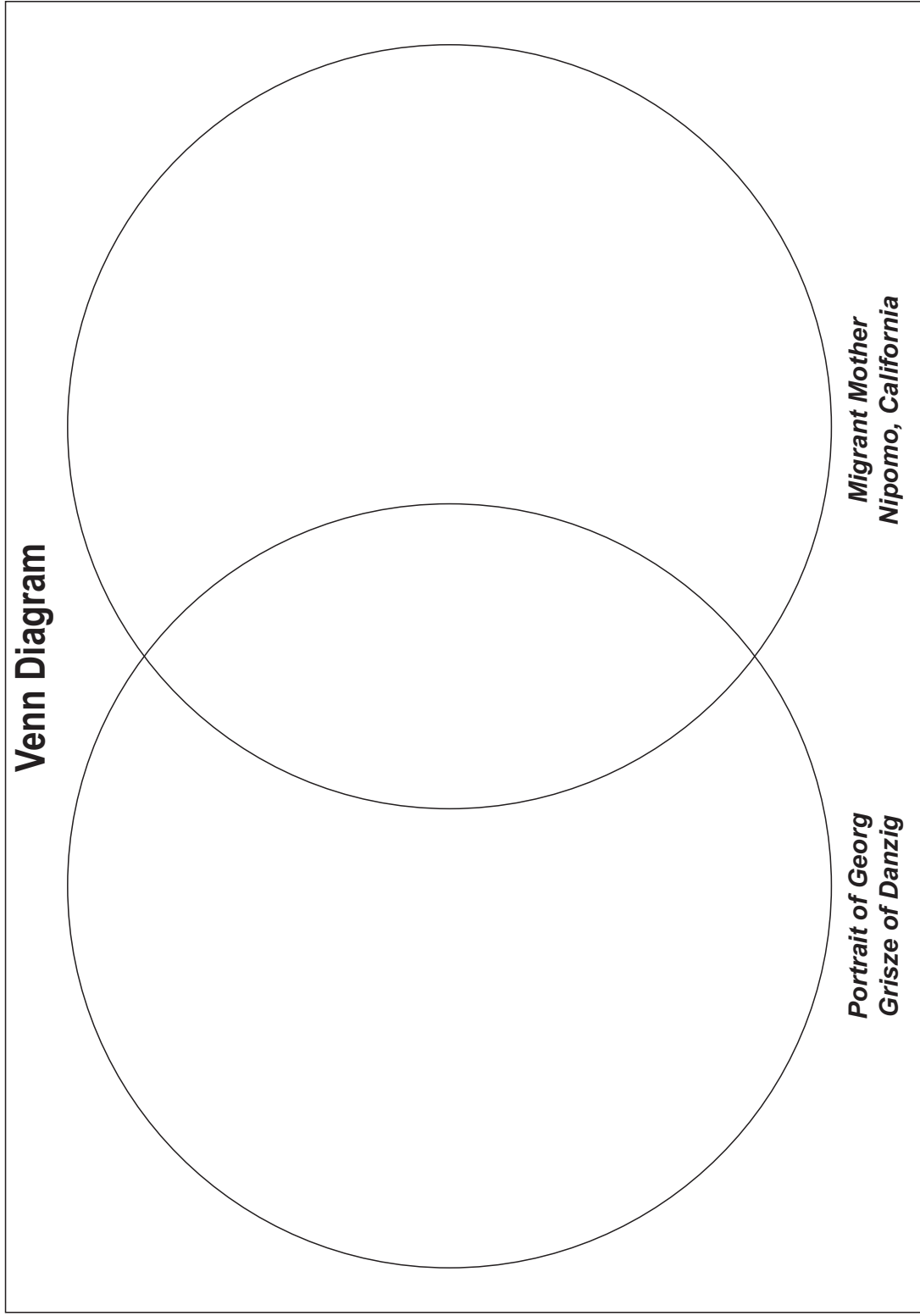
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*Module 2*  
*Forms*

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

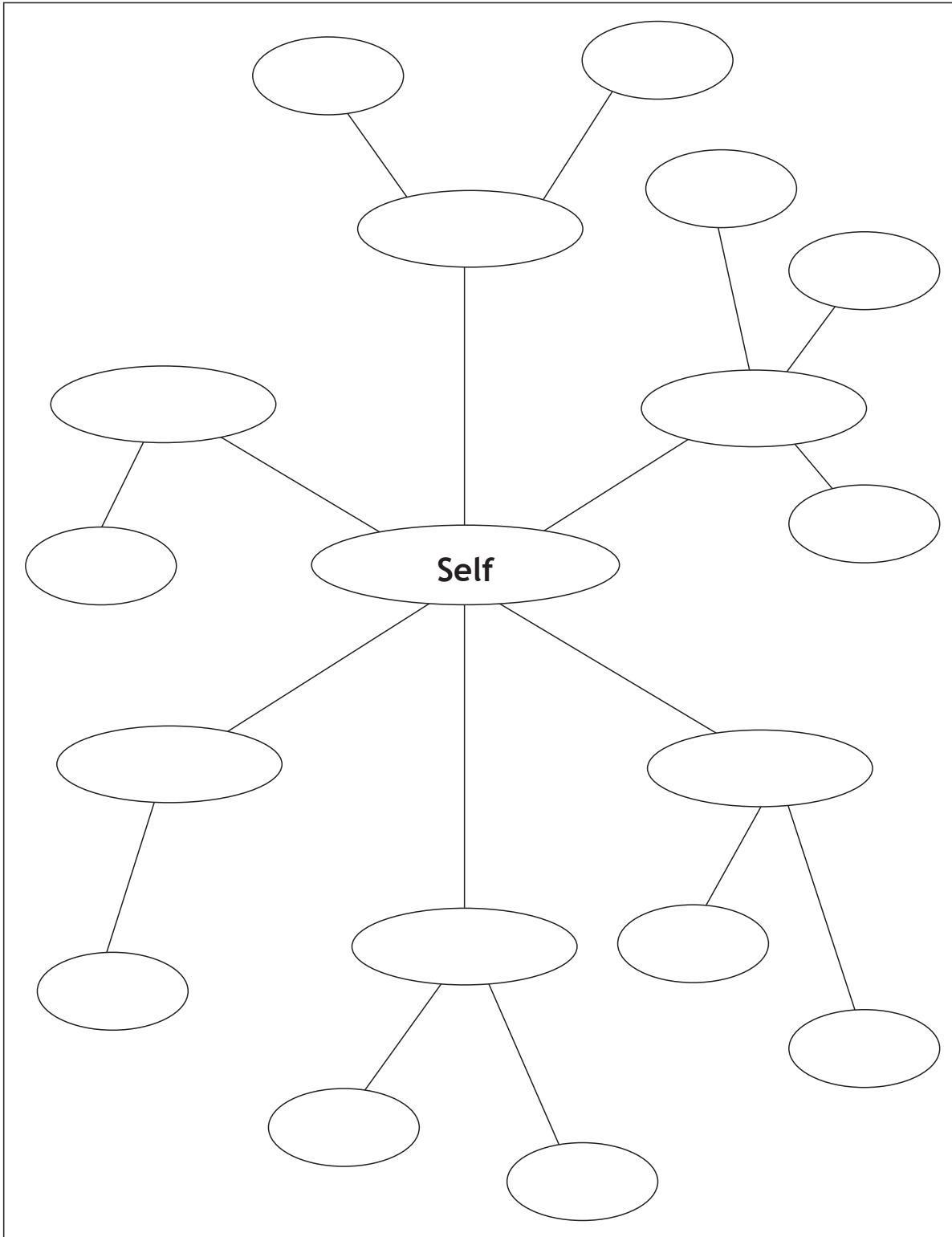






Visual Journal Activity \_\_\_\_\_

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



Place the completed form in your Visual Journal Binder.

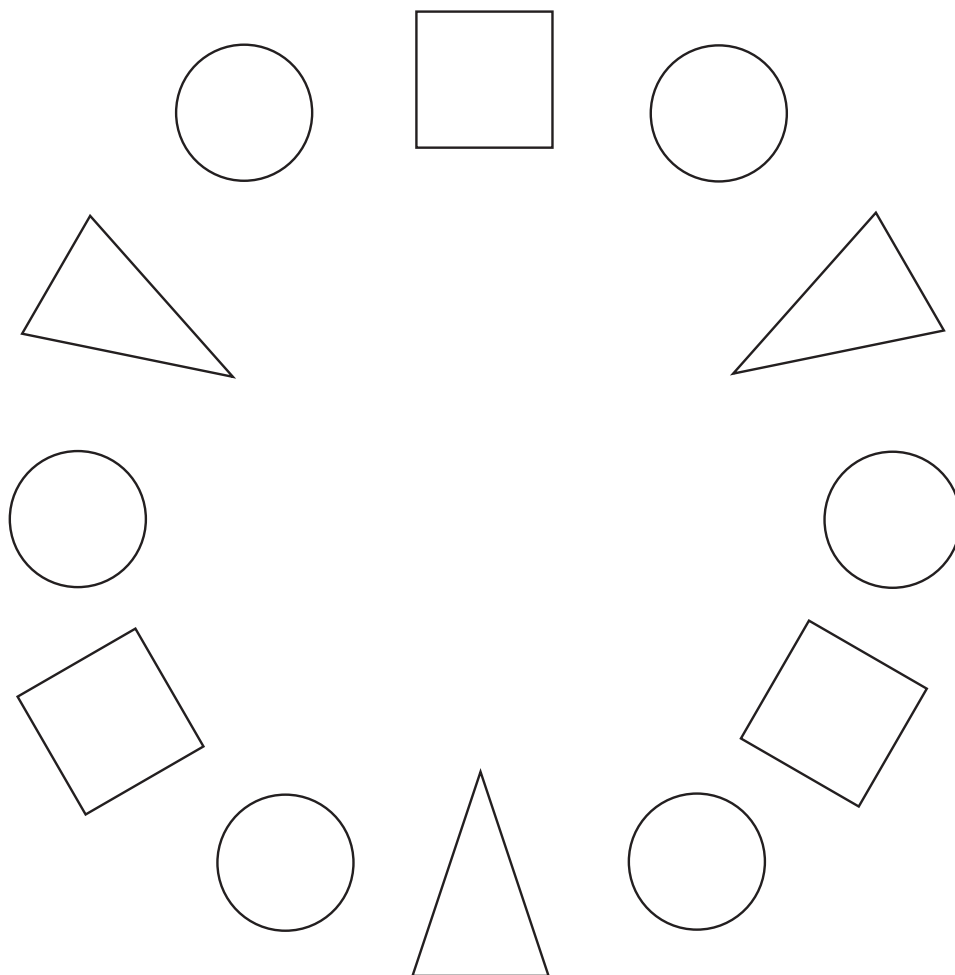


## Colour Mixing Experiments

### Colour Wheel

1. *Colour* is one of the most expressive elements in a work of art. Understanding how a *colour wheel* is organized will help you to mix the colours you want for your own works of art.
  - Using your watercolours and small amounts of water, paint the three *primary colours* (red, yellow, blue) in the squares of the colour wheel below.
  - Then, mix pairs of primary colours to create the three in-between *secondary colours* for the triangles (orange, green, violet).
  - Finally, mix a primary and a neighbouring secondary colour to create each of the six remaining in-between *intermediate (or tertiary) colours* in the circles.
  - Label all the colours on your wheel (e.g., red, red-violet, violet).
  - Which groups of colours would you call *warm colours* and which ones would you call *cool colours*? Why?

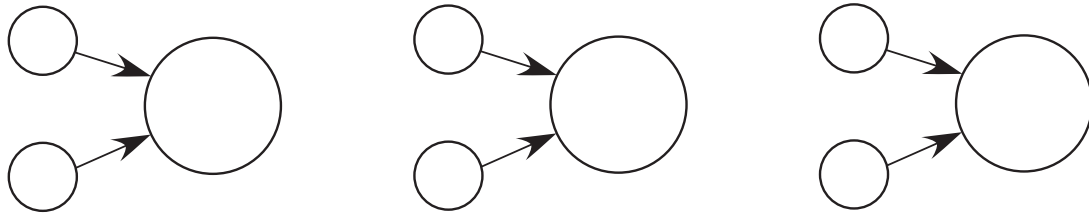
**Note:** Use the inside of the lid of your watercolour box as a mixing tray.



(continued)



2. *Complementary colours* are found opposite each other on the colour wheel (e.g., red, green). If you mix two complementaries, you will create a *neutral colour*. Neutral colours are dull and brownish (or greyish) and are often useful for painting natural imagery (including people and animals) and for expressing certain emotions.
- Experiment with making neutral colours from three pairs of complementaries (your choice).



4. *Value* refers to the lightness or darkness of a colour. Using colours with different values can help you express moods and feelings in your artwork.
- Choose one primary or secondary colour. Mix increasing amounts of white into it to form five different “tints” (colours with light values) of your colour, getting lighter in each box.

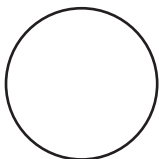


- Choose one primary or secondary colour. Mix increasing amounts of black into it to form five different “shades” (colours with dark values) of your colour, getting darker in each box.

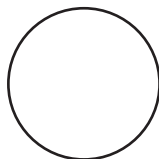


### Mix-and-Match Colour Challenge

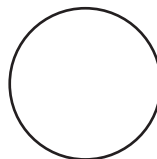
- In the circles below mix, as exactly as you can, the colour of...



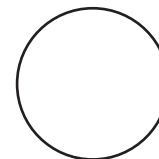
...the sky today



...the wall in front of you



...your skin



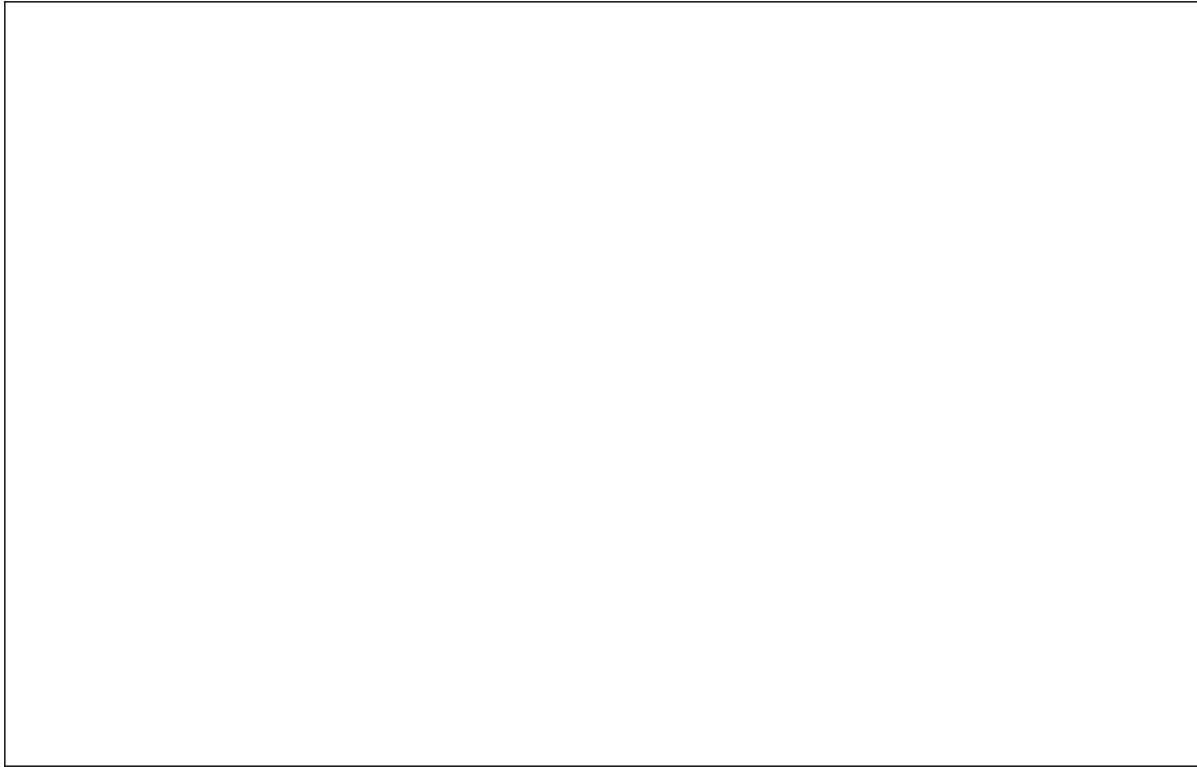
...your shoes

(continued)



**Painting an Emotion**

In the space below, make a small painting that uses colour (plus lines and shapes) to express one of the following emotions: anger, sadness, joy, peacefulness, or confusion.



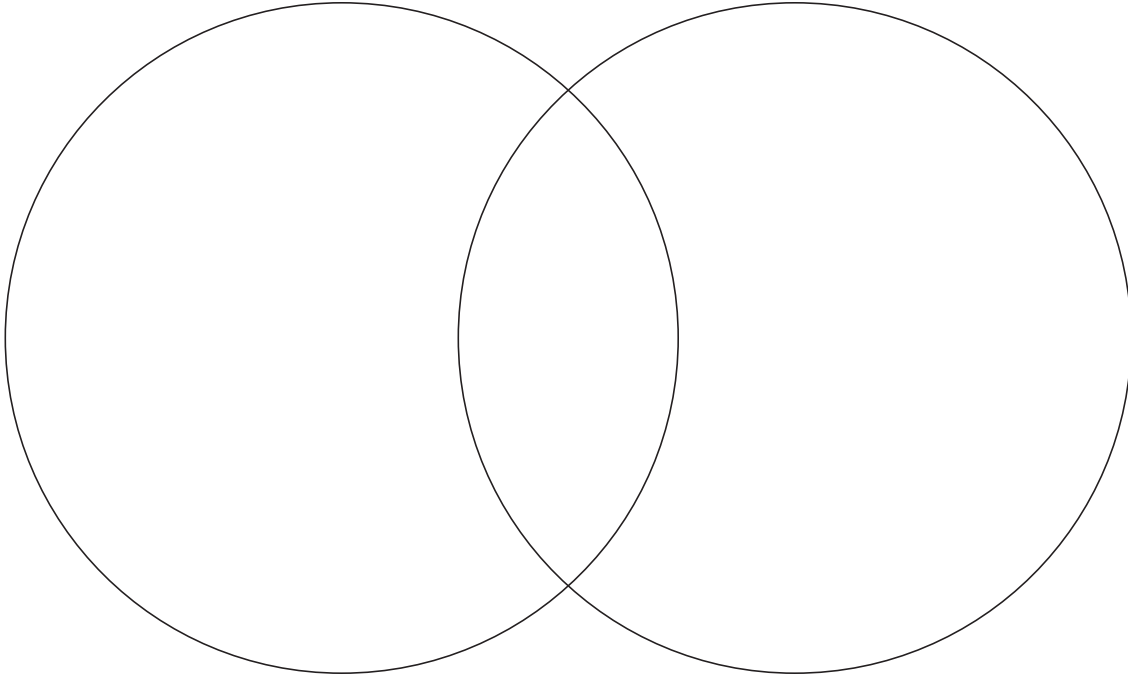
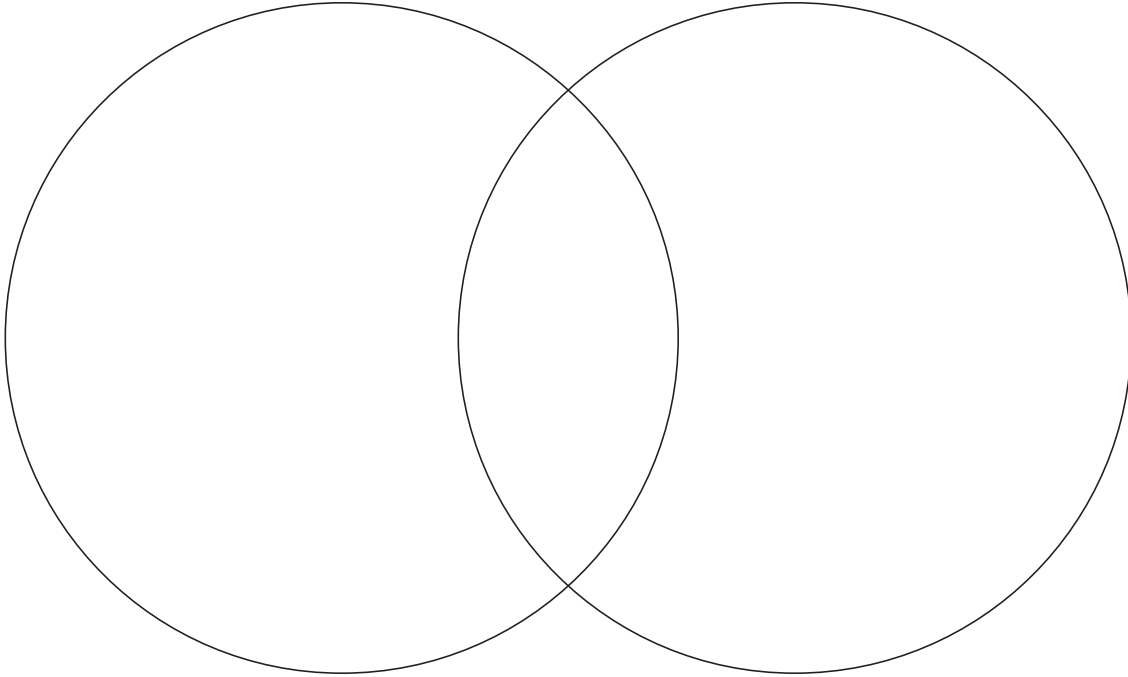
Place the Colour Mixing Experiments into your Visual Journal Binder for future reference.





Visual Journal Activity \_\_\_\_\_

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

<b>Venn Diagram</b>	
 <i>The Banjo Lesson</i>	 <i>The Old Guitarist</i>
How do colour and value support the expression of emotion in these two paintings?	
How do the objects and accessories in the paintings contribute to the emotions expressed?	

Place the completed form in your Visual Journal Binder.



# Grade 9 Art (10G)

## Module 2 Checklist

Before mailing your work from Module 2 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 2.1 to 2.11 and Art Production Project 1. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\* ✉).

### Module 2, Lesson 1

#### Visual Journal Activity 2.1: Comparing Two Portraits

- Complete the Venn Diagram.\* ✉

#### Visual Journal Activity 2.2: Making a Portrait Collection

- Collect portrait images
- Mark each image on back as directed and store in an envelope.\* ✉

### Module 2, Lesson 2

#### Visual Journal Activity 2.3: Art Talk (Part 1 of Video)

- View *Art Talk*, Part 1 of the video for this course.
- Write your response to the artwork shown on the video and to the students' discussion.\* ✉

#### Visual Journal Activity 2.4: What Can a Portrait Communicate about Its Subject?

- Record the titles of four artworks and the artists' names.\* ✉
- Answer questions (a to e) for **each** of the four portraits.\* ✉

### Module 2, Lesson 3

#### Visual Journal Activity 2.5: Developing Ideas about Self

- Complete the web, with "Self" at the centre.\* ✉

#### Visual Journal Activity 2.6: Working with Favourite Objects

- Set up a composition.
- Make a viewfinder.
- Use your viewfinder.
- Create **three** drawings using your viewfinder.\* ✉
- Answer four Reflection questions (a to d).\* ✉



(continued)

# Grade 9 Art (10G)

## Module 2 Checklist (continued)

### Module 2, Lesson 4

#### Visual Journal Activity 2.7: Reading about Colour and Value

- Answer this question: What do I think I will learn in this chapter?\* ☒
- Read pages 92 to 95 of your textbook.
- Write a definition of *value*.\* ☒
- Jot down information about value, and draw a small sketch to help you remember value.\* ☒
- Read pages 102 and 103 of your textbook.
- Write definitions of *warm colours* and *cool colours*.\* ☒
- Draw small colour sketches to help you remember warm and cool colours.\* ☒

#### Visual Journal Activity 2.8: Colour Mixing

- Complete the Colour Mixing Experiments (found in the Forms section of Module 2).\* ☒

#### Visual Journal Activity 2.9: Experimenting with Expressive Colour

- Make three copies of a drawing from Visual Journal Activity 2.7 (Part 4).\* ☒
- Use warm colours on one copy of the drawing.\* ☒
- Use cool colours on the second copy.\* ☒
- Use colours that express your feelings on the third copy.\* ☒
- Explain the emotional effects of differences in colour.\* ☒

#### Visual Journal Activity 2.10: Expressive Faces

- Choose two of the most expressive or interesting images from Visual Journal Activity 2.2.
- Glue both images into your Visual Journal Binder.\* ☒
- Answer three questions (a to c) for both images.\* ☒

#### Visual Journal Activity 2.11: Comparing Expressive Paintings

- Fill in the Venn Diagram.\* ☒
- Write down the answers to two questions (a and b).\* ☒

### Module 2, Lesson 5

#### Art Production Project 1: An Expressive Self-Portrait

- Create your self-portrait according to the instructions provided.\* ☒
- Answer the Self-Reflection questions (1 to 4).\* ☒



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# ***GRADE 9 ART (10G)***

## *Module 3 Environment*







## Module 3

### Environment

#### Overview

#### Big Idea:

Visual Awareness

#### Module Objective:

Become more aware of visual structures in natural and built environments.

#### Time Allocated:

18 to 21 hours

#### Number of Lessons:

5

#### Lesson Objectives:

- Become aware of the concepts of shape, form, and texture, and the design principles of contrast and unity.
- Develop an awareness of sculptural forms.
- Create a sculpture that illustrates a contrasting relationship between the two types of environments.
- Recognize and investigate aspects of the natural environment and the built environment in the community and in a variety of artworks.
- Critically examine relationships between the natural environment and the built environment.

## Notes





## Lesson 1

### Art Elements: Shape and Form

#### Introduction

This lesson will introduce you to the art elements *shape* and *form*. An understanding of distinctive shapes and forms is important for creating a well-designed sculpture that fits the environment in which it is placed.

Begin by reading Chapter 4 on shape and form in your textbook *The Visual Experience*. You will look at samples of sculpture, architecture, and environmental art.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 3, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

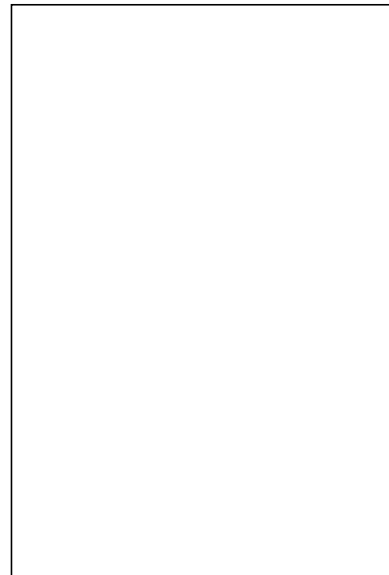
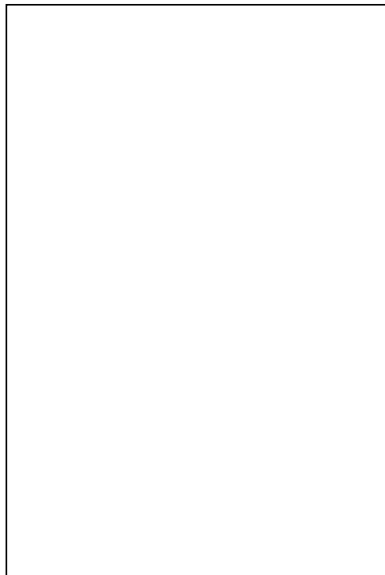
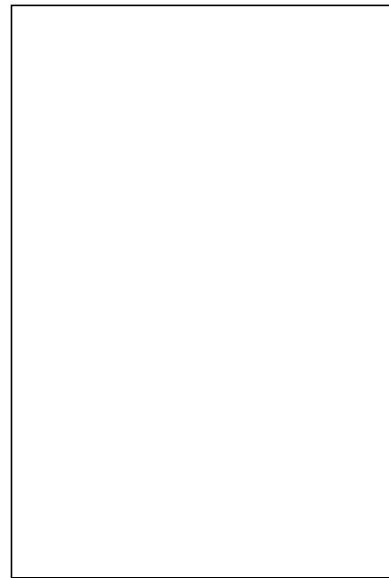
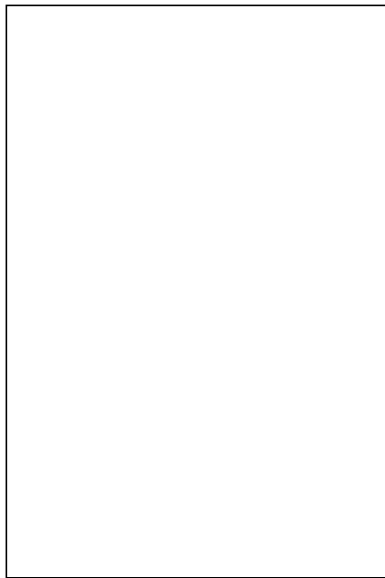
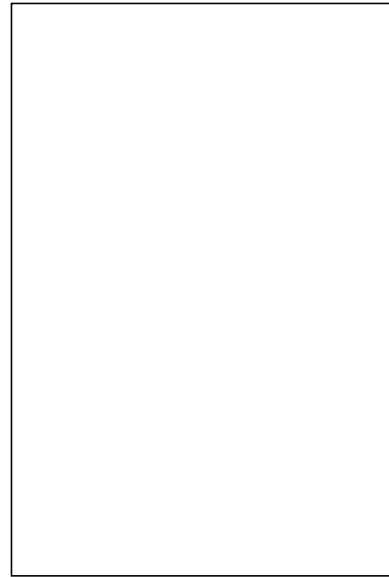
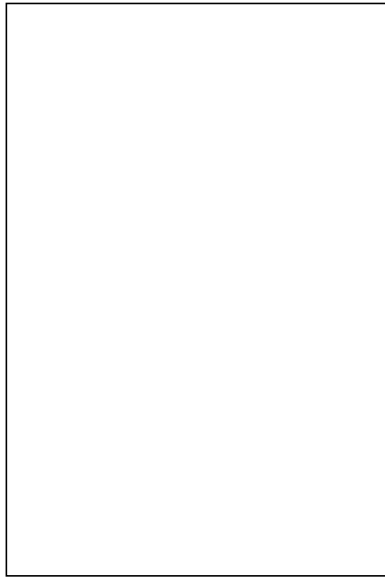
### Visual Journal Activity 3.1: Studying Shape and Form (1 hour, 30 minutes)

Read the entire Chapter 4 of your textbook, *The Visual Experience*. Here you will find important information about how art is organized. To more easily remember what you read try the reading strategy below. See if it works for you.

1. **Skim** the chapter noting the content page, titles, pictures, boxes, and summaries. What do you already know about shape and form?
2. **Predict** what you think this chapter will be about.
3. **Read** the chapter, pages 58–87, with concentration.
4. **Review** what you have read by asking yourself the following questions:
  - a) Which of your predictions about chapter 4 were correct?
  - b) Was anything difficult to understand? Note the areas of difficulty.
  - c) What was the most important information you gathered from this chapter?
5. **Summarize:** In your Visual Journal, demonstrate what you have learned in Chapter 4 with a series of 4 to 6 thumbnail sketches.

A thumbnail sketch is another way to take notes, visual notes. Each sketch is only 2 x 1/4 in. (50 x 35 cm). You can go slightly bigger or smaller as you feel comfortable. The frames of your rectangles can be ruled or drawn freehand.





### Visual Journal Activity 3.2: More Thumbnail Sketches on Shape and Form (40 minutes)

Choose a simple object from your surroundings to draw. Make the following thumbnail sketches on blank paper in your Visual Journal. You can probably fit all of them evenly spaced, on one sheet of cartridge paper. Work in pencil or pen.

Sketch your object:

1. as a two-dimensional shape.
2. as a three-dimensional form.
3. as a negative shape (blank white shape), on a positive ground (darken background area around shape to fill rectangle), see pages 62–65, and 78.
4. a foreshortened view of the object (coming toward you).
5. Choose an object that has an *organic form*. Make a thumbnail sketch of it.
6. Choose an object that has a *geometric form*. Make a thumbnail sketch of it. Briefly list the qualities of each beneath the sketches.

**Optional:** (For fun and mental exercise.) Try the following for your Visual Journal. Draw an object as a shape hidden in a pattern (see page 64, Figure 4-14). This is easier than you think. You may want to work slightly larger and on a separate sheet for this one.



## Lesson 2

### Natural and Built Environments

#### Introduction

The world around us is one of the most important influences on our lives. The weather and the seasons, as well as the specific places where we work, play, and travel all affect us in profound ways. Artists have been influenced by environments, too, and have illustrated their surroundings for centuries. Artists not only create what they see in their environments, but they also use environments for inspiration, for display areas, and for raw materials from which to create artworks. Do you remember the image *Wrapped Coast* by Christo and Jeanne-Claude, found on page 17 of your textbook *The Visual Experience*? Their artwork was not only influenced by the environment, their artwork was the environment.

In this lesson you will look at the environments you see around you daily. You will meet artists who have used unusual materials for creating art, and who have very important and passionate views about the environment and its relationship to art. By the end of this exciting module, you will create a sculpture about environment. Enjoy your travels through your surroundings.

In Lesson 2 you will further your understanding of environments and their interactions. One obvious difference in environments is that some are inside, and some are outside. Another contrast exists between built and natural environments. A built environment is an environment made by humans. A natural environment is an environment that occurs in nature. Some environments are a mixture of built and natural elements.

You will look at samples of sculpture, architecture, and environmental art. You will study the design principles, contrast, and unity. Contrast adds interest and drama to a work of art. Unity pulls a work of art together. Finally, you will create a sculpture with materials found in your environment.

## Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____	
(Activity Number and Title)	
<b>Name</b> _____	<b>Date</b> _____
(Your Name)	(Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 3, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 3.3: Two Memory Sketches (1 hour)

Let's start with one of the most basic environments—where you live. Whether it's an apartment in a city or a house in the country, your home is where you live and spend much of your time.

1. **A Memory Sketch of Your Home:** To practise “seeing” and remembering, draw a sketch of the outside of your house or apartment in your Visual Journal from memory, without actually looking at your home. Include as many details as you can think of, such as entrance, windows, shrubs, house or apartment number, fence, sidewalk, and any other distinctive characteristics.

When you have finished your drawing, compare it to the real place. Are there details you wish to add? Put them in. Use your eyes to see what is really around you every day.

2. **A Memory Sketch of Your Bedroom:** To try this process again, do another memory drawing, this time of your bedroom. Make sure you're not in it while you draw.





### Visual Journal Activity 3.4: Natural and Built Environments (40 minutes)

Your textbook is full of images from natural and built environments and combinations of the two.

1. Go on a “tour” to discover some of these environments on the following pages of your textbook:

pp. 60, 120, 130, 231—Mostly Natural Environments

pp. 121 to 123, 269, 324, 457—Mostly Built Environments

2. Choose two images from your textbook that interest you. One image should be from a mostly natural environment; the other from a mostly built environment.

In the Forms section of Module 3 you will find a chart like the one below. Analyze your two image choices, using the headings provided on the chart.

Analyzing Images of Environments		
Image Description	Image 1: Mostly Natural Environment	Image 2: Mostly Built Environment
Page in Textbook		
Location/Setting of Image		
Materials/Objects		
Colours		

Answer the following questions:

- a) What features of these images aroused your interest?
- b) Write down what you might hear, smell, or feel in each of these locations?
- c) Which of the two spaces would you rather be in? Explain.

**Notes**





## Lesson 3

### Awareness of the Environment

#### Introduction

This lesson will be a lot of fun! To make it as interesting as possible, take a friend or your learning partner along to share the experience. These will be outdoor activities. You will need cooperative weather, pencils, your viewfinder from Module 2, a camera, and your Visual Journal. Be sure to read through all the Visual Journal Activities in this lesson first to decide whether you want to combine two or more of them during one outing.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 3, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.



#### Visual Journal Activity 3.5: A Visual Awareness Walk (1 hour, 30 minutes)

1. Walk through a local environment. Look for interesting shapes and forms: objects, buildings, trees, machinery, and so on. What materials are the buildings made of, wood, stone, glass? Does the history of the place show? How? Look for contrasts between built and natural items.
2. Use your viewfinder as you take your walk. Look for unusual shots and photograph anything that interests you. Vary what you see by using close-up and distance shots.

3. Once your photographs have been developed, fasten them into your Visual Journal.
4. Examine your photos for interesting sections. Use your viewfinder to zoom in. Pay attention to shape and form, to colours, value, and textures.
5. Make **three** thumbnail sketches of interesting sections of your photos in your Visual Journal. Note underneath each, what made this section stand out for you.

### Visual Journal Activity 3.6: Working with Found Materials (2 hours)

In this Visual Journal Activity, you will go on a walking tour to collect “found” objects. Take along some plastic bags.

**Note:** Throughout this tour, be careful to treat the environment with respect. Please do not collect any samples that would disturb or damage living plants or animals. Do not collect items that may belong to someone else. Maya Lin, artist, says, “I still feel the need for us to travel lightly on the landscape” (textbook, *The Visual Experience*, page 318)

I hope the weather cooperates with you and that your treasure hunting yields some fantastic finds. Enjoy the outdoors.

1. **Collecting:** As you look at items in an outdoor environment, take some time to collect small samples of materials from the built and natural environments (e.g., twigs, bones, dead branches and vegetation, glass, pieces of old farm equipment, wood scraps, plastic, bricks, nails). Collect as many items as you want to carry. Set your found objects up in a display at home and use them for future activities.



**2. Building:**

- a) Combine your found objects in a composition. Create a sculptural arrangement of forms in a natural setting. Put interesting forms together. Use repetition and overlapping to create **unity**. Consider how you could use **contrast** to make your composition interesting and dynamic. You could create a centre of interest by emphasizing a colour or by making one section or object stand out. Pile and balance objects against each other to create a new form; you don't have to fasten them together. Play with the arrangement and see what you come up with.
- b) Leave the sculptural construction in its natural setting. Document your piece by taking a photograph and putting it into your Visual Journal.
- c) Make thumbnail sketches in your Visual Journal, of two different views of your piece

**3. Reflecting:** Answer the following questions in your Visual Journal.

- a) Did you use mostly organic or natural forms, or did you use geometric forms or built objects?
- b) Why did you choose that setting? Does the setting affect the meaning of your piece? Explain.
- c) Does your construction communicate an idea or feeling?
- d) Would you like to do more "sculptures" sometime? Explain.

### Visual Journal Activity 3.7: Studying Contrasts and Unity (40 minutes)

#### Finding Contrasts

It's interesting how we can pass the same scenes every day and barely notice them. As you took a walking tour of your community look for contrasts in the environment. Contrasts, you recall, are dramatic differences. Where did you find contrasts between built and natural elements all in the same place? Make a few notes to recall these places detailing the contrasts you found.

#### Looking for Unity

Your textbook defines unity as the way that all parts of an artwork or composition work together to communicate particular ideas or feelings. Unity is the harmony of visual elements, size, form, shape, colour, texture. It occurs when things just look or feel “right” to the artist. Artists can achieve unity by overlapping and repetition (of shapes, forms, colours, or lines) to hold a work together. Read the section on Unity on pages 172 and 173 of your textbook.

### Visual Journal Activity 3.8: More about Natural and Built Environments (40 minutes):

As you looked through the natural and built environments in your textbook, you found some that seemed to fit into both categories.

1. **Looking at Images:** Look at the following images in your textbook:  
 p.318—*Langston Hughes Library* by Maya Lin  
 p. 268—*Spiral Jetty* by Robert Smithson
2. **Reading about Environmental Art:** Read the section on Environmental and Site Specific art, pages 268 and 269 of your textbook.
3. **Responding to Images and Text:** In your Visual Journal answer the following questions. Keep in mind the above images and the text you just read.



- a) What forms/images relate to the built environment? To the natural environment? Make four thumbnail sketches of contrasting elements: organic and built forms, in the reproduction of the *Langston Hughes Library* by Maya Lin. Label them (e.g., trees—organic, natural).
- b) Consider that the artist, Maya Lin, is working with large contrasts in form, natural and built. How has she unified the natural, organic with the built, geometric forms? Write four to six sentences that explain how she has used elements such as colour, size, and texture, to bring the natural and built forms together into a unified composition
- c) *Spiral Jetty* by Robert Smithson imposes a geometric form on a landscape. In your Visual Journal, note:
  - i) What he used for materials to make the large built spiral fit well into this landscape.
  - ii) What art elements have unified his structure with the lake and land around it?
  - iii) Although it is built, is the spiral geometric, organic, geometric or ...?
- d) What effect do you think each work might have on the individuals who drive by it?

**Notes**



## Lesson 4

### Synectics

#### Introduction

This lesson focuses on sculpture as a form, and its placement in an environment. View and read about sculpture in “3-D Media,” Chapter 10 of your textbook *The Visual Experience*. Three-dimensional (also referred to as 3-D), refers to objects that are not flat, but have height, width, and the third dimension, depth. Media refers to art materials of any kind. In Lesson 4, the media will be art materials that can be used in three-dimensional sculpture.

This lesson will introduce you to three artists who create very different pieces. Look for shape, form, unity, and contrast in their works. This will involve careful looking.



#### Reading about and Viewing Three-Dimensional Art

Learn more about three-dimensional art, in Chapter 10, pages 254–295 of your textbook.

#### Responding to a Sculpture

Examine the following sculpture found in your textbook:

page 468—*Akroterion* by Nancy Graves

Read the dialogue that follows of a discussion that Jean and Rupinder had about this sculpture. Look at the sculpture in your book and ask yourself whether you agree with their responses?

The terms “organic” and “geometric” are mentioned in the discussion. Organic shapes and forms are rounded and curved, those we generally see in a natural environment. See student work, Figure 10-68, page 290. Geometric shapes and forms are straight and angular, those we usually see in a built environment. See student work, Figure 10-73, page 292.

### Discussion of a Sculpture—*Akroterion*

1. Describe what you see. List any items you can name.

**Jean:** *I see bright colours, shiny metal, a coil, a woven shape, colourful paint, metal with punched circles, and a head in profile.*

**Rupinder:** *I see a broken milk crate, a pipe, and a tractor seat.*

2. What kinds of shapes and forms make up this work? Are they mostly organic, or mostly geometric, or a combination of organic and geometric?

**Jean:** *I see a rectangle, zig-zags, ovals, circles, waves, and curves. I think the forms are mostly geometric, although not perfectly shaped.*

**Rupinder:** *I guess they are geometric, but there are plenty of free-flowing organic shapes too. The two kinds of shapes contrast with each other.*

3. How has the artist tried to create unity?

**Jean:** *The centre shape seems to be the one that stands out the most, and the coil at the top is balanced by the pipe “neck” at the bottom, both leaning in a parallel direction. The base and the metal rectangle are directly on top of each other to show unity.*

**Rupinder:** *The shapes seem to go in one diagonal direction. I think that this kind of repetition makes it look like the sculpture has unity.*

4. What kind of emotions do you feel when you view this construction? Why?

**Jean:** *The colours stand out and make the sculpture seem festive, fun, and not too serious.*

**Rupinder:** *Yes. And it seems like it would be a large piece, one that you could walk around and see all sides of to get different points of view. I think the bright colours make the piece look less “mechanical,” less like metal.*



5. Does the title, *Akroterion*, suggest a meaning to you? What would you call this work if you could rename it? Why?

**Jean:** *The title doesn't make sense to me. It was a while before I saw the head too. And now, thinking of it as a body seems a little creepy. I think I would call it, "New Year's Eve."*

**Rupinder:** *I'd call it "Mutation Escapes from Toy Factory" because it looks playful, but too dangerous for kids to play with.*

6. Does this sculpture make a statement about built or natural environments?

**Jean:** *Although the piece is made of manufactured materials, there are suggestions of contrasting natural forms. The centre tractor seat form looks like a leaf, and the "tail" supporting the copper spiral looks like a flower or a cluster of berries.*

**Rupinder:** *I think it definitely looks built. The colours are too bright to fit into most natural environments.*

### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 3, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 3.9: Looking at Constructions (30 minutes)

View and respond to two other sculptural forms:

page 98—*Rowan Leaves with Hole* by Andy Goldsworthy

page 465—*Sky Cathedral* by Louise Nevelson

Goldsworthy works completely with natural materials and places them in their natural environment. A website showing some of Goldsworthy's unusual work states: "He pulls together simple natural materials to create fantastical images which re-instill our awe of nature" (Sweet Briar College Art Gallery [www.artgallery.sbc.edu/home.html](http://www.artgallery.sbc.edu/home.html)).

In your Visual Journal make brief notes to compare these two constructions. Use the earlier discussion questions as a guide. Make **two thumbnail sketches** to illustrate your notes.

### Visual Journal Activity 3.10: Synectic Thinking (2 hours)

Synecletic thinking is the linking of contrasting ideas in new ways. Use synectic thinking as a strategy to create your own sculpture in the Art Production Project for Module 3.

1. **Synecletic Combinations in Art:** Look up the following images in your textbook to discover unusual combinations of ideas, objects, and images that can shock the viewer and lead to new understanding.

page 104—*The Green Heart* by Ellen Lanyon

page 185—*Mae West* by Salvador Dalí

page 204—*At the Shore* by Sandy Skoglund

page 265—*Coordinated Programming* by Jim Jenkins

2. **Part 2—Synectic Combinations at Home:** Hunt for ordinary or unusual items in your home that you may use in your sculpture. They could be organic or manufactured. Try to link two contrasting things together. At first it may be unusual to think this way, but just go with the flow. Create **three** thumbnail sketches of your combinations in your Visual Journal.



Under the sketches, jot down answers to these questions:

- a) Did you select a combination of built and natural form? Explain.
- b) Which items contrast with each other. Explain
- c) Explain what makes this particular synectic combination unusual or unexpected?

Linking objects or images in new ways can be refreshing. It can lead to new ways to create art!

## Notes



## Lesson 5

**Creating a Sculpture in a Setting****Introduction**

Create a sculpture, made from found materials, that illustrates a contrasting relationship between the natural and built environment. Use a synectic approach to communicate your ideas about the contrast between the two environments. Imagine several settings for your sculpture. Perhaps some would be inside and others outdoors. Consider how changing the setting of your sculpture will affect the meaning of your artwork.

**Art Production Project 2: A Synectic Sculpture (7 to 10 hours)  
(40 marks)****Project Materials Checklist**

To prepare for this project, gather the following materials:

- ✓ found objects, from both the natural and built environments
- ✓ materials and tools needed for joining the parts of your sculpture together (e.g., glue, hammer and nails, screws and screwdrivers, wire, pliers)
- ✓ acrylic paint (optional)

**Note:** If you choose to use acrylic paints, review the Note about Acrylic Paints in the course Introduction.

- ✓ sandpaper (optional)
- ✓ camera and film

**Project Checklist**

Use the following checklist to help you prepare for and complete your sculpture. (You do not need to write down the answers to the questions.)

- ✓ **Ideas:** Review your ideas related to natural and built forms, and to natural and built environments. Look back through your Visual Journal for sketches, photographs, or notes that might provide a starting point for this project.
- ✓ **Found Objects:** Gather both built and natural objects that you might wish to use in your sculpture.

- ✓ **Planning:** Try placing your objects in different arrangements, and do some sketches to work out possible combinations. What ideas are suggested when you put different objects together? At this stage, list different settings in which you could display your sculpture (in a garden? in a kitchen? on a beach? on a wall? in a window?), and consider how each of these settings might change the artwork's meaning in terms of the built and natural environments.
- ✓ **Materials:** Collect the materials (e.g., glue, nails, wire) you will need to join the parts of your sculpture together. You may even choose to paint parts of your sculpture. (Acrylic paints will adhere to most surfaces better than watercolours. Some sanding of the surface to be painted may be necessary to make the paint stick.)
- ✓ **Design:** Construct the sculpture. Look at it from all sides as you work. Place shapes and forms with care. Aim for a unified appearance (make the various parts work together), but include some contrasts, too, for excitement.
- ✓ **Assembly:** Attach the pieces together securely and paint parts if you want to.
- ✓ **Setting:** Decide on at least three possible settings in which you could place your finished work. Consider both natural and built environments. (For example, if your sculpture looks something like a barbed-wire Christmas tree, you might try it out in settings such as a living room, a forest, a lumber yard, or a greenhouse.)
- ✓ **Photographs:** Take photographs of the finished sculpture in the settings you have chosen. Develop the film and place the photos in your Visual Journal to submit to the Distance Learning Unit.

**Note:** It would be impossible to submit your sculpture to the Distance Learning Unit without it getting damaged in the mail. This explains why you will submit photographs of it instead. **Be sure to get your film to a developer in time to submit your Art Production Project 2 by the deadline.**



- ✓ **Self-Reflection:** Answer the Self-Reflection questions that follow, and attach your responses to your work. Out of the 40 marks allocated for this project, 3 marks are allocated for the responses to the Self-Reflection questions.

**Self-Reflection**

1. Briefly describe the challenges you had to overcome in the process of creating your work.
2. What shapes and forms make up your work?
3. How and where does your work show contrast?
4. How have you created unity?
5. How does each of the settings you have chosen affect the meaning of your sculpture?
6. In which setting do you think your sculpture belongs, ideally? Why?
7. What does your sculpture say about the natural and built environments?
8. What features of your project are you happy with? How would you change it if you were to do it again?

- ✓ **Assessment:** Read the following Assessment Criteria so that you know how your sculpture will be assessed.

## Project Assessment

Your Art Production Project 2 will be assessed using the Assessment Criteria presented below and your responses to the Self-Reflection questions.

### Assessment Criteria

- Does your work make a statement about the built and natural environments?
- Have the external environments been taken into account as a design feature? Does each of the settings affect the meaning of the sculpture?
- Does the sculpture demonstrate thoughtful use of shapes and forms?
- Has unity been demonstrated effectively?
- Does the work demonstrate contrast?
- Is the sculpture sturdy and joined together well?
- Are craftsmanship and quality of work evident?
- Are creativity and originality demonstrated in the project?

## Conclusion

Your third module is now complete. I hope you will continue to notice and enjoy the world around you through the super observant eyes of an artist. Becoming more appreciative of the natural and built environments is one of the pleasures of visual awareness.



### Submission of Work Completed in Module 3

Before you move on to Module 4, you need to submit your work from Module 3 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 3 Mail-in Cover Sheet** (found in the Forms section of Module 3).
- ✓ Remove the **Module 3 Checklist** (from the Forms section of Module 3). Complete the checklist to make sure that you have done all the work required for Module 3.
- ✓ As you check the **Visual Journal Activities** you completed in Module 3, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it.
- ✓ As you check **Art Production Project 2**, make sure that each photograph is labelled with the title, your name, and the date on which you completed it.
- ✓ Assemble your work as follows:
  - Module 3 Cover Sheet (at the top)
  - Module 3 Checklist
  - Visual Journal Activities 3.1 to 3.10
  - Photograph of Art Production Project 2
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.



**Notes**



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*Module 3*  
*Forms*

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**Visual Journal Activity** \_\_\_\_\_

**Name** \_\_\_\_\_ **Date** \_\_\_\_\_

<b>Analyzing Images of Environments</b>		
<b>Image Description</b>	<b>Image 1: Mostly Natural Environment</b>	<b>Image 2: Mostly Built Environment</b>
Page in Textbook		
Location/Setting of Image		
Materials/Objects		
Colours		
Why did you choose the two images? Give reasons for each choice.		
What would you hear, smell, or feel if you were in each of these locations?		
Which of the two spaces would you rather be in? Explain why.		

Place the completed form in your Visual Journal Binder.



## Grade 9 Art (10G)

### Module 3 Checklist

Before mailing your work from Module 3 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 3.1 to 3.10 and Art Production Project 2. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\* ☒).

#### Module 3, Lesson 1

##### Visual Journal Activity 3.1: Studying Shape and Form

- Read Chapter 4 of your textbook trying the suggested reading strategy.
- Create a series of thumbnail sketches to demonstrate the parts you learned that were most useful to you.\* ☒

##### Visual Journal Activity 3.2: More Thumbnail Sketches on Shape and Form

- Choose an object from your surroundings. Make the thumbnail sketches outlined in numbers 1–6 of this Visual Journal Activity.
- Title each sketch with the aspect you are showing (e.g., as a 2-dimensional shape flattened out, as a negative shape on a positive ground – black shape on white ground).
- Write brief descriptive note for 5 and 6.\* ☒

#### Module 3, Lesson 2

##### Visual Journal Activity 3.3: Two Memory Sketches

- A memory sketch of home..
- A memory sketch of your bedroom.\* ☒

##### Visual Journal Activity 3.4: Studying Natural and Built Environments

- Textbook tour.
- Choose two images from the text and analyze them on the chart provided.\* ☒

#### Module 3, Lesson 3

##### Visual Journal Activity 3.5: A Visual Awareness Walk

- Walk a local environment. Record interesting views in photographs.
- Use viewfinder to examine photos.
- Make thumbnail sketches of 3 of these interesting sections.\* ☒



(continued)

# Grade 9 Art (10G)

## Module 3 Checklist (continued)

### Module 3, Lesson 3 (continued)

#### Visual Journal Activity 3.6: Working with Found Materials

- Collect some “found” materials in an outdoor environment.
- Build a sculptural arrangement of the objects.
- Document your composition with photographs (4 to 5).
- Make thumbnail sketches of 2 different views of your piece.\* ☒
- Do reflection (a to d).\* ☒

#### Visual Journal Activity 3.7: Studying Contrasts and Unity

- Make notes to recall places with natural and built elements in the same place.\* ☒
- Read the section on unity on pages 172 and 173 of your textbook.

#### Visual Journal Activity 3.8: More about Natural and Built Environments

- Look at images in your textbook, pages 318 and 268.
- Read pages 268 and 267 on Environmental and Site Specific Art.
- Respond to images and text (a to d).\* ☒

### Module 3, Lesson 4

#### Visual Journal Activity 3.9: Looking at Constructions

- Make notes to compare these two constructions.\* ☒
- Make two thumbnail sketches to illustrate your notes.\* ☒

#### Visual Journal Activity 3.10: Synectic Thinking

- View four images in your textbook.
- Choose items from your surroundings that contrast with each other.
- Make three thumbnail sketches of your own combinations.\* ☒
- Answer three questions (a to c).\* ☒

### Module 3, Lesson 5

#### Art Production Project 2: A Synectic Sculpture

- Create sketches of your synectic sculpture and take photographs of it.\* ☒
- Answer the Self-Reflection questions (1 to 8).\* ☒

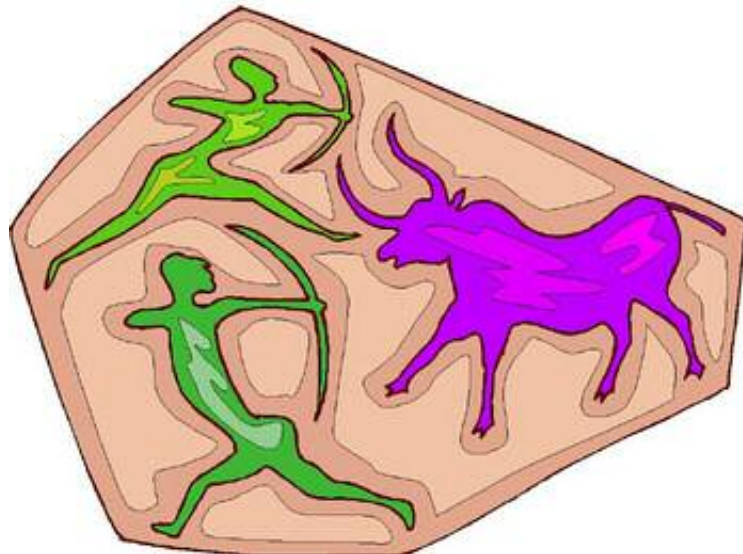




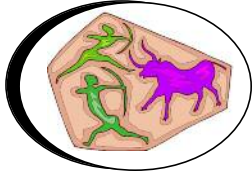
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# ***GRADE 9 ART (10G)***

## *Module 4 Community*







## Module 4

### Community

#### Overview

#### Big Idea:

Community Art

#### Module Objective:

Explore how art fits into your community and into your everyday life.

#### Time Allocated:

20 to 23 hours

#### Number of Lessons:

4

#### Lesson Objectives:

- To study techniques that artists use to create the *illusion* of three- dimensional space on a two-dimensional surface.
- To study concept of *perspective* in artwork.
- to study the use of the design principle, *emphasis*.
- To become aware of art in your community.
- To view murals and other types of community art in Manitoba.
- To incorporate your own artistic images into your community and environment.

## Notes



## Lesson 1

### In Perspective

#### Introduction

One aspect of a community that has always given me pleasure and made me feel at home is its visual imagery. For example, when I lived in Prince Rupert, British Columbia, I often went to the Cow Bay area, where I enjoyed looking at a large mural of an oarsman in a boat painted on the wall of a fish cannery outbuilding. The rower is huge, his back making up a corner of the foreground. There are harbour buildings on the shore and the oarsman is shown rowing out into a smooth, blue-green ocean. The colours are vivid and the textures of the rocks and waves are realistic, seeming to capture the effect of the wind. The wall mural overlooks an actual tidal pool, which changes from a barnacle-and-seaweed-encrusted bed of rocks to a cool ocean waterway, depending on the ebb and flow of the tides. I always loved this area because of the artwork, the harbour's beauty, and the salty smell of sea air. (That this area was a haven of art galleries and coffee bars may have had something to do with my attraction to it as well!)

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings, either on a form provided or on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 4, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

## Visual Journal Activity 4.1: Sketching Favourite Spaces (1 hour)

You, too, must have special places in your home and in your community where you can meet and hang out with friends and feel comfortable.

1. What would you consider your favourite place to be? Your own room? A computer or TV room? A cabin or cottage? Sketch your favourite interior space from memory in your Visual Journal.
2. Brainstorm: What are your favourite places in other parts of your community? Do they include art or decoration of some kind? Make some small memory sketches of these places in your Visual Journal.
3. You have just been drawing, on a flat piece of paper, places and spaces that are actually three-dimensional; that is, they have height, width, and depth. What “tricks” did you try in order to give a three-dimensional look to your favourite places? Jot down some notes on what you did.

### Learning Basic Perspective Techniques

Artists drawing or painting on a flat two-dimensional surface such as paper or canvas or a wall, use special visual techniques to help them suggest three-dimensional objects in three-dimensional space. This collection of visual techniques—part art, part science—is called **perspective**.

Now, you will learn how to work with the following **five basic perspective techniques** that artists use:

1. **Overlapping objects:** An object that is placed in front of and partially covers another object appears to be closer to the viewer.
2. **High and low placement of objects:** An object that is placed lower in a picture appears to be closer to the viewer.
3. **Contrasting sizes of similar size objects:** Larger objects will appear to be closer to the viewer than smaller objects.



4. **Linear perspective:** Straight parallel lines or edges of objects that are receding away from the viewer appear to converge at the same point on the horizon line (eye-level line).
5. **Aerial (or atmospheric) perspective:** Objects that are further away from the viewer appear less distinct, less intense (more transparent), and duller in colour than objects closer to the viewer.



### Visual Journal Activity 4.2: Reading about Space (2 hours)

Read Chapter 6 of your textbook. It contains a great deal of information about the art element, space. You will find many images and illustrations that show the exciting and ingenious ways in which artists imply space in their work.

Make brief notes and sketches to summarize what you learn. Try out the following strategy (developed by F.P. Robinson), to make reading a lengthy passage easier.\*

1. **Survey:** Look over the material in Chapter 6: Space (pages 116 to 147) to get the big picture. Form a general idea of what the chapter is about.
2. **Question:** Speculate about the chapter contents. Ask yourself questions, such as these: What does “space” mean? What do you see that puzzles you? Keep these questions in mind as you read.
3. **Read:** Read the chapter and study the pictures.
4. **Recite:** Read out loud the parts that you think are most important—definitions and explanations, for example. Listen to your own words.
5. **Review:** After reading for 10 minutes, jot down everything you can recall. Check your list with the information in the chapter.

\*Robinson, F.P. *Effective Study*. New York, NY: Harper and Bros., 1946. Manitoba Education and Training. *Success for All Learners: A Handbook on Differentiating Instruction: A Resource for Kindergarten to Senior 4 Schools*. Winnipeg, MB: Manitoba Education and Training, 1996. 6.8.

6. Write:

Create **five thumbnail sketches** to illustrate your understanding of perspective techniques. Start with five small rectangles like those in Visual Journal Activity 3.1 of Module 3.

- a) Overlapping objects helps to create depth in a drawing. Draw three or more overlapping objects in a setting to create the **illusion** of depth. (Remember, the objects must be drawn on a diagonal axis, getting smaller as they “recede” or rise on the page.)
- b) Placement of objects in the lower section, the foreground, of the picture frame seems to create depth in a drawing. Divide your frame into thirds horizontally. Draw objects in the lower section. They **appear** to be closer to you than the space at the top of the frame.
- c) Objects drawn large seem closer than same size objects drawn small in the frame. Draw several similar size objects at different levels in the frame, larger ones lower and smaller ones higher up.
- d) Linear perspective, drawing objects within lines that proceed to the same vanishing point, creates the appearance of depth. Draw a horizontal line at the middle and mark a point at the centre of your frame. Draw several objects getting small till they disappear at the vanishing point.
- e) Aerial perspective, blurring the details of an object’s appearance, makes it look farther away from you. Draw fine details of shape, features, and texture into objects in the foreground. Draw only a general suggestion of shape for objects in the background.

Be sure to label each thumbnail sketch to indicate which perspective tool you are using. Submit this **visual summary** to the Distance Learning Unit.

7. Reflect: As the final step, reflect on what you read. What important things did you learn from this chapter?





### Visual Journal Activity 4.3: A Guide to Learning about Perspective (1 hour)

Look again at the examples of linear perspective on pages 128, 129, and 486 of your textbook. Study the diagrams. The process of using linear perspective may look complicated at first but it is easy once you take time to look for it in drawings and paintings, and after you practise doing it yourself.

Now that you have read about linear perspective and looked at examples created by other artists, it's time to try some **perspective techniques** on your own. For this Visual Journal Activity, you will need your textbook, a ruler, tape or paper clips, paper towels, a blank sheet of acetate (overhead transparency), the photocopied acetate sheet that came with this course, and a “non-permanent” overhead marker. If you use a non-permanent marker, you will be able to wipe off any markings with a damp paper towel. You will not be able to do this if you use a permanent marker.

1. Before drawing your own perspective lines, examine the sample that was done for you on the acetate sheet that came with this course. Place the sheet over the photograph of the kitchen design by Hariri and Hariri (Figure 12–10) on page 331 of your textbook. Notice how the solid lines on the acetate follow the edges of the coffee table, the ceiling, and the window in the picture. The solid lines then continue as dotted lines. Now observe what happens to the dotted lines. They all converge on the same vanishing point (VP on the acetate.) All parallel lines in a one-point perspective picture, vanish to the same point, a principle that you need to remember when you draw something in perspective.
2. Look at the picture *The Boulevard Montmartre on a Winter Morning* by Camille Jacob Pissarro on page 127 of your textbook. Discover how Pissarro used linear perspective to paint a street scene that actually looks as though it is going, away from the viewer, off into the distance.

3. Lay a blank sheet of acetate on top of the picture. Tape or clip it into place and draw a line around the edge of the painting with your marker. At the top of the sheet, label the acetate with the name of the artist, the title of the painting, the medium (oil on canvas, oil on board, chalk pastels, etc.).
  - a) Draw dotted lines that follow the sloping window and roof lines of the buildings, the edges of the street and sidewalks, the sides of the carriages, and the tops and bottoms of the trees. Draw a dot where these lines seem to meet. In real life, we know that these lines run parallel, that the tops and bottoms of trees on a boulevard never meet; however, when we look down the street, they appear to slope and converge. We use this illusion to suggest depth on a two-dimensional surface. We make our lines converge at a single point on the page, the vanishing point.
  - b) Use your ruler and marker to “firm up” the dotted lines and emphasize the vanishing point where they all meet. By drawing a horizontal line through this point, you will locate the horizon line even though it is hidden behind the buildings! Your diagram shows how one-point linear perspective works to create the illusion of depth on a flat surface.
4. Now you will see how **other perspective techniques** help make this scene look even more convincing as a three-dimensional space.
  - a) Look again at the Pissarro painting on page 127 of your textbook. Draw outlines on the acetate, of
    - i) overlapping objects
    - ii) objects that are placed low and high on the picture plane
    - iii) objects that are contrasted in size; to show how these techniques contribute to the sense of depth
  - b) Notice how aerial perspective (the blurring and finally the omission of detail) adds to the feeling of depth in the painting.



Place the acetate sheet in your Visual Journal on top of a blank sheet of paper. Submit this Visual Journal Activity 4.3 to the Distance Learning Unit.

### **Visual Journal Activity 4.4: Finding Out How These Artists' Perspective Techniques Work (1 hour)**

In this Visual Journal Activity, you will compare the real-life conditions of viewing objects in actual space, to the techniques artists use for creating the illusion of objects in three-dimensional space, on the two-dimensional page.

Now try a little experiment.

#### **The Question:**

“How do these artists’ perspective techniques, create the illusion of depth (the third dimension) on the two-dimensional page?”

#### **Observe:**

Stand where you are; look up into the space around you. Then answer the questions below.

- Do the objects close to you appear larger than those across the room?
- Is the detail of the objects close to you clearer than the detail on the objects further away (e.g., the print on a book cover, the texture of fabric, the pattern on a cup and saucer)?

#### **The Method:**

- Place three simple objects of a similar size (apples, peppers, coffee cups, or others of your choice) in the room. One should be close to you, one at a middle distance, and one further away. Keep them at approximately the same height.
- Look carefully at the objects and the space around them. Now take out your pencil or pen and your sketchbook, or your Visual Journal. Create three black and white pencil drawings.
  - a) a contour drawing
  - b) a second contour drawing putting more emphasis on the quality of heavy and light lines to indicate the darker and lighter areas

c) a drawing with full detail, light, and shadow.

Make each about one-third of a page in size. Draw the objects as they appear.

Include the surface on which they rest, the shelf, the table, or other, in your drawings.

### **Tips As You Draw**

Draw slowly and purposefully. Take time to stop and study the objects as you draw them.

Carefully observe where the light is strong on the object and where the object turns away from the light. What difference does this make in the weight and thickness of the contour line you will use?

- Notice that the space outside the form is light when the mass inside of the form is dark, and the space outside the form is dark when the mass inside the form is light.
- Notice the gradual darkening and fading of the shadows both on and around the forms. Where does a shadow start; at the edge of the form, in the middle, or outside the form? Write your observations.
- Does the object you have placed at the furthest distance from you seem smaller?
- Do the parallel lines of the table or shelf your objects rest upon seem to angle slightly towards each other as they proceed into the distance?
- Are the lights and darks of one object more definite than on the other?

When you have finished your three drawings jot down some observations about drawing the objects in space.

Check them against the following observations we thought you would find.

**Observations:**

You found that

- a) Placing one object in front of another blocks part of the object behind it from your view (overlapping).
- b) If you placed a mental frame around your real-life set up, the more distant object would be toward the top of the frame, the closer object closer to the bottom of the frame (upper and lower placement).
- c) The object further away from you did appear to be somewhat smaller than the object closer to you (contrasting size of similar size objects).
- d) The parallel lines of the table or shelf you placed the objects on seem to converge or go towards each other as they proceeded further away from you (converging parallel lines).
- e) The object further away from you seemed less definite in contour, shadows, and other surface markings (aerial perspective).

**Conclusion:**

These artists' perspective techniques create the illusion of depth on the two dimensional page by simulating the real life conditions of viewing objects in space. Therefore artists use these perspective techniques to create the illusion of depth in a drawing or painting.

**Visual Journal Activity 4.5: Learning about Perspective on Your Own (1 hour)**

In this Visual Journal Activity, you will look at perspective techniques in some images of your own choice. You will also look at comic books and cartoon strips to find examples of perspective. Finally, you will use perspective techniques on your own in a comic strip that you create.

1. Choose three images from your textbook that interest you in regard to their use of perspective. Identify the works (artist, title, medium, page number) in your Visual Journal. Write notes about what interested you about each.

2. Look at Comic Book art or cartoon strips like those in your daily newspaper. They have easy-to-read examples of perspective. Super Hero comics are great for special effects.
3. Photocopy or clip two comic strips from a daily newspaper or a page from a comic book and paste them into your Visual Journal. Number the frames (each square or rectangle of action) so that you can talk about them.

Write the following observations in your journal.

- a) Which frames zoom in or have close-ups of the scene?
  - b) Which frames zoom out or take distance views of the scene?
  - c) Do any of the frames have foreshortening (the view of an object or figure coming straight at you)? Describe.
  - d) Do any frames suggest a really long distance? Tell which perspective techniques the artist used to achieve this.
4. Create your own four or more frame cartoon strip. You can make it as simple as telling some incident in your day in four frames. You can use yourself as your central character if you wish, or create a fictional character and story. You may use text if you wish, or tell the whole event in images. Include the following perspectives in your frames.
    - a) A close-up view of the scene
    - b) A long distance view of the scene
    - c) Your choice for the remaining two frames.
  5. Describe the perspective techniques you used in each frame.

## Lesson 2

### Creating an Artwork Using Artists' Perspective Techniques

#### Introduction

The previous lessons have helped you to become more aware of how space is structured in art. You have probably thought more about how you see space in real life, too. In this lesson you will use artists' perspective techniques in a colour artwork that you will create.



#### Visual Journal Activity 4.6: Creating an Artwork Using Artists' Perspective Techniques (1 hour)

Return to your photos or drawings from your awareness walk in Module 3. Choose one that shows deep space or distance in the scene. Look at it carefully the way you, the artist will look, when you are about to draw or paint. Can you divide the scene in the photo into lower, middle, and upper parts of the picture plane, or to put it another way, the foreground, middle ground, and background? What shapes and forms, colours and textures exist in the foreground or lower third of the picture plane? What shapes and forms, colours and textures exist in the middle ground or mid section of the picture plane? What shapes and forms, colours and textures exist in the background or upper section of the picture plane? What happens to the shapes and textures as they rise on the picture plane? Is the background dark or light? Is the foreground intense?

Using the photo or drawing you have chosen as a starting point (this means your own artwork does not have to be an exact replica, but it can be if you wish), create a colour artwork.

#### Materials you will need:

- photo or drawing of your choice
- your choice of colour media, water colour, acrylic paint, coloured pencils, or oil pastels
- sheet of heavier paper, (sketchbook, Mayfair, watercolour, cartridge), minimum size 8.5" x 11"

**Method:**

- Look carefully at the scene you have chosen and plan how you will place things on the larger sheet. Plan loosely and use a pencil very lightly to place things on the new picture plane. Draw so that you can change things without much trouble.
- If you prefer, start with your colour medium right away. Everyone has their own way of beginning a new work. The most important thing is to begin. You can always change things or start anew if you are not getting things down to your satisfaction.
- Use several of the perspective techniques that you have been observing and using in the activities in this module. You have had some good practice by now. Be aware of the techniques you are using, and if things don't look quite like you want them, try improving them by using these techniques. If you want the items in the foreground to look closer, try making the colour more intense, the texture more apparent, the line heavier, or the details more obvious. If you want the space to be more open and the distance in the scene greater, try lightening the background and blurring the details a little more.

**Conclusion:**

- You will know when your artwork is finished. The entire page will be coloured; you will have completed a perspective painting or coloured drawing of a scene similar to the one you have chosen, and you will feel a sense of completion about your piece.

**Lesson Summary:**

In this lesson you applied both the theory and practice of artists' perspective techniques to create an artwork in colour. You learned to use these techniques as a reference point as you work. You learned that your eyes are the best source for creating three-dimensional space on a two-dimensional surface, but it never hurts to have some artists' tricks up your sleeve.



## Lesson 3

### Community Art

#### Introduction

This module is about community. My own travels have left me with thoughts about communities which, I think, are worth sharing. After I left home, I lived in a variety of places—one with more than two million people, one with as few as 150 people, and a few places and populations in between. In every place I have lived, I have tried to search for a “sense of community,” but have found this a very hard thing to define. I have wondered: Is a community a network of family and friends? Is a community a place in which you feel comfortable? Is it a neighbourhood? Is it a collection of places to which you like to go? Does it include shops? Theatres? Does it have more to do with people or place? Culture? Religion? I am still finding the answers to these questions, and they might spark some thoughts and ideas about community in you, too. In a country as geographically wide and diverse as Canada, community probably means very different things to different people.

#### Preparation for Visual Journal Activity

For the Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal. At the end of Module 4, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

**Visual Journal Activity 4.7: What Is a Community?**  
**(10 minutes)**

What makes a community? Think about this question for a few minutes to develop your ideas. In your Visual Journal, answer the question either in a few sentences or in point form.

**Visual Journal Activity 4.8: Art in Your Community**  
**(40 minutes)**

When I was growing up in rural Manitoba, there was very little public art in my community. The summer agricultural fair, which was held once a year, had an arts and crafts display, but I don't think there was a gallery or a museum that displayed art. Perhaps it has changed by now. Several Manitoba communities do have artistic billboards, heritage signs, murals, or large sculptures of town "mascots" such as a giant catfish or an overgrown pumpkin! Could these things be considered art?

1. Find out where art is located in your community and graph your information and thoughts on the Art in My Community web found in the Forms section of Module 4 (a small version is shown below). Some of this information may come to you quickly, but other ideas may require investigation. You may want to look at a telephone directory, read brochures, interview an adult who knows about the art scene, or talk to a town official who would know where to find the art. Using this information, complete the Art in My Community web and place it in your Visual Journal.
2. Now that you know where the art in your community is located, go on a field trip and find it. When you have looked at the variety of art available where you live, answer the following questions underneath your Art in My Community web:
  - a) Where is the art your community?
  - b) Which work in your community do you consider to be "good" art? Why?
  - c) Is there enough art where you live? Explain.
  - d) What art would you like to see in public spaces?



## Mural Art

Did you know that the city of Winnipeg received an award for its decorative wall murals? A mural is a large painting on a wall. Since prehistoric times, people have been painting on walls using imagery that is important to them. (For examples, see pages 128, 224, and 414 to 416 in your textbook, *The Visual Experience*.)

Murals are a powerful way to incorporate art into a community. Besides serving the functions of creative advertising, minimizing unwanted graffiti, and making an ordinary building interesting to look at, murals can serve higher purposes. Murals beautify a neighbourhood, communicate ideas or social concerns, increase the sense of optimism and safety in an area, and unite a community of people.

An example of powerful response to murals is a project in East Los Angeles, California, completed in the 1970s. Here a run-down housing complex was revitalized with murals, painted by local teenagers caught in the spirit of creation. They changed their community from the outside in painting murals. People in this community responded to the visual images that ranged from stories and commentaries about living in poverty, to cultural symbols and brightly coloured abstract designs. They took more pride in their surroundings, and gang activity, graffiti, and vandalism decreased. People began to take ownership in the neighbourhood where they lived. Murals helped to create a sense of community and a belief that art belongs to all people.



### Visual Journal Activity 4.9: Local Murals (1 hour)

1. Looking for Murals: Spend some time looking for examples of murals in your community, in books, or on websites.
  - a) If you happen to be in Winnipeg, you could take a tour of the West End murals that illustrate the many cultural heritages of the people living in the area. In your copy of a West End BIZ Passport (which came with this course), you can look up murals in Winnipeg's West End.

- b) If you have access to the Internet, check for Winnipeg wall murals and outdoor art on the website of The Murals of Winnipeg: [www.themuralsofwinnipeg.com/](http://www.themuralsofwinnipeg.com/).

Coming face-to-face with huge images in an artwork is awe-inspiring and amazing! I hope you find some great murals to view in photographs and in person.

2. Responding to Murals: After viewing the murals, briefly answer the following questions in your Visual Journal.
- Which mural stands out in your mind? How would you describe it in words to someone who can't see it?
  - What colours do you see? What is the emotional impact of these colours?
  - What kinds of lines or shapes do you see? What do they contribute to the work?
  - What part of the mural is your eye drawn to first? Do you think this might be the focal point, or emphasis, of this work? Tell two ways the artist guides your eye there. Why might the artist want you to look there first?
  - Find three instances in which lines, shapes, colours, or values repeat or overlap? Does this repetition and overlapping work to unify the elements in the mural?
  - Find two examples of contrast in the mural.
  - How do you think different viewers might respond to this piece? State two ways this artwork encourages a sense of community?



### Visual Journal Activity 4.10: Graffiti: Vandalism or Art? (1 hour)

Since we have looked at murals, it is also interesting to think about graffiti, an art form that is not always welcome. *Graffiti*, by definition, means drawings or writings on a wall. However, the word is often taken to mean names or profanity scrawled or scratched in a public place, or “tags” of gang names and symbols spray painted on public property.

Some people think that all graffiti is vandalism and an ugly way to deface something valuable. Others see it as an important form of artistic expression. There are graffiti artists who create wall designs sanctioned by building owners, much like mural artists. There is even a gallery space in Winnipeg intended especially for this purpose. It provides wall space and materials for artists, street kids, or “taggers” to do their work in an acceptable place. Graffiti art is often the expression of human personalities demanding recognition.

When looking at the designs in this Visual Journal Activity, you might find it nearly impossible not to call graffiti art.

1. Collect some images of graffiti from photographs, magazine cut-outs, and the print of original artwork (untitled) by Fred Thomas from Graffiti Art Programming Inc. (one of the graphics available in the learning management system (LMS)—contact the Distance Learning Unit if you do not have Internet access).
2. Take a poll of what people in your community think of the graffiti images you collected. Survey people of different ages and positions in the community (e.g., a peer, a community leader, an artist). Ask the following survey questions and record people’s answers.
  - a) What do you see in this image?
  - b) Why do you think people create graffiti?
  - c) Is graffiti art? Why or why not?
  - d) Does it have a place in our community? Explain.

**Note:** People who live in our communities may have very strong opinions about what art is and what it is not. It is important to be respectful of the opinions of others, but don't be afraid to get into a discussion about what you believe art is. As they say, "Beauty is in the eye of the beholder!"



## Lesson 4

### Creating an Image for a Wall Mural

#### Introduction

In Module 4, you have looked at the definition and creation of space in art, at changing a room you know well by altering its space and design, and at some community art in public places. You will use everything you have learned so far in the Art Production Project for this module.

For Art Production Project 3, you will design a mural to improve a building or a space in your community. Consider who will see this mural and their potential response to the work. Develop imagery that expresses ideas about your community. As you work you will discover some things about your relationship to your community.



#### Art Production Project 3: A Community Mural (8 to 11 hours) (40 marks)

Make a coloured drawing or painting of a wall mural to improve the appearance of a specific building or space in your community. Use aspects of community life or history in your design. Your mural design should contribute an awareness of community to its citizens and communicate the existence of a community to visitors.

#### Project Materials Checklist

To prepare for this project, gather the following materials:

- ✓ Mayfair paper (50.80 x 60.96 cm or 20 x 24 in.)
- ✓ pencils, eraser, and ruler
- ✓ colour media: acrylic or watercolour paints, pencil crayons, pastels, collage materials

**Note:** If you choose to use acrylic paints, review the Note about Acrylic Paints in the course Introduction.

- ✓ cardboard mailing tube



## Project Checklist

Use the following checklist to help you prepare for and complete your mural design.

- ✓ **Site of Mural:** In your Visual Journal, make a sketch of the building you would like your mural to be placed on, and indicate the actual location of the mural on the wall.
- ✓ **Community:** Think about the characteristics of your community. In your Visual Journal Binder, draw a web centred around the name of your community. In the first ring, put the main features of your community (e.g., geography, economic base, cultural groups, history, recreation and sports). To each of these first ring ideas, add more specific ideas. Eventually, attach the names of actual things, objects, or people that could visually represent those ideas.
- ✓ **Audience:** Think about the people who would be looking at your mural. Jot down some notes. What would people like to see? What aspects of their community would make them feel proud? How could your mural advertise the attractions of your community to visitors? What purpose(s) would your mural have? What do you personally feel that your community needs? What visual statement do you want to make about your community?
- ✓ **Research:** Gather content for your mural by doing some visual and historical research. Record it in your Visual Journal. Collect images in libraries, from old photographs, and artifacts in a local museum. Read about the history of your community or interview someone knowledgeable in this area. Collect and photocopy images. Take a visual awareness walk and sketch important objects or buildings in your community.
- ✓ **Sketches:** Make six small sketches (half a page or less) of the actual shape of your proposed wall mural. Inside each design, try out rough sketches of the images and placement of any text you might use. Consider different colour combinations by using coloured pencil, crayons or paints on your designs. Make colour notes beside the sketches.





**Important:** Include these sketches and notes with your final project that you submit to the Distance Learning Unit.

- ✓ **Review:** Show your sketches to your learning partner or to someone else you trust, for further ideas and image development. Revisit the images of wall murals that you studied earlier in this module in order to get more ideas for your work: Make some areas stand out (emphasis); use contrast to add drama and excitement; organize the space of your mural so that all the parts look connected (unity). Use overlapping of your images and repetition of certain lines, shapes, and colours, to make your work look unified. Use the perspective techniques you studied earlier in this module to create the sense of depth or space you want in your mural design.

- ✓ **Drafts:** Rework your sketches until you get one you like. Redraw it in pencil on a larger piece of Mayfair paper. Make sure that parts of your design extend right to the edges of your mural.



**Important:** Include this reworked draft with your final project that you submit to the Distance Learning Unit.

- ✓ **Colour:** Decide specifically what colours you would like to use. You may want to look back to Module 2 to review information on colour mixing and using colour expressively.
- ✓ **Final Work:** Use colour media of your choice to complete your design. Acrylic or tempera paints would work well here, but so would watercolours, or a mixed-media approach (adding, for example, pencil crayons, pastels, or collage). Because you are painting on a large piece of paper, remember to work on large areas first with a large brush, and then work toward smaller areas and details.

- ✓ **Self-Reflection:** Answer the Self-Reflection questions that follow, and attach your responses to your work before submitting it to the Distance Learning Unit inside a cardboard mailing tube. Out of the 40 marks allocated for this project, 6 marks are allocated for the responses to the Self-Reflection questions.

### Self-Reflection

1. What building did you choose for your wall mural? Why did you pick this particular location?
2. What ideas and feelings does your mural express about your community? What design decisions with regard to colour, emphasis, unity, and contrast did you make in the final draft of your mural to get your message across?
3. State three ways a mural would enhance or enrich the community.
4. What do you think community members would think of your mural? What would visitors to the community think?
5. If you were actually to paint your mural on the wall, what plans and arrangements would you have to make?
6. What aspects of this project please you the most?
7. If you had a chance to do this project again, what changes would you make?
8. Revisit your original definition of community. Answer this question: What is a community? Has your answer changed?

Please reflect on your project. Write your answers to the Self-Reflection questions clearly (either in point form or in a paragraph). Your Self-Reflection should take up at least half a page. Attach your responses to these questions to the photographs of your Art Production Project 3 with a paper clip.

- ✓ **Assessment:** Read the following Assessment Criteria so that you know how your wall mural project will be assessed.

## Project Assessment

Your Art Production Project 3 will be assessed using the Assessment Criteria presented below and your responses to the Self-Reflection questions.

### Assessment Criteria

- Are your six sketches and notes included in your package?
- Are your reworked drafts included in your package?
- Does your wall mural present subject matter that reflects aspects of your community?
- Have you used colours expressively?
- Have you used perspective techniques to create depth?
- Have you employed emphasis making one or two areas stand out?
- Have you employed contrast as a tool to create drama and visual excitement?
- Have you used repetition of elements such as line, shape, and colour to help unify your mural?
- Does imagery that defines your community occupy most of the mural?
- Are craftsmanship and quality evident in your work?

## Conclusion

This module has certainly had its challenges and its rewards. You are now well past the halfway mark in Grade 9 Art, and you should be gaining the momentum you will need to finish the course. You have completed a wide range of activities in your Visual Journal, which should now definitely look like a reflection of you: your unique ideas and the processes you use to develop your ideas into personal visual statements.

Remember that you can ask your learning partner and your tutor/ marker for help at any point. I hope that you continue to enjoy making art and exploring your own ideas. Keep on pushing yourself to think creatively.

### Submission of Work Completed in Module 4

Before you move on to Module 5, you need to submit your work from Module 4 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 4 Mail-in Cover Sheet** (found in the Forms section of Module 4).
- ✓ Remove the **Module 4 Checklist** (from the Forms section of Module 4). Complete the checklist to make sure that you have done all the work required for Module 4.
- ✓ As you check the **Visual Journal Activities** you completed in Module 4, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it.
- ✓ As you check **Art Production Project 3**, make sure that it is labelled with the title, your name, and the date on which you completed it. You will be mailing this in one of the cardboard tubes that came in your Grade 9 Art Resource Kit.
- ✓ Assemble your work as follows:
  - Module 4 Mail-in Cover Sheet (at the top)
  - Module 4 Checklist
  - Visual Journal Activities 4.1 to 4.10
  - Art Production Project 3
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.



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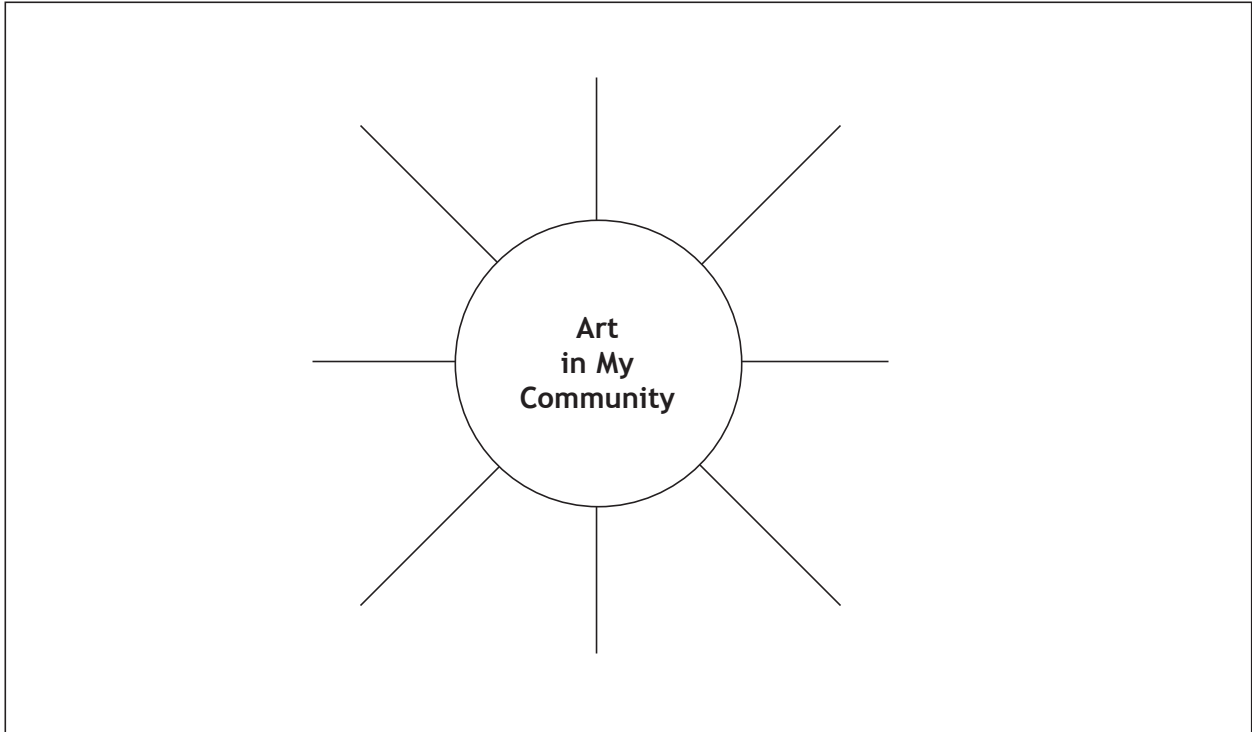
*Module 4*  
*Forms*

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**Visual Journal Activity** \_\_\_\_\_

**Name** \_\_\_\_\_ **Date** \_\_\_\_\_



Where can you find art in your community?

Which work in your community do you consider to be "good" art? Why?

Is there enough art where you live? Explain.

What art would you like to see in public places?

Place the completed form in your Visual Journal Binder.





# Grade 9 Art (10G)

## Module 4 Checklist

Before mailing your work from Module 4 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 4.1 to 4.10 and Art Production Project 3. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\* ☒).

### Module 4, Lesson 1

#### Visual Journal Activity 4.1: Sketching Favourite Spaces

- Sketch your favourite interior space from memory.\* ☒
- Brainstorm and sketch your favourite places in your community.\* ☒
- Make notes about three-dimensional drawing.\* ☒

#### Visual Journal Activity 4.2: Reading about Space

- Read Chapter 6 in your textbook, following the steps of the strategy provided.
- Make notes and sketches on what you have read.\* ☒

#### Visual Journal Activity 4.3: A Guide to Learning about Perspective

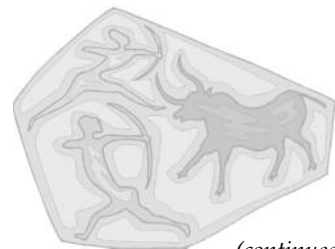
- View examples of linear perspective in your textbook.
- Examine the use of linear perspective in a photograph, using the sheet of acetate provided.
- Draw shapes on the acetate to show how other perspective techniques contribute to a sense of depth.\* ☒
- Use notes and arrows on the acetate to explain how aerial perspective adds to the three-dimensional effect.\* ☒

#### Visual Journal Activity 4.4: Finding Out How These Artists' Perspective Techniques Work

- Three similar size object drawings and observations.\* ☒

#### Visual Journal Activity 4.5: Learning about Perspective On Your Own

- Notes about textbook images showing perspective.\* ☒
- Photocopies or clips of two comic strips with observations.\* ☒
- Your own four or more frame comic strip and description of perspective techniques used.\* ☒



(continued)

# Grade 9 Art (10G)

## Module 4 Checklist (continued)

### Module 4, Lesson 2

#### Visual Journal Activity 4.6: Creating an Artwork Using Artists' Perspective Techniques

- Use your photos or drawings from your awareness walk in Module 3.
- Create a colour artwork using perspective techniques.\* ☒

### Module 4, Lesson 3

#### Visual Journal Activity 4.7: What Is a Community?

- Answer the question, "What makes up a community?"\* ☒

#### Visual Journal Activity 4.8: Art In Your Community

- Answer questions (a to d).\* ☒

#### Visual Journal Activity 4.9: Local Murals

- View murals in your community, in books, or on the Web.
- Answer questions (a to g).\* ☒

#### Visual Journal Activity 4.10: Graffiti: Vandalism or Art?

- Collect images of graffiti.
- Poll different age groups in your community and record their responses to graffiti.\* ☒

### Module 4, Lesson 4

#### Art Production Project 3: A Community Mural

- Record your research.\* ☒
- Make six sketches of proposed mural.\* ☒
- Rework your sketch as draft.\* ☒
- Complete your final coloured version of your mural.\* ☒
- Answer self-reflection questions (1 to 8).\* ☒



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***GRADE 9 ART (10G)***

*Module 5*  
*Culture*







## Module 5

### Culture

#### Overview

#### Big Idea:

Cultural Awareness/Visual Representation of Culture

#### Module Objective:

Represent your own culture using visual symbols and develop an awareness of similarities and differences in the art of other cultures.

#### Time Allocated:

22 to 25 hours

#### Number of Lessons:

8

#### Lesson Objectives:

- Understand the term *cultural identity* and discover information about your own culture.
- Explore the relationships between art and celebrations.
- Recognize that art plays a role in the identity of a culture.
- Understand and use the design concepts of *pattern* and *texture*.
- Develop various images to illustrate your own cultural identity.

## Notes



## Lesson 1

### Cultural Celebrations

#### Introduction

When I was growing up, I can remember learning about other cultures in social studies courses. I longed to travel to different places and meet people whose customs and celebrations were different from mine. As a young teacher, I lived and worked in an Indigenous community on the North Coast of British Columbia. Here I was a part of a community that valued its identity, preserved it through tradition, and celebrated it in many ways. Among the most powerful celebrations were traditional Tsimshian Nation feasts. The following is the story of one such feast.

#### A Tsimshian Feast

One rainy day in December, I stood at the window, watching the bay. The mist rose into the clouds. Eagles swooped down on unsuspecting fish, and everything was quiet, except for the steady rhythm of the rain and the sound of ocean waves. I heard a knock at the door and opened it to find four men of the Raven clan waiting to invite me to a feast at the hall at four o'clock that afternoon. A clan is a group related through their mother's clan. The four Tsimshian clans were Eagle, Raven, Killer Whale, and Wolf. I had never been to a feast but I looked forward to the new adventure. I was told to "Come Hungry!" When I arrived, other guests were trickling in. Everyone in the village was invited. I could see that all the Raven clan was busy. Women scurried in and out of the kitchen. Men ushered in the guests, tapping the floor with a carved cedar pole to announce each person as they entered. "Wo Gwa'a!" ("An honoured guest has arrived!") A man in the assembly area called back, "Giina Stuup!" ("Send them in!"). I was shown to my seat at a long table, set with fancy dishes. I watched our hosts bustle about, looking very fine in their Raven regalia (traditional clothing designs). They wore black vests that sported bright red Raven crests, outlined in white buttons, the symbol of their clan. Women wore aprons decorated with the crests and even children wore full-length dresses and fancy button blankets. The symbols and apparel designs of the Raven Clan were both beautiful and powerful.

*(continued)*

When the hall was full, food was served. Raven women served us bowl after bowl of hearty, homemade beef, moose, and vegetable soup with lyoon (biscuit-bread). They poured coffee, and when everyone at the table had finished seconds, thirds, and finally, all they wanted of the delicious meal, there were salmonberries and blueberries with oolichan (fish) grease for dessert. I tried some...it was very potent, and not good at all! Out of respect, I finished my bowl of berries. I now understood what is meant by "an acquired taste." I did not know the purpose of this feast, but I tried my best to listen as speakers stood up and spoke in Sm'algyax, the Tsimshian language. People laughed, and then grew quiet as the Elders stood and spoke what was in their hearts. The speech-making went on for four hours. Although I did not understand everything that was said, others around me translated, and I could see by people's reactions and gestures how powerful the words were. I was very moved.

At the end of the speeches a Raven family stood up. All wore beautifully designed button blankets with the Raven crest. Each of their children was given an Indian name that had meaning to the person being honoured. These names are given only for special reasons, and only when the previous bearer of the name has passed on. Then hundreds of gifts were passed around the hall. Something for every guest! Blankets and comforters for Elders and those of high rank such as chiefs. Towels, cloths, and small presents were distributed to everyone else. Apples, oranges, and candies were handed out next, and I wondered how I would carry home everything I was given!

Thank you's were spoken in Sm'algyax and English. I stood and expressed my appreciation for the welcome I had received and for the warm and friendly way everyone had treated me since my arrival as a new teacher. I thanked the Ravens for inviting me to their feast, and providing me with such a beautiful memory. Children started to get restless but everyone felt satisfied and merry. People stayed to visit. Everyone thanked the Ravens for their generous hospitality. It was a memorable evening.

Later that night, I wrote all the details in my journal and thought about the glimpse of the Tsimshian culture I'd had that night. How special it was to be part of it!

(Oh, by the way, in time I even came to tolerate oolichan grease... in small amounts!)



Three print images of traditional Tsimshian regalia, called button blankets or robes (reproduced from *Robes of Power* by Doreen Jensen and Polly Sargent) came with this course:

- *Raven Scattering Salmon Eggs*, designed by Dempsey Bob and sewn by Linda Bob
- *Tree of Life*, designed by Simon Dick and sewn by Gertrude Dick
- *Whales*, designed by Joe David and sewn by Paula Swan

By looking at these three images, you will have a better sense of what I experienced. You will refer to these images again in Module 5, Lesson 3.

### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

**Visual Journal Activity 5.1: A Special Celebration (30 minutes)**

You have read about my experience at a cultural celebration with the Raven Clan of the Tshimian Culture. In this Visual Journal Activity, you will write about your own experience at a special celebration or event, a wedding, an awards ceremony, a birthday party, or a holiday gathering.

1. Think about some of celebrations or events in which you have participated. The event you choose to document may have something to do with cultural heritage, as my Tsimshian feast did. It may be an event that has a more recent beginning as part of the Canadian Culture. For example, a hockey game. What could be more a part of Canadian culture? National pride fills even the young children as *O Canada*, our national anthem is sung. From the initial faceoff, to the first goal we can feel the suspense. Will our team win? Team colours, uniforms, and logos are everywhere. The din of the fans, the announcer and familiar organ tunes, inject energy into the arena. Flags wave, team jerseys pop up and down in the stands, as fans celebrate their team.

There are many kinds of celebration and many cultures and subcultures. An example of a subculture is skateboarding. Skaters seem to have their own way of dressing, talking, moving, and performing. Their talk, gear, and movements are popularized by magazines, stickers, logos, and brand names. Boarding has its own events and competitions and even TV shows. There are personalities and music particularly identified with skateboarding.

2. Now it's your turn to document an event or celebration that you have been a part of. Record as many details about the occasion as you can in your Visual Journal. Besides describing it in writing, include thumbnail sketches, photographs, or anything you may have collected from the event.





### Visual Journal Activity 5.2: What Is Cultural Heritage? (30 minutes)

In your Visual Journal, make three numbered columns.

1. In the first column, define in your own words what you think *cultural heritage* is.
2. Next, look up this term in a dictionary and write the definition in the second column.
3. In the third column, list some traits of your own cultural heritage. For example, you may want to talk about ethnic foods, dances, clothing, traditions, colours, or customs.

If you really are not sure of what your culture may be, interview a relative, perhaps a grandparent or other adult, to find more examples of things that could be considered part of your cultural heritage. If this is difficult, try to list some features of Canadian culture, foods, festivals, apparel and customs or list some aspects of a “subculture” you are a part of.

Being part of a culture or subculture is to have a sense of belonging to a larger group. It is identifying with people that recognize the same symbols, participate in the same events, practise the same customs and understand things that have meaning only to that particular group, a group that helps to define you. Think about the group you identify with, what ideas you can make your own. Capture those in words or pictures.

Good luck!

**Notes**



## Lesson 2

### Cultural Heritage

#### Introduction

This is an exciting lesson that incorporates history, culture, art, and celebration. Have you discovered the national treasure, The Forks, in downtown Winnipeg? You may have visited some of the current attractions at The Forks, the river skating paths or snowboarding jumps, a play at the Manitoba Theatre for Young People, or even a concert or fireworks display. What you may not be aware of is the long history of gathering at this junction of the Red and Assiniboine Rivers. Trade, meetings, and ritual events have a 7000-year-old history at this place. Through the activities in this lesson, you will gain a greater understanding of the ties between environment, community, culture, and celebration. Today's celebrations and activities at The Forks, are connections to the celebrations and activities of long ago. Studying the way art and culture are connected is a goal of this lesson.

#### Preparation for Visual Journal Activity

For the Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal . At the end of Module 5, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

### Visual Journal Activity 5.3: Manitoba's Early Cultural Heritage (1 hour, 30 minutes)

To complete this Visual Journal Activity, you will need to read and view the following resources, which are available in the learning management system (LMS)—contact the Distance Learning Unit if you do not have Internet access:

- pages 7 and 8 a pamphlet called *The Heritage beneath Our Feet*, published by The Forks North Portage Partnership. This part of the brochure is titled “The Peace Meetings.”
- pictures of *Oodena Celebration Circle*, by Hilderman Thomas Frank Cram, Landscape Architecture—Planning

After you have carefully read the text and looked at the pictures provided, you will respond to questions, which may not have right or wrong answers.

Read through pages 7 and 8 of the pamphlet *The Heritage beneath Our Feet*. Study the pictures: figures, drawings, plates, and artifacts. Pay particular attention to the illustrations portraying events that have taken place at this site over time.

1. Many styles of ceramic pots made by First Nations peoples are described and illustrated on these pages. Although we can only imagine what the pots may have looked like before they were broken, we can see that the designs differ according to the geographical region in which the pots were created. These pots were made for functional reasons, such as everyday eating and food storage, but they were also beautiful. Today's ceramics are often considered to be art, because most important to their creators is their visual appeal. They are often functional as well.
  - a) What kind of artistic details do you see on the pots shown in the pamphlet? What significance do you think the designs had to the people who used them?
  - b) How do you think these pots may have been used in trade between different groups?
  - c) Why do you think these remains are important today?



3. Today, the historical and cultural significance of the First Nations peoples who gathered, traded, lived, and celebrated at the meeting of the two rivers is commemorated by the *Oodena Celebration Circle*, and by *petroglyphs* (drawings carved in stone) surrounding The Forks area.

Read the following description of the *Oodena Celebration Circle* and look at the pictures of it in your package of visual materials. If possible, go to The Forks and see it for yourself. If you can't visit, try to imagine what it would be like to be there.

### Oodena Celebration Circle

The *Oodena Celebration Circle* is a special place recently constructed at The Forks site in Winnipeg, near the junction of the Red and Assiniboine Rivers.

Even though Oodena is found between the Manitoba Children's Museum and the Johnston Terminal, two buildings bustling with activity, it's easy to walk right past Oodena without realizing it is there. It's a quiet place, designed to commemorate a time when people lived in harmony with the natural forces around them: the grass, sun, rocks, and stars.

Oodena is a shallow bowl lined with grass, 60 metres across and 2.5 metres deep. When you stand at the centre of the bowl, you become a shadow caster (the arm of a sundial that creates the shadow) for a very large sundial. Oodena is geometrically aligned to the sunrise and sunset of the fall and spring equinox, and summer and winter solstice, as well as true north. Limestone monoliths (giant blocks of solid rock) line the circle. The monoliths hold hollow armatures (metal devices that you can use to view stars and planets with the unaided eye). At night the lights around the perimeter shine into the night sky, forming a teepee.

Oodena re-establishes links to the site's long cultural history and carries on the tradition of providing visitors with a refuge from the city as it connects us to our past, to our environments, and to one another. The *Oodena Celebration Circle* can be considered a cosmic poetic piece of landscape architecture.

2. After you have read about and looked at images of Oodena, answer the following questions:
  - a) What would it feel like to stand in the centre of the *Oodena Celebration Circle*?
  - b) What textures and patterns do you see when you examine the pictures of the *Oodena Celebration Circle*?
3. Thinking back to Module 3: Environment, do you think that Oodena could also be considered an example of environmental art? Explain your answer.
4. A *symbol* can be a token of identity: the red raven outlined by white buttons for the Raven Clan; it can be a visible representation for the invisible, the lion for courage; it can be something of cultural significance that can evoke a response in a cultural group, the cross or the fish to Christians, the image of Buddha to those who follow Buddhism, the colour black to those who mourn. The circle is a symbol that holds importance to many Indigenous and other peoples. Conduct a search of the Internet, textbooks, and library books to determine why this may be so. Make some rough notes and sketches on the information you find.



## Lesson 3

### Texture and Pattern

#### Introduction

In Module 5, you have studied the role of art in culture and celebration. In this lesson, you will be using information from the previous lessons to help you learn about the design concepts, texture, and pattern in art. You will also make some patterns and textures of your own.

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.



#### Visual Journal Activity 5.4: Reading about Texture (2 hours)

Read Chapter 7: Texture on pages 148 to 165 of your textbook *The Visual Experience*. You will need to recall this information later, so read carefully. Try the reading strategy\* you used in Visual Journal Activity 4.7.

1. **Survey:** Look over the material in Chapter 7: Texture (pages 148 to 165).
2. **Question:** Speculate about the chapter contents.

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#### \* References:

Robinson, F.P. *Effective Study*. New York, NY: Harper and Bros., 1946.  
Manitoba Education and Training. *Success for All Learners: A Handbook on Differentiating Instruction: A Resource for Kindergarten to Senior 4 Schools*. Winnipeg, MB: Manitoba Education and Training, 1996. 6.8.

3. **Read:** Read the text and study the pictures in Chapter 7 and the section on *pattern* on pages 188 and 189 in Chapter 8.
4. **Recite:** Read aloud the important parts, such as definitions and explanations.
5. **Review:** Jot down everything you can recall. Check your list with the information in the textbook.
6. **Write:** Write notes and create thumbnail sketches. Include samples of actual textures and sketches of corresponding simulated texture. For example, glue a small swatch of fur to your page and try to reproduce the texture in pencil or pen and ink. Try others as well.
7. **Reflect:** As the final step, reflect on what you have learned.



### Visual Journal Activity 5.5: Pattern and Texture in Indigenous Art (1 hour)

Study the following three Indigenous button blanket images which you looked at in the Introduction to Module 5:

- *Raven Scattering Salmon Eggs*, designed by Dempsey Bob and sewn by Linda Bob
- *Tree of Life*, designed by Simon Dick and sewn by Gertrude Dick
- *Whales*, designed by Joe David and sewn by Paula Swan

These print images (reproduced from *Robes of Power* by Doreen Jensen and Polly Sargent) came with this course.

Examine pattern and texture in each image. Answer the following questions in your Visual Journal Binder. You may want to sketch some patterns of your own beside your responses.

1. List any recognizable designs, patterns, and symbols you see in each of the three Indigenous button blankets.
2. Often two or more images are put together in a button blanket design. Describe an example of combined images in each artwork.





### **Visual Journal Activity 5.6: Working with Texture Rubbings (2 hours)**

For this Visual Journal Activity, you will need wax crayons, blank white paper, felt markers (fine-tip and broad-tip), pencil crayons, scissors, and a glue stick. Recall what you learned in Chapter 7 of your textbook and make some patterns and textures of your own.

#### **1. Create Rubbings (Also Known as Frottage)**

Take several sheets of strong, lightweight paper and a few crayons or pencils of different colours. Search for interesting textures, building stones, bamboo mats and blinds, tree bark, and others you can find. Place paper on surfaces that have actual texture. Use the side of a crayon to colour an area about 6 x 6 cm quite darkly to create a simulated texture. Collect 10 different textures by making rubbings.

#### **2. Draw the Pattern of Marks in Two of Your Texture Rubbings**

Choose two of your simulated textures. Cut out and paste each on a clean page. Observe the marks and how they are distributed to form a pattern. Repeat the pattern of marks with your crayon or pencil to expand the texture to double its size on the page. Can you tell where the simulated texture ends and where your drawn texture begins?

Artists use texture and pattern in their work, to create visual interest and achieve unity in their designs.

## Notes



## Lesson 4

**Cultural Expression in Indigenous Art****Introduction**

Learn more about art in Indigenous culture by examining postcards developed for National Indigenous Peoples Day. (In 2018, National Aboriginal Day was changed to National Indigenous Peoples Day.) This special day is celebrated annually across Canada on June 21. It is an occasion to celebrate the rich heritage, cultures, and contributions of Indigenous peoples (First Nations, Inuit, and Métis).



If you would like more information about National Indigenous Peoples Day, check out the Indian and Northern Affairs Canada website at: [www.ainc-inac.gc.ca/nad/index-eng.asp](http://www.ainc-inac.gc.ca/nad/index-eng.asp).

**Preparation for Visual Journal Activity**

For the Visual Journal Activity in this lesson, create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

### Visual Journal Activity 5.7: National Indigenous Peoples Day Postcards (1 hour)

You will need the three colour postcards featuring Indigenous artwork from the National Aboriginal Day 2000 Poster Competition that came with this course. Three Indigenous artists have represented their feelings about the day in artwork. Look at reproductions of these artworks and answer questions about their meaning.

1. Study these three postcard images carefully:
  - *Celebrating on Corn Beads* by Christine Sioui Wawanoloath (First Nations)
  - *Tugurlaaq* by Ramus Avingaq (Inuit)
  - *Taking Time to Remember* by David Hannan (Métis)
2. Think about what is going on in each image. Try to see both pattern and texture in the design. Consider how they relate to each other in the artwork.
3. Choose **two** of the three artworks to analyze. Write your answers to the following questions in your Visual Journal:
  - a) What media do you think the artists used to create these images?
  - b) What cultural symbols do you recognize in each image?
  - c) What shapes, textures, and patterns have been repeated throughout the images? Sketch some of them. How do they bring unity to the artwork?



## Lesson 5

**Cultural Influences in Art****Introduction**

In this lesson, you will meet two artists featured in your textbook who use their cultures to inspire their art. Then you will answer some questions that further relate these two ideas.

**Preparation for Visual Journal Activity**

For the Visual Journal Activity in this lesson, create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

**Visual Journal Activity 5.8: Cultural Inspirations in Art  
(1 hour)**

- Reading and Viewing:** Read “About the artist, Ambreen Butt,” on page 372 and about the artist, Garth Erasmus, on page 402 of your textbook, *The Visual Experience*. Look at Ambreen Butt’s artwork on pages 372 and 378 and Garth Erasmus’ artwork on pages 402 and 408.
- Answer the following questions in your Visual Journal.
  - What influences appear in Ambreen Butt’s artistic style?
  - Describe how the artist has used pattern and texture through her artwork.
  - What cultural images has Erasmus used in his work?
  - What values and issues does Butt address in her work?
  - How does Erasmus’ chosen medium (collage) add to his message.

- 
3. **Reflection:** You have seen how cultural influences inspire the art of two artists who discuss different ideas through different images and media. Based on what you have learned so far, express, in a short paragraph, how you think art and culture are related. Place in your Visual Journal.



## Lesson 6

### Art from Various Cultures

#### Introduction

You have looked at ideas related to cultural heritage, celebrations, local history, and Indigenous art and culture. In this lesson, you will expand your study of culture and art by looking at and reading about the art, architecture, religions, and symbols of other cultures. One of the goals of this lesson is to help you recognize the role that art plays in the representations of a culture. Another goal is to build cultural awareness by “emphasizing the unity within our diversity, showing that all humans make and use art for fairly similar reasons” (Chalmers 71). You will discover these reasons as you look at a variety of visual images, read pertinent text, and reflect on what you are taking in. This lesson is an adventure, so get ready to go places you have never been before!

#### Preparation for Visual Journal Activities

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

**Visual Journal Activity 5.9: Art from Many Cultures (2 hours)**

In this Visual Journal Activity, you will use your textbook to look at images of art from many cultures and to notice similarities and differences in the art you see. Work through Chapters 13 and 14 (pages 352 to 409). Read, look at many images, answer the reflection questions at the end of the activity.

- Chapter 13: Non-Western Art History I: This chapter consists of information about the countries, India, Southeast Asia, China, Japan, and Korea. This chapter will introduce you to Hindu, Buddhist and Taoist religions. Art presented in this chapter consists of architecture: temples and other buildings, sculpture: stone and bronze, ceramics, silk scroll paintings, and woodcut prints.
- Chapter 14: Non-Western Art History II: This chapter focuses on the people of the Middle East, Africa, pre-Columbian Central and South America, and native North America. It focuses on the religion of Islam, and other religions and customs practised in the area. The art forms include many patterns and designs in textiles, sculpture, masks, pottery, and carvings.

Follow these instructions to help you concentrate on selected parts of Chapters 13 and 14 in *The Visual Experience*:

1. Skim Chapters 13 and 14. Look at the pictures. Study the images that capture your attention.
2. Choose two different cultural groups from each chapter and read about them.
3. Read the introductions and summaries of each chapter carefully.
4. Consider the following “big questions” and jot down some notes that summarize your answers.
  - a) Why do we make art?
  - b) What is art for?
  - c) How is culture expressed in art?



## Lesson 7

### Symbols in Art

#### Introduction

Module 5 has introduced the art concepts, texture, and pattern. You have examined various styles of art from around the world. You have studied the meaning of cultural heritage and viewed symbols created by different cultures.

In this lesson, you will learn more about symbols and how you can use them in your own art making. A symbol, you will remember, is an image or object that represents an idea. Some examples are: the dove for peace, the heart for love, the scales for justice, and the bison for Manitoba.

Symbols are more than just cultural artifacts. They echo cultural beliefs, and concepts of the physical, intellectual, and spiritual world around us. Symbols can be a powerful way to communicate an idea or feeling visually without using words.

This lesson will prepare you for the Art Production Project of this module by encouraging you to develop symbols that mean something to you and design an image that represents you in some way.

#### Preparation for Visual Journal Activity

For the Visual Journal Activity in this lesson, create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

### Visual Journal Activity 5.10: Cultural Symbols in Art (1 hour, 15 minutes)

**Note:** This activity would be a good one to do with your learning partner.

1. **Finding Symbols:** Look through your textbook to find examples of symbols in art. Some good examples are found on page 417 (Figure 15-15), page 354 (Figure 13-5), page 358 (Figure 13-11), and page 359 (Figure 13-12). What other images as symbols can you find?
2. **Identifying Personal Cultural Symbol(s):** A symbol could represent yourself or a cultural group you identify with. Your symbol could be designed around something from your personal life, something cultural, or something significant that you believe in. Make lists and at least four rough sketches of possible ideas in your Visual Journal.



## Lesson 8

### Creating Prints

#### Introduction

In this lesson, you will work with personal cultural symbols, texture, and pattern, using the medium of printmaking. By watching a demonstration video and by experimenting, you will learn how the medium of relief printmaking works.

#### Preparation for Visual Journal Activity

For the Visual Journal Activity in this lesson, create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal. At the end of Module 5, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.



#### Visual Journal Activity 5.11: *Printmaking* (Part 2 of Video) (1 hour)

For this Visual Journal Activity, you will need your textbook *The Visual Experience*, as well as *Art 10G Distance Learning: Part 2—Printmaking*, the second part of the video you purchased for this course.

1. Watch the printmaking demonstration on Part 2 of the video. Lee Cassidy is a professional artist and printmaker. The tools and materials she uses in the video are professional grade to suit her level of artistry and experience. As students, you can substitute some less expensive student grade tools and materials

2. Briefly answer the following video-response questions:
  - a) What impressed you the most about printmaking?
  - b) What do you look forward to in the printmaking process?
  - c) What can you do to include texture and pattern in your prints?
  - d) What things should you be careful of when cutting and printing your blocks?
  
3. Read about the printmaking process on pages 490 and 491 in the Student Handbook section of your textbook. Look also at pages 162 and 163 for further images and tips. See pages 126, 149, 226, and 227 for additional exciting images by artists who are printmakers.



### **Art Production Project 4: Printmaking: Personal Cultural Symbols (8 to 11 hours) (40 marks)**

Develop a design that includes one or more cultural symbols that have special significance for you. Use the foam-block printmaking process and your own creative experimentation. Cut and print your design in a series.



### **Project Materials Checklist**

To prepare for this project, gather the following materials:

- ✓ piece of plate glass, or another hard, flat surface (e.g., baking tray, countertop, Plexiglass) to use as an inking slab. The ink is water soluble so it will wash off metal or Plexiglass surfaces. You will be rolling ink on this surface.
- ✓ rigid foam block (provided with course)
- ✓ non-permanent marker
- ✓ snap-off cutter or sharp knife
- ✓ rubber brayer
- ✓ water-based block printing ink (black)
- ✓ plate or flat mixing surface
- ✓ assorted paper of different types and colours
- ✓ piece of cotton or linen (optional)
- ✓ paper towels



- ✓ apron or old clothes to wear
- ✓ Optional: Various cutting tools or pointed objects (e.g., toothpicks, wire brush, nails, serrated knife or pizza cutter, gouges, fork, pencil, mechanical pencil, ballpoint pen). You can press these into your foam block to create texture and pattern.

**Note:** Most of these materials are included in the Grade 9 Art Resource Kit that you were asked to purchase for this course.

### Project Checklist

Use the following checklist to help you prepare for and complete your printmaking project.

#### *Getting Ready*

- ✓ **Develop Design:** Develop a design that includes at least one personal cultural symbol from your work in Visual Journal Activity 5.11. Rework your design until it looks bold and unified. Plan the design in black and white, to be about half black and half white. In what areas could you add pattern or texture?
- ✓ **Read Assessment Criteria:** At this point, read the Assessment Criteria outlined near the end of this lesson so that you understand how your project will be assessed.

#### *Making Your Block*

- ✓ **Transfer Design:** Transfer your design to the foam block using a black marker and the transfer process shown in the *Printmaking* video. (If you need to enlarge your design, you could use the grid transfer method shown on page 483 of your textbook *The Visual Experience*.)
- ✓ **Cut Block:** Cut out the parts of the block that you do not want to ink up and print in the final print. Cutting the block is a slow process, so don't worry if it takes a while.

**Note:** Work carefully, keeping in mind the safety instructions given in the Printmaking video. Remember that whatever you cut away will remain white (or whatever the colour of the paper is that you will use) and that the surface you do not cut away will be inked up with black ink. Try to achieve a balance of large areas of black and white. If you feel that you have made an irreversible error, turn your block over and use the other side for your design.

- ✓ **Add Detail:** Add small details, textures, lines, and patterns with the variety of pointed tools you have collected. Continue to work until you are happy with the block.
- ✓ **Clean Workspace:** When you have finished cutting your block, clean up your cutting area immediately with a vacuum cleaner or a damp paper towel. Small bits of foam can be dangerous to small children or pets if they swallow them. Besides, stray bits of foam can stick to your inking surface, rubber brayer, or block, making it difficult to print well.

### ***Setting up Inking Station***

- ✓ **Prepare Paper:** Cut the number of sheets you will need slightly larger than your block. Get your paper ready before you start to print, as the ink dries quickly on the block.. Newsprint is fine for practice “proofs.” The rice paper in your Grade 9 Art Resource Kit is ideal for better prints. Experiment, as well, with other papers you may have on hand (e.g., wrapping paper, tissue paper, or other thin coloured paper).
- ✓ **Ink Slab:** Roll a small amount of ink onto your slab with the roller, rolling in different directions. Listen for the right “tacky” or “hissing” sound.
- ✓ **Ink Block:** Ink Block: Roll the ink onto the surface of your block, until the entire block is inked. You will need to re-ink the block for each print you make. You may need to add more ink to the inking surface as you’re printing. To do this, carefully lift a corner of your paper and roll it back about halfway, without moving the sheet on the block. Re-ink your surface. Don’t bump the roller into the paper! Ease the paper back onto the block and rub again. Do the same to the other half of the print.





### *Printing*

- ✓ **Control Rolling:** Note that the **slower** you roll, the more ink is laid on the block. The **faster** you roll, the less ink is laid on the block. If you lay too much ink on the block and you start to lose fine lines and details, **roll quickly** to remove excess ink. You can roll the extra ink off the brayer onto clean newsprint or scrap paper. If this doesn't work, rinse the block in warm water and gently use a soft sponge or toothbrush to clean out the filled-in areas. Dry the block thoroughly before inking it again.
- ✓ **Adjust Variables:** If you have difficulty getting more than a faint image, increase the amount of ink on the inking slab. Some artists also mist-spray water onto the printing paper about an hour before printing. This extra step sometimes makes the paper take a better print.
- ✓ **Transfer Image:** Put the desired paper over top of your inked block and transfer your image by hand, as shown in the *Printmaking* video. Don't move the paper once you start!
- ✓ **Check Sample:** Pull the paper slowly from one corner to another to see how your print turned out. Do you like it? What techniques could you improve? Is there too much ink? Not enough?
- ✓ **Experiment:** Repeat the inking and printing steps again, changing some of the variables: amount of ink, type or colour of paper, and so on. Experiment with as many different things as you want. You will need four good prints, so make as many as you can and save the best ones to submit to the Distance Learning Unit.

You may want to experiment with making a printed pattern (repeating your block several times) on a larger piece of paper. Or, try printing on cloth—natural fibres such as cotton and linen work best. Relief printmaking is a great way to make cards, holiday wrapping paper, and designs on fabric or wall hangings.

Remember that printmaking requires patience and perseverance. It is also a process that can produce exciting and sometimes surprising results. Experiment—and be open to the unexpected. Even if the result isn't exactly what you planned—that's half the fun!

- ✓ **Dry Prints:** Dry all your prints in a secure area, away from your inking station.

### ***Cleaning Printmaking Station***

- ✓ **Clean Up:** Before you leave your printmaking station, make sure that lids are securely fastened, and wash all tools and surfaces thoroughly. Do not store your block with ink on it. Rinse the block, removing stubborn bits of ink with a sponge or soft toothbrush, and blot it with a paper towel. Your block can be used again if it is stored carefully.

### ***Final Steps***

- ✓ **Select Prints:** When your prints are dry, choose your **four** best prints. Sign them in pencil as shown on page 491 of your textbook. You will submit these to the Distance Learning Unit. After your prints are returned to you, you may want to mount or mat them for display, as shown on page 491 of your textbook.
- ✓ **Self-Reflection:** Answer the Self-Reflection questions that follow. You will submit your responses to the Distance Learning Unit with your four prints and your Visual Journal Activities from Module 5. Out of the 40 marks allocated for this project, 8 marks are allocated for the responses to the Self-Reflection questions.

#### **Self-Reflection**

1. What does your cultural symbol design represent and why is it personally meaningful to you?
2. What variations did you make with the materials, techniques, and papers?
3. What, in particular, made you choose these four finished prints to submit to the Distance Learning Unit?
4. If you were to do more printmaking, what would you like to try?
5. What was the most successful part of this printmaking project for you?

- ✓ **Assessment:** Review the following Assessment Criteria so that you know how your printmaking project will be assessed.

### **Project Assessment**

Your Art Production Project 4 will be assessed using the Assessment Criteria presented below and your responses to the Self-Reflection questions.

#### **Assessment Criteria**

- Does your design work with one or more symbols that are personally and culturally meaningful?
- Are textures and patterns shown in the design, the block, and the finished print?
- Is the printmaking process used skillfully?
- Are the images crisp and clear?
- Is experimentation demonstrated through the use of different materials, techniques, and/or papers?
- Are craftsmanship and quality of work evident?
- Are creativity and originality demonstrated in the project?

Answer the following Self-Reflection questions clearly (either in point form or in a paragraph). Your answers should take up at least half a page. Attach your responses to your prints with a paper clip.

### **Conclusion**

This was definitely a demanding project. Congratulations on experimenting with such a labour-intensive process! You are now part of a large group of artists who use printmaking as their medium for creative expression. Once you get into this process, the possibilities are endless.

Module 5 was complex, containing lots of new information. In learning about art from different cultures, times, and places, you explored many issues that I hope you will think about again in the future.

### Submission of Work Completed in Module 5

Before you move on to Module 6, you need to submit your work from Module 5 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 5 Mail-in Cover Sheet** (found in the Forms section of Module 5).
- ✓ Remove the **Module 5 Checklist** (from the Forms section of Module 5). Complete the checklist to make sure that you have done all the work required for Module 5.
- ✓ As you check the **Visual Journal Activities** you completed in Module 5, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it.
- ✓ As you check **Art Production Project 4**, make sure that it is labelled with the title, your name, and the date on which you completed it.
- ✓ Assemble your work as follows:
  - Module 5 Mail-in Cover Sheet (at the top)
  - Module 5 Checklist
  - Visual Journal Activities 5.1 to 5.11
  - Art Production Project 4
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.



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*Module 5*  
*Forms*

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# Grade 9 Art (10G)

## Module 5 Checklist

Before mailing your work from Module 5 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 5.1 to 5.11 and Art Production Project 4. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\* ✉).

### Module 5, Lesson 1

#### Visual Journal Activity 5.1: A Special Celebration

- Make notes and sketches about a special event or celebration that you have been a part of.\* ✉

#### Visual Journal Activity 5.2: What Is Cultural Heritage?

- Make three columns and fill them in according to the instructions provided.\* ✉

### Module 5, Lesson 2

#### Visual Journal Activity 5.3: Manitoba's Early Cultural Heritage

- Read the text and study the visuals in *The Heritage beneath Our Feet* and in *Oodena Celebration Circle*.
- Answer a set of questions (1 to 4).\* ✉

### Module 5, Lesson 3

#### Visual Journal Activity 5.4: Reading about Texture

- Read Chapter 7 of your textbook.
- Make brief notes and sketches of the main ideas of Chapter 7.\* ✉

#### Visual Journal Activity 5.5: Pattern and Texture in Indigenous Art

- Examine three images of Indigenous button blankets.
- Answer questions (1 and 2) for all three pieces of art.\* ✉

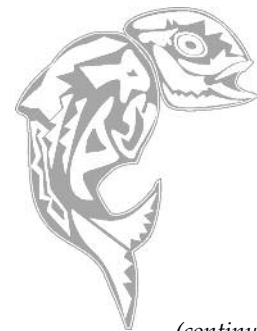
#### Visual Journal Activity 5.6: Working with Texture Rubbings

- Make rubbings of at least 10 different textures.\* ✉
- Make drawings to extend two of your rubbings.\* ✉

### Module 5, Lesson 4

#### Visual Journal Activity 5.7: National Indigenous Peoples Day Postcards

- Study three postcard images.
- Answer all questions (a to c) for **two** of the three images.\* ✉



(continued)

## Grade 9 Art (10G)

### Module 5 Checklist (continued)

#### Module 5, Lesson 5

##### Visual Journal Activity 5.8: Cultural Inspirations in Art

- Read about Ambreen Butt on page 372 of your textbook.
- Look at her paintings on pages 372 and 378.
- Read about Garth Erasmus on page 402 of your textbook.
- Look at his paintings on pages 402 and 408.
- Answer five questions (a to e) about these artists.\* ☒
- Reflect on and write down how you think art and culture are related.\* ☒

#### Module 5, Lesson 6

##### Visual Journal Activity 5.9: Art from Many Cultures

- Skim Chapters 13 and 14 of your textbook, following the instructions provided.
- Jot down notes in response to the “big questions (a to c).” \* ☒

#### Module 5, Lesson 7

##### Visual Journal Activity 5.10: Cultural Symbols in Art

- Find symbols in your textbook.
- Sketch some symbols or make a list of common symbols around you.\* ☒
- Make lists and rough sketches of personal symbols.\* ☒

#### Module 5, Lesson 8

##### Visual Journal Activity 5.11: *Printmaking* (Part 2 of Video)

- View the demonstration on *Printmaking*, Part 2 of the video for this course.
- Answer four video-response questions (a to d).\* ☒
- Read pages 490 and 491 of your textbook.
- Look at the images on pages 162, 163, 126, 149, 226, and 227 of your textbook.

#### Art Production Project 4: Printmaking: Personal

##### Cultural Symbols

- Make at least **four** foam-block prints of a personal cultural symbol.\* ☒
- Answer the Self-Reflection questions (1 to 6).\* ☒





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# ***GRADE 9 ART (10G)***

## *Module 6* *Society*







## Module 6

### Society

#### Overview

#### Big Idea:

Art As an Agent of Change

#### Module Objective:

Express your own ideas, feelings, and beliefs about a particular social issue.

#### Time Allocated:

21 to 23 hours

#### Number of Lessons:

5

#### Lesson Objectives:

- Understand what *social issue* and *social conscience* mean.
- View artworks created by artists who communicate social messages.
- Recognize that what you think and believe matters and that it can be communicated through art.
- Communicate your ideas about a social issue visually in a three-dimensional sculpture.

#### End of Course Telephone Interview:

Lesson 5 is a preparation lesson for the telephone interview with your tutor/marker. This telephone interview is worth 10% of your final mark and concludes the Grade 9 Art course. Make your appointment for this interview as soon as possible by contacting your tutor/maker. Read Lesson 5 in advance to help you prepare for your interview as you work through the remainder of this course.

## Notes



## Lesson 1

### Art Reflecting Social Issues

#### Introduction

Are you a music fan? Have you ever thought about the potential music has to change the world? Songs can affect us for generations, compel us to change things and cause us to act for the good of others.

Musicians often use their music to discuss problems in society. We all know artists who have organized and played concerts to promote relief efforts for victims of natural disasters, famine, and disease. Bon Jovi is one.

Similarly, visual art can be a powerful agent for change. Module 6 of this course will focus on art that conveys a message about social issues. It will encourage you to think about ways in which you can use art to communicate your ideas about the social issues that you care about.

When I lived in British Columbia, I met two teachers who had completed social issues projects with their students. A social issue is a concern about a situation that exists in society.

Read about their classroom experiences in the stories that follow.

**The Empty Bowl Project: South Delta Secondary School, Delta, BC**

In 1996, Julie Lymburner's ceramics class at the South Delta Secondary School (SDSS) was transformed into a place where form, function, and social context were equally important. "The Empty Bowl Project" was first developed by two art teachers in Michigan in 1991. Tired of producing ceramic products simply for decorative purposes, the teachers set out to expand their students' awareness of world hunger and to help them learn about social responsibility. The process is simple. Art students create ceramic bowls using techniques taught in pottery classes. They invite their friends, the community, and the school staff to enjoy a meal of soup and bread. The guests choose a bowl to use and take it home to remind them of the meal's purpose – to fight world hunger. In exchange for the bowl, the guest gives a donation. The money is sent to a local organization dedicated to fighting world hunger.

The 60 art students at SDSS who participated in the project incorporated something about themselves and the issue of world hunger into their design of the bowls. Some bowls showed hungry faces sculpted into the clay; some had hands joined around the rim; others looked more abstract and peaceful. Many of the students said they hoped the project would raise awareness of those less fortunate who lived right in their communities.

The students hosted a luncheon, partnering with the students in the foods program. School-board staff, faculty, elected officials, and members of the community attended. The proceeds went to fight hunger. The students were eager to have a receptive audience for their artwork and their ideas. They were justifiably proud to be contributing to a worthwhile cause.

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*"Every time you take your bowl down from the cupboard," says art teacher Julie Lymburner, "you will be reminded that someone's bowl is always empty."*

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**The Empty Bowl Project:** Grauer, Kit. "More Than Pretty Pictures: Art, Adolescents and Social Conscience." *BCATA Journal for Art Teachers* 36.1 (Spring 1996): 32–35. Adapted by permission of the author.

**The Sock Doll Project: South Park Elementary School, Delta, BC**

During the 1990s, there was a terrible war in Yugoslavia. Many victims were children who lost their families and friends. Some were so badly traumatized that they were unable to hear or speak. Many of the children were able to deal with their trauma through art and music.

Anami Naths, an art teacher at South Park Elementary School in Delta, BC, wanted her students to be aware of these children and their losses. She wanted to give them a way to help these children of war. She and her students designed a project that would do both those things.

The students did odd jobs to pay for the cost of the project. They taught each other to sew as most had never sewn before. They took great pride in creating a unique art object that would be given to a child who had suffered.

Each student made a sock doll and attached a photograph of him or herself to the doll. They wrote their names on the back of their photographs with the simple message: Napraviio sam ovo misleci no tebe. (I made this thinking of you.) All the dolls were to be shipped to the children of the former Yugoslavia.

When their dolls were finished, the class had a problem finding a way to ship them. A solution came when the Canadian Armed Forces and their counterparts in Croatia shipped the dolls to the children for whom they were intended. This was a gratifying experience for the teacher, Anami Naths and her students!

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**Reference:** Naths, Anami. "Making Bridges: The Sock Doll Project." *BCATA Journal for Art Teachers* 36.1 (Spring 1996): 29–31.

## Preparation for Visual Journal Activity

For the Visual Journal Activity in this lesson, create the following headings on a form provided.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed the activity, place it in your Visual Journal . At the end of Module 6, you will submit the Visual Journal Activity to the Distance Learning Unit for assessment.

### Visual Journal Activity 6.1: Social Issues Projects (1 hour)

Find a way to address a social issue important to you by communicating your ideas in an artwork.

#### A. Responding to Social Issues Projects

Think about the Hungry Bowl and the Sock Doll projects and answer the following questions in your Visual Journal:

1. Name some famine relief organizations or charities that you know of. What are some other charitable organizations in your community? What do they do?
2. In what ways do you think that receiving a Canadian-made sock doll would affect a Croatian war child?
3. How do you think children who have experienced war or other traumatic events could benefit from creating their own art?
4. Do you think that artists have a social responsibility to communicate their opinions about social issues?

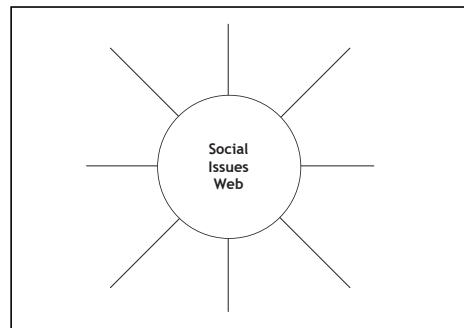




## B. Developing Ideas for Social Issues Artwork

Think about some social issues or problems in the world that need to be addressed.

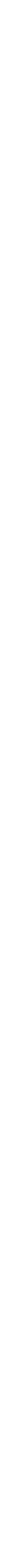
1. Record your ideas on the Social Issues Web found in the Forms section of Module 6 (a small version is shown below). Begin with a list of social problems: violence and bullying in schools, poverty, war, racism, drunk driving, neglect of the elderly, environmental destruction, failure to protect endangered species, to name a few. You may want to work with your learning partner or an adult to develop your list.



2. Reread the list you recorded on your Social Issues Web. Part of the learning in this activity involves developing a social conscience. A social conscience is a strong personal feeling about matters of society that you feel are important. Read a newspaper or news magazine. Watch a newscast on television. Have you thought of anything to add to your web?
3. Reflect on your Social Issues Web and answer the following:
  - a) What social problem do you feel most strongly about? Why?
  - b) What do you feel it is important to say about this issue? Explain.
  - c) Briefly describe in words or thumbnail sketches how you would communicate your views in an artwork or series of artworks?

Place your Social Issues Web in your Visual Journal.

## Notes



## Lesson 2

**Art and Social Commentary****Introduction**

In this lesson, through textbook readings and your own research, you will discover artists who put social messages into their art.

Not all social commentary has to be “heavy.” Sometimes artists have things to say about society that simply reflect our human condition. Humour or light-heartedness in cartoons or in political satire can comment on society’s weaknesses without focusing on them as major social issues.

In your textbook *The Visual Experience*, you will find information on various kinds of social commentary. Look at these examples

- **modern culture:** page 174, Figure 8-10; page 265, Figure 10-21
- **political issues:** page 402, Figure 14-35; page 229, Figure 9-30
- **human experience:** page 137, Figure 6-39; page 172, Figure 8-8; page 224, Figure 9-22

**Preparation for Visual Journal Activities**

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<p><b>Visual Journal Activity</b> _____  <span style="display: block; text-align: center; font-size: small;">(Activity Number and Title)</span></p> <p><b>Name</b> _____ <b>Date</b> _____  <span style="display: block; text-align: center; font-size: small;">(Your Name) <span style="margin-left: 200px;">(Today's Date)</span></span></p>
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Once you have completed an activity, place it in your Visual Journal. At the end of Module 6, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

### Visual Journal Activity 6.2: Viewing Art That Has a Social Message (1 hour)

Look carefully at the following three images in your textbook and read the short excerpts about the artists.

page 154—*Migrant Mother, Nipomo, California* by Dorothea Lange (medium: photography)

page 38—*Mother and Child #2* by Elizabeth Catlett (medium: sculpture)

page 208—*Singing Their Songs* by Elizabeth Catlett (medium: printmaking)

For **each** artwork, complete the following questions:

1. What social problem is the artist concerned about?
2. What message does the artist communicate to you?
3. Do you think the artist has communicated successfully through the chosen medium? Explain.

### Visual Journal Activity 6.3: Artists with Social Messages (3 hours)

This Visual Journal Activity requires you to find more art that conveys social messages. Use the sources available: the local library, a bookstore, galleries, and art teachers. One way to conduct research is to go to an Internet search engine (such as Google [www.google.ca](http://www.google.ca)) and type in the artist's name in quotation marks. One website for young artists is CyberMuse: [www.cybermuse.gallery.ca/cybermuse/about](http://www.cybermuse.gallery.ca/cybermuse/about).

1. You may want to start by searching artists with social messages. Look for art reproductions of the seven Canadian artists below. Look at three or more artworks of each artist to get a feeling for their work

Jane Ash-Poitras

Eleanor Bond

Greg Curnoe

Rosalee Favell

Robert Houle

David McMillan

Joyce Wieland

As you explore, add others to the list if you wish.



2. Make notes on two artists who interest you and answer the following questions about each.
  - a) What social problem is the artist concerned about?
  - b) How does the medium, acrylic, oil, collage, help to communicate the artist's concern? For example, Eleanor Bond uses huge expanses of canvas on which she paints future worlds in which human beings are subservient to industry and nature has been harnessed for industrial purposes. How does size help to convey her warnings—how do oils with their intense colours and build-up of texture, support her statement?
  - c) How could this artwork make a difference to people who view it?

**Notes**



## Lesson 3

**Thinking about Social Issues****Introduction**

This lesson will prepare you to create a Social Issues Artwork, Art Production Project 5. You will need to organize your ideas and conduct some research before you can do the project.

**Preparation for Visual Journal Activities**

For each Visual Journal Activity in this lesson, you will create the following headings on a blank sheet of paper.

<b>Visual Journal Activity</b> _____ (Activity Number and Title)
<b>Name</b> _____ <b>Date</b> _____ (Your Name) (Today's Date)

Once you have completed an activity, place it in your Visual Journal. At the end of Module 6, you will submit the Visual Journal Activities to the Distance Learning Unit for assessment.

**Visual Journal Activity 6.4: Developing Your Idea on Social Issues (1 hour)**

1. **Select Ideas:** Choose one idea about a social issue that you feel particularly connected to and write it down. What images, words, people, or places come to mind when you think about this social issue? Would others have strong feelings about it? Is it appropriate for public discussion? Is it a contemporary, “hot” topic right now?
2. **Share the Idea:** Test how someone else feels about “your” social issue. The opinions of others, may cause us either to reject or to solidify our own beliefs. Ask several people what they think about the social issue you are considering. What they say will be interesting! Good luck.

3. **Reflect on Idea:** Reflect on your discussion with others. Did it change or enhance your original ideas? Jot down your thoughts in your Visual Journal.

The information from this activity will be important to your Art Production Project 5 in the next lesson.

### Visual Journal Activity 6.5: Fine-Tuning Your Idea (2 hours)

1. **Research Topic:** Consult newspapers, magazines, books, and the Internet for written and visual information about the social problem you have chosen to research. Interview a local person who may have knowledge about this issue.
  - a) Is your project topic related to a local, national, or global issue?
  - b) Who will be the intended audience for the finished project? How might the audience affect the way you will present your work?
  - c) What sources have you used to become more informed about this topic?
  - d) Can you separate facts from opinions? Explain.
  - e) Give two reasons why this particular issue is important to you?
  - f) Is this issue sensitive or controversial? How could you present a thoughtful and non-offensive way?
  - g) What media would best contribute to making your statement effective?
2. **Create Sketches:** Review your research notes. Make eight thumbnail sketches to form visual ideas beside your notes.





## Lesson 4

**Creating Social Issues Artwork****Introduction**

In this lesson, you will design a three-dimensional mixed-media artwork to communicate your personal beliefs about a particular issue in today's society.

**Art Production Project 5: A Social Issues Artwork  
(8 to 10 hours) (40 marks)**

**The Project:** Use found materials and objects and your choice of other media, to create a three-dimensional artwork that visually communicates your ideas about a social issue.

Three different possibilities you might consider as a starting point for your project:

1. Use the inside and outside of any container.
2. Use an existing piece of furniture and alter it in some way to form all or part of your sculpture.
3. Construct a three-dimensional form of your own.

Your textbook has many helpful ideas for ways of working with three-dimensional materials. Here are some ideas to consider:

page 124—Figure 6-15 and page 125—Figure 6-16—*Oklahoma City National Memorial* by Butzer Design Partnership

page 151—Figure 7-6 *Nitro* by Marilyn Levine

page 175—Figure 8-13 *Object* by Joseph Cornell

page 204—Figure 8-64 *Thirty Burgers with Mustard* by Sandy Skoglund

page 286—Figure 10-59 *Untitled* student work by Jay Thompson

Read carefully before you begin the project. Make certain that you understand the assignment. The following Project Checklist will help you to complete your artwork.

Contact your tutor/marker if you need clarification.



## Project Checklist

Use the following checklist to help you prepare for and complete your social issues project:

- ✓ **Review:** Review your Social Issues Web and your research. Identify the social issue you will explore in your project.
- ✓ **Resources:** In your Visual Journal list the materials, media, tools, and equipment you will need for your project. Be prepared to change this list as you develop your project ideas.
- ✓ **Images:** Find appropriate imagery for your social issue. Gather pictures from magazines, newspapers, or the Internet. Create your own drawings to illustrate aspects of the issue. Collect words and quotes to keep as inspiration or use as elements in your finished artwork.
- ✓ **Objects:** Collect small objects that you could use in your artwork.
- ✓ **Media:** Place objects, images, and text in different arrangements. Select what you will use. Will you incorporate paint, pencil crayons, pastels, fabric, wire, and other media and materials?  
  
**Note:** If you are using acrylic paints read the Note about Acrylic Paints in the course Introduction.
- ✓ **Arrangement:** Arrange your materials and introduce colour media to make a strong visual statement. Will your work be thought-provoking?
- ✓ **Design:** Fine-tune the arrangement of your components. Use the elements of art: colour, value, texture, line, shape and form, and space expressively. Will your work make use of pattern, emphasis, or contrast? Will it look unified? Review information from your textbook to help you make decisions about your artwork.
- ✓ **Assembly:** Attach your objects and other materials so that your artwork is sturdy and holds together well.





- ✓ **Photographs:** Take six photographs from several views of your finished artwork: one front, two side, one close-up view and one distant view to show the setting. Place these photographs in your Visual Journal.

**Note:** Be sure to get your film developed in time so that you can submit your work to the Distance Learning Unit by the deadline.

- ✓ **Self-Reflection:** Answer the Self-Reflection questions that follow, and attach your responses to your work before submitting it to the Distance Learning Unit. Out of the 40 marks allocated for this project, 7 marks are allocated for the responses to the Self-Reflection questions.

#### Self-Reflection

1. What social issue are you, the artist, concerned about?
2. What message did you attempt to communicate in your artwork?
3. What particular elements and principles of art stand out in your work?
4. Taking your potential audience into account, where, ideally, would you like to display your artwork? Explain.
5. Do you think your artwork is successful? Explain.
6. Write 6–8 sentences telling how you have developed in two of the following areas through your work in this course.
  - a) your understanding of art as visual language.
  - b) your expression of personal ideas in art
  - c) the quality of your responses to art by other artists

- ✓ **Audience Reaction:** Show your completed Art Production Project 5 to three other people. Have the viewers look carefully at your work. Ask them the questions below. They should record their own answers. Attach these answers to your Self-Reflection responses. You will be marked on whether or not you completed this part of Art Production Project 5.

**Audience Reaction: Survey Questions**

- What social issue is the artist concerned about?
- What message about this issue does the artist communicate to you?
- Do your media contribute meaning and impact to the artwork? Explain?
- How could this artwork make a difference to the people who view it?

- ✓ **Assessment:** Read the following Assessment Criteria so that you know how your artwork will be assessed.

## Project Assessment

Your Art Production Project 5 will be assessed using your preparatory research and sketches, your Audience response, and the criteria below for your finished artwork.

### Assessment Criteria

- Does the artwork communicate strong feelings and clear ideas about a social issue?
- Do your images and objects reflect your position on this social issue?
- Do you incorporate two elements of art, line, colour, value, shape, form, texture, space; and two principles of art, pattern, emphasis, movement, variety, contrast, unity; to create specific effects and greater impact?
- Are craftsmanship and quality evident in the work?
- Is your self-reflection thoughtful and complete?
- Is your Audience Reaction Probe thorough?
- Are your research notes explanatory? Do your project development sketches (at least eight) show the transition of your ideas to the finished artwork?
- Make sure that 5, 6, and 7, are in your package.

**Reference:** British Columbia Ministry of Education. *Visual Arts 8 to 10: Integrated Resource Package 1995*. Victoria, BC: British Columbia Ministry of Education, 1995.

## Conclusion

Working on your Art Production Project 5 has helped you to develop your own ideas and opinions, just as other artists develop their ideas through their art. I hope that you have learned more about our society and the world and that your horizons have been broadened by your research. I hope, too, that you were able to find your own “voice” for visual communication in creating this artwork and that the art production was as fulfilling as it was challenging. Sending a social message through art is not easy, but it is a powerful method of communication.

## Notes



## Lesson 5

### Preparing for the Interview with Your Tutor/Marker



#### **Visual Journal Activity 6.6: Preparing for the Interview with Your Tutor/Marker (50 marks)**

You have probably made your appointment for your interview with your tutor/marker. If you have not, you should do so now. When you make your appointment, remember to give yourself sufficient time to prepare for the interview.

Your interview will focus on your Visual Journal. The interview is quite informal and will last from a quarter to half an hour. You could prepare by having in mind two projects from your Visual Journal that you would like to discuss. Be prepared to talk about the aspects of them that you enjoyed, that you found difficult; about the materials you used, about images you chose to work with and those from your textbook and other sources that inspired you or helped you understand the task.

Of course, your tutor/marker may also have some ideas about your Visual Journal Activities or Production Projects that he/she has chosen to discuss with you.

This interview will mark the completion of your Grade 9 Art course. It is worth 50 marks or 10% of your final mark in this course.

Once you have made these preparations, telephone your tutor/marker and he/she will conduct the interview.

### Submission of Work Completed in Module 6

Submit your work from Module 6 to the Distance Learning Unit. Here are the steps you need to follow:

- ✓ Fill in the **Module 6 Mail-in Cover Sheet** (found in the Forms section of Module 6).
- ✓ Remove the **Module 6 Checklist** (from the Forms section of Module 6). Complete the checklist to make sure that you have done all the work required for Module 6.
- ✓ As you check the **Visual Journal Activities** you completed in Module 6, make sure that each one is labelled with the appropriate number and title, your name, and the date on which you completed it.
- ✓ As you check **Art Production Project 5**, make sure that it is labelled with the title, your name, and the date on which you completed it.
- ✓ Assemble your work as follows:
  - Module 6 Mail-in Cover Sheet (at the top)
  - Module 6 Checklist
  - Visual Journal Activities 6.1 to 6.5
  - Art Production Project 5
- ✓ Submit your work to the Distance Learning Unit. Instructions for submission can be found in the course Introduction.





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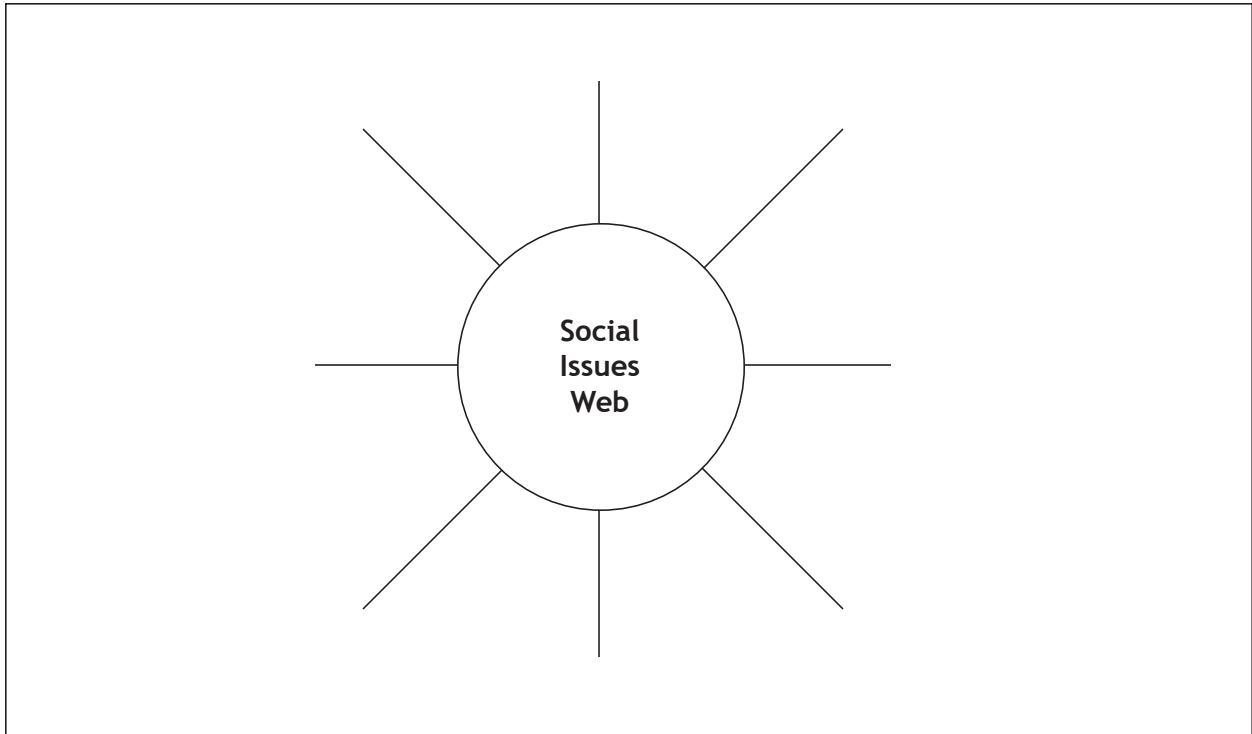
*Module 6*  
*Forms*

---



**Visual Journal Activity** \_\_\_\_\_

**Name** \_\_\_\_\_ **Date** \_\_\_\_\_



What issues do you feel most strongly about? Why?

Do you have something important to say about this issue? Explain.

How could you communicate your views through art?

Place the completed form in your Visual Journal Binder.



# Grade 9 Art (10G)

## Module 6 Checklist

Before mailing your work from Module 6 to the Distance Learning Unit, make sure that you have completed each step listed below. Place a check mark (✓) in the box next to each major step that you followed to complete Visual Journal Activities 6.1 to 6.5 and Art Production Project 5. You are required to submit to the Distance Learning Unit each item marked with an asterisk and an image of an envelope (\*✉).

### Module 6, Lesson 1

#### Visual Journal Activity 6.1: Social Issues Projects

- Answer four questions (1 to 4).\*✉
- Complete a Social Issues Web.\*✉
- Answer three questions (a to c).\*✉

### Module 6, Lesson 2

#### Visual Journal Activity 6.2: Viewing Art That Has a Social Message

- View three images in your textbook.
- Answer three questions (1 to 3) for all three images.\*✉

#### Visual Journal Activity 6.3: Artists with Social Messages

- Conduct research on two artists that interest you.
- Answer three questions (a to c) for each of the two artists.\*✉

### Module 6, Lesson 3

#### Visual Journal Activity 6.4: Developing Your Idea on Social Issues

- Review ideas on social issues from Visual Journal Activity 6.1.
- Identify and reflect on a social issue that interests you.
- Talk to people about your selected issue.
- Jot down your thoughts.\*✉

#### Visual Journal Activity 6.5: Fine-Tuning Your Idea

- Research your social issues topic.
- Answer seven questions (a to g) about your topic.\*✉
- Make notes and thumbnail sketches.\*✉



(continued)

## Grade 9 Art (10G)

### Module 6 Checklist (continued)

#### Module 6, Lesson 4

##### Art Production Project 5: A Social Issues Artwork

- Create your three-dimensional artwork about a social issue and take photographs of your completed project.\* ☒
- Conduct a survey of Audience Reaction to your finished project, using the questions provided.\* ☒
- Answer the Self-Reflection questions (1 to 6).\* ☒

#### Module 6, Lesson 5

##### Visual Journal Activity 6.6: Preparing for End of Course Interview with Tutor/Marker



## Grade 9 Art (10G) Resource Kit

This is for the 2008 version of the course

This list will provide you with options to find the supplies in your community, home or at school (if you are attending school).

Some of these supplies may be found at a many types of stores including dollar stores, discount stores, hardware, stationary, craft, office supply or art supply stores.

If you are unable to find any of these items call your tutor/marker.

<b>List found on Pages 6 &amp; 7 of Course</b>	<b>Suggested Substitution</b>
1 set of washable markers	• 1 set of 8 coloured markers
1 set of wax crayons	• 1 set of double-ended wax crayons
2 pencils - one 2B (soft) and one 2H (hard)	• one ordinary pencil – HB (medium)
1 glue stick	• no substitution
1 snap-off blade knife	• no substitution
2 cardboard mailing tubes	• available at Canada Post <b>or</b> an office supply store
1 set of 12 oil pastels	• no substitution
1 set of watercolours	• watercolours or tempura paints
1 high quality paintbrush	• no substitution
2 sheets of overhead acetate film	• 2 blank overhead transparencies
1 fine tip non-permanent overhead pen	• no substitution
regular white paper or cartridge paper	• no substitution
1 white vinyl eraser	• 1 eraser
1 set of 24 pencil crayons	• no substitution
1 small paint roller	• a craft paint roller <b>or</b> sponge roller
1 tube of black printing ink	• black acrylic paint
1 set of paint brushes, variety of sizes	• a set of paintbrushes - six different sizes, round or flat
camera, digital or with colour film	• several disposable cameras
1 bottle of white glue	• no substitution
1 sheet of glass or Plexiglass	• another hard, flat surface, a baking sheet or countertop to use in printmaking
<b>3 sheets of Mayfair paper*</b>	• <b>any stiff paper or Bristol board</b>
<b>1 sheet of water colour paper*</b>	• <b>cream manila paper</b>
<b>1 sheet of rice paper*</b>	• <b>any semi-transparent paper</b>

\* These three types of specialty papers can be substituted with any specialty paper from any art and craft supply store or any other kind of interesting paper that you want to try.

# The Heritage Beneath our Feet



The Forks North Portage Partnership  
201-One Forks Market Road  
Winnipeg, Manitoba  
R3C 4L9

Ph: 204-943-7752  
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[www.theforks.com](http://www.theforks.com)



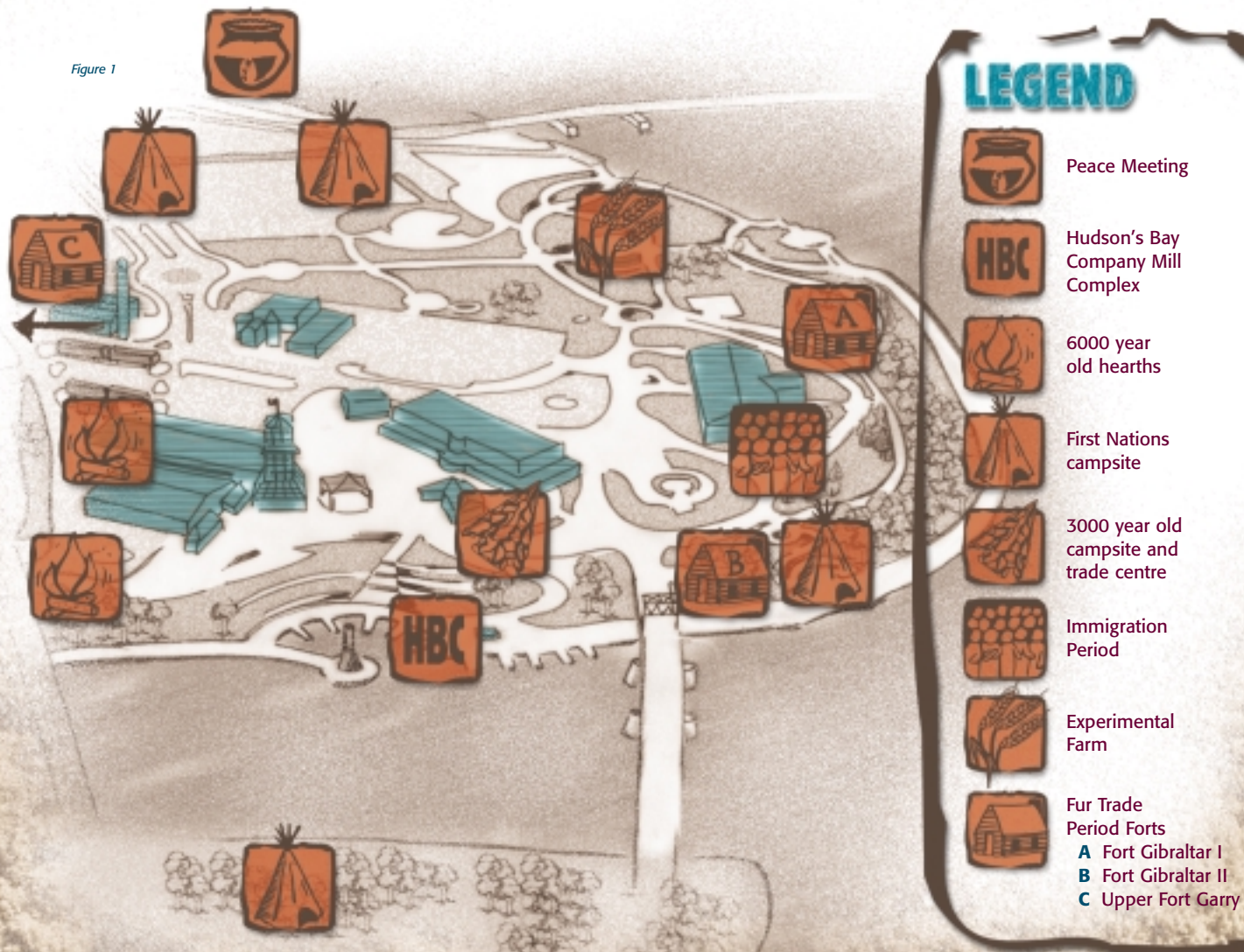


# The *heritage* Beneath our Feet

Over the last 6000 years, The Forks has been a site of intense use by people of the First Nations and more recently by Europeans and others from abroad. Archaeological investigations over the past 15 years have recovered artifacts that tell part of the story of the way of life and various survival techniques of the people of the past. These investigations have peeled

back the layers of soil to reveal our heritage. This guide will highlight some of the major discoveries from specific time periods including the tools that were used for hunting, fishing, clothing manufacture, tool manufacture, and day-to-day activities. The teachings of the Elders also add important insight to the knowledge of the past.

Figure 1



## LEGEND

-  Peace Meeting
-  Hudson's Bay Company Mill Complex
-  6000 year old hearths
-  First Nations campsite
-  3000 year old campsite and trade centre
-  Immigration Period
-  Experimental Farm
-  Fur Trade Period Forts
  - A** Fort Gibraltar I
  - B** Fort Gibraltar II
  - C** Upper Fort Garry

# From GLACIERS to 6000 Years Ago

10,000 years ago, this area was under hundreds of metres of ice. Gradually, this ice retreated to the north leaving behind the world's largest freshwater lake, glacial Lake Agassiz. As the lake receded 8500 years ago, herds of animals moved into this area followed by hunters from the south and the west.

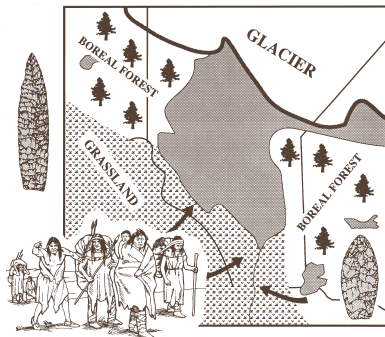


Figure 2

The first peoples were bison hunters who used the atlatl, a throwing board which increased the distance and force of a thrown spear.

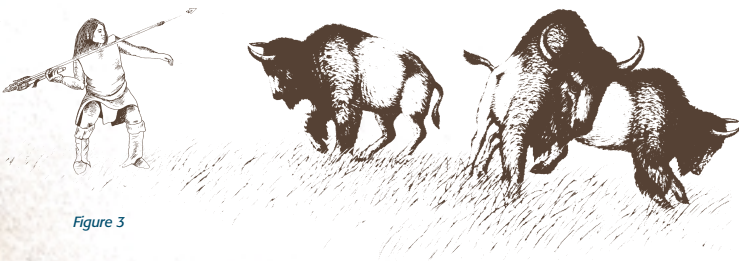


Figure 3

Two 6000 year old hearths (camp fires), containing catfish remains and flakes from making stone tools, are the earliest evidence that people camped at The Forks. These hearths were uncovered at a depth of 6 metres (20 feet).

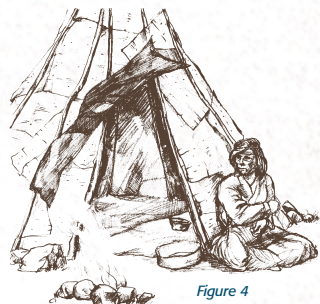


Figure 4

# A 3000 Year Old Campsite and Trading Centre

Archaeologists discovered a 3000 year old campsite and trading centre on the north bank of the Assiniboine River, three metres (10 feet) below the surface. Early peoples traded far and wide with others to obtain special items. A lithic (stone) cutting tool made of Alibates Chert, which is a type of rock found only in the Texas Panhandle, was recovered here.

This knife was probably traded north along the Mississippi River and the Red River to reach The Forks.

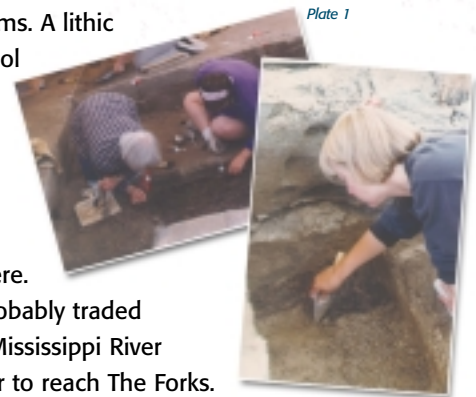


Plate 1

Plate 2



Figure 5

The different styles of recovered projectile points (arrowheads) confirm that people from the north, the plains, and the west met at The Forks.



Plate 3

The majority of the recovered artifacts were animal bone (bison, whitetail deer, fox, rabbit, beaver, and squirrel) and fish bone (catfish, sucker, pike, drum, walleye, goldeye, and sturgeon). Fish were harvested using a toggling harpoon, a sophisticated fishing technique.

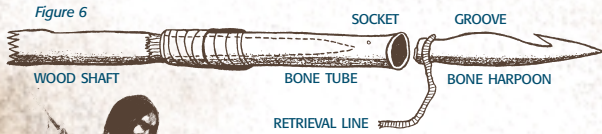


Figure 7

Plate 4

Daily activities also took place here. Knives, scrapers, projectile points and other tools were made by flaking suitable types of stone such as chert, quartz, quartzite, rhyolite, and chalcedony. This process, using many different techniques, is called flintknapping.

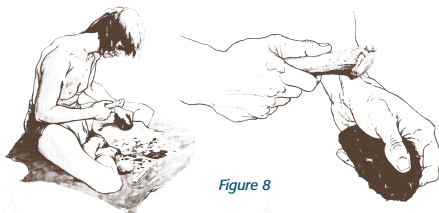


Figure 8

Women, with the help of the children, gathered many different plants and berries for food. Local plants that could have been part of the diet include hazelnut, cattail, nettle, fireweed, and breadroot. Berries such as saskatoon, pincherry, chokecherry, raspberry, and strawberry, would have been collected for eating and the surplus would have been dried for winter food supplies. The women also worked animal hides for the manufacture of clothing, shelter, and containers.



Figure 9

Stone scrapers were used to cleanse the hide and bone awls were used to punch holes for sewing the hide with sinew.



Plate 5



Plate 6

Woodworking, using stone axes and wedges for rough work as well as lithic knives and beaver teeth for finer work, produced arrow shafts, harpoon shafts, teepee poles, and dozens of other items.



Fresh-water clams not only provided food. People used the shells as raw material for making decorative beads and pendants.

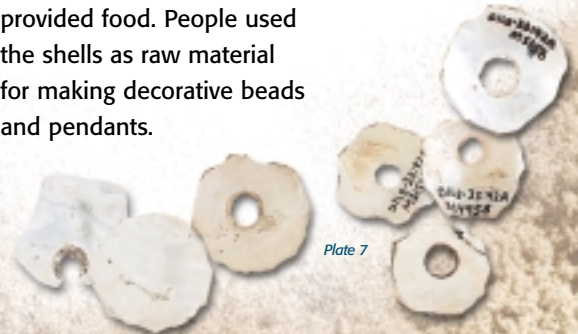


Plate 7

# Campsites and floods

Over the centuries, changes in climate resulted in differing vegetation and flooding that altered the landscape. One of the defining characteristics of The Forks are the many floods on the Red and Assiniboine Rivers. After people had camped here, the evidence of their campsites would be covered by mud from a flood, preserving the artifacts beneath the new soil.

The Forks was continually visited by different groups of people. A soil profile shows numerous sequential layers where artifacts from various cultures were found and the dates that people came to camp, hunt, fish, visit, trade, and meet other people.

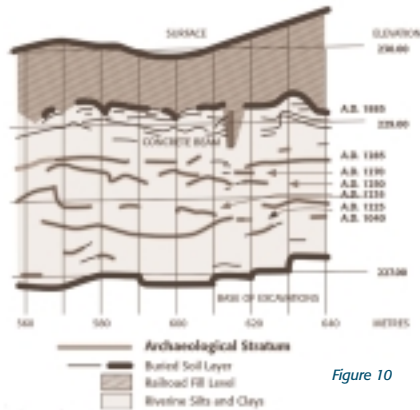


Figure 10

These people are the direct ancestors of today's First Nations peoples. They had many varied ways of life, depending upon how they obtained their living from the land: prairie people hunted bison, fished, and farmed; people of the forests relied on moose, fish, and wild rice; and people from the Great Lakes area hunted deer and fished. Because of the Red and Assiniboine rivers, it was very easy for people to come together to trade their special products with others.

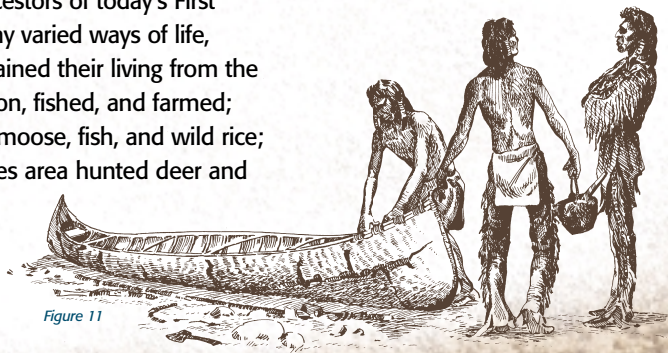


Figure 11

As well as being a highway, the two rivers provided a source of food. Different types of fishing methods were used. Recovered artifacts include a bone harpoon and a copper harpoon.



Plate 8



Figure 12

Corn farming occurred at Lockport (30 km north) and may have also occurred at The Forks since a hoe, made from a bison shoulder blade, was discovered here.

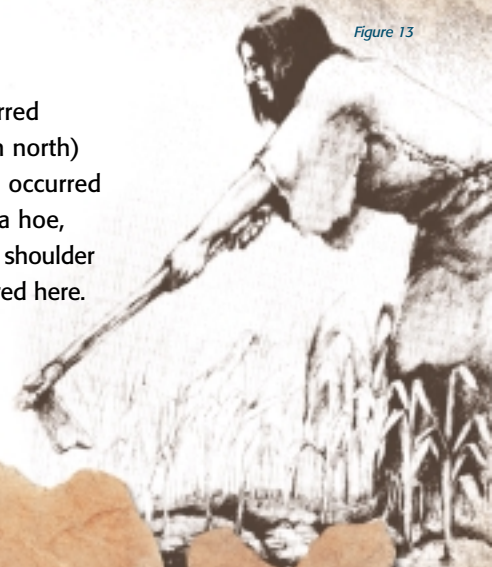


Figure 13



Plate 9

# The "peace meeting"

Aboriginal Elder oral history tells of a Peace Meeting of several tribes, held at The Forks, over 500 years ago. Archaeological recoveries of campsites from this meeting are radiocarbon dated to A.D. 1285.



Figure 14

To support such a large gathering of people, intensive hunting and fishing occurred.



Figure 15



Plate 10

In addition, everyday activities took place in conjunction with the important trade and territory discussions. The site of this meeting covered a large area and archaeological research has recovered artifacts indicating that hideworking, stoneworking, and ornament manufacture occurred as well as daily food preparation.



bone scrapers and awls for hideworking

Plate 12

Plate 11

chalcedony knife and bone spatulas for food preparation

Plate 13

antler flaker for stoneworking and elk tooth for decoration

One of the most important activities was the creation of pottery by the women of the different groups. These pots were used as storage containers or cooking pots. Archaeologists use the different styles of pottery, which were introduced 2000 years ago, to identify different cultures. The earliest technique of pottery making was coiling, while later pots were made inside woven bags or net molds. The pottery found so far at The Forks has been made with the net method.

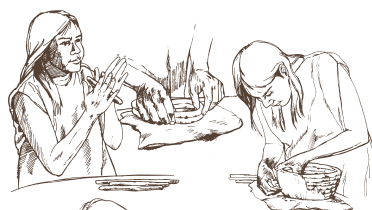


Figure 16



Figure 17

Various bone and wood tools were used to decorate these pots with distinct patterns. This was done by using a cord-wrapped stick to produce impressions by incising with shaped bone tools or by pressing round, oval, or square objects into the clay. Different decorative styles have been given names usually based on the area or town where the sherds of that type of pottery were first discovered. More than one group of First Nations people could have manufactured the same style of pottery.

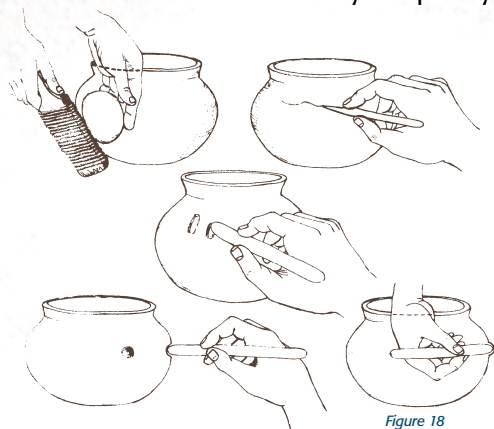


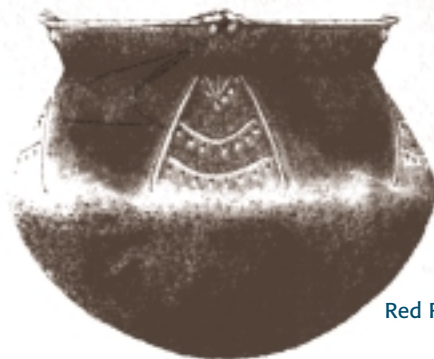
Figure 18

The distinctive types of recovered ceramics indicate people came from southern Manitoba (Winnipeg River and Blackduck); southwestern Manitoba and eastern Saskatchewan (Plains Woodland); Manitoba and the Dakotas (Sandy Lake and Red River); east central Manitoba (Bird Lake and Duck Bay); western Ontario (Rainy River); and southern Minnesota (Oneota).

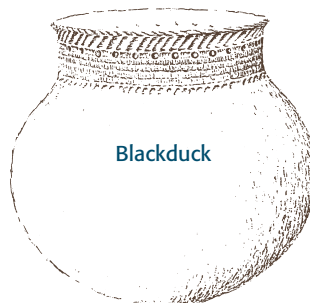


Plate 14

Archaeologists seldom find complete ceramic pots. Based on the recovered ceramic fragments, artists have drawn images that show what the complete pot may have looked like before it was broken during use.



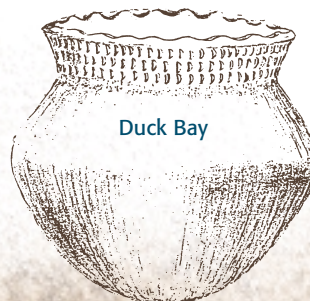
Red River



Blackduck



Bird Lake



Duck Bay

Figure 19

# First Contact

La Vérendrye was the first European to meet the First Nations peoples camped at The Forks. While he was at Lake of the Woods in 1737, he was invited by the Nakota (Assiniboin) to come to The Forks. He reported that there were two camps of Assiniboin at the junction of the two rivers. When he returned in 1738, Cree were present.



Figure 20

Archaeological evidence has yet to be found, but valid archival data records the presence of Fort Rouge (1738 - 1749), established by La Vérendrye, somewhere in the vicinity of The Forks.

Other traders passed through the area prior to the establishment of the first permanent fur trade post here in 1810. Along with the traders, numerous First Nations groups including the Nakota (Assiniboin), Dakota (Sioux), Anishinaabe (Ojibwa), and Cree also camped in the area.

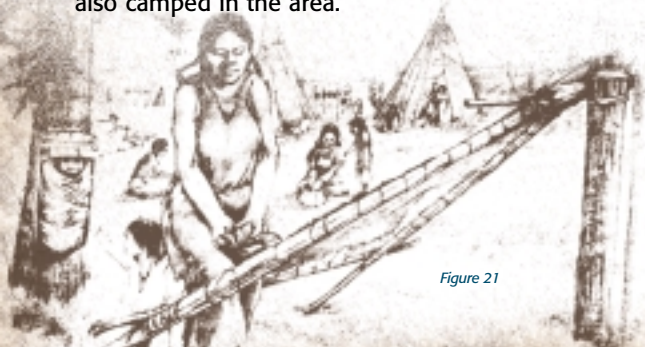


Figure 21

# The Fur trade era

Fort Gibraltar I was built on the west bank of the Red River in 1810 by the North West Company. It was a provisioning post for obtaining pemmican, a pounded mix of dried bison meat, melted fat, marrow, and berries.



Figure 22



Plate 15

Archaeologists found remnants of the buildings and evidence of trade. Items traded for furs included muskets, shot and gunflints, beads, tinkling cones, rings, and brass pots.



Plate 16

Figure 23  
Chief Peguis  
painted by  
Peter Rindisbacher  
circa 1821

Fort Gibraltar I was dismantled and burned in 1815 during conflict between the North West Company and the Hudson's Bay Company and their allies, the Selkirk Settlers.

In 1826, a huge flood inundated this area, leaving a layer of sand and silt over the ruins of the fort. Archaeologists found prints of moccasin-clad people, cattle, horses, and buggy wheels encapsulated just underneath this layer. These may have been made by people fleeing from the flood with their livestock and possessions.



Figure 24

Plate 17

Fort Gibraltar II was built in 1817 by the North West Company on the north bank of the Assiniboine River at the junction of the two rivers.



Figure 25

In 1821, after amalgamation with the Hudson's Bay Company, it became the western headquarters for the fur trade. It was then renamed Fort Garry.

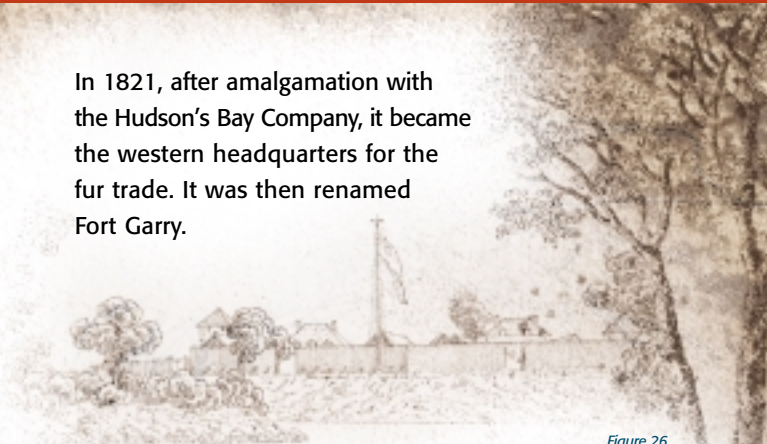


Figure 26

During its existence, Fort Garry was a major provisioning centre for the pemmican trade with large groups of Métis bison hunters pursuing the herds in the western prairies and bringing back the meat in caravans of Red River carts. The hunts expanded from 500 carts in 1820 to 1200 carts in 1840.



Figure 27

This fort was badly damaged by the huge flood of 1826. Some surviving buildings were used in conjunction with the Hudson's Bay Company Experimental Farm, established in 1836. In 1852, another large flood destroyed the remaining buildings.



During the reconstruction of Main Street in 1998, archaeologists discovered the remains of one of the bastions and the east wall of Upper Fort Garry.

Because of the 1826 flood which almost destroyed the Hudson's Bay Company facilities and the Red River Colony, George Simpson (Governor of the HBC) decided to build a fort outside of the flood zone. He commissioned the construction of Lower Fort Garry, a considerable distance north on the Red River. It was a good location, but the fur trade focus was at the junction of the two rivers requiring the building of another fort at The Forks. In 1835, Upper Fort Garry was built by the Hudson's Bay Company.

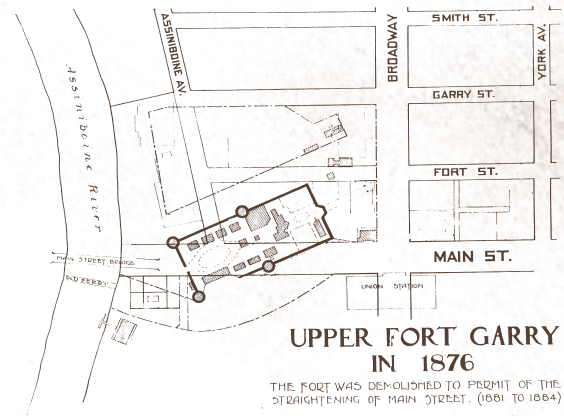


Figure 30

Plate 18



Plate 19

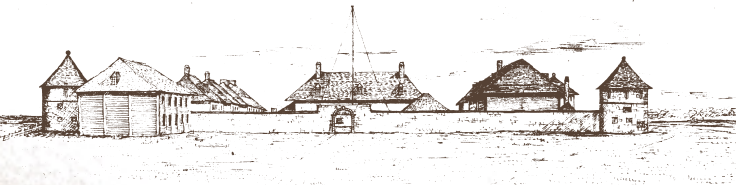


Figure 28

In 1852, the fort was doubled in size to accommodate British troops as well as carry on company business.

Figure 29



Upper Fort Garry was the political, administrative, business, and social centre for Rupertsland (western Canada). The fort had permanent residents—traders, clerks, and the governor of the territory. Some remnants of dishes that would have been used by the inhabitants were recovered along with other artifacts such as cloth, buttons, beads, combs, and square nails.



Plate 20

The introduction of steam paddleboats on the Red River increased trade with the Americans to the south. To accommodate commercial freight, the Hudson's Bay Company built a large warehouse at The Forks.



Figure 31

With the economy changing from fur trade to agriculture and with increased urbanization, the First Nations presence at The Forks diminished. However, over the next century, the City of Winnipeg continued to benefit from the many contributions of members of the different First Nations communities with increasing numbers choosing to reside in the city.

The Hudson's Bay Company established a flour mill complex in 1872. Evidence of the basement and pilings from this mill were found during an archaeological project.

Plate 21



Figure 32



Demolition of Upper Fort Garry began in the 1870s and by 1885 the only remaining portion was the north gate which still stands at the corner of Broadway and Main Street.

# The Immigration Period

Massive waves of immigrants began arriving by steamboat, from 1870 through the 1890s. Women and children could stay at the immigration sheds built along the river while the men went out to homestead.



Figure 33

In 1888, the Northern Pacific and Manitoba Railroad established its northern terminus at The Forks and settlers began arriving by train.



Figure 34

For a century this area was a hub of railroad activity. The construction of Union Station (on Main Street) and the High Line Main Track in 1911 made The Forks all but inaccessible to most people.



Figure 35

Since 1988, with the establishment of The Forks Renewal Corporation and The Forks National Historic Site of Canada (Parks Canada), this site has once again become a meeting place for all with visiting, trading, music, and storytelling as it had been in the past.

In recognition of the rich history of this location, The Forks North Portage Partnership ensures that all development projects have an archaeologist present. This is to make sure that the resources are protected and recovered in such a manner that the pages of history have new facts written upon them. There are still untold resources beneath our feet, each with their own story to tell.

# acknowledgements

The guidance and help of Dr. E. Leigh Syms, Sid Kroker, Jeff Palmer, and the members of The Forks Heritage Advisory Committee are gratefully acknowledged.

**Author:** Pam Goundry  
**Artifact Photos:** Ken Miner  
**Design:** Tom Powell Design Studio

For those who wish to learn more of the fascinating history of this site, further information can be obtained from The Forks North Portage Partnership; The Forks National Historic Site of Canada (Parks Canada); Historic Resources Branch of Manitoba Culture, Heritage and Tourism; The Manitoba Museum of Man and Nature; the Provincial Archives of Manitoba; and Quaternary Consultants Ltd.

July 2002

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- Figure 1** Map showing archaeological sites at The Forks  
**Source:** Compiled by Pam Goundry, Designed by Tom Powell Design Studio
- Figure 2** Map showing glacier receding/movement of people into Manitoba  
**Source:** Pettipas, Leo, 1996:43, *Aboriginal Migrations: A History of Movements in Southern Manitoba*. Manitoba Museum of Man and Nature, Winnipeg.
- Figure 3** Drawing of man throwing atlatl at bison  
**Source:** Leigh Syms, Manitoba Museum of Man and Nature; Pettipas, Leo *et. al.* 1983:37, *Introducing Manitoba Prehistory*. Manitoba Department of Cultural Affairs and Historical Resources. *Papers in Manitoba Archaeology, Popular Series No. 4.*, Winnipeg.
- Figure 4** Drawing of man with camp fire  
**Source:** Dickson, Gary A., 1977:20, *Prehistoric Northern Manitoba*. Historic Resources Branch, Department of Tourism, Recreation and Cultural Affairs and Manitoba Museum of Man and Nature, Winnipeg.
- Figure 5** Drawing of First Nations trade meeting  
**Source:** McLeod, K. David, 1987:47, *Land Below The Forks Archaeology, Prehistory and History of the Selkirk and District Planning Area*. Manitoba Culture, Heritage and Recreation, Historic Resources Branch, Winnipeg.
- Figure 6** Artists rendition of harpoon and shaft  
**Source:** Kroker, Sid and Pam Goundry, 1993:126, *A 3000 Year Old Native Campsite and Trade Centre at The Forks*.
- Figure 7** Drawing of man fishing with harpoon  
**Source:** Pettipas, Leo *et al.*, 1983:159, *Introducing Manitoba Prehistory*. Manitoba Department of Cultural Affairs and Historical Resources. *Papers in Manitoba Archaeology, Popular Series No. 4.*, Winnipeg.
- Figure 8** Two drawings of man flintknapping/  
close up of hand work  
**Source:** Pokotylo, David L., 1988:9, *Blood from Stone*. UBC Museum of Anthropology. *Museum Note No. 11* (2<sup>nd</sup> Edition).

- Figure 9** Drawing of woman working hide  
**Source:** McLeod, K. David, 1987:38, *Land Below The Forks Archaeology, Prehistory and History of the Selkirk and District Planning Area*. Manitoba Culture, Heritage and Recreation, Historic Resources Branch, Winnipeg.
- Figure 10** Soil profile of trenches with dates  
**Source:** Quaternary Consultants Ltd., 1999:9, *Impact Assessment and Archaeological Monitoring of The Forks Access Project: South of Water Avenue (DLG-33:97A)*.
- Figure 11** Drawing of people with canoe  
**Source:** Pettipas, Leo, 1996:102, *Aboriginal Migrations: A History of Movements in Southern Manitoba*. Manitoba Museum of Man and Nature, Winnipeg.
- Figure 12** Photocopy of bone harpoon  
**Source:** MacDonald, Jake, 1993:35, *Land of the North Wind*. In *Manitoba 125 - A History*. Volume 1: Rupertsland to Riel. Great Plains Publications, Winnipeg.
- Figure 13** Drawing of woman hoeing Corn  
**Source:** McLeod, K. David, 1987:45, *Land Below The Forks Archaeology, Prehistory and History of the Selkirk and District Planning Area*. Manitoba Culture, Heritage and Recreation, Historic Resources Branch, Winnipeg.
- Figure 14** Drawing of First Nation campsite  
**Source:** Historic Resources Branch (HRB), 1989:80, *The Oldtimers First Peoples of the Land of the North Wind*. Manitoba Culture, Heritage and Recreation. Historic Resources, Winnipeg.
- Figure 15** Drawing of bow hunter and elk  
**Source:** McLeod, K. David, 1987:44, *Land Below The Forks Archaeology, Prehistory and History of the Selkirk and District Planning Area*. Manitoba Culture, Heritage and Recreation, Historic Resources Branch, Winnipeg.
- Figure 16** Drawing of woman making coiled pottery  
**Source:** Pettipas, Leo, 1996:88, *Aboriginal Migrations: A History of Movements in Southern Manitoba*. Manitoba Museum of Man and Nature, Winnipeg.
- Figure 17** Drawing of woman making pottery in net  
**Source:** Pettipas, Leo, 1996:91, *Aboriginal Migrations: A History of Movements in Southern Manitoba*. Manitoba Museum of Man and Nature, Winnipeg.
- Figure 18** Drawings of decorating pots  
**Source:** Behm, Jeffery A., 1997:24, *Prehistoric Technology. The Wisconsin Archeologist 78(1/2):21-46*.
- Figure 19** Drawings of complete Aboriginal pots  
**Source:** Tisdale, M.A. and E. Leigh Syms, 2001:38, 40, *Native Ceramics Course Workbook*. Manitoba Museum of Man and Nature, Winnipeg; Quaternary Consultants Ltd., 1999:121, *Impact Assessment and Archaeological Monitoring of The Forks Access Project: South of Water Avenue (DLG-33:97A)*.
- Figure 20** La Vérendrye exploration  
**Source:** McLeod, K. David, 1987:55, *Land Below The Forks Archaeology, Prehistory and History of the Selkirk and District Planning Area*. Manitoba Culture, Heritage and Recreation, Historic Resources Branch, Winnipeg.
- Figure 21** Campsite with woman dressing hide, child in cradleboard  
**Source:** Historic Resources Branch (HRB), 1989:80, *The Oldtimers First Peoples of the Land of the North Wind*. Manitoba Culture, Heritage and Recreation. Historic Resources, Winnipeg.
- Figure 22** Drawing of woman making pemmican  
**Source:** Pettipas, Leo, 1996:152, *Aboriginal Migrations: A History of Movements in Southern Manitoba*. Manitoba Museum of Man and Nature, Winnipeg.
- Figure 23** Rindisbacher painting of Chief Peguis circa 1821  
**Source:** Karklins, Karlis, 1992:29, *Trade Ornament Usage Among the Native Peoples of Canada A Source Book*. Studies in Archaeology Architecture and History, National Historic Sites, Parks Service, Environment Canada.
- Figure 24** Drawing of 1826 Flood/Canoe/Buildings  
**Source:** Bumsted, J.M., 1997:18, *Floods of the Centuries A History of Flood Disasters in the Red River Valley 1776-1997*. Great Plains Publications, Winnipeg.
- Figure 25** Rindisbacher drawing of Fort Gibraltar II/Fort Garry  
**Source:** Carter, Sarah, 1988:#5 (PAM N10608 Collection: Fort Gibraltar II) at The Forks North Portage Partnership.
- Figure 26** Rindisbacher drawing of first Fort Garry (Fort Gibraltar II)  
**Source:** Carter, Sarah, 1988:#4 (Glenbow - Alberta Institute No1476A) at The Forks North Portage Partnership.
- Figure 27** Photograph of people and Red River cart  
**Source:** Goodhand, Joyce, 1999: MMMN6 (Manitoba Museum of Man and Nature) at The Forks North Portage Partnership.
- Figure 28** Finlay drawing of Upper Fort Garry - 1846 (before expansion)  
**Source:** Carter, Sarah, 1988:#12 (Glenbow-Alberta Institute 58.24.77) at The Forks North Portage Partnership.

**Figure 29** Photograph of Upper Fort Garry (after expansion)

**Source:** Carter, Sarah, 1988:#34  
(PAM Collection: Fort Garry 37/1)  
at The Forks North Portage Partnership.

**Figure 30** Map of Upper Fort Garry superimposed on Main Street

**Source:** Loewen, Brad and Gregory Monks, 1986:166,  
A History of the Structures at Upper Fort Garry, Winnipeg,  
1835-87. Environment Canada, Canadian Parks Service,  
*Microfiche Report Series 330*; Carter, Sarah, 1988:#63  
at The Forks North Portage Partnership.

**Figure 31** Photograph of International tied up at Hudson's Bay Company Warehouse (Upper Fort Garry in background)

**Source:** Carter, Sarah, 1988:#38 (Hudson's Bay  
Company Archives Collection: Brigdens A1294 1 -11)  
at The Forks North Portage Partnership.

**Figure 32** Photograph of Hudson's Bay Flour Mill and Granary

**Source:** Carter, Sarah, 1988:#50  
(PAM Collection: Winnipeg-Buildings-Business)  
at The Forks North Portage Partnership.

**Figure 33** Immigrants arriving at Upper Fort Garry aboard International

**Source:** Carter, Sarah, 1988:#40 (not listed)  
at The Forks North Portage Partnership.

**Figure 34** Immigrants arriving by train in Winnipeg

**Source:** Goodhand, Joyce, 1999: MMMN 11  
(Manitoba Museum of Man and Nature)  
at The Forks North Portage Partnership.

**Figure 35** Photograph showing rail activity at The Forks (1956)

**Source:** Goodhand, Joyce, 1999: PAM 53  
(Provincial Archives of Manitoba)  
at The Forks North Portage Partnership.

**Plate 1** Archaeologists excavating at 3000 year old campsite

**Source:** Quaternary Consultants Ltd.

**Plate 2** Archaeologists excavating at 3000 year old campsite

**Source:** Quaternary Consultants Ltd.

**Plate 3** Projectile Points from Trade Centre

**Source:** Manitoba Museum of Man and Nature Collections;  
Kroker, Sid and Pam Goundry, 1994, *Archaic Occupations  
at The Forks*.

**Plate 4** Bone Harpoon

**Source:** Manitoba Museum of Man and Nature Collections;  
Kroker, Sid and Pam Goundry, 1993, *A 3000 Year Old  
Native Campsite and Trade Centre at The Forks*.

**Plate 5** Hand using hafted scraper, lithic scrapers and bone awl - hideworking artifacts

**Source:** Manitoba Museum of Man and Nature Collections;  
Kroker, Sid and Pam Goundry, 1993, *A 3000 Year Old  
Native Campsite and Trade Centre at The Forks*.

**Plate 6** Stone biface and beaver incisors and handle - woodworking artifacts

**Source:** Manitoba Museum of Man and Nature Collections;  
Kroker, Sid and Pam Goundry, 1993, *A 3000 Year Old  
Native Campsite and Trade Centre at The Forks*.

**Plate 7** Shell beads

**Source:** Manitoba Museum of Man and Nature Collections;  
Kroker, Sid and Pam Goundry, 1993, *A 3000 Year Old  
Native Campsite and Trade Centre at The Forks*.

**Plate 8** Bone harpoon and copper harpoon

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 1999, *Impact Assessment  
and Archaeological Monitoring of The Forks Access Project:  
South of Water Avenue (DLG-33:97A)*.

**Plate 9** Bison bone hoe (agriculture)

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 1999, *Impact Assessment  
and Archaeological Monitoring of The Forks Access Project:  
South of Water Avenue (DLG-33:97A)*.

**Plate 10** Projectile Points from Peace Meeting

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 2000, *Archaeological Mitigation  
of the CanWest Global Park Baseball Facility*.

**Plate 11** Stone biface and bone spatulas - food preparation artifacts

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 1989, *Provencher Bridge  
Archaeological Impact Assessment*.

**Plate 12** Bone scrapers and awls - hideworking artifacts

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 2000, *Archaeological Mitigation  
of the CanWest Global Park Baseball Facility*.

**Plate 13** Antler flaker and elk tooth - stoneworking artifacts and decoration

**Source:** Manitoba Museum of Man and Nature Collections;  
Quaternary Consultants Ltd., 2000, *Archaeological Impact  
Assessment of the Legacy Estates Project at The Forks*;  
Quaternary Consultants Ltd., 2000, *Archaeological Mitigation  
of the CanWest Global Park Baseball Facility*.

**Plate 14** Ceramic sherds

**Source:** Manitoba Museum of Man and Nature Collections; Quaternary Consultants Ltd., 1999, *Impact Assessment and Archaeological Monitoring of The Forks Access Project: South of Water Avenue (DLg-33:97A)*.

**Plate 15** Archaeologists excavating at Fort Gibraltar I

**Source:** Quaternary Consultants Ltd.

**Plate 16** Trade goods - beads, tinkling cones, gunflints, shot

**Source:** Manitoba Museum of Man and Nature Collections

**Plate 17** Photograph of prints and buggy ruts

**Source:** Quaternary Consultants Ltd.

**Plate 18** Photograph of remains of Upper Fort Garry bastion

**Source:** Quaternary Consultants Ltd.

**Plate 19** Photograph of remains of Upper Fort Garry east wall

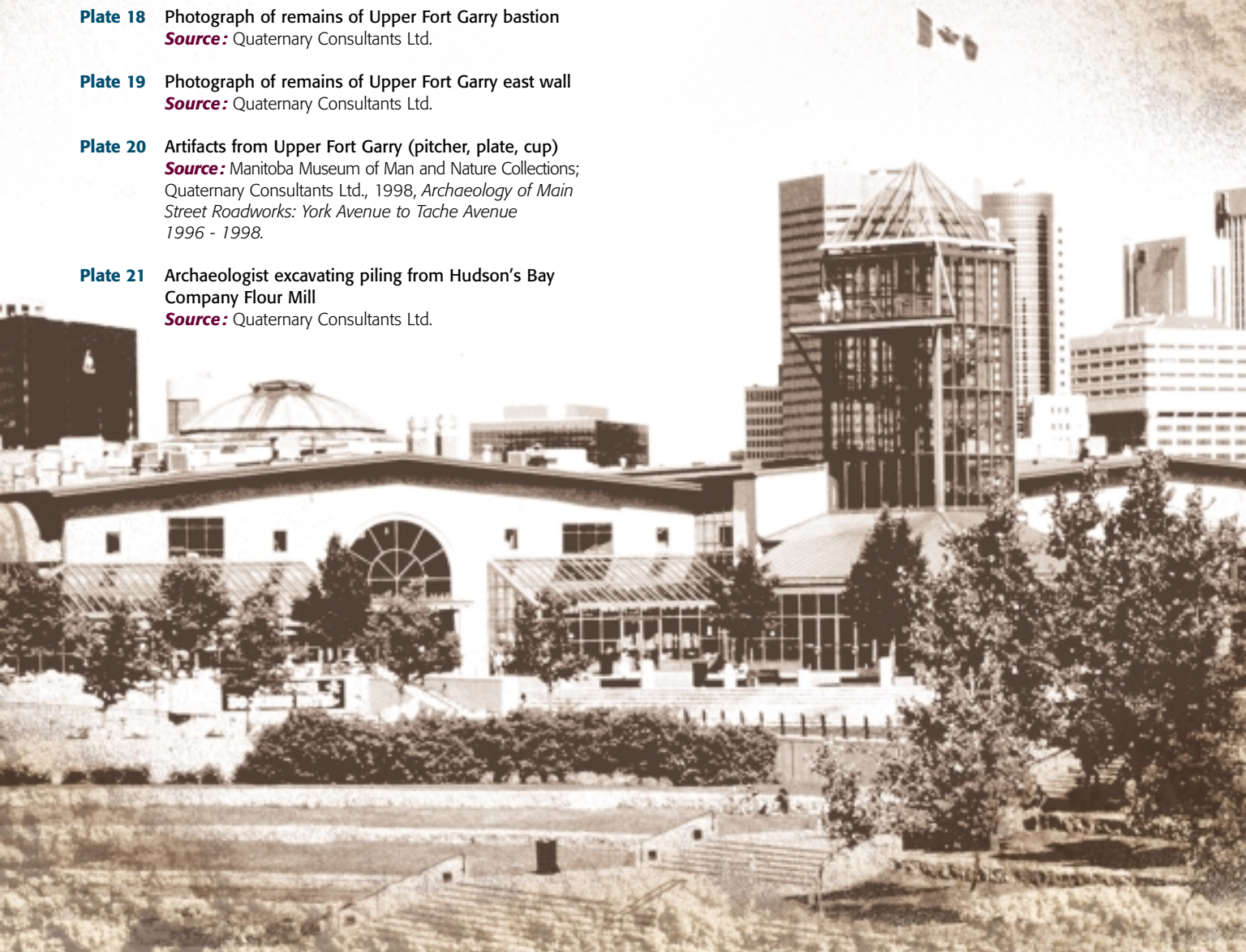
**Source:** Quaternary Consultants Ltd.

**Plate 20** Artifacts from Upper Fort Garry (pitcher, plate, cup)

**Source:** Manitoba Museum of Man and Nature Collections; Quaternary Consultants Ltd., 1998, *Archaeology of Main Street Roadworks: York Avenue to Tache Avenue 1996 - 1998*.

**Plate 21** Archaeologist excavating piling from Hudson's Bay Company Flour Mill

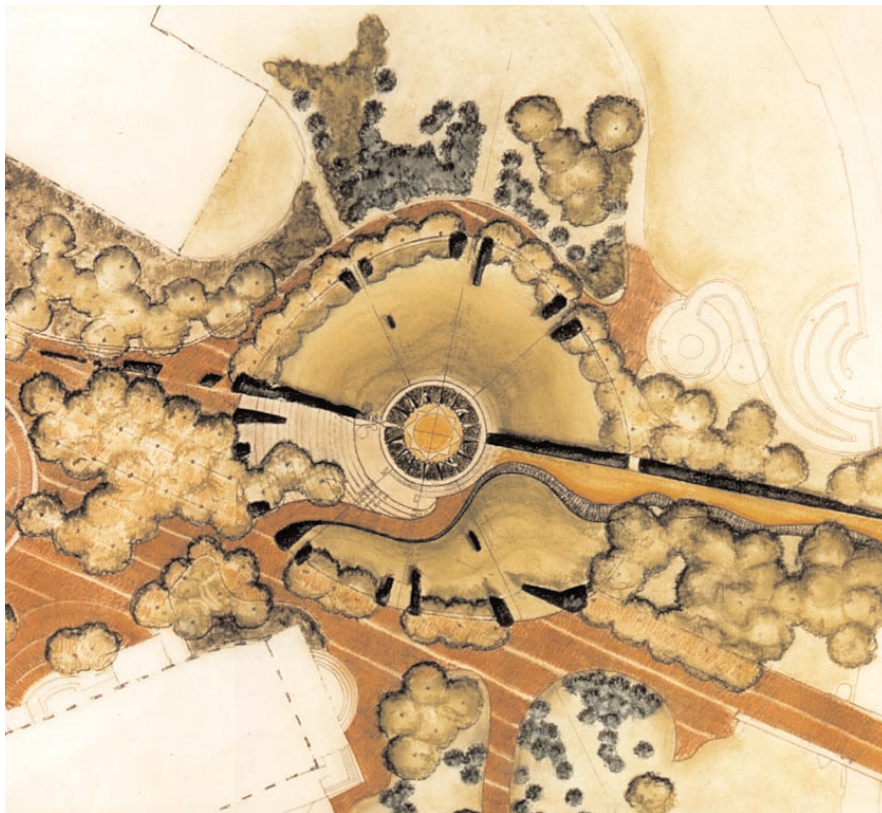
**Source:** Quaternary Consultants Ltd.





# Oodena Celebration Circle

The Forks, Winnipeg, Manitoba 1993 - Present



People have gathered regularly at The Forks for at least 7,000 years. Only 250 years ago, 100 years after the Taj Mahal in India was completed, La Verendrye introduced Europe to The Forks and 100 years ago, the railroad arrived and technology began to accelerate our separation from the natural world around us.

In response to the dominance of commercial and recreational uses since The Forks' redevelopment began in 1987, Hilderman Thomas Frank Cram was commissioned in 1993 to create a plaza commemorating the spirit of this place.

The plaza project was seen as an opportunity to remind ourselves of the long human history at this site, and to put us back in touch with the natural forces of earth, water, climate, seasonal change, and the solar system.



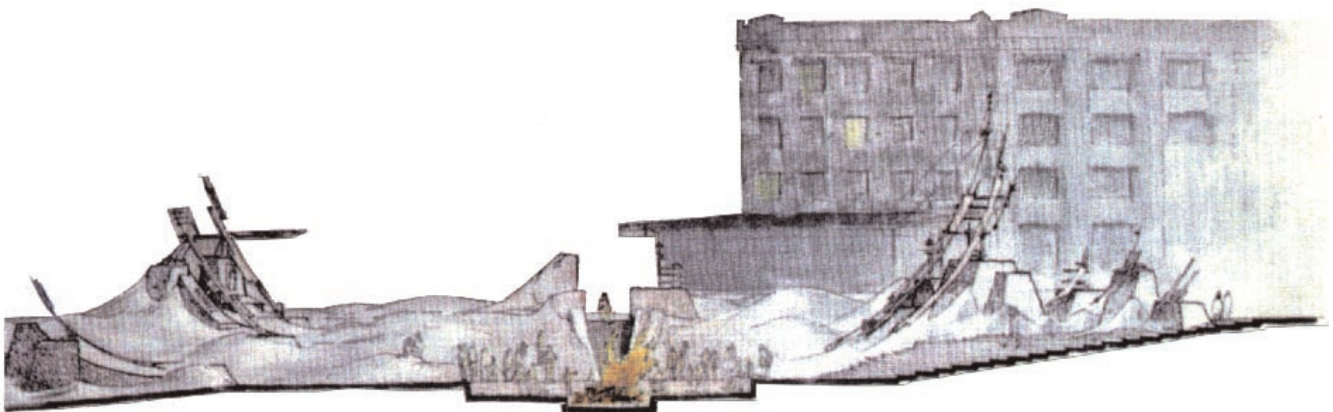




Described as "a place to gather and celebrate our common heritage ...", Oodena was inspired by the myths and sacred places of the many peoples drawn to The Forks over its 7,000 year history.

Its 3 metre deep excavation unearths what local archaeologists call "the archaic horizon" – a 3,000 year old layer of soil rich in artefacts. Within the sheltered bowl, around the winter bonfire, visitors are offered a chance to rekindle their personal sense of wonder with the world around them: to witness the solstice sunrise, or follow the paths of the brightest stars in the sky and the stories they inspire.

Surrounding the bowl, eight sculptural steel armatures will draw the eye skyward and act as guideposts for celestial orientation. At the times and dates listed on the interpretive panels surrounding the central stage, visitors can use the sighting rings on the armatures to identify specific stars and their associated constellations and legends. Each armature will be unique, and each will identify a different set of stars throughout the year.





Designed by Joe David (Westcoast), 1983  
Sewn by Paula Swan  
Navy with red border and appliqué, buttons  
The design is of two Whales.  
Photographic Credit: Adelaide Festival Centre

*"I was born into a period of strong cultural influence, potlatches, old artwork, and the old-timers from the last century. Today, my art work is not only for commercial use but also for native use, for friends, and I do a lot of trading."* Joe David, 1985

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**Whales:** Reproduced from Jensen, Dorren, and Polly Sargent. *Robes of Power: Totem Poles on Cloth*. Vancouver, BC: University of British Columbia Press in association with the UBC Museum of Anthropology, 1986. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.



Designed by Dempsey Bob (Tahltan/Tlingit), 1985

Sewn by Linda Bob (Tahltan/Tlingit), 1985

Red and navy wool,

Pearl buttons with beadwork on border

This design from the Raven cycle of Northwest Coast histories shows Raven scattering salmon eggs along the British Columbia coast.

Photographic Credit: Alexis MacDonald and Paul Litherland

*"When we use [wear] the blankets, our art comes alive. It's real to our children, it's real to us. We have something very beautiful to share... our people say, 'We carved things and made things beautiful because life was tough. It was hard, but these things made us human.'"*

Dempsey Bob, 1985

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**Raven Scattering Salmon Eggs:** Reproduced from Jensen, Dorren, and Polly Sargent. *Robes of Power: Totem Poles on Cloth*. Vancouver, BC: University of British Columbia Press in association with the UBC Museum of Anthropology, 1986. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.



Designed by Simon Dick (Kwagiutl), 1985  
Sewn by Gertrude Dick (Kwagiutl)  
Black melton cloth, red border and appliqué, white  
plastic buttons

The design is the Tree of Life.

Photographic Credit: Alexis MacDonald and Paul Litherland

*"I felt that that part of the arts was going to be forever protected.... It is just that I have always felt it was your mother's duty or your grandmother's duty to make blankets." Simon Dick, 1985*

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**Tree of Life:** Reproduced from Jensen, Dorren, and Polly Sargent. *Robes of Power: Totem Poles on Cloth*. Vancouver, BC: University of British Columbia Press in association with the UBC Museum of Anthropology, 1986. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

# Video - Art Talk Part 1 & Art Printmaking Part 2

[https://youtu.be/ioFHK\\_lkfi8?list=PLw1g3n2IMV7NZLICIkmDMG36ybwx5zzhe](https://youtu.be/ioFHK_lkfi8?list=PLw1g3n2IMV7NZLICIkmDMG36ybwx5zzhe)



Untitled Artwork by Fred Thomas: Reproduced by permission of Fred Thomas.